SOHO - CAST IRON HISTORIC DISTRICT DESIGNATION REPORT

1973

City of New York
John V. Lindsay, Mayor

Parks, Recreation and
Cultural Affairs Administration
Richard M. Clurman, Administrator

Landmarks Preservation Commission
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SOHO - CAST IRON HISTORIC DISTRICT

MANHATTAN

Note: Block numbers are for reference to the text.

DESIGNATED AUGUST 14, 1973

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BOUNDARIES AND INTRODUCTION

The SoHo-Cast Iron Historic District in lower Manhattan is nearly rectangular in shape and is bounded by Canal Street, Broadway, Howard Street, Crosby Street, East Houston Street, West Houston Street and West Broadway. It consists of 26 city blocks and contains about 500 buildings.

The hyphenated name, "SoHo-Cast Iron" was chosen for the designation of New York City's twenty-third Historic District in order to suggest some of the diversity of the area. The "Cast Iron" portion of the name refers to the unique collection of cast-iron structures located within the District. "SoHo," meaning "South of Houston," is the acronym adopted by a group of artists who moved, in the 1960s, into what then seemed to be a doomed neighborhood. They have given it a new life, making feasible the preservation of an irreplaceable part of our cultural heritage. The use of the double name is also intended to suggest that, even architecturally, the District contains more than just cast-iron buildings, important though they are. Indeed, the District contains some of the City's most interesting extant examples of brick, stone and mixed iron-and-masonry commercial construction of the post-Civil War period.

The body of this designation report is divided into three parts:

Part I discusses the social and economic history and the architectural development of the area, and provides background information on the use of cast iron as a building material and its application to architectural forms. Through this analysis, the following factors relating to the unique significance of the District are emphasized:

(1) The social, cultural and economic history of the District has been, and is again becoming, as varied and colorful as any to be found in New York City.

(2) The illustration it provides of 19th-century commercial architectural styles is probably as complete, well documented and geographically compact as any to be found in the United States.

(3) The collection of well preserved cast-iron structures, now unrivalled in the world, demonstrates how cast iron was used in 19th-century commercial construction. It also illustrates in a tangible way all sides of a great aesthetic debate. Some of the more thoughtful 19th-century theorists hoped, through a synthesis between engineering and architecture, to develop a truly representative contemporary style.

In Part II the thirteen streets that either border or run through the District are arranged alphabetically and discussed block by block. In each case there is an introductory section describing the general character of the block in question with detailed descriptions of buildings of particular interest, followed by a tabular listing of all the pertinent information known about each structure in the block.

Part III contains appendices, sources and credits, bibliography as well as the findings of the Landmarks Preservation Commission.

TESTIMONY AT PUBLIC HEARINGS

On July 21, 1970 the Landmarks Preservation Commission held a public hearing on a proposal to designate a Cast Iron Historic District (Item No. 2) within the above described boundaries. This proposed Historic District included a number of buildings in the tier of blocks between Broadway and Crosby Street, from Howard Street to East Houston Street, that were an addition to the buildings contained in a previously proposed Historic District that had been the subject of a public hearing on June 23, 1970 (Item No. 2) and which was also reconsidered on July 21, 1970 (Item No. 1).

The hearings had been duly advertised in accordance with the law. At the July 21, 1970 hearing, thirteen persons spoke in favor of a Cast Iron Historic District and five individuals opposed it. The witnesses favoring designation clearly indicated that there is great support for this proposed Historic District; they also indicated a preference for the enlarged boundaries as proposed on July 21, 1970 (Item No. 2).

ACKNOWLEDGEMENTS

The preliminary research for this report was begun in 1966 by Nancy Steinke, of the staff of the Landmarks Preservation Commission. A search through records of the Department of Buildings and the Municipal Archives and a recording of all relevant data was undertaken by students of Pennsylvania State University in the summer of 1971, under the direction of Winston Weisman, Research Professor of Art History at the College of Arts and Architecture of Pennsylvania State University, with the assistance of Vaughn Glasglow and Regina Kellerman. Their work was supported by a grant from the National Science Foundation which the Commission assisted in obtaining. The tabulated factual information on individual buildings in the District is largely based on the work of this group.

The Pennsylvania State University students -- David Albert, Robert Bantens, Nurith Bornstein, Theodore Dannerth, Dallas DiLeo, Mark Greenburg, Margaret Hamer, Gale Harris, John Burton Harter, Karl Henry, Debra Israel, Christine Kosmark, Julia McLaughlin, Richard Porter, Mary Ann Smith, Linda Vandegrift, Barbara Wentz, and James Yucas -- were assisted by five architectural students from the University of Milan -- Daniella Canali, Andrea Casati, Franco Perfetti, Mario Presutto, and Giuseppe Villa -- who had been sent to join them at the expense of the Italian Government. The participation of these exchange students in an architectural and historical research project in New York City gave tangible proof of the international recognition of the importance of the City's cast-iron heritage; in addition the presence of these students provided a welcome opportunity to return, in small measure the hospitality that Italy has shown to generations of architectural students from the United States.

The research was completed and the final text prepared by Karen Graham Wade, Marjorie Pearson and James T. Dillon, consultants to the Commission, whose work was made possible by a grant from the New York State Council on the Arts. The report was typed in its final form by Sarah Slade and Steven Williams.

The District was first photographed in 1966 by John J. Bayley, then a staff member. A large number of photographic details were taken in 1971 by the students from Pennsylvania State University; the necessary block front and individual facade views were completed in 1973 by John J. Bayley and Merritt Meyer, a volunteer.

Members of the Landmarks Preservation Commission staff who have been directly concerned with the preparation and production of the report include Anne Gewirtz, Mitzi Gevatoff and Irene Mahnken, who typed successive drafts. The final production of the report was carried out under the direction of John W. Benson, Office Administrator.

Grateful acknowledgement is made to the persons in the various City agencies and public and private repositories of information listed in the Sources and Credits Section. We particularly wish to thank the American Institute of Architects-New York Chapter, the Fine Arts Federation, the Friends of Cast Iron Architecture, the Historic District Council, the Municipal Art Society, the SoHo Artists' Association, the Victorian Siciety in America, the Village Home Owners Association, as well as Community Board No. 2, for their support and encouragement.

Though many individuals have been associated with different phases of this report, final responsibility for the facts and opinions expressed rests with the Landmarks Preservation Commission as a whole.

Part I

1. LAND USE: SOCIAL AND ECONOMIC HISTORY

The Colonial Period - Farms and Forts

During the Dutch Colonial period, the area of the present Historic District was farmland that had been granted to some of the manumitted slaves of the Dutch West India Company.(1)* Many of these Blacks had been freed by an order of February 25, 1644 after they had belonged to the Company for almost twenty years. They were then ostensibly on the same footing as other free people in New Netherland and they were expected to earn their livelihood by agriculture but their future was considerably less secure than that of the other citizens. Their children, both those born and those yet to be born, were to be slaves of the Company.(2) This practice was demonstrated on December 6, 1663 when Domingo Angola and his wife, Marycke, free Blacks and owners of a plot of land lying roughly between Houston Street, Prince Street, Greene Street and Broadway(3) petitioned the Provincial Council for the manumission of Christina, a baptized orphan daughter of Manuel Trumpeter and his wife Anthonya. The Council would grant their request on condition that either another Negro slave be provided for the Dutch West India Company in her place or that three hundred guilders be paid for her release. On September 16, 1664, Govert Loockermans, Orphan-Master of the Province, paid the three hundred guilders for Christina's freedom.(4)

The SoHo-Cast Iron District thus has the added interest of having been the site of the first free Black settlement on Manhattan Island. It retained a Black population for over two hundred years, until the middle of the 19th Century, when the area changed from residential to commercial use.(5)

In the 1660s, Augustine Herrman(c. 1605-1686) began to acquire much of the land in and near the Historic District.(6) He had been born and raised in Prague but was forced to flee in 1618 to Amsterdam with his parents after his father had been outlawed for political activities. After serving for a short time in the army of Gustavus Adolfus of Sweden, Augustine Herrman joined the Dutch West India Company and traded for them in Curacao, Brazil and New Netherland. In 1643, he left the Company and became the agent in New Netherland for the great Amsterdam mercantile firm of Peter Gabry & Sons. He built a large fortune through trade in furs, slaves and indigo while in their service, and became the largest exporter of tobacco in America. Herrman bought extensive tracts of land on Manhattan Island and in New Jersey not only for himself but for Govert Loockermans and his brother-in-law, Nicholas Bayard. Peter Stuyvesant sent him to Maryland in 1659 to conduct negotiations with Lord Baltimore concerning the boundary between his territory and that of the Dutch. The map of the Maryland territory, on which Herrman worked for ten years, so pleased Lord Baltimore that he gave Herrman over thirteen thousand acres of land in Maryland and the hereditary title of Lord of the Manor. Herrman died at Bohemia Manor, Maryland, in 1686. His land holdings in the area of the Historic District passed to his brother-in-law, Nicholas Bayard, near the end of the 17th Century.(7)

Nicholas Bayard (c. 1644-1707), a nephew of Peter Stuyvesant, was born in the Netherlands and was brought to this country by his mother in 1647. He served the government of the Colony in a number of capacities including Surveyor of the Province and Mayor of the City. In 1686, while serving as Mayor, he helped to draw up the Dongan Charter which guaranteed the rights and privileges of colonial citizens. During 1689, when the Colony was convulsed by the "Glorious Revolution", which culminated in New York with Leisler's Rebellion, Bayard fled to Albany to escape assassination at the hands of the Leislerites. When he learned that his son, Samuel, was ill, he returned to the City and was arrested and thrown into prison. He remained in prison until he was released by Henry Sloughter whom King William had newly appointed Governor of the Province.

* See: Footnotes, pp. 26-30

Leisler and his son-in-law, Milbourne, after surrendering the Province to Sloughter, were arrested, tried and on May 16, 1691, hanged and beheaded for the crime of high treason. But the factionalism did not die with Leisler. When Lord Bellomont, who was sympathetic toward the Leislerites, was appointed the chief executive of New York, the Leislerites accused Bayard and others of being Jacobite pirates in league with Captain Kidd. Bayard, in turn, was tried for high treason before Chief Justice Atwood and sentenced to be hanged and dismembered. Before the execution order could be carried out, however, Bayard's appeal was granted and the sentence was annulled. All his lands which had been confiscated were restored to him and Bayard died quietly in New York City in 1707.(8)

The SoHo-Cast Iron Historic District lies in part within the western section of the Bayard Farm and during the 18th Century there was little change in its rural character.(9) This was due to the fact that it was cut off by natural barriers from the settlement at the lower tip of Manhattan. The Collect Pond and the stream flowing from it, Smith's Hill, Bayard's Hill and Lispenard's Meadow (Cripplebush Swamp) all combined to slow the northward expansion of the City.(10) Broadway was not extended north of Canal Street until after 1775(11) and the surrounding land, even at this date, was still being farmed.

When the Revolution erupted, a series of fortifications and redoubts were built across Manhattan. There were two forts on Mercer Street between Broome and Spring streets; a third was located in the center of the block bounded by Grand, Broome, Mercer and Greene streets; and another stood between Grand and Broome Streets, Broadway and Crosby Street,breastworks stretched across Broadway a few feet north of Grand Street.(12)

The Early Republic

As a result of financial difficulties caused by the Revolutionary War, Nicholas Bayard, the third of that name, was forced to mortgage his West Farm. It was divided into lots at the close of the 18th Century but very little development took place until the first decade of the 19th Century.(13)

As early as 1794, the area near the junction of Broadway and Canal Street had attracted a few manufacturing businesses. On the northwest corner of the intersection stood the cast-iron foundry and sales shop of Joseph Blackwell, wealthy merchant and owner of Blackwell's Island.(14) Next to his property was that of Thomas Duggan who owned a number of lots along Canal Street which was then called Duggan Street. He operated a tannery near Blackwell's foundry.(15)

By the early 1800s, landowners in the area had begun to petition the Common Council to drain and fill the Collect Pond, its outlet to the Hudson River and Lispenard's Meadow. What had been a bucolic retreat for the residents of the Dutch and English town had become a serious health hazard to the citizens of the City and an impediment to its development. The shores of the Collect were strewn with garbage and the rotting carcasses of dead animals, the stream along Canal Street was a sluggish sewer of green water and parts of Lispenard's Meadow were a bog that yearly claimed a number of cows. It was also a breeding ground for the mosquitoes that almost every summer spread the dreaded yellow fever plagues. After years of bickering and numerous plans and proposals, Bayard's Hill which stood over one hundred feet above the present grade of Grand Street and the other hills in the vicinity were cut down and used, together with the City's rubbish, to fill in the marshy land.(16)

In 1809, Broadway was paved and sidewalks were constructed from Canal Street to Astor Place and serious development of the area began. However, even before this, a number of prominent men had chosen to build their houses along this section of Broadway. Citizen Genet, James Fennimore Cooper, Samuel Lawrence and the Reverend John Livingston all lived near the intersection of Spring Street and Broadway.(17) Spring Street was one of the earliest streets opened for development and the oldest house in the Historic District still stands on Spring Street. It is No. 107, a frame house with a brick front built by Conrad Brooks, a shoemaker, about 1806.

Another early house on Spring Street is the William Dawes house at No. 129 which was built in 1817. As late as the 1950s a well of Manhattan Company which

used to supply water to the City was located in an alley behind the house. It was in this well that the body of Juliana Elmore Sands was discovered on January 2, 1800, and its discovery electrified the community. A young man named Levi Weeks who was said to be her fiance was arrested for her murder. He was defended, among others, by Aaron Burr, one of the organizers of the Manhattan Company, and by Alexander Hamilton. It is ironic that these two men should join in the defense of Weeks but it indicates the enormous amount of public excitement and iterest in the case. After three days of testimony before a packed courtroom and with hundreds of people crowded in the street outside, the jury found Weeks innocent of the charges It was determined that the young woman had committed suicide in a fit of melancholy. But rumors about the affair persisted and tales of a white robed figure moaning at the well and alarm bells in the night continued for many years after the event.(18) The mystery remained unique in the folklore of the City until the murder of Mary Rogers, a salesgirl in a cigar shop in the St. Nicholas Hotel, forty years later. The sections of the hotel that are still standing on Broadway near Spring Street may occupy the site of this earlier hotel.(19) The murder was described in depth by Edgar Allen Poe in his short story"The Mystery of Marie Roget."

1815-1850 - A Residential Neighborhood

The development of the District was slowed by the War of 1812, but after the economy recovered from the post-war depression, building activity was rapidly renewed in the area. Because wealthy and influential men had settled along the northern section of that part of Broadway which runs through the District and in the area immediately north of Houston Street, the sense of prestige which their names gave to the neighborhood made it attractive to the growing number of middle class families in the City. The period between 1815 and 1825 was a decade of enormous growth for the Eighth Ward in which the Historic District (except for those blocks between Broadway and Crosby Street) formed the easternmost part. Its population more than doubled, changing it from an area that had been described as one of "hill and dale and pleasant valley" to the most populous Ward in the City.(20) Nearly three dozen houses in the District date from this period of growth. Two almost complete rows of Federal houses still stand; one on the south side of Spring Street between Wooster Street and West Broadway and the other on the north side of Canal Street between Mercer and Greene Streets. Samuel F. B. Morse lived at No. 321 Canal Street in 1825.(21)

1850-1900 - Entertainment, Commerce and Industry

For the thirty years between 1820 and 1850, the District remained a stable residential neighborhood, but in the 1850s it began to change, and to change rapidly. The transformation at this time was due in no small part to the new development that had begun to alter Broadway. The decade of the 1850s saw the metamorphosis of Broadway from a street of small brick retail shops into a boulevard of marble, cast-iron and brownstone commercial palazzos. Lord & Taylor, Arnold Constable & Co., Tiffany & Co., E. V. Haughwout and others established their stores on or near Broadway. Major hotels joined them: the Union Hotel, the City Hotel, the Prescott House, the Metropolitan and the magnificent St. Nicholas Hotel. The famous music halls and theaters soon opened: Brougham's Lyceum, the Chinese Rooms, Buckley's Minstrel Hall, the Olympic, Lafayette Hall, the American Art Union, the American Musical Institute and many more, made Broadway between Canal and Houston Streets the entertainment center of the City.(22)

The decade also saw a radical change in the small cobbled streets behind the splendid facades of Broadway. They, too, became an entertainment center and were as famous for their diversions as was Broadway. There were even guide books and directories specifically published for the area. It had become the red light district. Crosby, Mercer and Greene Streets, West Broadway and Houston Street all had their "ton" houses, houses of assignation and ladies' boarding houses that catered to every taste. A lonely traveller could visit Mrs. Hathaway and "view some of her fair Quakeresses"; or Mrs. Everett whose "beautiful senoritas are quite accomplished"; or Miss Lizzie Wright and her "French belles"; or Madame Louisa Kanth's which was run "on the German order"; or Miss Virginia Henriques' where "its lady, its boarders, its fixins and fashions" were "on the Creole order".(23)

But pleasure was not the only business of the Historic District during the 1850s. As the middle class families began to leave the area, small manufacturing companies took their place. Brady's Iron Foundry, Althouse Iron Works, a number of copper and brass shops, locksmiths, and China and glass manufactories made and sold their products here. There were cabinet makers producing pianos, chairs and tables, together with the lumber yards to supply the wood they needed. Lorillard's Snuff Manufactory occupied most of the block between Broome, Spring, Wooster and West Broadway and Appleton & Co., book publishers, used the Howard building on Greene Street as their warehouse.(24)

The 1860s brought another great change in the character of the area. The Eighth Ward, in the five year period between 1860 and 1865, lost 25% of its population, the highest rate of loss for any of the Wards below 14th Street. This loss was due in part to the increasing sordidness and danger that developed around the brothels but the major cause of the exodus was the movement of factories and warehouses into the Ward.(25) Despite this shift in land use, the value of the real estate actually decreased during the Civil War but the trend was dramatically reversed in 1868. This was the first year of one of the greatest speculative eras in the City's history.(26) At the close of the War, the value of the property in the Eighth Ward had been assessed at a little over $18,000,000, but in 1868 it was assessed at nearly $26,000,000 -- an increase in three years greater than the increas over the twenty year period between 1845 and 1865. This increase and the fact that the Ward was strategically located close to the largest business markets in the City and near the docks along the North River did not go unnoticed. Boss Tweed and his Ring began to make plans for the section but before their schemes could be carried out the Ring was broken and the Panic of 1873 hit the country.(27)

It took six years to recover from the effects of the Panic but, beginning in 1879 and continuing into the 1890s, large factories and stores were built along the streets parallel to Broadway. The District was no longer the City's entertainment center but had now become a center for the mercantile and dry-goods trade. Some of the most important textile firms in the country were located here and conducted world-wide trade worth millions of dollars.

Cheney Brothers, one of the foremost silk-fabric manufacturers in the world, maintained offices at 477-479 Broome Street in a cast-iron building designed by Elisha Sniffen. This remarkable family began their silk manufacturing 1838 in South Manchester, Connecticut, where they constructed a company town that was noted for its humanitarian planning.(28) The family was not only noteworthy for its business acumen but Seth Wells Cheney and his brother, John, also made notable contributions to American arts and letters.(29)

The cast-iron building designed by John Correja on the northeast corner of Grand Street and Broadway was occupied by Mills & Gibb, a world-wide dry-goods firm with offices in Nottingham, Paris, Calais, and major American cities. It was the largest firm of its type in the country.(30)

W. G. Hitchcock & Co. was a prominent import and commission firm that had been established in 1818 by Pierre Becar. Among its early partners were Aaron Arnold and James M. Constable of Arnold Constable & Co. They had their offices in the Griffith Thomas cast-iron building at 453-455 Broome Street and dealt mainly in silks.(31)

The Jennings Lace Works which had its factory in Brooklyn, kept their main office at 77 Greene Street where they introduced into this country Chantilly, Point d'Alencon and Breton lace.(32)

Oelbermann, Dommerich & Co. which had its own building at 57-63 Greene Street was an old dry-goods firm. Its trade was so extensive that there was hardly a branch of the dry-goods business that did not have dealings with the company. Their annual sales by 1893 amounted to about $15,000,000.(33)

The building at 455 Broadway was the main office for Belding Brothers & Co., which, at one time, was one of the most important manufacturing interests in the country. They had mills which produced sewing-silk in Montreal, San Francisco, Northampton, Mass., Rockville, Conn. and Belding, Mic. which had been named after the family.(34)

With the end of the 19th Century came an end to speculative interest and growth in the area. The center of the City had long since moved northward and with it the prominent businesses soon followed. Marginal industries, such as dealers in textile and paper wastes, small apparel firms that produced underwear and standard design women's clothing, that did not change with the fashions, filled the vacancies left by the older businesses.(35)

Decay and Rebirth -- Artists and Industry

For the next sixty years, the District lay unchanged and forgotten by the City in a limbo of small industrial and commercial enterprises. It was not until the 1960s that a new movement began to stir. This, surprisingly enough, was caused by the trend among artists to paint on larger and larger canvasses. The high-ceilinged, empty lofts of SoHo provided the large spaces that they needed for their work and the rents were very low. With the help of City agencies, the zoning laws were imaginatively amended to permit the migration of artists into the area without, at the same time, driving out the marginal industries whose employment of thousands of semi-skilled workers fills a necessary niche in the City's economy. The result has been that the SoHo-Cast Iron Historic District is fast becoming one of the most important creative centers of contemporary art in the nation. At the same time, the innovative zoning provisions are demonstrating how, with appropriate provisions for health and safety, manufacturing, commercial and certain residential uses can exist side-by-side. If the demonstration continues to succeed as it has during the past few years, SoHo may well provide a wider lesson. With a little imagination, effort and ingenuity, exciting alternatives to demolition can be found for the stagnant and decaying areas of our cities. These alternatives have the further advantage, which "slum clearance" lacks, of preserving the continuity of a city's cultural and historic heritage -- in the case of the SoHo-Cast Iron District, the preservation of a unique concentration of structures of great historic significance.

2. STYLISTIC HISTORY

The SoHo-Cast Iron Historic District is significant not only for its historic role in the commercial development of New York City, but also for the survival of the largest concentration of full and partial cast-iron facades anywhere in the world. A majority of the buildings that incorporate full fronts of cast iron date from the decade of the 1870s, though a substantial number of complete masonry structures, as well as those combining masonry and cast iron, date from earlier and later decades.

The earliest extant buildings within the Historic District date back to the first decade of the 19th century when the area was exclusively residential. By mid-century, most of the early houses had either been replaced or converted for commercial purposes, though there remain today over thirty identifiable Federal period buildings within the District boundaries. They are far outnumbered, however, by non-residential structures dating from every decade of the second half of the 19th century plus a few belonging to the 20th. Although the commercial character of the area was firmly established by the 1870s, the broad range of construction dates can be attributed to the need for expansion, the need to keep in step with changing fashions and the need to replace structures lost or damaged by fire.

Early Non-Commercial Architecture

The earliest known building remaining in the Historic District is a c. 1806-08 Federal style brick house, now covered by stucco, located at 107 Spring Street. Although the only discernible Federal characteristics remaining on this building are its handsome stone lintels, three later Federal houses in the Historic District retain their original doorways. One of these is the house at 105 Mercer Street, built in 1819-20, which has kept intact the original wooden columns flanking the door, above which is an outstanding leaded fanlight. Another common treatment of Federal doorways was a rectangular transom outlined by an egg-and-dart molding as exemplified by the entrances to 146 and 156 Spring Street, which also retain their original entry columns. These three houses, though the best preserved, are similar in their basic characteristics to the other extant Federal houses in the Historic District. For the most part they are three stories high with a width of twenty-five feet. Their Flemish bond brickwork is now often covered by stucco, but some of them retain their original peaked roofs with one or two dormers.

Since the area did not develop into a commercial center until the second half of the century, it would be reasonable to assume that quite a number of residential structures must have been built in the Greek Revival style between the late 1820s and the 1840s. Oddly enough, however, only two surviving buildings in the Historic District (589 Broadway and 127 Grand Street) are identifiable, either stylistically or by documented construction date, as belonging to the Greek Revival period.

By mid-century, the area of Broadway lying within the District had developed into the leading entertainment center of the City. The sole survivor of the many theaters and hotels erected during that period is a small portion of the once elegant St. Nicholas Hotel, completed in 1854. The lintels on the remaining section, located at 521-523 Broadway, are embellished by garlands, volutes and elaborate keystones, characteristics of the new French influence. Other contemporary hotels in the area, such as the 1851 Metropolitan Hotel, long since demolished, were, however, built in a strict Italianate manner with arched ground-floor windows and a combination of projecting lintels and curved and peaked pediments over the upper story square-headed windows.

Early Commercial Architecture

During the same period when hotels and theaters were prevalent along Broadway, elegant retail stores, many of which catered to the carriage trade, also began to appear. Although there had previously been food stores and service shops intermingled with the row houses, the new scale of commercial development, which began in 1850s, permanently changed the character of the District.

Two of the more prominent early emporiums, the Haughwout Building and the

Arnold Constable & Co. store, remain today as significant landmarks of the changing era. Their importance lies not only in their imposing commercial grandeur, but also in the use of cast iron in their facades. The two buildings utilize the material in two different ways. The Arnold Constable store uses cast-iron ground-floor columns to support a traditional masonry front. The Haughwout Building facade is made entirely of cast iron.

The practice of using cast iron for storefronts and for architectural ornamentation had begun in the United States much earlier, though a complete cast-iron facade was practically unknown until James Bogardus erected, in 1848, a drugstore with a full cast-iron facade for John Milhau at 183 Broadway.(36) It was soon followed by his own factory building and by five stores for Edgar H. Laing at the corner of Washington and Murray Streets. Although Bogardus served as a forceful catalyst in popularizing the use of cast-iron facades for commercial structures, he was primarily an engineer and inventor. The actual work of casting was left to others. Because of this role Bogardus was soon superseded by Daniel D. Badger, president of Architectural Iron Works, as the dominant figure in the developing use of architecural cast iron in New York City.

Badger, who was first listed in the 1849 Directory as a manufacturer of iron shutters, is most famous for the full Venetian Renaissance facade on the Haughwout Building of 1857. His work is, however, found frequently throughout the District in the form of cast-iron storefronts and roof cornices, the earliest extant examples being on the 1852 granite store built for Seabury Brewster at 535 Broadway. Like many of the masonry facades of the 1850s and 1860s, these early iron storefronts and cornices usually have a classical feeling which mirrors the Italianate style so popular in contemporary residential architecture. The predominant characteristics of these commercial masonry buildings, whether or not they contain cast-iron elements, are round-arched windows and square-headed windows topped by a pediment or cornice slab. Balustrades also frequently appear below second-story windows, and occasionally below the more important windows on other floors. These structures, which are in most cases completely symmetrical, average five stories in height with a width of from three to six bays. The roof cornices, whether of iron or stone, are usually supported by heavy consoles or paired brackets between which frequently appear frieze moldings. The cornices are also at times topped by pediments, as exemplified by the 1854 building at 508 Broadway.

The cast-iron storefronts used in conjunction with these stately Italianate facades are nearly all composed of classic Corinthian columns between which were placed the show windows. Other cast-iron storefronts from the 1850s and 1860s, either from Badger's Architectural Iron Works or other foundries, reflect the much more ornamental character of the French Renaissance style. An identifying element found on this type of storefront is a medallion or cartouche form applied to the columns or pilasters. These are frequently combined with scrolled brackets. Corinthian capitals are found on both French and Italianate designs.

Stylized, geometric capitals were also occasionally used on early cast-iron storefronts, such as those capping the pilasters of the 1855 storefront from Badger's Architectural Iron Works at 44 Mercer Street. Such a direct, "two-dimensional" approach anticipates the predominant neo-Grec influence found on the full cast-iron facades of the 1870s, the period of greatest popularity.

The manner in which many of the cast-iron storefronts combine French and Italian elements is reflected in similar combinations on masonry facades. One of the more outstanding examples of such a building is the previously mentioned Arnold Constable store, dating from 1856 with an identical extension added in 1862. The Corinthian capitals atop the pilasters of the iron storefront, cast by the Merklee & Nichol foundry, as well as the round-arched windows of the second floor are decidedly Italianate components. This Italian influence is again seen on the marble Canal Street facade of the same building where the paired central windows on the second floor of the original section are emphasized by an underlying balustrade and a crowning pediment connecting the two windows. These Italian motifs are, however, tempered by French elements such as the segmental-arched windows on the remaining floors, the elaborate top-floor lintels on the Canal Street side and the horizontal banding on the storefront pilasters that anticipates a common element to be found on French Second Empire buildings.

The combination of classical elements was at times so free that no pre-existing stylistic term or terms can be applied directly in describing a particular building.

The most striking example of such a fabrication is the "sperm candle" style which was extremely popular in New York during the early years of the 1860s. (The name was derived from the use of two-story columns or pilasters that resemble candles made from sperm whale oil.) The only example of a pure "sperm candle" building in the Historic District is the 1860 marble structure at 502-504 Broadway, designed by the reputable firm of Kellum & Son, which originally had a cast-iron storefront from Badger's firm. This building, which will be more fully discussed in the block by block descriptions, is a transitional structure which combines highly classical elements with a non-classical emphasis on verticality and openness. These latter characteristics, which are typical of late 19th and 20th-century commercial architecture, are achieved by the use of large plate glass windows flanked by two tiers of elongated columns which span the second to third and fourth to fifth stories with narrow spandrel panels dividing the two floors of each two-story grouping. Two other contemporary buildings in the Historic District, 464 Broome and 19 Mercer, also incorporate similar two-story units, but in a much heavier and more Italianate manner.

The "sperm candle" style is important not only for its indigenous and progressive character but for the direct connection that it makes between facades that combine both cast iron and stone and those made completely of cast iron. The style was apparently first interpreted in stone, exemplified by the 1858-59 marble building, located at 388 Broadway, just outside the Historic District. In 1860 a cast-iron "sperm candle" building, designed by Kellum, was built at 55-57 White Street, also near the Historic District. The significance of these two buildings is that although they are identical in almost every detail, one was built of marble and the other is composed entirely of cast iron. This copying of a stone facade in cast iron points clearly to the original intent of most cast-iron buildings, which was to erect quickly and cheaply structures which would appear to be made of stone. It is important to note, however, that the "sperm candle" style was particularly well adapted to cast iron due to its lightness and open fenestration.

Although most "sperm candle" buildings were constructed between 1859 and 1861, there are extant marble examples dating as late as 1864. In these instances, it is intriguing to speculate whether or not the cast-iron "sperm candle" facades influenced the designers of these later buildings as much as their stone precursors had influenced the early cast-iron examples. Though not dealing specifically with the "sperm cnadle" style, Walter Knight Sturgis states on page 234 of his October, 1953 article, "Cast Iron In New York" in the Architectural Review:

> "Cast-iron forms, originally designed to imitate masonry, were, in a few years, imitated in the very same material from which they had been derived."

As previously mentioned, the earliest example of a complete cast-iron facade in the Historic District is the 1857 Haughwout Building. The next full cast-iron front in the District did not appear until 1868. Cast iron was used though for complete facades in other areas of New York City as well as in other cities during this eleven year period. This is well substantiated by listings in Daniel Badger's catalog of 1865.

Several of the cast-iron facades produced by the Badger Architectural Iron Works in the late 1850s and early to mid-1860s incorporate the same strong Italianate elements, specifically those derived from Venice, as are seen in the Haughwout Building. By 1868 when Isaac F. Duckworth and Charles Mettam each designed a full cast-iron facade, the Italianate style had, however, become so diluted that only occasional elements of their designs can be so described. Those aspects which still recall the style of the Italian Renaissance are the second-floor balustrades, the heavy pediments and the Corinthian capitals. The capitals are, however, placed atop smooth rather than fluted shafts, a characteristic as non-Italianate as the rounded corners of flat-headed windows or the rosette medallions above the capitals. These elements which are essentially French, are combined with Italianate details in a pleasing and homogeneous manner. The combination is similar to that used on earlier masonry facades, such as the one on the Arnold Constable store. The dominant Italianate influence of the 1850s was, however, gradually replaced in the late 1860s and 1870s by the inspiration of contemporary French styles. Though occasional reliance upon Italian motifs is found on cast-iron facades

of later periods,(especially in the work of Griffith Thomas),the most prevalent influence was that of the French Second Empire, the French neo-Grec and derivations therefrom.

Cast-Iron Architecture

Before discussing the period during which the use of complete cast-iron facades reached its peak, it is interesting to note some of the underlying causes of its popularity and some of the methods employed by its practitioners.

The second half of the 19th century in the United States was time of rapid physical growth and economic expansion. It was also a time of intense competition in which no one was embarassed in flaunting his newly acquired wealth. This phenomenon was manifested in the opulence of the "residential palaces" in Newport no less than in the great "commercial palaces" of New York City. In both instances, if an individual or a company did not have the money to construct a building to surpass that of a competitor, methods were devised to imitate it as closely as possible. This was the case with a vast majority of buildings fronted by cast iron. Although cast iron is a material which by its inherent qualities can be interpreted in a light, almost delicate manner, in most instances it was used to imitate structures built of granite or marble. More grandiose examples of such imitations can hardly be found than the French Second Empire designs of I. F. Duckworth. When comparing the building costs of structures erected in the Historic District during the 1870s and 1880s, there is little appreciable difference between between those with upper stories of masonry and those with full cast-iron facades. Yet, in nearly every instance, the cast-iron facades incorporate a great deal more ornament than do those of brick or stone. When faced with a limited budget, an owner far preferred an elaborate cast-iron facade reflecting the grandeur of Paris or Venice, than a simple masonry wall.

In addition to the ease of casting iron in forms that would have taken weeks to be executed by stone carvers, cast-iron architecture possesses other practical attributes which were attractive to New York businessmen. The use of paint on these building fronts not only made refurbishing simple and relatively inexpensive but also gave the owner great latitude in choosing the paint color or colors. The increased speed of construction over comparable masonry buildings, due to the prefabrication of iron units, was also a consideration.

Closely connected with the prefabricated nature of iron architectural members is the question of the role that the architect played in the design of these structures. There is no question that an architect's professional skills were utilized in planning the basic substructure of a building and in determining the general formula to be followed on its facade. Yet, it is highly questionable whether he had much of a role in the design of the individual members. It seems almost certain that in the case of buildings which are architecturally unique or which are attributed to one of the more prominent architectural firms that it was the architect himself who supplied the iron foundry with specific designs or utilized members which he had previously designed. Did the architectural designer have sole right to these designs however? This may have been the practice in some instances, evidenced by the repeated use of specific motifs by certain individual architects. But there are definite exceptions to this hypothesis. For example, a capital abacus, cast by the Cornell Iron Works, which is characteristic of the work of Henry Fernbach, was used upon occasion by other architects.

When studying the architectural styles used by the more prominent and/or more prolific architects who worked in cast iron within the Historic District, it is possible to pick out distinguishing characteristics that link the work with the individual. Little individuality is evident, however, in the work of the less prominent architects who also designed buildings with cast-iron facades. Apparently the latter were usually confined themselves to choosing stock cast-iron members that had been designed by the iron foundry or by another architect. It is, in fact, probable that even the more noted architects also resorted to the same procedure at times. It is known that Badger's Architectural Iron Works had an entire architectural department, headed by George H. Johnson(37), which was solely responsible for designing stock pieces and serving as consultant to architects ordering cast-iron facades from the firm. Although Badger was not active during the period in which cast iron reached its greatest point of popularity in the Historic District, it can be assumed that the other foundries such as Cornell,

Aetna and Jackson had similar departments.

The uniformity created by the frequent use of stock cast-iron members does not, however, diminish the effect of the facades, because the very essence of a cast-iron facade is its standardization. This disciplined regularity is seen not only in the repetition of bay units on a single structure, but also in the repetition of details from one building to another. With the exception of designs such as those by I. F. Duckworth in the French Second Empire style, the organization of cast-iron facades was based upon a strict balance between horizontals and verticals. Though the buildings are often accented by a crowning pediment, their general effect is one of non-directional uniformity. This aesthetic characteristic, though interpreted in classical forms, was as much a precursor of modern arhcitectural practice as were the prefabricated components of the facades.

As previously mentioned, Italianate elements combined with those derived from France were still utilized in several of the cast-iron facades built during the late 1860s and early 1870s. By 1872, however, motifs derived from contemporary French fashions strongly dominated the new cast-iron designs, though an occasional Italianate window balustrade was still utilized. In addition to the general influence from the French Renaissance, it was then that the grandeur of the Paris of Napoleon III began to have its greatest influence on the commercial cast-iron architecture of New York City. It is seen within the District most notably in the work of Isaac F. Duckworth, who used broken pediments, horizontally banded piers, segmental-arched windows and mansard roofs. Even though these facades were still basically organized on the same repeated bay system as were contemporary cast-iron fronts, they were frequently given focal emphasis by the use of projecting central bays, dormer windows or urns set in the break of a pediment.

The French Second Empire style as interpreted in cast iron was, however, in most instances tempered by neo-Grec ornaments. The French neo-Grec style, the single most important influence found on the full cast-iron facades of the 1870s and 1880s, was a sophistocated and stylized outgrowth of the French Second Empire style. It is characterized by incised linear ornament, stylized floral and geometric forms executed in two-dimensional relief and widely spaced relief or incised parellel lines on columns and pilasters. Light, slender columns topped by stylized Ionic capitals are also a hallmark of the neo-Grec style, though not a universal one.

In addition to the use of neo-Grec elements, such as terminal blocks and modillions, on basically Second Empire facades, these elements were also used in conjunction with derivations from other French styles. By the late 1870s, the characteristic cast-iron capital had changed from the Corinthian mode to a basically geometric form in accordance with neo-Grec principles. Such capitals, typical of the work of Henry Fernbach, are usually characterized by a smooth necking band to define the separation between the capital and column shaft. These capitals are supported by a simple abacus frequently embellished by a neo-Grec apron, under which are set widely spaced geometric or stylized floral forms. Although not strictly neo-Grec in form, these capitals are consistent with the classical principles upon which the style was based. Facades incorporating such capitals also frequently utilize other neo-Grec forms such as incised designs on the spandrel above each capital, antefixae projecting above the roof cornice and decorative terminal blocks at either end of the projecting cornices at each floor level. Such buildings characteristically follow the standard cast-iron formula of repeating throughout the facade the same bay unit. The window heads within these bays usually have rounded corners.

Cast-iron facades that rley exclusively upon neo-Grec forms are as successful aesthetically if not superior to those that combine various styles, though they are fewer in number within the Historic District. It is difficult to generalize about these designs since the architects displayed great individuality. Pure neo-Grec buildings, however, generally have a more linear overall character than those that merely incorporate a few neo-Grec motifs and possess proportions that are more delicate and elongated.

The neo-Grec, French Second Empire, French Renaissance and Italianate styles were by far the most popular choices for cast-iron facades erected in the Historic District between the 1850s and the late 1880s when the full cast-iron facade lost its popularity. An occasional stylistic exception, however, is to be found, such

as W. A. Potter's 1873 Victorian Gothic facade at 435 Broome Street or Richard Morris Hunt's "free-form classic" structure of 1873-74 at 478-482 Broadway. Hunt's now demolished building which stood next door had an elaborate Moorish front also executed in cast iron.

With the exception of the 1894-95 building at 15-17 Greene Street, the last complete cast-iron facades erected within the area were begun in the year 1890. Even though cast iron continued somewhat longer to be used for fenestration detailing and ground-floor facades, it ceased to be a major architectural material due partly to technical difficulties in applying a cast-iron facade to the taller buildings that the newly available steel skeleton construction made possible. There also arose some serious questions as to the effectiveness of cast iron as a fire resistant material which will be discussed more fully in the next section. At the same time new processes were developed for manufacturing architectural ornament in terra cotta which replaced much of the inexpensive decorative function that has made cast iron so popular. Also of importance in the demise of cast-iron architecture was the late 19th-century change in taste toward styles which were more suited to construction in brick and stone.

It is important to remember that masonry buildings, many with cast-iron ground floors, continued to be erected contemporaneously with those having full cast-iron facades. It would be repetitive to review their stylistic development, however, for they either followed the same evolution from the Italianate into neo-Grec as already discussed or their styles can only be described as simple industrial or commercial vernacular. Yet, by about 1890 new developments began to be seen in masonry buildings. They became not only strongly differentiated stylistically from the cast-iron facades but were also soon to supersede them completely.

Later Architectural Developments

The commercial buildings erected in the Historic District at the turn of the century mirror the same general trends that swept across the country. One of the two most influential styles was what can most accurately be described as Richardsonian Romanesque after the great Boston architect, Henry Hobson Richardson. He had been attracted during his studies in Europe by the straightforward way in which buildings of the 11th and 12th centuries expressed the weight of their masonry structure and the natural qualities of their materials. His work and that of his followers, characterized by the use of braod heavy arches, rough-faced stonework and restricted areas of rich decoration was freely adapted in the examples within the District. Owing to their limited sites and commercial requirements, Romanesque buildings in the District had to have simpler and more symmetrical plans than those used in free-standing residential or civic structures. Also, for economy, brick walls were more frequently used than the characteristic rough random ashlar. But despite these limitations, a bit of fanciful romanticism can at times be found in these commercial adaptations, as in the gargoyles on the 1890-91 building at 484-490 Broome Street.

The World's Columbian Exposition held in Chicago in 1893 served as a major catalyst for the resurgence of classical forms in American architecture, promoted initially by architects who had studied at the Ecole des Beaux-Arts in Paris. Although a fairly strict archaeological correctness was followed in most residential and civic buildings of the period, much freer forms had to be developed for commercial structures due to their unprecedented, unclassical height. Such buildings within the Historic District, which average ten to twelve stories, are composed, insofar as possible, in the classic, tri-partite canon. This system is composed of a base consisting of two or three stories, a shaft of another six or eight and the entablature of the top one or two stories. When such facades are only six or eight stories high, a similar tri-partite composition often contributes an imposing, monumental scale. Much use was also made of intricate terra-cotta ornamentation, which, like cast iron, combines richness of effect with the economy of multiple castings from the same mold.

By the first decade of the 20th century this type of heavily decorated classicism was largely replaced by a new emphasis on lightness and a more open fenestration. Many of these buildings, however, still retained intricate detailing as seen on the highly original 1903-04 Singer Building by Ernest Flagg at 561-563 Broadway.

Since 1910 little new construction has taken place within the Historic District, and, with only a few exceptions such as the 1920 bank at 525-527 Broadway, these buildings are of little interest architecturally. Many of the post-1910 structures are garages, lunch stands or gas stations and a number of older buildings have been either entirely refaced or had their ground stories reconstructed.

3. CAST IRON AS A BUILDING MATERIAL

In order to realize the importance of the SoHo-Cast Iron Historic District in the history of architecture and structural engineering some background is needed on the processing and structural characteristics of iron as a building material. Some knowledge is also needed of how these processes were developed and of the various ways in which iron was used in the past. It is only from this perspective that the historic importance of the District can be fully understood and an appreciation grasped of the significance of its contribution to the future development of the skyscraper and its structural techniques.

Cast Iron and Wrought Iron: Early Development and Use

Cast iron and wrought iron are the two forms of iron traditionally used in buildings. Cast iron is a refined form of pig iron whose strenghth is dependent on its carbon content. The refining of cast iron in the western world did not take place until the 12th century when furnaces were developed that could generate temperatures high enough to melt the metal into a liquid state suitable for casting.(38)

Wrought iron was developed as early as the 5th century B.C. by the Greeks.(39) In the Middle Ages it was used for cramps, stays, tie rods, in window frames, and for the spires and pinnacles of Gothic cathedrals. The use of wrought-iron tie rods and beams became common in Renaissance and Baroque buildings.(40) To form the iron, one merely had to heat it to a pliable state, and then the impurities could be hammered out. While the process was very primitive in its beginnings, 19th-century research led to some very complicated refining processes for wrought iron. This was probably one reason for the greater popularity of cast iron during this period. Cast iron merely had to be melted to rid it of impurities and then cast. Moreover, repetitive forms could be cast in large quantities. Wrought iron, on the other hand, had to go through several hammering and rolling processes to rid it of impurities and to form it into the desired shapes, and each piece had to be fashioned individually.

Prior to 1750 cast iron was used chiefly for such items as tools (anvils and mortars), cooking utensils, firebacks and andirons, grave slabs, cannon and other implements of war.(41) Abraham Darby of England began experimenting with the production of cast iron about this time: by using coke, and later coal, instead of charcoal, he was able to turn out the product more cheaply and efficiently. With Darby's discovery, several English engineers began to use cast iron for structural purposes, most notably bridge building. The first cast-iron bridge, spanning the Severn River was manufactured at Darby's Coalbrookdale iron works between 1775 and 1779.(42) Another significant bridge was designed by Thomas Paine, the American Revolutionary War figure of "Common Sense" fame, and built in England under the direction of Rowland Burton across the River Wear at Sunderland between 1793-96. It was a single arch with a 263-foot span: the ribs forming the arch were of cast-iron panels. The technique was that of stone vaulting adapted to iron construction.(43)

Cast iron was also used during this period for decorative features. Although cast iron had been used for this purpose as early as the 1720s, it was the high quality of the designs produced in the 1760s by the brothers John, James and Robert Adam, the noted British architects, and cast by such British foundries as the Carron Co. that brought their popular acceptance.(44)

According to Carl Condit, the British engineer, John Smeaton, was the first to use cast iron for structural columns in 1770-72 in St. Anne's Church at Liverpool.(45 In Paris J. G. Soufflot used cast iron to frame a roof in 1779, and M. Ango used it to carry a floor in 1782.(46)

However, the development of iron framing in English spinning and textile mills in the late 18th century was one of the most significant events in the history of cast iron. To quote Turpin Bannister: "From them (the mills) stemmed directly a novel structural technique that dominated British and American building for a century and which through ingenious improvements conquered at last the hazards of combustibility and limitations of height." (47)

William Strutt of Derby, England was the builder of the first completely iron-framed building in 1792; his Calico Mill was 115 feet long and six stories high. The floors were laid on brick arches, supported by cast-iron beams, and paved with brick. A similar flax mill, possibly designed by Charles Bage, was built in 1796 at Shrewsbury. Probably the main reason for using this type of construction was to minimize the danger from fire which was always a hazard in the textile industry. (Many of the commercial buildings in the SoHo-Cast Iron Historic District were devoted to the dry goods trade, and one of the arguments for adopting cast iron for those structures was its noncombustibility.)

Although the cast-iron frame of mill buildings had important implications, the framing itself was partly hidden.(48) The cast-iron framing technique was visually much more striking in the realm of greenhouse architecture. As early as 1805 Humphrey Repton had designed a cast-iron greenhouse in the "Gothic style."(49) John Nash designed a conservatory formed of cast-iron trellised pilasters and glass for the Prince Regent at Royal Lodge, Windsor in 1814.(50) Nash was also renowned for his use of cast iron in the Royal Pavilion at Brighton built in 1818.(51) The cupola was built over an iron framework, and intricately designed iron columns were used for interior supports. Joseph Paxton, who was head gardener to the Duke of Devonshire, designed the Great Conservatory at Chatsworth in 1837, followed by the Lily House at Chatsworth (in which cast-iron columns were used as rainwater pipes as well as for structural purposes.) (52) Paxton's outstanding achievement was the design for the Crystal Palace, built to house the London Great Exhibition in 1851. This structure excited the imagination of virtually every notable contemporary critic.

The French used iron and glass in similar ways during the same period. Among the notable structures were the Galerie d'Orleans of the Palais Royal in Paris designed by P.-F.-L. Fontaine in 1829-31 and the greenhouses of the Paris botanical gardens created by Charles Rohault de Fleury in 1833.(53)

Another building form peculiar to the 19th century in its use of iron and glass was the train shed-- concealed, however, behind a traditional classical masonry waiting room and station. Built between the 1830s and 1860s, these sheds were as unique and expressive in their forms as the contemporary greenhouses and conservatories. To contemporary eyes, however, they seemed to be merely works of engineering, and not at all worthy of the name of "Architecture."

Another interesting use for cast iron, especially in England, was in the realm of church construction. As early as 1813, iron was used for the complete internal structures and interiors in three Liverpool churches designed by James Rickman and ironmaster John Cragg.(54) It was also favored for molded decoration, especially for Gothic tracery.

Structural Techniques

It was the research of the Englishmen William Fairbairn and Eaton Hodgkinson from the 1830s through the 1850s, that showed to which purpose the two types of iron were best suited.(55) Cast iron, which has a high compressive strength, they found best suited for columns while wrought iron, which is high in tensile strength, is best suited for beams, the members subject to the most tension. Fairbairn and Hodgkinson were also responsible for publicizing the I-beam; James Bogardus of New York probably learned of it through their publications.

When pieces were cast in iron the designer would make full size drawings of the principal parts from which patterns would be made. Molds were made in sand and the pieces cast in these sand molds. The castings would then be cleaned, chipped and filed, and the ends of a column would be cut smooth in a "double-ended" rotary facing machine. Columns would be bolted together in the fitting shop, and arches, soffits, sills and ornaments would be added. All surfaces would then be given a coating of oxide of iron paint. The parts would then be separated and numbered for re-assembly on the building site.(56)

The actual assembly of a cast-iron building will be described in some detail in the description of several of Bogardus's structures. Such a building as the A. T. Stewart (later Wanamaker) Department Store, designed by John Kellum between 1859 and 1868, was the exception rather than the rule among the buildings within the District. It combined a complete iron frame with wooden floors and joists;

its floor, roof and wall loads were transmitted vertically through the cast-iron columns directly to the stone footing.(57)

It appears from the examination of a number of buildings within the District that whether its facade is of cast iron, brick, or stone, the basic structure varied little, especially for buildings erected in the 1860s and 1870s. The building is almost invariably built between bearing party walls of brick. If the front facade was of brick or stone, it would usually have been supported by a cast-iron storefront which permitted larger show windows than would be possible with masonry piers. When there was a complete cast-iron facade it would act as an independent curtain wall and would have little relation to the construction behind it. This is illustrated by the facades of the Laing stores -- except for the Murray Street side of the corner store -- as will be discussed below.

While it is difficult to generalize about the interiors, the following points apply to many of the District buildings from the 1860s through the 1880s. Because these structures were used for warehouses and as lofts, it was desirable to have as much open interior space as possible. The use of interior cast-iron columns to support the floor beams and joists provided the open space that was desired. The columns would be bolted together from floor to floor. The floor joists, often made of wood, but sometimes of wrought iron, would be supported at their outer ends by the brick bearing walls and in the center of the building by girders which would carry the floor loads to a central row of iron columns. If the building was narrow the beams might span its entire width without the need for a center line of column supports. The length of the floor joists might vary from 12 to 25 feet depending on the load they were intended to bear and the material of which they were made. If the required span was greater than about 25 feet, girders had to be used to carry the load of the floor beams to the interior columns. Into the 1870s it was common practice to use wooden girders. Wrought-iron girders only came into widespread use in the next decade. If the girders were of wood, the floor beams would also be of wood, but wrought-iron girders did, on occasion, carry wooden floor beams. If the beams were of wrought iron the spaces between them might be spanned by shallow brick arches with a wooden floor laid on cement fill above them. This added to the fire resistance of the structure as did cross walls of brick -- whether load bearing or not.

Cast-Iron Developments in the United States

In the United States the use of iron in buildings dates from early in the 19th century. In Philadelphia's United States Bank (1818-24) the architect, William Strickland, inserted wrought-iron rods as tie members into the arched openings at the ends of the transverse barrel vault which spanned the banking room.(58) Another Philadelphia building, Strickland's Chestnut Street Theatre of 1820-22, was the first in the United States to use cast-iron interior columns.(59)

When Robert Mill designed the Public Record Office at Charleston, South Carolina, in 1822-23, he aimed to produce the most durable and incombustible structure possible.(60) He made the basement, cornices, stairs, and porticoes of stone, the walls and interior vaults of brick, the roof of wood and copper, and the sash, frames and shutters of iron. (The building withstood both the earthquake and fire of 1886.)

The U.S. Naval Asylum (1826-33) in Philadelphia, had its exterior galleries and roof supported by hollow cast-iron columns, and wrought-iron railings adorned its balconies.(61)

The Miners' Bank at Pottsville, Pennsylvania (1829-30), designed by John Haviland, had a two-story facade made of pieces of iron cast at the foundry and assembled on the site. The iron plates imitated stone. It is not known if the facade acted as a bearing wall.(62)

The Bond Building on Merchants' Row in Boston of about 1830 used iron structural elements. Also about this time, Cyrus Alger, a Bostonian, conceived of a project for a cast-iron dwelling; this idea later influenced Daniel Badger.(63)

The John Travers Library in Paterson, N.J. of 1846 was the first building in the United States in which interior cast-iron beams rested on the brick walls which

carried the floor and roof loads to the foundations.(64)

The New York Crystal Palace of 1853 and Thomas U. Walter's U.S. Capitol Dome of 1855-65 were the two most dramatic uses of cast iron in the United States. While the Crystal Palace burned in 1858, the future of the Capitol Dome appears to be more safely assured.

Cast Iron in New York City

According to the History of Architecture and the Building Trades of Greater New York (1899), the first use of iron in buildings in New York followed the War of 1812,(65) but it was mainly for decorative purposes -- balconies, railings, fences, sashes, door and window frames, roofs and doors.

In 1835 Jordan L. Mott built a foundry on Water Street for the manufacture of iron storefronts, and in 1836 he took out a patent for casting hollow iron columns.(66) The Lyceum of Natural History, built in 1835 on Braodway between Prince and Spring Streets from designs by Alexander Jackson Davis, used iron columns on the first floor instead of massive masonry piers, and thus obtained larger display windows.(67) The U.S. Custom House of 1840, now known as Federal Hall, and still standing on Wall Street at the head of Broad, used no wood in its construction. Iron was used for such elements as the stairs, railings, doors, window frames, etc. The other parts of the building were of marble, and brick arches were used to support the floor and roof loads.(68)

James L. Jackson established an iron foundry in 1840 at 201 Centre St.,later known as the Jackson Architectural Iron Works.(69) Apparently he began manufacturing iron shutters, grates and fenders but soon added the manufacture of columns, lintels, beams and girders which were cast on special order from "housesmiths".(70) Later Jackson added his own smith-shops for parts of his own design. The John B. and William Cornell foundry was established in 1847 at 141 Centre.

About 1847 awning posts of cast iron were erected in the front of many stores.(71) The author of the History of Architecture...of New York (1899) conjectures that this suggested the use of cast-iron columns and pilasters for storefronts. Such an explanation may seem simplistic today, but is nonetheless possibly true.

In the New York Music Hall of 1850 "at Broadway and Mercer" iron columns supported the balconies, and iron was used for the beams.(72) The main section of the Astor Library, 425 Lafayette, built between 1849 and 1853 by Andrew Saelzer, used cast-iron columns for internal supports.(73)

The Work of Daniel Badger and James Bogardus

It was Daniel Badger and James Bogardus, however, who developed some of the most inventive uses of cast iron and also popularized it as an architectural and structural medium.

Daniel Badger began his career in Boston in 1829.(74) His store building of 1842 on Washington Street had cast-iron columns and lintels on the first floor, and he later claimed that this was the first iron storefront. In 1843 he bought Arthur L. Johnson's patent for rolling iron shutters. He moved to New York in 1846 and set up a foundry for the manufacture of iron shutters. He later located his foundry on the block bounded by 13th and 14th Streets, Avenue B and Avenue C. His offices were 42 Duane Street. His first full iron facade was completed in 1853.(75) Badger's business increased at a tremendous pace, not only in New York City, but across the country and around the world, as can readily be seen by examining the listings in his 1865 catalog. Badger himself did not design the components, but several prominent New York City architects designed parts which were cast by his firm. Some of these designs may have been made to special order and were not necessarily carried among the firm's stockpieces. George H. Johnson was Badger's chief architect for a number of years, and his designs were were made specifically for the firm. Although Badger's Architectural Iron Works continued in business until the 1870s, the majority of the ironwork we have been able to attribute to his firm, at least within the District, dates from the 1850s and 60s,

prior to the publication of his 1865 catalog.

James Bogardus, born in 1800, was a prolific inventor and lecturer on technical subjects.(76) Between 1836 and 1840 he made a trip to Europe to study iron construction; he was also impressed by classical forms of architecture, especially those of Italy. These were the forms he adopted in his own designs. He established his New York foundry in 1848 at Duane and Centre Streets to cast columns and beams. His factory was the basis for his patent of 1850 for an all-iron building. It was disassembled in 1859 when Duane Street was widened. It is not certain that his factory was actually all iron, but his theories of iron construction were set forth in the drawings for his patent. While Badger may be credited for popularizing the use of cast iron for facades, Bogardus advanced the use of iron for structural supporting systems, although it is not clear now just how widely his methods were adopted.

Bogardus' factory was assembled on a stone base supporting cast-iron sills. Hollow cylindrical columns were bolted to the sills through the column flanges at the sill joints. Channel-shaped spandrel girders were bolted to the top flanges of the columns. Another set of sills, columns and spandrels was added for each succeeding story. The outer members of the iron frame took the place of a bearing wall. The floors, according to Carl Condit,(77) were carried on wooden beams. In his patent drawings of 1850 Bogardus proposed a floor and roof construction of cast-iron plates with tongue-and-groove joints, floor girders shaped as shallow segmental arches supplemented by wrought-iron tension rods, and floor and roof beams of I-section. Bogardus can thus be credited with introducing the I-beam to the United States. (Incidentally the iron for his first fronts was cast at the Jackson foundry.)

It is interesting to compare the designs for Bogardus' factory, long since demolished, with those for the Edgar Laing stores of 1849 at the northwest corner of Washington and Murray Streets.(78) The building containing five stores divided by brick party walls was built on a trapezoidal site and was constructed with two four-story cast-iron facades consisting of piers with engaged Doric columns, beams, and recessed panel wall units below each window. All these iron components were bolted together. The other parts of the building were constructed in the traditional manner with brick bearing walls supporting wooden floor joists, but along the Murray Street side of 258 Washington Street, the cast-iron front actually carried a part of the floor load. The wooden floor joists were inserted into the channel-shaped iron beams. The wooden roof joists rested on the bottom ledge of the cornice frieze and were further stabilized by means of iron straps attached to the lip of the frieze. (The other sections of the cast iron facade were braced by being simply strapped to the wooden floor joists which were supported by the brick bearing walls.) This actual proof of Bogardus' early use of a cast iron facade for load bearing purposes was not fully confirmed until 1971 when Professor Winston Weisman, under arrangements made by the Landmarks Preservation Commission, supervised the disassembly of this historic structure which is currently planned for re-erection near its original site as part of Manhattan Community College's new Washington Market Campus. Since the Laing Store facades are unquestionably the oldest examples to have survived in the United States, the full documenting of the assembly system and their re-erection on a college campus is of great value to the history of American architecture and technology.

During the same period of disassembly many details of the self-supporting cast-iron screen wall were fully clarified. The frame rested on sills cast in sections and then laid on a stone foundation. The columns stood on the sill joints and were bolted to the sills. Another set of sills or spandrels were bolted to the tops of the columns to raise the building up to the next story. Ornamental castings were used as coverings for the junctions of the cast-iron beams over the columns. The facade was painted with tan-colored paint mixed with sand to give it the texture of stone.

The Harper and Brothers Building of 1854 was Bogardus' first really large commercial building.(79) John B. Corlies, the architect, used Bogardus' system of cast-and wrought-iron framing and applied all the then known precautions against fire. However, even here the construction methods were not as advanced as those advocated by Bogardus in his 1850 patent. The building used a cast-iron facade and masonry bearing walls with brick interior partitions. Interior cast-iron columns supported exposed cast-and wrought-iron girders, across which were placed

partly concealed wrought-iron ceiling beams. Brick arches were constructed between the beams above the girders and leveled with cement to provide a flat surface; a pine floor was laid over this. The girders were of the "bow-string" type, similar to a truss, in which a wrought-iron tie rod resisted the tensile stresses while an arched cast-iron body was under compression. The girders also brought concentrated loads to the supporting interior columns which thus shared the floor loads with the bearing walls. Another important structural innovation was the transmission of floor loads to the girders by means of 7-inch wrought-iron ceiling beams, similar to railroad beams, and developed specifically by Peter Cooper's mills in Trenton, N. J. for wide-bayed iron framing. The first shipment was diverted by the government for use in the U. S. Assay Office in 1854. This building was demolished in 1915, and only the handsome stone facade was saved for re-erection on the face of the American Wing of the Metropolitan Museum of Art. Cooper's beams were then used in the Harper Building, also long since demolished. The third application was in the Cooper Union Foundation Building in 1855, where they may still be seen.

The Virtues and Defects of Cast Iron

Fire was an ever present danger and a constant fear in 19th-century urban life. Lower Manhattan had suffered disastrous fires both in 1835 and 1845; hence there was a great demand for fire resistant buildings. In the Historic District, which was the center of the drygoods trade, protection against fire was of special urgency.

Fireproofing was an inexact science at best through much of the 19th century. The New York City building codes reflected this state of affairs. Previous to the creation of the Department of Buildings in 1860, fire limits established the areas in which frame buildings could not be built. In 1860 this applied to all areas of Manhattan below 52nd Street. In 1871 limitations were placed on the width of "non-fireproof" buildings, but none on their height. Height limitations were not set until 1885.(80)

One of the great claims made for cast iron as a building material was its ability to withstand fire; Badger and Bogardus were both ready to make this assertion Bogardus' pamphlet states: "Cast-iron houses are perfectly fire-proof...for, it is well known, not only a high and intense heat, but the use of a blast, is required to reduce iron to a molten state and never yet, in any conflagration, has it been found melted, except in pieces of minute dimensions, and in such situation that the current of the flames created around them an artificial blast."(81)

Just how fireproof unprotected iron structural members are remains somewhat of a problem. The controversy was strong throughout the period when most cast-iron buildings in New York City were constructed. However, it must be remembered that despite brick bearing or party walls, and iron facades, the interiors of these buildings were largely of wood. Popular opinion held (and still holds) that the great fires in Chicago of 1871 and in Boston of 1872 proved the instability of cast iron in a conflagration. The material fell into theoretical disfavor for buildings after that time. On the other hand, in New York the great majority of cast-iron facades within the Historic District were built in the 1870s. (Previous to that decade cast iron had been used largely for storefronts and facade decoration.) The only conclusion that can be drawn from this is that New York architects and builders felt that the aesthetic effects obtained by using cast iron outweighed the dangers of fire.

The 20th century has provided some evidence of the stability of iron structures in some interesting ways. When the A. T. Stewart (Wanamaker) store burned in 1956, the iron frame remained completely intact; only the wooden flooring and joists were destroyed. In England during the World War II bombings, cast-iron structural elements were exposed for the first time since the erection of the buildings. Gloag states: "...when buildings were demolished by fire it was amazing to see the cast iron skeleton still standing when the steel joists of later adjoinging buildings were bent and distorted. (82) These experiences seem somewhat to weaken earlier arguments comparing the use of unprotected cast iron to unprotected steel. Yet it is known, on the other hand, that both materials will buckle at relatively low temperatures and that hot cast iron has the further disadvantage of cracking when exposed to the shock of cold water so that the very effort of trying to put out a fire adds an additional hazard.

So perhaps it is best to conclude that while cast iron does not function as an absolutely fire-resistant medium, particularly in its inability to confine a fire within a small area, yet, if the iron is well cast and placed in a well-constructed building, the cast-iron structure itself is apt to remain stable.

It was gradually learned in the 19th century that a brick encasement of iron structural members provided one of the best forms of fire protection. This is, of course, the method that was used in the English textile mills built just prior to the beginning of the 19th century. It is unfortunate that this method was not more widely followed. Since it was both costly and extremely heavy in terms of building weight, most builders turned to the cheaper, quicker, and lighter methods of using unprotected iron beams in combination with wood. The development of hollow-clay tile brought both an inexpensive and light method of fireproofing. The first use in this country of hollow-clay tile for protection of floor beams appears to have been in 1855 in the Cooper Union Foundation Building.(83) However it took another fifteen or more years before a really practicable and inexpensive hollow-clay tile method was developed. Gradually it came into widespread use in the late 1870s.

Of course, the proponents of cast iron extolled it for other advantages besides its fire resistance. Those that Daniel Badger cites in the introduction to his catalog are: "strength, lightness of structure, facility of erection, architectural beauty, economy and cheapness, durability, and renovation." While the claims of strength, lightness and durability seem to have generally been substantiated with time, many critics of cast iron have also attacked it for what they claim to be its lack of these very qualities. In response, it must be remembered that iron was often cast without specifications, foundry control, or expert metallurgical knowledge; moreover it was often used in ways that were illsuited to its physical properties.

A cast-iron structure was easy and quick to erect in comparison with a masonry building, and it was also cheaper. (A cast-iron building could also be easily dismantled and re-erected elsewhere.) Essentially the pieces were an early form of prefabrication; they were cast in multiple units which could be readily combined and assembled in numerous ways. Naturally this was much cheaper than carving each piece individually in stone. If a client ordered a cast-iron building from a foundry, he might also be able to do without the services of an architect, and simply engage a builder to do the work. Certainly this was the case when British foundries shipped cast-iron houses and other buildings around the world. However, when one examines the Building Department records for iron and stone buildings of approximately the same size and from the same period, a contradiction seems to arise. The average construction period for both building types appears to have been about eight to nine months (although some cast-iron buildings were put up in four or five months), and the costs are often very similar. This apparent paradox becomes more understandable when it is realized that the construction of each of the two building types was almost identical except for the facade.

"Ease of renovation" was another reason for the popularity of cast-iron structures. All that needed to be done to give a building a new appearance was to apply a new coat of paint. Moreover, if an iron piece were warped or broken, it could easily be replaced by another stock piece or by recasting the faulty piece from the original mold.

Yet despite these various advantages, the cast-iron facade was rarely used in the Historic District after the late 1880s. There appear to be several reasons for its demise. The change in stylistic taste has already been discussed. The other reasons were of a more practical nature. The problems of fireproofing became of increasing concern as the economic pressure for buildings of even greater size and height increased. By the 1890s the City building codes were regulating building size as a necessary precaution against fire.(84) Developments of better methods of fireproofing with hollow-clay tile and the new availability of rolled steel sections with their high tensile strength made possible these larger buildings. With the obvious advantages of such alternatives at hand, architects and builders would have been foolish to continue to use unprotected cast-iron facades for these larger buildings.

There is an ironic twist to the thoroughness of the reaction against cast iron as a building material. For the next half century, the steel skeleton frame of all New York City's skyscrapers continued to carry, floor by floor, the heavy

weight of masonry enclosing walls. It was not until after the end of World War II that it was realized that this masonry only served the function of keeping out the weather as well as keeping out the light! Furthermore it had to be laboriously laid up brick by brick, tile by tile, or stone by stone, just as in the Middle Ages, even though it was now being supported hundreds of feet in the air by a steel shelf at every story. With the commercial availability of large sheets of glass as well as the development of light, non-ferrous metals (which did not require maintenance by painting) as well as of new, light forms of heat and fire insulation which could be sprayed on or applied in the form of panels - the idea of the curtain wall was born. Or, rather, it was re-born. For Bogardus had forseen, a hundred years before, all the advantages of quickly erected, light, standardized, pre-fabricated panels as an effective and economical method of screening commercial buildings from the weather. He lacked modern materials, tools and techniques, but he had the essential ideas.

In the opinion of 20th-century critics cast iron has played a most important role in the development of the modern skyscraper. The development of the cast-iron facade led to a system of standardization for building units; advocates of cast iron saw this as a virtue because it led to speed and economy of erection. Prefabricated unit standardization has become an essential factor in today's construction methods; individual handwork has beome prohibitive in cost even in the rare cases when it is possible to obtain it.

It was the development of a system of iron framing,however, that had the greatest significance for modern architecture. The skyscraper has become a fact of modern city life because of the high cost of land and the desirability of close proximity within the central city.

Iron-framing techniques, later translated into steel, made possible the construction of tall buildings that were strong yet light, and did not waste valuable rentable areas by filling them with bulky masonry bearing walls and piers. Floor, roof, and wind loads are now generally carried by the steel skeleton, freeing the partitions and exterior walls from any bearing function.

By the 1890s and early 1900s true skyscrapers, ten or more stories high, were being built within the SoHo-Cast Iron District, and, though they literally can look down on the five-and six-story cast-iron structures around them, they are actually the direct descendants of their modest neighbors.

4. CAST IRON AND ARCHITECTURE

The question of "architectural beauty" as well as the larger question of cast-iron structures as "Architecture" is one of the most interesting to be considered.

It will be recalled that cast iron was used first for structural purposes and that no matter what "style" it assumed, the structure was evaluated merely as a work of engineering. However, the implications of cast iron for architectural form were not lost on 19th-century critics. A dominant them in 19th-century architectural thought in Britain, France and the United States was the need to develop a new architectural style appropriate to the new industrial age; what could be better suited to this new style than the new material of the age, cast iron?

One interesting early treatise on this theme was William Vose Pickett's A New System of Architecture (1845). He advocated new forms of architecture based on the use of new materials -- metals and especially iron: "...why should we not avail ourselves of the distinctive properties it possesses for the production of a new and peculiar species of beauty in systematic architectural effect." Pickett advocated a new system of design based on the curve as in nature, not the straight line. Moreover iron should not be used in such a way as to disguise its qualities and be made to appear solid when it was hollow: "'An entire independence' of the several members, parts, or features of pre-existent architecture must at all times be maintained."

Pickett was also ready to describe just how buildings should be built in accordance with his principles: wrought iron was to be fashioned into tie bars and covered with iron plates; prominent or decorative constituents were to be cast in separate molds. The coatings on the iron plates (which he advocated electroplating with copper, zinc and barium) should be in contrasting colors.

Pickett concluded by stating that iron architecture answered the requirements of both beauty and utility and cited those frequently mentioned virtues of cast iron -- fire resistance, economy, repetition of forms, ease of rearrangement of the parts and cleanliness.

Pickett's book is mentioned in the introduction to Badger's 1865 catalog, and his theories seem to have influenced Badger. However, it is interesting to note that Badger's architectural designs bear no resemblance to those advocated by Pickett. The author of the introduction explains: "The allusion to this work of Mr. Pickett (sic) is made not for the purpose of elucidating the principles of Architecture laid down by him, for his ideas would be deemed crude at the present time,..." Instead Badger "relied on the Venetian Renaissance for the basis of form and ornament,since it provided the most architectural expression for the basic functional pattern of columns, spandrels and windows" (to quote Carl Condit.) (85) Bogardus also used Italian forms for his designs. Their aim was not to develop a new system of architectural design; they frankly imitated forms in stone and had no thought of developing new forms for use with iron. Their ideal held that anything that could be done in stone could be done just as well and more cheaply in iron.

As has been earlier discussed, Badger and Bogardus were the two main creators of designs whose forms adhered closely to those of the Venetian Renaissance. There are fascinating structural, economic and functional parallels that made this adherance particularly appropriate.

Most of the later designers in cast iron were much freer in their adaptation of French and Italian Renaissance forms to this medium. But in all these cases, works in iron were considered to be "Architecture" only if they imitated forms that had evolved for stone buildings. By a curious aesthetic twist, a few examples will be found in the detailed discussion that follows, of stone-fronted buildings in the District that actually imitate cast iron !

The London Crystal Palace of 1851 was the first major non-traditional work done in iron which excited the acclaim of the critics as a work of "Architecture," and even they were not completely certain about this. James Fergusson writing in his History of the Modern Styles of Architecture in 1862 about "ferro-vitreous art" claimed that a new style of architecture was inaugurared with the "Exhibi-

tion":"As re-erected at Syndenham, the building has far greater claims to rank among the important architectural objects of the world." Nonetheless, "It has not a sufficient amount of decoration about its parts to take it entirely as an object of Fine Art ... it wants solidity, and that appearance of permanence and durability indispensable to make it really architectural in the strict meaning of the word."(86) Fergusson felt that the way to remedy this situation was to introduce a third material; he advocated the judicious use of colored brick and terra cotta.

But not all critics were so hesistant in their approval of cast iron as a building form. In 1854, New York City held a design competition for a new city hall. In an editorial on September 6 of that year, the New York Times advocated the use of iron to build a new city hall citing such factors as cost and time; moreover the writers saw iron as a proper expression of the age. Using iron for the city hall would furnish the opportunity for the development of a distinctive national system of architecture.

As will be discussed below in the block by block descriptions, Richard Morris Hunt produced two distinctive cast-iron facades at 476 and 478-482 Broadway that employed non-traditional and ron-imitative forms. The non-imitative forms. The noted 19th-century American architectural critic, Montgomery Schuyler, in writing about them stated: (87) "The 'iron age' in commercial building produced nothing better than these two fronts and very few things so good. But, like the other comparative successes they indicated that the problem was not really soluble. It is a matter of congratulation upon architectural grounds that at about the time when these fronts were done, experimentation in iron fronts should have been brought to an end by the demonstration of the fires of Chicago and Boston that fronts of unprotected iron-work were not practically trustworthy, and architects were thus released from the attempt to solve the insoluble."

The author of the History of Architecture ... of New York (1899) in writing about the development of the cast-iron building, expresses his doubts about the form: (88) "It was a puzzle to those students of architecture who saw the hopelessness of looking to the cast-iron building for any architectural development -- a puzzle why these fronts were so common."

Those architects who imitated Venetian Renaissance forms in cast iron found a structural form that was appropriate in lightness and openness. Later architects, such as Henry Fernbach, who adapted neo-Grec forms to cast iron, were also able to use the material in a less traditional way to create light and open structures.

It is interesting to note in passing that when iron was used in non-traditional forms its uniqueness was sometimes emphasized by the use of color. For practical reasons iron had to be painted as a protection against rust. But such vivid colors (red, yellow, and blue) as those used on the Crystal Palace, for example, expressed more than a mere need for protection of structural members. Hunt's non-traditional buildings on Broadway were painted "in at least half a dozen tints." The Paris Eiffel Tower of 1887-89 was a great work in cast and wrought iron and also painted in several different colors. It is also possible to argue that this use of color on metal was less an attempt to express the special qualities of the material than merely another reflection of 19th-century fondness for polychromy, as witnessed by numerous examples in the Victorian Gothic and "Queen Anne" styles.

Many serious observers of their contemporary architecture were deeply disturbed by the conflict between the old traditions and the new technologies. Professor Donaldson is quoted by Sir John Summerson (89) as asking the young men at the 1847 opening of the Architectural Association: "The great question is, are we to have an architecture of our period, a distinct, individual, palpable style of the 19th century?"

We see that the 19th-century view of cast-iron architecture was a contradictory one. For some it was valid only if it was a direct imitation of traditional forms in stone. Others thought that the possibilities inherent in cast iron seemed to point a way towards the development of an architecture appropriate to the age; still others felt it was only partially successful, and sometimes not even that. It is only from the distance of the 20th century that we can recognize that cast-iron architecture developed forms that were significant for their structural innovations and unique in their aesthetic expressions.

FOOTNOTES

1. I. N. Phelps Stokes, Iconography of Manhattan Island, VI (New York: Robert H. Dodd, 1915), 70-76, 100.

2. Stokes, IV, 101.

3. Stokes, VI, 100.

4. Stokes, IV, 230.

5. "Census of 1855," (available: Hall of Records, Surrogate Court Building).
Street Directories - City of New York (available: New York Public Library).

6. Stokes, VI, 72.

7. Appletons' Cyclopaedia of American Biography, III (New York: D. Appleton & Co., 1888), 188.

8. Appletons', I, 198.

Appletons', III, 681-682.

Dictionary of American Biography [henceforth cited as DAB], I, Part 2 (New York: Charles Scribner's Sons, 1964), 68.

DAB, VI, Part 1, 156-157.

Stokes, IV, 348-372.

9. "Conveyance Records," Introductions and Block Histories (available: Hall of Records, Surrogate Court Building).

10. Stokes, III, 560, 947, 965-966.

John A. Kouwenhoven, The Columbia Historical Portrait of New York (New York: Doubleday & Company, Inc., 1953), pp. 94-95.

11. Stokes, III, 995

12. Stokes, IV, pl. 84B-b

Stokes, I, 323.

13. "Conveyance Records," Introductions and Block Histories for property within the Nicholas Bayard West Farm.

14. Stokes, III, 560.

"Conveyance Records", Block 231, Lot 2.

Henry Wysham Lanier, A Century of Banking in New York, The Farmers' Loan and Trust Company Edition (New York: The Gilliss Press, 1922), p. 95.

Walter Barrett, The Old Merchants of New York City (New York: Carleton Publisher, 1870), pp. 132-136.

15. Minutes of the Common Council of the City of New York, 1784-1831, III (New York: City of New York, 1917) 658.

16. Because the controversy over the Collect Pond and Canal Street was carried on for many years, it is beyond the scope of this introduction to give a full listing of sources. For detailed information, one should consult the indices for Stokes' volumes and the Minutes of the Common Council. There is an

FOOTNOTES (Cont'd)

artist's rendering of the proposed canal and a brief history of the area in:

D. T. Valentine, Manual of the Corporation of the City of New York (New York: City of New York, 1860), pp. 562-567.

17. Valentine, 1865, pp. 608-636.

18. Valentine, 1861, pp. 629-636.

19. Stokes, V, 1769-1770.

20. Valentine, 1868, p. 216.

21. "Tax Assessments," 1825, (available: Municiple Archives).

22. Valentine, 1865, pp. 635-636.

"Tax Assessments," 1850s.

"Conveyance Records," 1850s.

23. Directory to the Seraglios in N.Y., Phila., Boston & All the Principal Cities in the Union. Edited and Compiled by a "FREE LOVE YER" (New York, Printed and Published for the Trade, 1859).
(available: New York Historical Society)

24. Perris Insurance Map, 1857, (available: New York Public Library).

Dripps Map, 1852, (available: NYPL).

"Census of 1855."

Street Directories, 1850s.

25. Valentine, 1868, p. 216.

26. "Tax Assessments," 1860s.

A History of Real Estate, Building and Architecture in New York City [henceforth cited as History of Real Estate], (New York: The Real Estate Record Association, 1898. Reprinted by Arno Press, 1967), pp. 45-129.

27. Ibid., p. 125.

28. Moses King, King's Handbook of New York City (Boston: Moses King, 1892), p. 824.

29. DAB, II, Part 2, 55-56.

30. King, p. 814.

31. Ibid., p. 830.

32. Ibid., p. 906.

33. Ibid., p. 819.

34. Ibid., p. 335.

35. Chester Rapkin, The South Houston Industrial Area (New York: Prepared for the City of New York, City Planning Commission, Department of City Plannin 1963), pp. 8-62.

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36. Turpin C. Bannister, "Bogardus Revisited: Part I, The Iron Fronts," Journal of the Society of Architectural Historians, [henceforth cited as Bannister, SAH, XV], XV(December 1956), 12.

37. Ibid., p. 17.

38. "Cast Iron", Encyclopedia Britannica, 1968.

39. Carl W. Condit, American Building Art: The Nineteenth Century [henceforth cited as Condit, Nineteenth Century] (New York: Oxford University Press, 1960), p. 25.

40. Ibid.

41. John Gloag and Derek Bridgwater, A History of Cast Iron in Architecture (London: W. S. Crowell Ltd., 1948), p. 53.

42. Siegfried Gideon, Space, Time and Architecture, 5th edition (Cambridge, Mass.: Harvard University Press, 1967), pp. 169-170.

Gloag and Bridgwater, pp. 82-83.

43. Gideon, p. 173.

44. Gloag and Bridgwater, p. 70.

45. Condit, Nineteenth Century, p. 25.

46. Henry-Russell Hitchcock, Architecture: Nineteenth and Twentieth Centuries, 3rd edition (Baltimore: Penguin Books, 1969), p. 171.

47. Turpin C. Bannister, "The First Iron-Framed Building," Architectural Review, [henceforth cited as Bannister, AR], CVII (April 1950), 231.

48. The columns were not hidden nor were the bottom flanges of the beams between the brick arches.

49. Gloag and Bridgwater, p. 200.

50. Ibid.

51. Ibid., p. 120.

Hitchcock, p. 144, p. 172.

52. Gloag and Bridgwater, p. 200.

Hitchcock, p. 177.

53. Ibid., p. 176, p. 177.

54. Bannister, AR, p. 246.

55. Gloag and Bridgwater, p. 192, p. 194.

See also: William Fairbairn, Iron, its History, Properties and Processes of Manufacture (Edinburgh, 1965).

56. Alan Burnham, "Last Look at a Structural Landmark (Wanamaker Store)," Architectural Record, CXX (September 1956), 278.

57. Ibid., p. 274.

58. Condit, Nineteenth Century, p. 27.

59. Ibid.

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60. Ibid., p. 26.

61. Ibid., p. 27.

62. Ibid.

63. Ibid., p. 28.

64. Ibid., p. 30.

65. History of Architecture and the Building Trades of Greater New York, [henceforth cited as Building Trades], II (New York: Union History Co., 1899), 161.

66. Condit, Nineteenth Century, p. 28.

67. Ibid.

68. Building Trades, II, 162

69. Ibid., pp. 161-162

70. This is a 19th-century term to describe those who assembled metal "houses", which included other building types as well.

71. Building Trades, II, 167.

72. Ibid., p. 171

73. Ibid., p. 170.

74. For a brief summary of the beginnings of the Badger career see the introduction in:

"Illustrations of Iron Architecture Made by the Architectural Iron Works of the City of New York," The Origins of Cast Iron Architecture in America (New York: Da Capo Press, 1970). (Reprint of 1865 catalog.)

Also see: Condit, Nineteenth Century, p. 30.

75. History of Real Estate, p. 458.

Bannister, SAH, XV, 15; Badger added "cast iron houses" to his notice in the New York City Directory in 1850/51.

76. For a summary of Bogardus's career see: Bannister, SAH, XV, 12-22; XVI (March 1957), 11-19.

Also see: Condit, Nineteenth Century, pp. 32-34.

77. Carl W. Condit, American Building (Chicago and London: The University of Chicago Press, 1968), p. 82.

78. Excellent structural descriptions of the Laing stores are to be found in:

John G. Waite, ed., Iron Architecture in New York City - Two Studies in Industrial Archeology (Albany: New York State Historic Trust, Society For Industrial Archeology, 1972), pp. 3-42; and:

Winston R. Weisman, "The Anatomy and Significance of the Laing Stores by James Bogardus," unpublished paper read at the Society of Architectural Historians Convention, San Francisco, January 1972; abstracted in the Journal of the Society of Architectural Historians, XXXI (October 1972), 221-222.

FOOTNOTES (Cont'd)

(An article on the same topic is currently scheduled to appear in the September 1973 issue of Monumentum, a Belgian periodical dealing specifically with building technology.)

79. For an illustrated description of the Harper Building see: Ada Louise Huxtable, "Harper & Brothers Building - 1854, New York," Progressive Architecture, XXXVIII (February 1957), 153-154.

80. History of Real Estate, p. 288, p. 292.

81. James Bogardus, "Cast Iron Buildings: Their Construction and Advantages," The Origins of Cast Iron Architecture in America (New York: Da Capo Press, 1970) p. 12. (Reprint of 1856 pamphlet.)

82. Gloag and Bridgwater, p. 196.

83. Peter B. Wight, "The Origin and History of Hollow Tile Fire Proof Floor Construction," Brickbuilder, VI (March 1897), 53.

84. History of Real Estate, p. 293.

85. Condit, Nineteenth Century, p. 31.

86. James Fergusson, History of the Modern Styles of Architecture (London: John Murray, 1862), p. 483.

87. Montgomery Schuyler, American Architecture and Other Writings, William H. Jordy and Ralph Coe, editors, II (Cambridge, Mass.: Harvard University Press, 1961), 518.

88. Building Trades, I, 48.

89. Sir John Summerson, Heavenly Mansions (New York: W. W. Norton & Co., 1963), p. 195.

PART II

BLOCK BY BLOCK DESCRIPTIONS

BROADWAY

The section of Broadway that runs through the Historic District was extended north of Canal Street to Astor Place in 1775 and was known as Great George Street. Its name was changed to Broadway in 1794. The roadway was paved and sidewalks were laid in 1809 thus facilitating the development of the District. Broadway was primarily a residential street until the late 1820s and early 1830s when many residences were converted into small retail shops. Rapid commercial development soon followed and continued into the early 20th century. Today the street still retains a commercial character.

Canal to Howard Street

The three northern most buildings in this block give one a picture of the range of types of architectural development which took place on Broadway. No. 423 is typical of the modified Federal style of building which lined Broadway in the 1820s. Nos. 425 and 427-429 were built only a year apart, but the two styles of cast-iron facades utilize iron for ornamental details in quite different ways.

West Side only in District: Block 231 (south part), Nos. 419-429

No. 425, a relatively simple five-story, three-bay building erected in 1869, is probably one of the first that Griffith Thomas designed with a cast-iron facade. The square-headed windows with their curved corners are separated by unadorned columns; each floor has its own projecting cornice. The heavy main entablature, supported by foliated brackets, is crowned by a curved pediment. In its use of forms and lack of ornamentation, it presents a strong contrast with No. 427-429.

No. 427-429 Broadway (43-45 Howard) designed for A. J. Dittenhoffer by Thomas Jackson in 1870, uses cast iron in a highly ornate manner. While basically Venetian Renaissance in its use of structural forms, the building details are elaborated in the French Renaissance manner.

Five stories high, six bays wide on Broadway, and twelve bays wide on Howard Street, the building creates a striking effect on its corner site. The round-arched windows which are divided by ornately decorated columns topped by Corinthian capitals, develop a highly effective rhythm. The spandrels between the arches contain florid details. Much of the ground floor on Broadway has been remodelled but one original doorway remains framed by columns similar to those on the upper stories. The Howard Street ground floor retains the columns which divided the original show windows. Also on this side, one special show window survives. It is three bays wide and projects slightly from the wall surface; it is covered by its own canopy and cornice which is topped by finial elements. Originally there was a similar window on Broadway. The main building cornice is supported by brackets interspersed by frieze panels which have the same elaborate decoration of the spandrels. Above the four central bays on Broadway is a pediment which contains the building date of 1870.

BROADWAY (Cont'd.)

231-12
#419,421
Restaurant and shop
1 story

231-11
#423
Commenced: 1822
Completed: 1823
Architect: Unknown
Original Owner: Benjamin Lord
Original Function: Store & dwelling
Facade: Brick, iron cornice
3 stories; 3 bays
Comments: New ground floor facade; iron cornice probably added in 1860s.

231-10
#425
Commenced: ?
Completed: 10/18/1869
Architect: Griffith Thomas
Builder: John T. Conover
Original Owner: LeBoulillier Bros.
Original Function: Store
Facade: Iron, from Excelsior Iron Works
5 stories; 3 bays
Comments: Lacking original urns at roof line and capital decorations

231-8
#427-429
(#43-45 Howard, southwest corner)
Commenced: 7/1/1870
Completed: 1/12/1871
Architect: Thomas Jackson
Original Owner: A. J. Dittenhoffer
Original Function: Warehouse
Facade: Iron
5 stories; 6 bays, 12 bays on Howard
Comments: Was the site of the City Hotel in 1852. Ground floor alterations, notable bay treatment on Howard.

Howard to Grand Street

Most buildings on the west side of this block on Broadway date from the 1860s. None of them have complete cast-iron facades. However, there are several interesting examples of the use of iron and stone in combination, most notably from the Architectural Iron Works of Daniel Badger. This is not surprising considering this early date -- before cast iron reached the height of its popularity.

The east side is flanked by two sumptuous buildings typical of the 1890s commercial style. Most notable are the four cast-iron buildings in the center of the block done in 1876. Nos. 444 and 452 use cast iron in an especially interesting way. D. H. Valentine's Manual of the Common Council of New York, 1865, shows views of Broadway from that year; five buildings are depicted which are still standing on the block, giving us a useful tool to note building changes.

West Side: Block 231 (north part), Nos. 431-461

No. 443-445 is a handsome five-story building, six bays wide, done in an Italianate manner. Built in 1860 for N. Ludlum by Griffith Thomas, the building is aesthetically very successful. The entire facade is stone. Round-arched windows topped by individual projecting cornice slabs supported by brackets create a symmetrical rhythm across the facade. Below the central windows of the second floor is a projecting balustrade with urns at either end of the railing. The ground floor has been completely altered, but it originally had round-arched doors and show windows. The main cornice is supported by ornately scrolled brackets, and a pediment provides a final emphasis to this handsome Classic composition.

No. 447, completed in 1860 for William and Edward E. Mitchell, forms a harmonious composition with its neighbors. Daniel Badger's catalog for his Architectural Iron Works lists the store front as a commission done for Mr. Collamore, the proprietor of the store. Only the first floor facade is iron; those of the upper stories are stone.

BROADWAY (Cont'd.)

The building is five stories high and three bays wide. The round-arched windows topped by heavy flat keystones are divided by panelled pilasters which have Corinthianesque capitals. A simple but bold projecting cornice, running under the windows as well as outlining each pilaster base, divides each of the upper stories. The cornice above the first floor is iron as are the remaining original elements of the first floor facade. The main cornice has underlying modillions and dentils and is supported by scrolled brackets at the ends. These brackets are topped by rounded terminal blocks.

231-14
#431-439
(46 Howard, northwest corner)
Listed on Howard

231-40
#441
Commenced: 3/21/1876
Completed: 9/11/1876
Architect: Griffith Thomas
Builder: John T. Conover
Original Owner: Wm. B. Lawrence
Original Function: Store
Facade: Originally iron, now brick
5 stories; 3 bays
Comments: 1908 alteration - new front added, limestone first floor, brick above, cast iron in between windows.

231-38
#443-445 (through to Mercer)
Completed: 1860
Architect: Griffith Thomas
Original Owner: N. Ludlum
Original Function: Store
Facade: Stone, iron cornice
5 stories; 6 bays
Comments: Ground floor alterations; urns missing at ends of cornice. Built for D. Appleton & Co. - W. Weisman, Art Bulletin, Dec. 1954

231-37
#447 (through to Mercer)
Completed: 1860
Architect: Unknown
Original Owners: Wm. & Edward Mitchell
Original Function: Store
Facade: First floor iron, stone above
5 stories; 3 bays
Comments: Iron storefront listed in Badger's Architectural Iron Works catalog in 1865; the proprietor was Mr. Collamore. Ground floor alterations.

231-36
#449 (through to Mercer)
Completed: 1855-56
Architect: Unknown
Original Owner: Matthew Morgan
Original Function: Store
Facade: Marble, iron cornices
5 stories; 3 bays
Comments: Iron storefront listed in Badger's Architectural Iron Works catalog in 1865; the proprietor was Mr. Jackson. Ground floor alterations.

231-25
#451-453 (through to Mercer)
Commenced: 6/1/1869
Completed: 12/10/1869
Architect: J. B. Snook
Builder: W. E. Lambert
Original Owner: Estate of George Lorillard
Original Function: Store and storehouse
Facade: Stone ashlar, originally iron and brick
5 stories originally, now raised to 6; 6 bays
Comments: 1916 alteration - complete new facade on Broadway.

231-32
#455-457
Commenced: 1867
Completed: 1868
Architect: Unknown
Original Owner: E. N. Nichols
Original Function: Store & lofts
Facade: Stone, iron cornices
5 stories; 4 bays
Comments: Owned by Belding Bros. sewing silk business in 1895 - illustrated in in Kings Views. Iron ornament missing from cornice, ground floor alterations.

231-30
#459-461
(#115 Grand, southwest corner)
Commenced: 1860
Completed: 1861
Architect: Unknown
Original Owner: Thomas Suffein
Original Function: Store & lofts
Facade: Stone
5 stories; 6 bays, 13 bays on Grand
Comments: Ground floor alterations, remaining iron on ground floor entablature.

BROADWAY (Cont'd.)

East Side: Block 232, Nos. 434-458

Nos. 444 and 452 have identical five-story, three-bay cast-iron facades. Designed by Schweitzer & Greve for Edward Mathews, the two buildings were built together and are joined on the Crosby St. side. Each facade is flanked by a simple pilaster treatment. Slender neo-Grec columns divide the window bays. Stretching between each set of columns is a pierced stylized arch set in front of the window glass beneath a wide spandrel panel. The effect is reminiscent of that created on the Richard Morris Hunt-designed building at 478-482 Broadway. The tracery is painted to contrast with the other elements of the building. Crowning the facade is a bold projecting cornice decorated with anthemion alternating with raised circular motifs and flanked by neo-Grec console brackets.

Nos. 446-448 and 450 were built at the same time by J. B. Snook for the Lorillard Estate and share a common facade. Both are five stories high; No. 446-448 is six bays wide and No. 450 is three bays wide. Quoined pilasters flank the ends of each building and form a dividing line between the two sections. Columns topped by Corinthian capitals define the window bays and the ground floor openings. A simple undecorated cornice divides each of the floors. The main entablature adds an appropriately strong accent to the composition of the joint facade. Flanked by large console brackets, each topped by a sort of neo-Grec terminal block, the cornice of each building stretches above a panelled concave frieze. Additional concave brackets with their own incised terminal blocks alternate with the panels on the frieze. These non-traditional decorative details combine with the other elements of the buildings to form a handsome open classical composition.

232-1
#434-438
(#38-42 Howard, northeast corner)
Commenced: 4/6/1895
Completed: 5/20/1896
Architect: Ralph S. Townsend
Original Owner: Abraham Boehm & Lewis Coon
Original Function: Store
Facade: Indiana limestone on 1st and 2nd floors, brick and terra cotta above.
9 stories; 9 bays (3 triple bays)
Comments: Ground floor alterations

232-3
#440
Completed: 1938
Architect: Unknown
Original Function: Store
Facade: Stone
2 stories; 30 feet wide
Comments: This building is a drastic alteration of another building occupying the site since c. 1875.

232-4
#442
Commenced: 5/16/1876
Completed: 9/5/1876
Architect: W. P. Anderson
Builder: Charles E. Hadded
Original Owner: Edward Mitchell
Original Function: Store
Facade: Brick, now stuccoed over
4 stories; 4 bays
Comments: This is an L-shaped building with another facade at #36 Howard. 1965 alteration-roof replaced after a fire, original iron cornice removed at that time. Ground floor altered.

232-5
#444 (through to Crosby)
Commenced: 11/6/1876
Completed: 7/30/1877
Architect: Schweitzwer & Greve
Original Function: Warehouse
Original Owner: Edward Mathews
Facade: Iron, from Long Island Iron Works
5 stories; 3 bays
Comments: Built as one building with #452. Ground floor alterations.

BROADWAY (Cont'd.)

232-6/7
#446-448
Commenced: 12/21/1876
Completed: 5/25/1877
Architect: J. B. Snook
Original Owner: Lorillard Estate
Original Function: Store
Facade: Iron, from J. B. & J. W. Cornell
5 stories; 6 bays
Comments: Common facade with #450. New doors and windows.

232-8
#450
Commenced: 12/21/1876
Completed: 5/25/1877
Architect: J. B. Snook
Original Owner: Lorillard Estate
Original Function: Store
Facade: Iron, from J. B. & J. W. Cornell
5 stories; 3 bays
Comments: Common facade with #446-448. New doors and windows.

232-9
#452 (through to Crosby)
Commenced: 11/6/1876
Completed: 7/30/1877
Architect: Schweitzer & Greve
Original Owner: Edward Mathews
Original Function: Warehouse
Facade: Iron, from Long Island Iron Works
5 stories; 3 bays
Comments: Built as one building with #444. Ground floor alterations.

232-10
#454
Completed: 1863
Architect: Unknown
Original Owner: Peter Goelet
Original Function: Store
Facade: Brick
5 stories originally, now reduced to 1; 25 ft. wide.
Comments: 1946 alteration - removed upper 4 stories; nothing original remains on the facade. For a line drawing of the original see Valentine's Manual, 1865, p. 589. Also had a Badger storefront.

232-11
#456
Completed: 1854
Architect: Unknown
Original Owner: Thomas Woodruff
Original Function: Store & lofts
Facade: Stone, iron cornice & storefront
5 stories; 4 bays
Comments: Original Badger storefront, Ground floor alterations

232-12
#458 (southeast corner Grand)
Commenced: 3/21/1895
Completed: 3/19/1896
Architect: Alfred Zucker
Original Owner: Charles A. Baudonino
Original Function: Store
Facade: Limestone, brick and terra cotta
9 stories; 5 bays
Comments: Ground floor alterations.

Grand to Broome Street

This block provides good examples of the changing taste that characterizes American commercial architecture. Four cast-iron buildings remain from the late 1860s and 1870s; a number of others from both earlier and later periods retain their original iron trim. Several buildings of the 1890s display the ornate use of iron in combination with brick and other materials. Others on the east side which once had iron facades have been completely altered in the 20th century.

West Side: Block 474 (east part), Nos. 469-487

No. 477-479 is a five-story cast-iron building built for William Rhinelander by H. W. Smith and Sons in 1869-70. While the buildings forms are derived from classical sources, much of its ornament is quite fanciful.

A center molded pilaster similar to those on the ends, splits the six window bays into two groups. The bays themselves are separated by columns with hexagonal bases and Corinthianesque capitals. The windows have rounded lintels, and abstract geometric detail decorates the spandrels. Pilasters separate the ground story doors and windows which remain largely intact. The upper stories are separated by simple cornices. The entablature contains a panelled frieze underneath the simple cornice which is supported by gently curved brackets. An unusual touch is a fine leaf-pattern detail on the brackets and modillions.

BROADWAY (Cont'd.)

No. 483-485 is the other cast-iron building on this side of the street. Built in the same years as No. 477-479, it was designed by Robert Mook for Helen Langdon as a store and lofts. It is also derived from classical sources but the ornamental details are simple, almost sparse in treatment. This five-story building is divided into two bay groupings of three bays each by a central panelled pilaster like those flanking the ends of the building. Simple round columns, topped by an egg-and-dart molding (which gives the appearance of a Doric capital) separate the windows. The main cornice, treated simply with underlying modillions, is supported by scrolled brackets. However,a whimsical touch is urns above the cornice over the pilasters; they give strong emphasis to the roof line.

474-38to 45
#469
(Northwest corner Grand)
Original building destroyed by fire, now a parking lot; site of Griffith Thomas's Lord & Taylor store.

474-37
#471
Completed: 1855
Architect: Unknown
Original Owner: Margaret Duffie
Original Function: Store
Facade: Stone with iron ground floor and cornice
5 stories; 3 bays
Comments: Storefront listed in Badger's Architectural Iron Works catalog in 1865; the proprietor was W. Gibson. Window ornament shaved, some iron ornament broken and missing.

474-36
#473 (through to Mercer)
Commenced: 4/15/1894
Completed: 2/25/1895
Architect: Ralph Townsend
Original Owner: J. J. Little
Original Function: Store
Facade: Limestone, iron ornament
8 stories; 3 bays
Comments: Cornice removed, ground floor intact. Common facade with #475.

474-35
#475 (through to Mercer)
Commenced: 4/13/1894
Completed: 2/25/1895
Architect: Ralph Townsend
Original Owner: Harvey Chaffee
Original Function: Store
Facade: Limestone, iron ornament
8 stories; 3 bays
Comments: Cornice removed, ground floor alterations. Common facade with #473.

474-33/34
#477-479 (through to Mercer)
Commenced: 7/12/1869
Completed: 3/31/1870
Architect: H. W. Smith & Sons
Original Owner: Wm. Rhinelander
Original Function: Store & storehouse
Facade: Iron
5 stories; 6 bays
Comments: Some ornament missing, but ground floor intact. Site of the American Art Union in 1852.

474-32
#481 (through to Mercer)
Completed: 1855-56
Architect: Unknown
Original Owner: John DeWolfe
Original Function: Store
Facade: Stone
4 stories; 3 bays
Comments: Storefront listed in Badger's Architectural Iron Works catalog, 1865. Cornice and window ornament removed, windows filled in, some iron remains on the ground floor.

BROADWAY (Cont'd.)

474-30
#483-485 (through to Mercer)
Commenced: 9/1/1869
Completed: 3/31/1870
Architect: Robert Mook
Builder: Tucker
Original Owner: Helen Langdon
Original Function: Store & lofts
Facade: Iron
5 stories; 6 bays
Comments: Ground floor alterations, capital ornament missing.

474-29
#487 (through to Mercer)
(Southwest corner of Broome)
Listed on Broome Street
3 bays on Broadway

East Side: Block 473 (west part), Nos. 464-486

Nos. 462-464 and 466-468 Broadway (120-132 Grand) form an impressive corner building which runs along Grand Street to Crosby Street. Designed by John Correja for George Bliss and J. Cossitt is 1879-1880, it is a massive example of a cast-iron commercial palace done in a French Renaissance vein. Its six stories are combined into a total of twelve bays on the Broadway side and 24 bays on the Grand Street side. The bays are further subdivided into groups of six by heavy pilasters decorated similarly to the corner piers and extending through two stories. The ground-floor facade has been completely altered, but on the upper stories slender round columns with Corinthian capitals separate the bays. The lintels are embellished with sawtooth motif, while the frieze of the second and fourth story entablatures are composed of rows of incised banding. The large pilaster orders have a type of bandwork-and-scallop capital with a medallion motif midway on the shaft. The rather heavy cornice is supported by brackets, and the architrave is lined by a row of modillions.

No. 478-482 is a unique statement in cast iron designed by Richard Morris Hunt in 1873-74. The nine bays of this five story building are subdivided into groups of three by Ionic orders extending three stories from the second to the fourth floors. Slender stylized colonnettes separate the windows allowing for a large amount of glass. A curved screenwork extends between the pilasters at the top of the fourth floor windows, further defining the triple-bay grouping. The ground floor has been partially altered, but the incised iron pilasters remain intact. The fifth floor is also treated separately with its own pilasters and colonnettes subdividing the bays. Behind these colonnettes is a pierced screen-work similar to that on the building at 130 Greene Street. Perhaps the most unusual feature of the design is the cornice which is very narrow but is supported by slender modified brackets over a very wide slightly concave frieze set with vertical banding in relief. Originally there was a balustrade above the cornice, but it has been removed.

Hunt also designed an adjoining building at 476 Broadway in 1871-72 which is no longer standing. We know from early views that he utilized cast iron to create Moorish effects, particularly in the arches of the bay divisions, which are also formed by slender columns. This building also had a strongly projecting cornice which was supported by brackets with Moorish motifs. Both buildings are illustrated in American Architect and Building News, vol. 1. - No. 478-482 in the issue for June 10, 1876, and No. 476 in the issue for July 15, 1876. The description accompanying the illustration for No. 476 states: "The panels are filled with porcelain decorated with arabesques; the shafts of the columns are incased in brass and nickel-plated drums; and the mouldings, etc., are painted with various colors."

A History of Architecture and the Building Trades of New York (Vol. 1, p.53) published in 1899 describes these store fronts ". . . as realistic as possible. A very sincere and a partly successful attempt was made in these fronts to give the full character of a street facade designed in a material previously unknown

in architecture. Moreover a serious attempt was made to utilize the almost unlimited strength of the material in making uprights as slender and the proportion of glass in the whole front as great as practicable." This account also reports that they were originally painted in polychrome of at least half a dozen tints although they were later redone in gray, the color the remaining building is today.

Montgomery Schuyler, the leading American archtiectural critic of the late 19th century,also commends these buildings (Architectural Record, V, Oct. - Dec. 1895): "Each had the fundamental merit of being unmistakably designed for its material ... (and speaking of No. 476) ... the arches here, with their hanging cusps, promote the impression the whole front makes of being unmistakably metallic, and excluding any other material than metal. Moreover, the radical weakness of the material as a material for permanent structures, its liability to rust, is here taken account of, and in each case the painting which an iron front needs for its preservation is made an important element in the decoration."

In these buildings Hunt used cast iron in a non-imitative manner to illustrate the potential for a new style of architecture.

473-1/3
#462-464; 466-468 (through to Crosby)
(#120-132 Grand northeast corner)
Commenced: 9/24/1879
Completed: 5/31/1880
Architect: John Correja
Builder: P. Hermann
Original Owners: George Bliss & J. Cossitt
Original Function: Store
Facade: Iron
6 stories; 12 bays on Broadway, 24 bays on Grand
Comments: Brooks Bros. stood on this site prior to the erection of present building. Ground floor alterations.

473-5
#470
Completed: 1858
Architect: Unknown
Original Owner: Pacific Bank
Original Function: Bank
Original Facade: Stone
Present Function: Store
Present Facade: Brick
5 stories originally, now reduced to 2; 3 bays.
Comments: 1918 alteration - new limestone front on basement & 1st floor; 1940 alteration - remove upper three stories. Nothing original remains on facade. For a line drawing of the original see p. 589, Valentine's Manual, 1865.

473-6
#472 (through to Crosby)
Commenced: 4/16/1878
Completed: 8/27/1878
Architect: William H. Cauvet
Builder: Van Dolson & Arnott
Original Owner: Levy Bros. & Co.
Original Function: Store & open lofts
Original Facade: Iron on Broadway, brick on Crosby
5 stories, now reduced to 1½; 2 bays
Comments: 1934 alteration - reduced height, complete new facade. Building on site previous to present one was occupied by a Baptist church on the ground floor as of 1847, and by the General Society of Mechanics & Tradesmen on the upper floors.

473-7
#474
Completed: 1863
Architect: Unknown
Original Owner: Jane McNevin
Original Function: Store & dwelling
Facade: Brick, iron cornices & storefront
4 stories; 3 bays
Comments: Ground floor alterations

BROADWAY (Cont'd.)

473-8
#476 (through to Crosby)
Commenced: 4/16/1902
Completed: 2/28/1903
Architect: Robert Maynicke
Original Owner: Henry Corn
Original Function: Store & lofts
Facade: Brick, limestone, terra cotta, iron
11 stories; 5 bays
Comments: Was the site of an 1871-72 Hunt cast-iron store.

473-10
#478-482 (through to Crosby)
Commenced: 6/25/1873
Completed: 1/31/1874
Architect: Richard M. Hunt
Original Owner: Roosevelt Hospital
Original Function: Store
Facade: Iron
5 stories; 9 bays
Comments: Some ground floor alterations.

473-13
#484
Commenced: 6/4/1879
Completed: 12/20/1879
Architect: J. Weber & Sons
Builder: J. Weber & Sons
Owner: J. J. Astor
Original Function: Store
Facade: Brick & iron storefront
5 stories; 4 bays
Comments: 1911 Alteration - new facade and interior

473-14
#486
(#437-441 Broome, southeast corner)
Listed on Broome
2 bays on Broadway

Broome to Spring Street

This block also illustrates the changing character of Broadway. A number of early buildings, dating from the 1850s and 1860s still remain, especially on the east side of the street. They make a strong contrast to the taller, more ornate late 19th-century and early 20th-century commercial buildings they adjoin. Only two buildings have complete cast-iron facades, but one of them, the Haughwout store, is perhaps the best known building in the District.

West Side: Block 484, Nos. 489-527

Nos. 503-505, 507-509, and 511 are three separate buildings with a single homogeneous facade, designed by J. B. Snook for Joseph Loubat in 1878-79, these five-story buildings have divisions of six, six, and three bays respectively. Plain pilasters mark the building separations and flank the end bays. Smooth round columns, now minus their capital ornament, separate the windows, moving in a rhythmic pattern across the fronts. The ground floor, with the exception of one doorway at No. 503, has been completely altered. The entablature is the most ornate element remaining on the facades. Vertical pseudo-brackets stretch across the broad concave frieze underlying the narrow cornice creating an effect somewhat similar to that on 478-482 Broadway. Larger brackets support the cornice above the pilasters, and these are topped by neo-Grec terminal blocks at the cornice line.

No. 513-519 is a six-story high, thirteen-bay wide store building, designed by Samuel Warner in 1884. It is a commercial adaptation of the popular Queen Anne architectural style of the period, incorporating floriated terra-cotta details into the overall design in a vibrant polychromatic fashion. Heavy brick pilasters decorated with terra-cotta placques and ornate capitals subdivide the bays into three goupings between the second and fifth stories. Slender cast-iron pilasters with Ionic capitals separate the windows in the outer bay sections, while in the center bay section the windows are separated by iron columns with ornate stylized capitals. The ground floor has been altered, and little of the original remains. The sixth floor is set off above a heavy entablature. The ornately scrolled brackets which support the iron cornice alternate with terra-cotta placques set into the brick frieze. Heavy brick pilasters, also with

terra-cotta capitals, separate the sixth-story windows while rising above these is a half-story mansard roof offset by three pediments. The central pediment encloses an ornate terra-cotta ornamental design, and it is also underlaid with molded brick pilasters interspersed by terra-cotta placques.

No. 521-523 is the remaining portion of the old St. Nicholas Hotel which once extended up to Spring Street. A pamphlet issued by the hotel in 1856, The St. Nicholas Hotel, Its Plan and Arrangement, describes the massive complex which stood at 507-527 Broadway. It states that the plan and designs for the central portion of the building were prepared by the owner D. H. Haight. Daniel Badger's catalog of 1865 attributes the design to J. B. Snook. Badger's foundry supplied a 470 foot cast-iron storefront which may have been used on both the Broadway and Spring facades. Kennion's Architects and Builders Guide lists the architect as Griffith Thomas (of Thomas and Son.)

According to the pamphlet the foundations for the central portion (No. 513-519 Broadway) were laid in 1851, and it was completed and open by January 1853. The southern wing (No. 507-511 Broadway) and the northern wing (No. 521-527 Broadway) were begun in 1853, and the whole complex was in use by March 1854. The complex fronted 275 feet on Broadway, 200 feet on Spring, and 275 feet on Mercer. The pamphlet further describes it as being six stories high and fronted with white marble. The architectural order was a "modified Corinthian"; while the facade was "ornate," it was "not overloaded with embellishments." Clarence Cook writing in the New York Quarterly in 1855 (p. 121) seems to differ: "We desire not to scrape off the carvings of the St. Nicholas to reduce it to the simplicity of the Astor, but we wish to weed from it a little, so as to give some plain space of wall on which the eye can repose, introduce a few string courses to preserve that horizontality so necessary to the unity of a large structure, and make either massive piers or rusticated quoins at its extremities to strengthen and consolidate the whole." However the northern wing was only five stories high and contemporary illustrations indicate that the decorative details differed from those on the southern portions. (See John A. Kouwenhouven, A Columbia Historical Portrait of New York, p. 277, for a picture of the original structure.) The china, cut glass and chandeliers were from the firm of E. V. Haughwout, and the carpets, drapery, bedding and upholstery were furnished by A. T. Stewart, both prominent merchants of the 1850s who themselves commissioned architecturally noteworthy buildings. The former complex, containing 1000 beds, was in its day one of the most prominent hotels on Broadway in the 1850s and 1860s. The War Department made the hotel its headquarters during the Civil War.

The glory of the St. Nicholas was short-lived; the southern wing was replaced by the Snook-designed Loubat store (No. 503-511) in 1878, and Samuel Warner's store and warehouse (No. 513-519) replaced the central portion in 1884. Only a portion of the north wing remains at 521-523 Broadway. The building is five stories high and six bays wide, and faced with stone. The windows on the upper stories of No. 521 retain most of their original ornamented moldings. Above each window is a curved projecting cornice ledge under which is a type of ornamental detail inspired by French sources. The windows of the top floor have simple moldings and are slightly set off above a molded string course. All the windows of No. 523 have been shaved of their ornament. The original stone entablature still connects the two parts of the buildings. Elaborate heavy brackets support a simple cornice.

484-28
#489
(#442-444 Broome, northwest corner)
Listed on Broome
2 bays on Broadway

484-26
#491-493
Commenced: 4/7/1896
Completed: 2/24/1897
Architect: Buchman & Deisler
Original Owner: Jeremiah C. Lyons
Original Function: Store
Facade: Limestone, copper roof
12 stories; 4 bays
Comments: Ground floor alterations. Site of American Musical Fund Society, 1853.

BROADWAY (Cont'd.)

484-24
#495-497 (through to Mercer)
Commenced: 5/2/1892
Completed: 3/30/1893
Architect: Alfred Zucker
Original Owner: Augustus D. Julliard
Original Function: Store
Facade: Brick, stone, terra cotta, iron spandrel panels, copper roof
8 stories; 3 double bays
Comments: #495 - site of "Sketch Club" in 1846; #497 - site of American Art Union in 1840. Site of Grover & Baker Sewing Machine Co., 1860, George Johnson Architect, for Badger's Architectural Iron Works.

484-23
#499 (through to Mercer)
Commenced: 1868
Completed: 1869
Architect: Wm. T. Beer
Original Owner: C. J. & A. D. Oppenheim
Original Function: Store & warehouse
Facade: Stone, iron cornice
4 stories; 3 bays
Comments: Ground floor alterations.

484-22
#501 (through to Mercer)
Parking lot, site of c. 1865 cast-iron building from Badger's Architectural Iron Works

484-20
#503-505 (through to Mercer)
Commenced: 6/20/1878
Completed: 2/26/1879
Architect: J. B. Snook
Carpenter: Wm. Vanderhof
Mason: Richard Deeves
Original Owner: Joseph F. Loubat
Original Function: Store
Facade: Iron, from Cornell Iron Works
5 stories; 6 bays
Comments: Common facade with #507-509, #511. Ground floor altered.

484-18
#507-509
Commenced: 7/22/1878
Completed: 2/21/1879
Architect: J. B. Snook
Carpenter: Wm. Vanderhof
Mason: Richard Deeves
Original Owner: Joseph F. Loubat
Original Function: Store
Facade: Iron, from Cornell Iron Works
5 stories; 6 bays
Comments: Common facade with #503-505, #511. Ground floor altered.

484-17
#511
Commenced: 7/29/1878
Completed: 2/26/1879
Architect: J. B. Snook
Carpenter: Wm. Vanderhof
Mason: Richard Deeves
Original Owner: Joseph F. Loubat
Original Function: Store
Facade: Iron, from Cornell Iron Works
5 stories; 3 bays
Comments: Common facade with #503-505, #507-509. Ground floor altered.

484-16/15/1
#513-517-519
Commenced: 6/14/1884
Completed: 2/28/1885
Architect: Samuel A. Warner
Carpenter: John Sniffin
Mason: Masterton & Harrison
Original Owner: D. H. Haight Estate
Original Function: Stores & warehouse
Facade: Stone, brick, terra cotta, and iron ornament
6 stories; 13 bays
Comments: Ground Floor altered.

484-12/11
#521, 523
Completed: 1854
Architect: J. B. Snook or Griffith Thomas
Original Owner: D. H. Haight
Original Function: St. Nicholas Hotel
Facade: Stone
5 stories; 3 bays each section
Comments: See description in text. Ground floor altered, window ornament shaved on #523.

484-9
#525-527
(#92-94 Spring, southwest corner)
Listed on Spring
6 bays on Broadway

BROADWAY (Cont'd.)

East Side: Block 483, Nos. 488-528

No. 488-492, the E. V. Haughwout Building, was designated as New York City Landmark on November 23, 1965. Designed by John Gaynor in 1857 with its cast-iron components from Daniel Badger's Architectural Iron Works, this building is the most notable of the many cast-iron buildings in the District.

Five stories high, nine bays wide on Broadway and fourteen bays wide on Broome Street, this impressive building displays strong Venetian Renaissance characteristics. The arched windows, set between fluted Corinthian columns with underlying balustrades are reminiscient of those on Sansovino's library on the Piazetta in Venice. The ground floor which is slightly differentiated from the upper stories by its window shapes retains most of its original characteristics. The delicate building cornice rises above several bands of elaborate friezework.

Eder V. Houghwout was a merchant in cut-glass, silverware, clocks and chandeliers, and this marvelous cast-iron palace provided a luxurious setting for their display and sale.

No. 502-504 is a fine example of what was known as a "sperm candle" building, so called because of the distinctive window-bay treatment which was reminiscent of the shape of candles made from sperm whale oil.

The building built in 1860 by Kellum and Son for Homer Bostwick, is five stories high. The six window bays are treated in two-story units -- two-story columns separate each vertical window group with its rounded upper window. A narrow banding incised with a circular motif separates the windows within each vertical group. The cornice is treated simply with a row of modillions. But applied directly under this is a row of flat "inverse crenellation." A molded bracket flanks each end of the conice, and rising from these are small urns.

The ground floor store-front, although much altered, was made of cast iron from Badger's Architectural Iron Works. Badger's catalog illustrates complete cast-iron facades done in the "sperm-candle" style, even though the upper stories of this building are of stone. The most notable example of an all cast-iron building in this style is still standing at 55-57 White Street (out of the District); it is also listed in Badger's catalog with Kellum given as the architect and dates from 1860. The White Street cast-iron facade is identical in design to the facade of 502-504 Broadway. Possibly this type of design may have originated in cast iron and was later imitated in stone. A History of Architecture and the Building Trades in New York (1899), mentions that forms of ironwork caused a change in the design of stone buildings, and they then mention "the store fronts along Broadway diversified with engaged columns very long, very slender and very smooth; which when cut out of white marble explained the popular phrase about the sperm candle order."

483-1
#488-492
(Northeast corner Broome)
Commenced: 1856
Completed: 1857
Architect: John Gaynor
Original Owner: Eder V. Haughwout
Original Function: Store
Facade: Iron, from Badger's Architectural Iron Works
5 stories; 9 bays, 14 bays on Broome
Comments: Some ornament missing.
D. J. Badger & Co. is inscribed on iron doorstep.

483-3
#494
Completed: 1866
Architect: Unknown
Original Owner: Thomas Wells
Original Function: Store
Facade: Iron & marble
4 stories; 3 bays
Comments: Some ornament missing.
Name on iron doorstep is J. Nicholas, may have done all the iron work.

BROADWAY (Cont'd.)

483-4
#496
Completed: 1866
Architect: Unknown
Original Owner: Edward Gillilan
Original Function: Store?
Facade: Stone, iron cornices
5 stories; 3 bays
Comments: Site of Union Hotel, 1851. Ground floor altered.

483-5
#498-500
Completed: 1859
Architect: Unknown
Original Owner: W. B. Lawrence
Original Function: Store?
Facade: Stone, iron cornices, storefront, from Jackson Iron Works
5 stories; 6 bays
Comments: Ground floor altered

483-7
#502-504 (through to Crosby)
Completed: 1860
Architect: Kellum & Son
Original Owner: Homer Bostwick
Original Function: Stores
Facade: Stone, iron storefront
5 stories; 6 bays
Comments: Storefront from Badger's Architectural Iron Works.

483-8
#506
Completed: 1856 (possibly 1854)
Architect: Unknown
Original Owner: Eugene Langdon
Original Function: Store
Facade: Stone, iron storefront
5 stories originally, now reduced to 3½; 3 bays
Comments: Storefront from Badger's Architectural Iron Works. Common facade with #508,(but cornice was different) although now alterdd.

483-9
#508
Completed: 1854
Architect: Unknown
Original Owner: J. L. Post
Original Function: Store
Facade: Stone, iron storefront
5 stories; 3 bays
Comments: Storefront from Badger's Architectural Iron Works. Ground floor alterations. Common facade with #506.

483-10
#510
Commenced: 7/3/1878
Completed: 9/12/1878
Architect: Wm. Bloodgood
Builder: Freeman & Bloodgood
Original Owner: Heymann & Sons
Original Function: Workshops & manufacturing
Facade: Stone, iron storefront
5 stories; 3 bays
Comments: Ground floor alterations. Iron from Excelsior Iron Works.

483-11, 13
#512-516
Commenced: 8/8/1881
Completed: 8/31/1882
Architect: Lamb & Wheller
Original Owner: Livingston, DeForest & Perkins
Original Function: Store
Facade: Brick and terra cotta
6 stories; 8 bays
Comments: Ground floor altered.

483-14
#518
Completed: 1855
Architect: Unknown
Original Owner: Delancy Kane
Original Function: Store & lofts
Facade: Stone
5 stories; 4 bays
Comments: New front on 1st and 2nd floor, cornice removed. Line drawing of facade in Valentine's Manual, 1865, p. 597; looks like this is the remaining section of a larger building.

483-15
#520-522
Commenced: 3/29/1900
Completed: 1/31/1901
Architect: Buchman & Fox
Original Owner: Jeremiah C. Lyons
Original Function: Warehouse
Facade: Limestone
11 stories; 3 bays, 50 feet
Comments: Ground floor alterations

483-17
#524-528
(#80-86 Spring, southeast corner; 68 Crosby)
Commenced: 9/15/1902
Completed: 5/28/1903
Architect: Arthur H. Bowditch
Builder: George H. Fuller Co.
Original Owner: Baynard Realty Co.
Original Function: Stores and lofts
Facade: Granite, limestone, brick and terra cotta.
11 stories; 3 bays, 6 windows
Comments: Ground floor alterations

BROADWAY (Cont'd.)

Spring to Prince Street

This block is notable, both for the early buildings of 1850s and 60s which remain standing and its fine commercial buildings of the late 19th and early 20th centuries. While only two buildings have complete cast-iron facades, cast-iron storefronts enhance several of the early buildings. No. 563, the Singer Building, uses iron to create a style that is unique to the 20th century.

West Side: Block 498, Nos. 529-567

Nos. 537-539 and 541 are two picturesque cast-iron buildings with a common facade designed by Charles Mettam in 1868 for Gilsey and Beekman. The five-story, eight-bay facade is defined by a rhythmic series of columns separating the windows. The columns are plain, but have Corinthianesque capitals. A rope-molding edges the windows. Above the columns a rosette motif decorates the spandrels. A balustrade adds interest to the base of the second-story windows on No. 541. After a fire in 1883 the balustrade was removed from No. 537-539, and the first floor entablature was replaced by a highly foliated one, also of cast iron. The ground floor has been completely altered. The most eye-catching element of the eitht-bay facade is the main entablature and roof line. A panelled frieze is interspersed by scrolled brackets supporting the cornice with its modillions. A large pediment with an urn at its peak crowns the two central bays. Two smaller curved pediments emphasize the side bays. Two urns at the ends of the main pediment and another two above the cornice terminal blocks at the ends of the facade further emphasize the roof line. The urns themselves have unique center finials.

No. 549-55 is a grandiose statement to the glory of Charles Broadway Rouss, a self-made millionaire. Rouss, a Virginian, came to New York after the Civil War heavily in debt. But he overcame these obstacles to make his millions. In 1889 a sign on the construction site of the present building read: "He who builds, owns and will occupy this marvel of brick, iron and granite, thirteen years ago walked these streets penniless and $50,000 in debt. Only to prove that the capitalists of today were poor men twenty years ago, and that many a fellow facing poverty today may be a capitalist a quarter of a century hence, if he will. Pluck adorned with ambition, backed by honor bright, will always command success, even without the almighty dollar."

The building is ten stories high and twelve bays wide. Heavy quoined pilasters divide the windows into three groups, and entablatures differentiate the floors into groups of two. An elaborately carved capital tops each pilaster section within these groupings. The ground floor has been completely altered which destroys the unity of the bottom two-story group, but the original balustrade remains at the base of the second floor windows. Cast-iron colonnettes and spandrel panels separate the windows within the smaller groupings. The main cornice which holds a scrolled pediment, containing the inscription "Rouss Building, 1889-1900", is supported by heavy scrolled brackets. Rising above the cornice are two triangular mansard-like attic dormers containing pedimented windwos topped by lion's head motifs. These appear to be a later addition for King's Handbook of New York City, 1892, (p. 829) shows the present cornice topped by a balustrade. The pediment in the same picture shows only the one date, 1889.

No. 561-563 is an excellent example of the new architecture made possible by 20th-century technology. This twelve-story building sometimes known as the "little" Singer Building designed for The Singer Company in 1903 by Ernest Flagg who had designed another building for them at Broadway and Liberty Street in 1897.

The iron structure was fireproffed with brick and terra cotta (in itself an important innovation), but the large amount of glass and the delicacy of the wrought-iron tracery on the front give the building an appearance of great lightness. Iron plates bolted together form vertical pilasters defining the end bays and spandrels separating the stories. The five central bays are grouped together vertically, emphasized by curved iron tracery at the top of the eleventh story.

BROADWAY (Cont'd.)

A similar tracery pattern defines the bottom two stories. Traceried balustrades, somewhat Art Nouveau in quality, define the window bases. Intricate curved wrought-iron brackets support the eleventh-story cornice. The top story is set off above this cornice and is decorated with somewhat simpler ironwork. An elegant work of architecture, this building delights one as much today as it must have done when it was first built.

498-23
#529-533
(Northwest corner Spring)
1936 2-story warehouse
Site of the Prescott House,
1852

498-21
#535
Completed: 1852
Builder: Probably George Sutton
Original Owner: Seabury Brewster
Original Function: Store
Facade: Stone, Iron storefront & cornice
5 stories; 4 bays.
Comments: Storefront from Badger's architectural Iron Works. Ground floor altered.

498-20,18
#537-539, #541 (through to Mercer)
Commenced: 9/1/1868
Completed: 4/30/1869
Architect: Charles Mettam
Original Owner: Gilsey & Beekman
Original Function: Store
Facade: Iron
5 stories; 8 bays
Comments: Ground floor altered, 1883 alteration to #537-539 as a result of fire.

498-17
#543 (through to Mercer)
Commenced: 5/15/1902
Completed: 6/15/1903
Architect: John W. Stevens
Mason: John W. Stevens Bldg. Co.
Original Owner: John W. Stevens
Original Function: Warehouse
Facade: Marble
10 stories; 4 bays
Comments: Cornice missing, ground floor altered.

498-16
#545 (through to Mercer)
Commenced: 2/13/1885
Completed: 12/13/1885
Architect: Samuel A. Warner
Original Owner: Samuel Inslee
Original Function: Store
Facade: Iron
6 stories; 3 bays
Comments: Ground floor altered.

498-15
#547
Commenced: 5/21/1888
Completed: 12/29/1888
Architect: O. P. Hatfield
Carpenter: McGuire & Sloan
Mason: Amos Woodruffs' Sons
Original Owner: Lucretia F. Post
Original Function: Warehouse
Facade: Brick trimmed with Berea stone, iron cornices, 2nd floor columns.
6 stories; 3 bays
Comments: Ground floor altered.

498-11
#549-555 (through to Mercer)
Commenced: 3/11/1889
Completed: 5/31/1890
Architect: Alfred Zucker
Original Owner: Charles B. Rouss
Original Function: Store
Facade: Granite, iron colonnettes and spandrels
10 stories with attics; 12 bays
Comments: Ground floor altered.

498-9
#557-559
1-story garage, 1954

BROADWAY (Cont'd.)

498-7
#561-563
Commenced: 3/30/1903
Completed: 7/30/1904
Architect: Ernest Flagg
Original Owner: Singer Manuf. Co.
Original Function: Offices & lofts
Facade: Iron, terra cotta, glass
12 stories; 7 bays
Comments: Ground floor windows altered. #561-site of Bethesda Church, 1849; #563-site of the Lyceum of Natural History, 1837; New Jerusalem Chapel, 1840; Church of St. George the Martyr, 1847; Lyceum Art Gallery, 1849; American Musical Institute, 1850.

498-5
#565-567
(#86 Prince, southwest corner)
Commenced: 1859
Completed: 1860
Architect: John Kellum
Original Owner: John May, leased to Ball, Black & Co.
Original Function: Store and dwelling
Facade: Stone, brick on addition
5 stories originally, now raised to 9; 3 bays, 6 bays on Prince
Comments: Cronice missing, pedimented porch entrance and 2nd floor balustrade removed (See line drawing of original facade in Valentine's Manual, 1865, .p609)

East Side: Block 497, Nos. 530-566

No. 540 is a striking five-story, three-bay classical building designed in white marble in 1867 by D. and J. Jardine. The building is flanked by quoined pilasters rising above the altered ground floor. The window treatment is most unusual. Pilasters decorated with fleur-de-lis in relief separate the arched windows whose lintels are decorated with similar fleur-de-lis. Flat "capitals" also decorated with relief carving rise from the pilasters. The window arches are set with relief-carved keystones. The two-dimensional effect of this relief carving is non-traditional yet handsome. The simply-done cornice is supported by four large brackets which alternate with panels on the frieze. Crowning the cornice is a small semi-circular pediment set with the date "1867" on its cornice.

No. 542-544 has an interesting building history. Two five-story buildings erected in 1864 for Edward Robinson, were joined in 1901. Alterations were undertaken in 1907 which adjusted the floor levels, effectively adding another story to the now six-story building. The two-story iron storefront was added at this time.

The four-bay stone facade is flanked by pilasters. On the ground floor, iron pilasters also define the end bays and create a large central window expanse. The windows on the upper floors are separated by columns topped with Corinthian capitals. On the top floor stone caryatid-like figures separate the windows. It was proposed to remove these during the 1907 alteration but it was not done. Large scrolled brackets support the cornice which is crowned by two urns above the outer figures. Together these elements combine to form a unique and intriguing facade.

No. 552-554 is a six-story, six-bay building, originally built as two buildings for Richard French in 1855. The two buildings were joined in 1897 and also connected internally with 556 Broadway (which is stylistically different). The two-story iron storefront (which replaced an original Daniel Badger storefront) was probably added at the time of the 1897 alteration. This storefront employs pilasters flanking the building and defining the end bays. These set off a wide central window expanse at the second floor. The narrow second floor cornice is supported by four large console brackets which stretch across a wide spandrel panel. The four floors which rise above the storefront are flanked by panelled pilasters. The windows are outlined by slender pilasters with small capitals, and the rounded lintels are set with incised keystones. These elements are done in stone, but portions of the main entablature are of iron. The cornice with its scrolled modillions is supported by large decorated brackets and flanked by incised terminal blocks. The frieze is decorated with a circular motif. Despite the difference in years, the later elements of the building manage to harmonize pleasantly with those of the earlier period.

BROADWAY (Cont'd.)

497-1
#530
(#87 Spring, northeast corner)
Commenced: 5/1/1897
Completed: 2/27/1898
Architect: Bronner & Tryon
Original Owner: Joseph L. Buttenweiser
Original Function: Stores
Facade: Limestone, brick, terra cotta
11 stories; 3 bays
Comments: Ground floor alterations. Site of the Collamore House - 1853

497-2
#532-534
Commenced: 4/6/1896
Completed: 1/27/1897
Architect: Ralph S. Townsend
Original Owner: Commercial Realty & Improvement Co.
Original Function: Stores
Facade: Indiana limestone, brick, terra cotta
10 stories; 6 bays

497-4
#536-538
(Connected to 85 Spring)
Commenced: 4/1/1901
Completed: 1/31/1902
Architect: Delemos & Cordes
Original Owner: Rose & Putzel
Original Function: Stores
Facade: Stone ashlar and brick
11 stories; 3 triple bays
Comments: Ground floor alterations

497-6
#540 (through to Crosby)
Completed: 1867
Architect: D. & J. Jardine
Original Owner: Charles Knox
Original Function: Store and warehouse
Facade: Marble
5 stories; 3 bays
Comments: 1867 on pediment. Was joined with 78 Crosby in 1872. Ground floor altered.

497-7
#542-544
Completed: 1864
Architect: Unknown
Original Owner: Edward Robinson
Original Function: Store and lofts
Facade: Marble
5 stories originally, now raised to 6; 4 bays
Comments: Built as two buildings, merged in 1897. 1901 alteration, new iron storefront added, 3rd floor columns cut down, changed effective building height from 5 to 6 stories.

497-9
#546
Commenced: 6/15/1874
Completed: 10/10/1874
Architect: John Correja
Builder: Amos Woodruff
Original Owner: F. H. Possitt
Original Function: Store and lofts
Facade: Originally brick and marble, now iron, (1901 alteration)
5 stories
Comments: Now forms a common facade with #548, 5 bays together

497-9
#548
Completed: 1866
Architect: John Correja
Original Owner: Stethar Nichols
Original Function: Store and storerooms
Facade: Originally marble, changed to iron in 1901
5 stories; 5 bays
Comments : Now forms a common facade with #546, 5 bays together.

497-11
#550
Completed: 1854
Architect: R. G. Hatfield
Original Owner: Charles F. Moulton
Original Function: Store
Facade: Originally stone, changed to iron in 1901
5 stories originally, now raised to 6; 5 bays
Comments: Building was used by Tiffany & Co. when built. Drawing of the original facade, (altered in 1901) in Valentines' Manual, 1865, p. 605. Badger did the original iron storefront, illustrated in his 1865 catalog, plate LXIV no. 26.

BROADWAY (Cont'd.)

497-12
#552 (through to Crosby)
Completed: 1855
Architect: J. B. Snook
Original Owner: Richard French
Original Function: Store and lofts
Facade: Stone, 2-story iron storefront
6 stories; 3 bays
Comments: Common facade with #554. New iron storefront added in 1897 alteration. The original iron storefront was from Badger's Architectrual Iron Works.

497-13
#554 (through to Crosby)
Completed: 1855
Architect: J. B. Snook
Original Owner: Richard French
Original Function: Store and lofts
Facade: Stone, 2-story iron storefront
6 stories; 3 bays
Comments: Common facade with #552. New iron storefront added in 1897 alteration. The original iron storefront was from Badger's Architectural Iron Works.

497-14
#556
Completed: 1855
Architect: Unknown
Original Function: Store
Facade: Brick, iron storefront and trim
4 stories; 4 bays
Comments: New 2-story storefront added in 1890 alteration.

497-15
#558
Completed: c.1860
Architect: Unknown
Original Function: Store
Facade: Brick
4 stories originally, now reduced to 2; 3 bays
Comments: Facade completely redone in alteration of about 1920. For picture of the original facade see DeLeeuw's "Both Sides of Broadway", p. 243.

497-18
#560-566
(#72-78 Prince, #98-104 Crosby)
Listed and described on Prince
10 bays on Broadway

Prince to West Houston Street

This Broadway block displays a wide variety of building styles from several of the periods of its development; however, none of them have complete cast-iron facades. The west side of the block displays the greatest variety with buildings dating from as early as 1860 to as late as 1917. Several of those from the 1860s are especially handsome. The east side of the block is lined with extravagant large commerical buildings of the 1890s, whose style is derived from the palazzo design tradition, and whose decoration is expanded in scale to accomodate to the large size of the buildings. Samuel Warner's smaller building of 1883 stands in contrast at the north end of the block.

West Side: Block 512, Nos. 569-601

No. 569-575 (85-91 Prince, 142-146 Mercer) is a quietly handsome and substantial six-story brick and stone building. It is ten bays wide on Broadway and thirteen bays wide on Prince; the primary Broadway facade receives a more elaborate treatment than the other facades do.

On the Broadway side the bays are broken into two units of five each by heavy piers banded with stone at the corner, center, and end of the building. The bays are also broken into horizontal sub-groupings by the use of cornices above the first, second, third and fifth floors, as well as specialized window pier treatments within these sub-groupings. While the second and third-story windows are divided by a cornice, the architect has tried to unify the two floors by giving the second-floor windows only slightly rounded lintels and the thrid-floor windows arched lintels. The window piers on both floors are decorated with Corinthianesque capitals. The fourth and fifth floors are even more of a visual unit; there is no cornice dividing them, and only the fifth floor window

BROADWAY (Cont'd)

lintels are rounded. The window piers on both floors are set with small marble columns topped with leaf capitals. The sixth floor is set off above a foliated cornice, and is suitably topped by an intricate iron entablature. The cornice has knob modillions and is supported by knob-decorated brackets. The panels of the frieze are set with vertical anthemion.

The Prince Street facade is much simpler, although the end bays are set off by piers and treated in a manner similar to the Broadway facade. The horizontal subgroupings remain, but the windows are very simple and only banded with stone.

No. 591 is a six-story, three-bay building whose original structure dates from 1859-60 and which once shared a common facade with No. 593. However, extensive alterations were made to the building about 1900, and the effect is very handsome. It appears that the cast-iron doorways and window bay on the ground floor are remnants of the original building facade. The arched doorways are flanked by Corinthian columns and their spandrel panels contain elaborate floriated ornament. The projecting window bay is given an oriel-like treatment. Above the ground floor the building is flanked by plain brick piers. Brick spandrels decorated with rosettes also separate the floors. The window treatment on each floor is very open and light, and divided only by slender iron piers . The sixth floor is set off above an elaborate iron entablature whose frieze is decorated with arched forms mimicking those of the windows above. The row of windows is crowned by a brick pediment, sporting terra-cotta decorations. The whole is flanked by elaborate terra-cotta-decorated pilasters which have lost their original tiny peaked gables.

No. 593, a five-story, three-bay marble building, is a handsome classical composition of 1860. Although the ground floor has been altered, it still retains a portion of the original cornice which stretches to join that of No. 591. The north side of the facade is edged by a row of quoins. The window treatment of the second and third floors are identical. The outer arched windows are outlined by capital-topped pilasters and set with foliated keystones. The wider center windows are topped by projecting rounded pediments and supported by elaborate foliated brackets. On the upper floors the outer windows have only a simple molding; there are keystones on the fourth floor windows. The center windows are grouped into two narrow arched windows linked by a pilaster and topped by keystones. The cornice is supported by paired foliated brackets which wrap over a projecting string course.

No. 597, designed by John Kellum in 1867 with a marble facade, bears the closest resemblance to work being done in cast iron at that period. The windows are very large and separated by members which are more slender than those normally found on stone buildings. Although its ground floor has been altered, the upper four stories are original. Its three window bays on each floor are separated by marble pilasters topped by foliated capitals. Each story is separated by a cornice which is flanked by scallop-like terminal blocks. The facade is crowned by a French Renaissance stone entablature, whose modillioned cornice is supported by highly foliated brackets.

512-23
#569-575
(#85-91 Prince, northwest corner; through to Mercer)
Commenced: 3/28/1881
Completed: 3/29/1882
Architect: Thomas Stent
Builder: James Webb & Sons
Carpenter: John Downey
Original Owner: J. J. Astor
Original Function: Stores
Facade: Brick, stone, iron trim
6 stories; 10 bays on Broadway, 13 bays on Prince
Comments: Ironwork from Heurelmann & Co. Ground floor altered Broadway.

512-22
#577 (through to Mercer)
Completed: 1860
Architect: Unknown
Original Owner: Estate of Mrs. Astor Langdon
Original Function: Store
Facade: Stone, iron storefront and cornice
5 stories; 3 bays
Comments: Common facade with #579, 581 Original storefront from Badger's Architectural Iron Works. Ground floor alterations. Present storefront has foundry placque from Cornell Iron Works.

BROADWAY (Cont'd.)

512-21
#579 (through to Mercer)
Completed: 1860
Architect: Unknown
Original Owner: Estate of Mrs. Astor Langdon
Original Function: Store
Facade: Stone, iron storefront and cornice
5 stories; 3 bays
Comments: Common facade with #577, 581. Original storefront from Badger's Architectural Iron Works. Ground floor alterations.

512-20
#581 (through to Mercer)
Completed: 1860
Architect: Unknown
Original Owner: Estate of Mrs. Astor Langdon
Original Function: Store
Facade: Stone, iron storefront and cornice
5 stories; 3 bays
Comments: Common facade with #577, 579. Original storefront from Badger's Architectural Iron Works. Ground floor alterations.

512-18
#583-587 (through to Mercer)
Commenced: 4/7/1896
Completed: 4/5/1897
Architect: Cleverdon & Putzel
Original Owner: Weil & Mayer
Original Function: Store and lofts
Facade: Indiana limestone, brick and terra cotta
12 stories; 6 bays

512-17
#589 (through to Mercer)
Commenced: 1832
Completed: 1833
Architect: Unknown
Original Owner: Judah Hammon
Original Function: Dwelling
Facade: Brick
4 stories; 4 bays
Comments: Window sills, lintels and moldings have been shaved. Ground floor altered.

512-16
#591 (through to Mercer)
Completed: 1859
Architect: Unknown
Original Owner: Alfred Wagstaff
Original Function: Store
Facade: Originally stone, now brick and iron
5 stories originally, now raised to 6; 3 bays
Comments: Originally shared a common facade with #593. Completely altered above the ground floor c. 1900. Portion of original iron storefront remains. Has a foundry placque from Jackson & Throcmorton Iron Works.

512- 15
#593 (through to Mercer)
Completed: 1860
Architect: Unknown
Original Owner: Edward Jones
Original Function: Store
Facade: Stone, iron cornice
5 stories; 3 bays
Comments: Originally shared a common facade with #591. Ground floor altered.

512-14
#595(through to Mercer)
Completed : 1866
Architect: James Pirsson
Original Function: Factory and workshops, photographic establishment
Facade: Originally store , now brick
5 stories; 3 bays
Comments: Facade completely rebuilt in 1919 alteration.

512-13
#597 (through to Mercer)
Completed: 1867
Architect: John Kellum
Original Owner: John Lawrence
Original Function: Store and warehouse
Facade: Marble, iron trim
5 stories; 3 bays
Comments: Ground floor alterations

512-11
#599-601 (through to Mercer)
(Southwest corner W. Houston)
Completed: 9/5/1917
Architect: J. Odell Whitenach
Original Owner: Frederick Ayer
Original Function: Store and lofts
12 stories; 6 bays (outer bays are double windows)

BROADWAY (Cont'd.)

East Side: Block 511, Now. 568-602

511-1
#568-578 (through to Crosby)
(Northeast corner Prince)
Commenced: 9/9/1895
Completed: 2/24/1897
Architect: George B. Post
Original Owner: H. O. Havermeyer
Original Function: Stores and lofts
Facade: Stone, terra cotta and brick
12 stories; 8 bays, 126 feet wide

511-6, 8, 10
#580-582, 584-586, 588-590 (through to Crosby)
Commenced: 7/28/1897
Completed: 6/17/1897
Architect: Buchman & Deisler
Original Owner: John S. Ames
Original Function: Stores
Facade: Indiana limestone, brick and terra cotta
12 stories; 9 bays, 150 feet wide
Comments: Three separate buildings but a common facade.

511-12
#594-596 (through to Crosby)
Commenced: 5/5/1897
Completed: 5/4/1898
Architect: Buchman & Deisler
Original Owner: Jeremiah C. Lyons
Original Function: Store
Facade: Limestone
12 stories; 6 bays, 84 feet wide

511-15
#598 (through to Crosby)
Commenced: 4/19/1897
Completed: 2/27/1898
Architect: Robert Maynicke
Original Owner: Henry Corn
Original Function: Mercantile building
Facade: Brick and terra cotta
12 stories; 28 feet wide

511-16
#600-602 (through to Crosby)
(Southeast corner E. Houston)
Commenced: 3/14/1883
Completed: 1/31/1884
Architect: Samuel A. Warner
Carpenter: McGuire & Sloan
Mason: John H. Masterton
Original Owner: Elizabeth W. Aldrich
Original Function: Store
Facade: Iron
6 stories; 6 bays

BROOME STREET

Broome Street, named in 1806 after the Lieutenant Governor of New York State, had been laid out sometime after 1767. Before it acquired its present name, it was known as Bayard's Lane, Bullock, Hevins, and "Orchard Street west of Broadway" at various times. Building began on Broome about 1806 which made it one of the first streets in the District to be developed. Partially because it was developed early and was wider than other east-west streets, it served as a principal east-west artery within the District, offering an alternate route from the Canal Street ferry on the Hudson River. Consequently Broome Street was more prominent than the north-south cross streets it intersected with the exception of Broadway.

Crosby Street to Broadway

This block still has two buildings which date back to c. 1825. Other early buildings were replaced by new structures in the 1850s, 60s, 70s, 80s, thus providing a wide variety of styles. The architectural quality of the buildings is generally high, no doubt due to their proximity to Broadway. The elegant Haughwout Building, described on Broadway, occupies a large portion of the block on the north side.

South Side: Block 473 (west part), Nos. 429-441

No. 433 is a four-story, three-bay building with an ornate modified French Renaissance cast-iron facade which appears to date from approximately 1870. However, tax assessments for the building indicate that the structure actually dates from 1827, about the same time as the adjoining building, No. 431. An alteration permit was filed in 1869 to raise a rear extension to the building. The new iron front may have been added at the same time, although no record of this exists. The style is very similar to Griffith Thomas' style during the same period. (A good example for comparison is No. 425 Broadway.)

Heavy round columns with elaborate Corinthian capitals define the window bays, and a very narrow cornice separates each story. The ground floor has been altered, but it retains its fine entablature. The main entablature, crowned by a rounded pediment with a center finial, is the visual highlight of the building. The cornice with its elaborate modillions is supported by four ornate brackets. Within the pediment is a scrolled antefix, which adds a final ornate touch.

No. 435 is built in a modified Victorian Gothic style which was not commonly used in commercial cast-iron construction. This five-story, four-bay building was built for Catherine Wilkins in 1873 by W. A. Potter. Deeply fluted pilasters which culminate in very large brackets at the entablature flank the ends of the building. On the second, third and fourth stories free-standing colonnettes with fanciful leaf-and-flower capitals define the outer window bays. The fifth floor is given the most distinctive treatment. Pilasters edged with a sort of rope molding separate the windows, each of which has its own Gothic tracery arch. The panels of the very wide frieze are decorated with stylized flowers. These panels over the center bays are flanked by large brackets which support a pediment inscribed with the building date, 1873. All of these decorative details combine to create a highly fanciful facade. These unique details were made possible by the architect's use of cast iron which allowed him flexibility of design at a cost far less than that of creating such details in stone.

No. 437-441 Broome (486 Broadway) is one of the latest buildings on this block, dating from 1882-83. It was designed by Lamb and Rich with a combination of Romanesque and Moorish elements for William DeForest, although it was leased to the Mechanics and Traders Bank by 1885 or before.

Six stories high, nine bays wide on Broome and two bays wide on Broadway, this brick, stone and terra-cotta building adds a massive accent to the corner. Two grouped bays on each end project forward, creating a pavilion effect. Although the ground floor has been altered at the corner and on Broadway, it still retains certain massive qualities, in particular a very wide, rusticated round-arched window on Broome, possibly designed to accentuate the banking room. The treatment

BROOME STREET (Cont'd)

of the window bays above the ground floor is both varied and complex. The second floor has merely a row of round-arched windows. In the third through fifth stories the center bays are decorated with stylized neo-Grec ornament. The fifth floor central bays also have a rounded metal screen applied at the tops of the outer windows. The sixth floor central bay area is given a set-back mansard roof treatment with three projecting window groups; the outer two have simple pediments, and are outlined with metal work. The center window group has an elaborately scrolled pediment decorated with circular ornaments over square panelled frieze. In the grouped end bays the windows in the fifth and sixth floors are separated by iron colonnettes with decorated panels separating the fifth and sixth floors. The frieze above these windows contains a flat applied ribbon-like ornament. Rising above this is another row of square panelling. Crowning each end grouping are two small cupolas which are, of course, influential in creating the pavilion effect.

473-18
#429
Completed: 1859
Architect: Unknown
Original Owner: Euphraisme Poisier
Original Function: Stores and lofts
Facade: Stone
5 stories; 3 bays
Comments: Modern ground floor

473-17
#431
Completed: c. 1825
Architect: Unknown
Original Owner: Wm. J. Robinson
Original Function: Dwelling
Facade: Brick
4 stories; 3 bays
Comments: Raised to 4 stories; stoop cut away and ground floor rustication removed for display windows. Retains original doorway

473-16
#433
Completed: 1827
Architect: Unknown
Original Owner: Lambert Suydam
Original Function: Dwelling
Facade: Iron
4 stories; 3 bays
Comments: Original facade removed and replaced by iron one in the 1870s, and served as store and loft

473-15
#435
Commenced: 6/2/1873
Completed: 10/24/1873
Architect: W. A. Potter
Builder: Richard Deeves
Original Owner: Catherine Wilkins
Facade: Iron
5 stories; 4 bays
Comments: Ground floor altered. This was the site of the Sketch Club in 1849

473-14
#437-441
(486 Broadway, southeast corner)
Commenced: 5/13/1882
Completed: 4/30/1883
Architect: Lamb & Rich
Carpenter: John Brown
Mason: Joseph Smith
Original Owner: Wm. DeForest
Original Function: Store
Facade: Philadelphia brick
6 stories; 9 bays
Comments: Ground floor altered on B'way. New windows on Broome. Leased to Mechanics & Traders Bank by 1885

BROOME STREET (Cont'd)

North Side: Block 483, Nos. 432-440

483-35
#432-436
Parking lot and garage

483-38
#438
Commenced: 5/20/1885
Completed: 11/20/1885
Architect: E. Kilpatrick
Original Owner: Jane Major
Original Function: Store
Facade: Iron
5 stories: 4 bays
Comments: New doors and windows

483-1
#440
(488-492 B'way, northeast corner)
HAUGHWOUT STORES
Listed on B'way
14 bays on Broome

Broadway to Mercer Street

This block is largely dominated by development in the 1890s, and contains three examples of skyscraper architecture. However, the two remaining earlier buildings are interesting stylistic examples from their periods.

South Side: Block 474 (east part), Nos. 443-449

No. 443-449 Broome (487 Broadway, 60 Mercer) is a late 19th-century extravaganza in stone, brick, terra cotta and iron, stretching along the entire blockfront of Broome Street for an impressive 29 bays. Its twelve stories and wide expanse were made possible only by the development of steel framing and skyscraper construction techniques of the late 19th century.

The bottom two floors are faced with stone and given a heavy base treatment. The third floor is differentiated by the heavy quoin treatment of the piers separating the windows. The bays of the floors above this are grouped, divided and subdivided by pilasters of varying sizes and decoration, which create a complex, symmetrical facade. The most elaborate decorative treatment is reserved for the upper three stories. The pilasters dividing the windows as well as the spandrel arches contain elaborately florid Baroque terra-cotta ornamental details. Finally topping the entire creation is the broad entablature; its cornice is supported by elaborately molded brackets.

It is interesting to note that the building is given the same treatment on its southern facade where it rises seven stories above the adjoining building. Usually this would have been left as a blank party wall. Apparently the architect didn't anticipate that another equally tall building might rise beside it.

474-29
#443-449
(487 B'way, southwest corner: 60 Mercer, southeast corner)
Commenced: 3/27/1895
Completed: 4/25/1896
Architect: John T. Williams
Original Owner: John T. Williams
Function: Office Building
Facade: Brick, stone, terra cotta, metal roof and cornice
12 stories; 29 bays, 3 bays on Broadway
Comments: Some ground floor alterations

BROOME STREET (Cont'd)

North Side: Block 484, Nos. 442-452

No. 442-444 Broome (489 Broadway) was built for Louisa Hepburn in 1860, except for the last three bay sections on Broome Street built in 1863.

This classical Italianate building is five stories high, two bays wide on Broadway and twelve bays wide on Broome. The short Broadway facade as well as the corner bay on Broome St. are faced with stone while the rest of the facade is faced with brick. This treatment is fairly common when one facade faces a more important street than the other. The ground floor has been completely altered although it does retain its original cornice. One interesting alteration is a concrete arch at ground level added to provide access to the basement when Broome Street was widened in 1929. The windows in the stone facade section are flanked by simply designed moldings and are topped by individual cornice slabs. The remaining windows have simple stone sills and lintels. The entire building is topped by an iron cornice supported by scrolled brackets.

No. 448 was designed by Calvert Vaux of Vaux, Withers Co. in 1871-72 and is an imaginative creation in cast iron. Five stories high and four bays wide, this building uses iron in a rather unusual ornamental fashion, although the forms are derived from French Renaissance sources.

Narrow pilasters decorated with a variety of floral and pellet ornament flank the building. The windows are separated by slender triple-grouped colonnettes. The window ornament is most unusual: they are outlined by pellet moldings and capped by intricately detailed friezes. Under the windows of the outer bays are florid panels. The windows of the fifth floor are subdivided into round-arched groups of two, and also separated by colonnettes. Their spandrels also contain floral decoration. The entablature is a unique element of the bulding. A concave architrave set with panels containing rosette motifs, underlies a projecting frieze inlaid with circular rosettes. The whole is supported by elaborate brackets which grow out of the fifth floor colonnettes.

While the building composition does not emphasize the inherent structural properties of cast iron, any more than does any other classically-derived building in the District, it does utilize the material to create vivid and unusual decorative forms.

484-28
#442-444
(489 B'way, northwest corner)
Completed: 1860
Architect: Unknown
Original Owner: Louisa Hepburn
Original Function: In 1879 was factory and workshop
Facade: Brick and stone
5 stories; 12 bays, 2 bays on B'way
Comments: The last 3 bays on Broome were added in 1863. Ground floor alterations, stone arch added in 1929

484-26
#446
(491-493 connected to Broadway)
Commenced: 4/7/1896
Completed: 2/24/1897
Architect: Buchman & Deisler
Original Owner: Jeremiah Lyons
Original Function: Stores
Facade: Limestone
12 stories; 3 bays, 4 windows
Comments: New doors and windows

BROOME STREET (Cont'd)

484-31
#448
Commenced: 6/26/1871
Completed: 7/28/1872
Architect: Vaux & Withers
Builder: James Stewart
Original Owner: Mrs. A. G. Ullman
Original Function: Stores and lofts
Facade: Iron
4 bays; 5 stories
Comments: New doors and windows

484-31 (originally lot 32)
#450-452
(62 Mercer, northeast corner)
Commenced: 5/26/1894
Completed: 2/28/1895
Architect: John T. Williams
Original Owner: John T. Williams
Function: Warehouse
Facade: Indiana limestone, iron, brick and terra cotta
9 stories; 6 bays on Broome, 6 bays on Mercer
Comments: New doors; Original building permit signed "John T. Williams per Alfred Zucker."

Mercer to Greene Street

This block, developed in the 1860s and 70s, is one of the finest on Broome Street. The building facades are harmonious in appearance, due to the common use of building materials -- stone and iron simulating stone -- and common designs stemming from various Renaissance styles. Further harmony is created by the generally uniform cornice line.

South Side: Block 474 (west part), Nos. 453-467

No. 453-455 Broome Street (57-59 Mercer Street) is a fine Griffith Thomas design of 1872-73. The building is six stories high with a separate attic treatment, eleven bays wide on Mercer and six bays wide on Broome Street. The end bays are defined by quoined pilasters which give a strong emphasis to the ends of the building and to the corner. At each story the pilaster is topped by a slight capital created from an egg-and-dart molding with an underlying floral motif. The windows are separated by columns with Corinthian capitals. The stories are separated by cornices. The ground-story cornice with its modillions is supported by brackets above the pilasters. The bases of the second story windows have balustrades along the Broome Street side and at the corner bays on Mercer Street, while the other windows on Mercer have incised panels. A boldly projecting cornice, with intricate modillions supportecd by elaborate brackets, crowns the fifth story. Set back above this is the attic story. Its windows are separated by molded pilasters. There were once ornamental iron urns at the roof line, but they are removed, and the bases on which they rested have been covered over.

No. 457-459, also designed by Griffith Thomas in 1871, creates a harmonious composition with its corner neighbor, although it uses somewhat simpler detail. Quoined pilasters flank the ends of this six-story, six-bay building. Columns with Doric-type capitals created by an egg-and-dart molding and a floral motif separate the windows. A balustrade lines the bases of the second-story windows. The main cornice projects over the fifth floor, and a large pediment rises from it. Set back behind this is an attic story. The windows on each side of the pediment are set behind a balustrade.

BROOME STREET (Cont'd)

474-12
#453-455
(57-59 Mercer, southwest corner)
Commenced: 7/1/1872
Completed: 2/28/1873
Architect: Griffith Thomas
Carpenter: Martin E. Dujan
Mason: John T. Conover
Original Owner: Julia Billings
Original Function: Store
Facade: Iron
6 stories; 6 bays, 11 bays on Mercer
Comments: New doors, cornice removed, urns missing from roofline, was W. G. Hitchcock & Co.

474-11
#457-459
Commenced: 7/1/1871
Completed: 12/31/1871
Architect: Griffith Thomas
Mason: Marc Eidlitz
Original Owner: William Moser
Original Function: Warehouse
Facade: Iron
6 stories; 6 bays
Comments: New doors and windows, original stained glass, alterations on 1st floor, part of cornice cut for fire escape

474-10
#461
Commenced: 7/1/1871
Completed: 12/31/1871
Architect: Griffith Thomas
Builder: Marc Eidlitz
Original Owner: William Moser
Original Function: Store
Facade: Iron
5 stories; 3 bays
Comments: New doors and windows, urn missing from broken pediment

474-9
#463
Completed: 1867
Architect: Henry Fernbach
Original Owner: Arthur Levy
Original Function: Store
Facade: Stone; iron storefront and cornice
5 stories; 3 bays
Comments: New doors and windows

474-7
#465-467
(54 Greene, southeast corner)
Commenced: 6/24/1872
Completed: 2/28/1873
Architect: J. F. Duckworth
Builder: J. T. Conover
Original Owner: R. H. L. Townsend
Original Function: Warehouse
Facade: Iron, from Aetna Iron Works
6 stories; 6 bays
Comments: New doors and windows, modern ground floor

North Side: Block 485, Nos. 454-468

No. 454 Broome (65-67 Mercer) and 456 Broome appear to be one building. But the records of the Department of Buildings show that No. 456 was built in 1867 for Elliott Cowdin by B. W. Warner. The identical design was used by Samuel Warner in 1879 when he built No. 454 for Cowdin. (Benjamin W. Warner was Samuel Warner's younger brother, and they were partners in an architectural firm.) The only exterior separation between the two buildings is a split at the cornice line, and they are now joined internally.

The combined facade is six bays wide on Broome, ten bays wide on Mercer, and six stories high. The Broome Street side, the more prominent one, and the two end bays on Mercer are faced with marble, and the remainder of the Mercer facade is of brick with stone trim. At the ground floor, columns with Corinthian capitals (although many have lost their ornament) separate the bays. Heavy piers define the corner and the end bays on both streets. On the upper stories of the marble facade, pilasters under molded drop-lintels outline the windows. A panelled frieze underlines the second story windows. The windows on Mercer St. have no ornamentation, just stone sills and flush curved lintels, connected by stone banding set into the

brick. The simple cornice is supported by fluted brackets which alternate with panels in the frieze.

No. 458 is a five-story, three-bay stone building, built in 1867. It appears to have been built strictly between the party walls of the two adjoining buildings (and its internal structure would be supported on these walls), for it has no flanking pilasters. Interest is given to the facade by the treatment of the window bays, which are surrounded by molded drop-lintels capped by heavy keystones incised with a fleur-de-lis motif. A narrow stone cornice runs under the windows and outlines each dividing window pilaster. The ground floor, in contrast, has its doors and windows defined by columns, and it is set off from the upper stories by a stone entablature. The main entablature, which is iron, is non-traditional in its use of decorative elements. The cornice is supported by simple curved brackets which are not fluted or scrolled, and they alternate with raised blocks set into the frieze. A carved terminal block is set at each end of the cornice. Adding a final accent to the composition is a raised curved pediment over the cornice.

No. 464-468 Broome (56 Greene) is a handsome addition to this corner site. It was built in 1860 for Aaron Arnold of the Arnold and Constable families, the wealthy New York merchants, of Arnold, Constable fame. The building is five stories high, ten bays wide on Greene and nine bays wide on Broome. The Broome Street facade is of stone with an iron cornice and iron ground floor elements, while that on Greene Street is of brick with some stone trim and an iron cornice. The two corner end bays on Greene are faced with brick but differentiated from the rest of the facade by a vertical row of stone quoins.

The architectural composition of this building is of interest for several reasons. Its nine bays on Broome Street are divided into three triple-bay sections. The design of the outer two sections is completely identical to the entire facade of the building at 19 Mercer Street. The center bay section projects slightly, and these windows are also given the "sperm-candle" treatment. However, here they are separated by two-story panelled pilasters with a central circular motif rather than the quoined pilasters of the outer sections. Panelled spandrels also separate the stories in each vertical two-story group, and a scrolled keystone accents the curved lintel at the top of each vertical group. Rather than using the same panels as those at the base of the second floor windows in the outer sections, the center section employs a stone balustrade. The ground floor is regularly divided by Corinthian columns across the Broome Street side.

On the Greene Street facade the only ornaments are the stone lintels above the windows, and the narrow stone string courses which separate each story. The two north end bays are differentiated by a slight projection in the brick surface, and brick panels under the windows. The main iron cornice with its modillions runs along the Broome Street side and around the two corner bays on Greene Street. The center bay section on Broome Street is crowned by a pediment which is curiously broken at one end where the outer bay section joins the center one. The Greene Street cornice is very simple with no ornamentation.

The same unknown architect must have designed both this building and the one at No. 19 Mercer Street, but the total composition here is much more effective. The components effectively blend together, and the scale is appropriate to the corner site, not overpowering as it is at 19 Mercer.

BROOME STREET (Cont'd)

485-34
#454
(65-67 Mercer, northwest corner)
Commenced: 6/5/1879
Completed: 2/28/1880
Architect: Samuel Warner
Original Owner: Elliot Cowdin
Original Function: Store
Facade: Stone and brick; iron storefront and cornice
5 stories; 3 bays, 10 bays on Mercer
Comments: Capital ornament missing, some stone chipped

485-35
#456
Commenced: 1867
Architect: B. W. Warner
Original Owner: Elliot Cowdin
Original Function: Warehouse
Facade: Marble, iron storefront and cornice
5 stories; 3 bays
Comments: New doors and windows, some stone chipped

485-36
#458
Commenced: 11/15/1867
Architect: D. & J. Jardine
Original Owner: Hyams & Bamburger
Original Function: Store and warehouse
Facade: Stone, iron storefront and cornice
5 stories; 3 bays
Comments: New doors and windows, some iron missing

485-37
#460
Completed: 1862
Architect: Unknown
Original Owner: Henry J. Newton
Original Function: Store and warehouse
Facade: Stone, Iron storefront and cornice
5 stories; 3 bays
Comments: Capital ornament and bracket missing, old door

485-38
#462
Completed: 1866
Architect: Unknown
Original Owner: Aaron Arnold
Original Function: Stores and lofts
Facade: Stone, iron storefront and cornice
5 stories; 3 bays
Comments: New doors and windows, storefront is a continuation of #464-468

485-39/40
#464-468
(56 Greene, northeast corner)
Completed: 1860
Architect: Unknown
Original Owner: Aaron Arnold
Original Function: Stores and lofts
Facade: Stone, iron storefront and cornice
5 stories; 9 bays on Broome, 10 bays on Greene
Comments: Iron from Nichol & Billerwell Iron Works, new doors and windows

Greene to Wooster Street

This block is another of Broome Street's finest. Four of the seven buildings on it were designed by Griffith Thomas in the short span of six years, 1867-1873, which contribute greatly to its overall harmonious composition. One other dates from 1872, and the remaining two are from the early 1880s. Again the design source is various Renaissance sources.

South Side: Block 475 (east part) Nos. 469-481

No. 469-475 Broome Street (55 Greene Street), the Gunther Building, is one of Griffith Thomas' finest designs, built in 1871-72. Magnificently adapted to its corner site, its only rival in the District in this respect is J. Morgan Slade's building at 119 Greene Street, built in 1882-83.

This six story building, which is six bays wide on Greene Street and eleven bays wide on Broome Street, bears a strong stylistic resemblance to Thomas' building at 453-455 Broome on the southwest corner of Mercer Street which was built a year later. This earlier building has a curved corner bay which creates an even more striking effect than the heavily quoined corner bays of 453-455 Broome.

BROOME STREET (Cont'd)

Quoined pilasters also define this curved bay, as well as the end bay on Broome Street, and one pilaster flanks the end on Greene. At the ground floor, Corinthian columns separate the door and window openings, while on the upper stories panelled pilasters with Corinthianesque capitals define the windows, except in a central projecting bay section on Broome Street. This central section uses Corinthian columns. A typical classic balustrade runs along the base of the second-story windows. Each story has its own cornice. That above the ground floor has modillions and is accented by a small pediment in the central section on Broome Street. Above the third floor are three unusual slabs supported by brackets projecting out from the cornice over various bay sections. At the corner bay above the second story is placed a scrolled and finialed pediment containing the inscription "Gunther Building. The main cornice curving around the building is supported by elaborate brackets.

No. 477-479, a handsome classical composition very French in feeling, designed by Elisha Sniffen for Jacob Weeks, was begun shortly after the Gunther Building was completed. This six-story, eight-bay cast-iron building has a double facade. Quoined pilasters flank the ends and run down the center. Narrower panelled pilasters separate the windows. A row of Corinthian columns separates the door and window openings on the ground floor. The upper-story windows are flanked by engaged columns with Corinthian capitals. The lintels of the second and third floor windows are lined by moldings set with indented pseudo-keystones. The windows of the sixth floor are capped by keystones. A most unusual feature is the balustrade treatment at the window bases of each of the upper stories. In each four-bay section, the center bays have a conventional balustrade, while the outer bays have underlying panels with a flat ribbon-like applied ornament. The main cornice is supported by small and large brackets arranged in a rhythmic pattern across the building. The crowning touch is provided by two pediments, one over each of the central bays of the four-bay sections, which further emphasize the double-facade nature of the building.

475-44/45/46/47
#469-475
(55 Greene, southwest corner)
Commenced: 12/2/1871
Completed: 5/30/1872
Architect: Griffith Thomas
Builder: John T. Conover
Owner: William Gunther
Original Function: Store and storehouse
Facade: Iron, from Aetna Iron Works
6 stories; 11 bays on Broome, 6 bays on Greene

475-43/41
#477-479 (originally #477-481)
Commenced: 6/3/1872
Completed: 2/28/1873
Architect: Elisha Sniffen
Original Owner: Jacob Weeks
Original Function: Store
Facade: Iron, from Excelsior Iron Works
6 stories; 8 bays
Comments: Missing section of 1st floor cornice and a bracket from pilaster. Was Cheney Bros. store

475-40
#481 (originally #483)
(Southeast corner Wooster)
PARKING LOT

North Side: Block 486, Nos. 470-482

No. 470 Broome Street (northwest corner of Greene Street) dating from 1867, is an early example of Griffith Thomas' work in the District. The building is faced with stone instead of iron. The only ironwork is in the first floor columns and the main entablature. Other Thomas buildings from the same year also have this stone-iron combination. He shifted to complete cast-iron facades in 1869.

The building is five stories high, six bays wide on Broome, and ten bays wide on Greene Street. The Broome Street facade is of stone as are the two corner end bays on Greene. The remainder of the Greene Street facade is brick. Quoined pilasters flank the building on Broome Street and the corner bay section on Greene, as well as the Greene Street entrance in the end bay section. Corinthian columns

BROOME STREET (Cont'd)

separate the door and window openings on the ground floor in the stone portions of the building. The stonework of the upper stories is relatively simple. The windows are separated by pilasters with Doric capitals and topped by thin molded drop-lintels over segmental arches. Simple cornices supported by small brackets separate each story. The ground floor cornice is elaborated with modillions. The end bay entrance on Greene Street is crowned by a similar cornice. On Greene Street the winodws have stone drop-lintels, and the stories are separated by stone string courses. The main cornice is supported by foliated brackets and is crowned by a broad pediment. The Greene Street cornice is, by contrast, simple and unobtrusive.

No. 476-478 Broome Street is a Griffith Thomas design of 1872-73 executed in iron. Built in an L-shape with the other facade at 62 Wooster Street, this building wraps around the two corner structures.

This Broome Street facade of No. 476-478 is six stories high and six bays wide. The two projecting middle bays emphasize the center of the facade. Quoined pilasters flank the building. On the lower five stories all the bays are defined by Corinthian columns. Panels at the outer bay sections and a balustrade at the center bay section underlie the second story windows. Each floor is separated by a cornice which has an added projection across the center bay section. The sixth floor treatment is distinctive. Pilasters separate the arched windows which have flat applied keystones. The center section is divided into three windows instead of two. This center section has its own balustrade, while the outer sections have panels set with a circular motif in relief. The main cornice with its modillions is supported by brackets which alternate with panels in the frieze. A pediment over the center section gives final emphasis to this part of the facade. Two urns, almost Moorish in appearance, are perched at each end of the building.

486-32
#470
(Northwest corner of Greene)
Commenced: 1867
Architect: Griffith Thomas
Original Owner: Dickinson & Hurlbut
Original Function: Warehouse
Facade: Stone, iron cornice and storefront
5 stories; 6 bays on Broome, 10 bays on Greene
Comments: New doors and windows

486-34
#472-474
Commenced: 4/1/1869
Completed: 8/10/1869
Architect: Griffith Thomas
Builder: Moore & Bryant
Original Owner: Estate of Moses Morrison
Original Function: Store and storehouse
Facade: Stone, iron storefront
5 stories; 6 bays
Comments: New doors and windows

486-36
#476-478
(connected to 62 Wooster)
Commenced: 6/24/1872
Completed: 2/28/1873
Architect: Griffith Thomas
Carpenter: John Downey
Mason: John Conover
Original Owner: C. H. Garden
Original Function: Store
Facade: Iron
6 stories; 6 bays
Comments: New doors and windows, urn missing. Land leased from Jane, Rachel, and Charlotte Williams

486-38
#480
Commenced: 7/8/1884
Completed: 1/30/1885
Architect: Richard Berger
Original Owner: Sleurman & Casper
Original Function: Store
Facade: Iron
6 stories; 3 bays
Comments: Cornice and ground floor windows replaced

BROOME STREET (Cont'd)

486-39
#482
(60 Wooster, northeast corner)
Commenced: 6/18/1883
Completed: 1/31/1884
Architect: John McIntyre
Carpenter: John H. Morse
Mason: Alexander Brown
Original Function: Store
Facade: Brick, stone, iron storefront
6 stories; 3 bays
Comments: Iron from S. R. Ferdon Iron Works, new door, capital ornament missing

Wooster Street to West Broadway

This block was developed early. Two buildings of a group dating from c. 1825 still remain standing. The others were largely replaced in the 1880s and 90s by the present structures. Consequently the block has a less harmonious appearance than the two blocks to the east.

South Side: Block 475 (west part), Nos. 483-499

No. 489-493 Broome is an early work of J. Morgan Slade, dating from 1872-73. While strongly classical in its forms, it does not exhibit the same refinement as the work he did in the early 1880s shortly before his death. Compare, for example, his building at 119 Greene Street.

Slade's five-story, eight-bay iron building at 489-493 Broome Street is very similar in appearance to the work of Griffith Thomas from this same period. Quoined pilasters flank the ends of the building. Rows of columns with a type of Doric capital created by an egg-and-dart molding and a band of floral motifs (very similar but not identical to Thomas capitals at 457-59 and 461 Broome Street) separate the windows and produce a rhythmic pattern across the facade. The ground floor has been completely altered. Panels underlie the second floor windows as well as the column bases. The simple cornice is supported by brackets which are decorated with a rather abstract leaf-like design. The brackets rise from a string course below the frieze (another typical Thomas characteristic), and beneath each bracket is applied a flat incised ornament. Rising above the cornice is a broad pediment which contains neo-Grec foliation which once flanked the numerals, 1872.

No. 497 is a simple four-story brick building dating from c. 1825 and originally owned by Alfred S. Pell. It may have been first used for a store with living quarters above, but in 1868 it was altered into a saloon and boarding house. The iron entablatures above the first floor and at the roof line were added at this time. The frieze of each entablature contains an elaborate raised swag pattern. The main cornice is supported by brackets and has an underlying egg-and-dart molding. One window on the second floor has an incised stone lintel while all other windows have plain stone lintels and sills.

No. 499 Broome (361 West Broadway) also dates from c. 1825 and was also owned by Pell. It is also brick, three stories high, and retains its original roof dormer. No. 497 must have been very similar in appearance when first built. The ground floor has been altered to incorporate new windows and siding. The upper story windows retain their stone sills and Federal style incised stone lintels.

BROOME STREET (Cont'd)

475-16
#483-487
(55 Wooster, southwest corner)
Commenced: 1903
Architect: P. Giller
Original Owner: Gen. Louis Seasongood
Original Function: Store & Warehouse
Facade: Brick, stone, iron
3 stories; 9 bays
Comments: Major alteration in 1903, of a pre-existant 1872 structure; Iron from Atlantic Iron Works

475-15
#489-493
Commenced: 8/1/1873
Completed: 1/31/1874
Architect: Jarvis Morgan Slade
Builder: Richard Shapter
Original Owner: Martin Bates
Original Function: Store
Facade: Iron, from Jackson Bros. Iron Works
5 stories; 8 bays
Comments: Ground floor altered in 1955

475-14
#495 (connected to 359 W. Broadway)
Commenced: 2/27/1895
Completed: 8/17/1896
Architect: G. F. Pelham
Original Owner: Louisa Friedline
Original Function: Lofts
Facade: Brick and iron
7 stories; 3 bays
Comments: Iron may be pressed

475-13
#497
Completed: c. 1825
Original Owner: Alfred Pell
Original Function: Dwelling
Facade: Brick
4 stories; 3 bays
Comments: Altered in 1868 to a saloon and boarding house. Some original lintels

475-12
#499
(Southeast corner West Broadway)
Completed: c. 1825
Original Owner: Alfred Pell
Original Function: Dwelling
Facade: Brick
3 1/2 stories; 3 bays
Comments: Original lintels, dormer in bad shape, modern ground floor.

North Side: Block 487, Nos. 484-500

No. 484-490 Broome Street (59 Wooster Street), designed by Alfred Zucker in 1890, is a fine example of the Romanesque style adapted to commercial purposes. Six stories high, ten bays wide on Broome Street, and eight bays wide on Wooster Street, it effectively utilizes brick, stone and some iron decorative work, to create an interesting architectural composition.

The asymmetrical arrangement of the window bays is the most complex element of the building, especially on the Broome Street facade. The first three floors are handled as a unit. Ground-floor round-arched openings alternate with two three-story triple-bay groups within a large arch. Above the ground floor windows is a round-arched arcade at the second floor level. The windows above these are square-headed. The top three floors, also handled as a unit, are set off above a string course lined with carved stone heads. Here the outer and central bays are grouped vertically to create "towers" which rise above the roof line and alternate with two groups of square-headed windows of three bays each. All sixth-floor windows are round-arched. On the Wooster Street side the two corner bays and the two end bays have the tower-like arrangement, while the windows in between are square-headed; only those on the top story have round arches.

The walls of the bottom two stories are partially faced with rusticated stone. The upper four stories are mostly brick. Carved blocks with the medieval motif of a dragon biting its own tail are set at the imposts of the large triple-bay arches at the top of the second floor windows. The windows within these arches as well as those at the fifth and sixth floors above these are formed by iron components. The entablatures at both the roof line and on the towers that rise above it are quite interesting. At the roof line the stone cornice, which is edged by a pellet molding, has oversized modillions alternating with a large acanthus leaf motif.

BROOME STREET (Cont'd)

Running beneath this is a rope molding which also stretches across the "tower" elements underneath an arcade of flat brick arches. The entablatures of the towers are formed by a combination of an elaborate brickwork frieze and architrave beneath a stone cornice. Set at the corners of each tower are stone blocks carved with medieval leaf ornaments twisted into convoluted S-forms.

Taken all together the varied elements of this building create a highly effective composition.

487-1
#484-490
(59 Wooster, northwest corner)
Commenced: 4/21/1890
Completed: 3/31/1891
Architect: Alfred Zucker
Original Owner: Simon Goldenberg
Original Function: Warehouse
Facade: Brick and stone
6 stories; 10 bays on Broome, 8 bays on Wooster

487-4
#492-494
Commenced: 4/28/1891
Completed: 2/29/1892
Architect: Alfred Zucker
Original Owner: H. & S. Corn
Original Function: Store
Facade: Stone, brick and terra cotta
5 stories originally, now reduced to 2; 3 bays
Comments: Altered in 1938, upper 3 stories cut

487-6
#498
Commenced: 9/13/1884
Completed: 2/27/1885
Architect: Ernest Greis
Original Owner: Jacob Bleyer
Original Function: Store
Facade: Bluestone, brick and terra cotta, iron ground floor
5 stories; 3 bays
Comments: Iron from T.S. Ayers Iron Works. New windows and doors on ground floor

487-7
#500
(Northeast corner, West Broadway)
Commenced: 8/6/1874
Completed: 12/21/1874
Architect: Charles Mettam
Carpenter: David Hepburn
Mason: Van Dolsen & Armoth
Original Owner: Geo. Marchand
Original Function: Store
Facade: Iron on Broome, brick on West B'way
5 stories; 3 bays on Broome, 7 bays on W. B'way
Comments: Iron from Aetna Iron Works

CANAL STREET

The course of Canal Street, first proposed in 1796, was in part determined by an irregular ditch that ran between the Collect Pond and the Hudson River. The construction of the street was begun after Trinity Church and private citizens ceded portions of their properties to the City in 1808. The one-hundred-foot wide street, reportedly completed in 1810, was divided by an eight-foot wide open ditch or canal, built in 1811. In 1819, work was near completion on converting this ditch into a covered sewer.

Broadway to Mercer Street

A striking contrast of architectural styles is immediately evident when observing the buildings on this block. Chronologically, the buildings range from a three-story Federal house at No. 303 dating back to about 1808 to the two mid-20th century taxpayers located on the eastern corner. The two remaining structures on the block, the 1856-62 Arnold Constable store and an impressive marble building from 1863, fall between the two extremes stylistically as well as chronologically. Although both of the mid-19th century five-story buildings are constructed primarily of stone, they both incorporate cast-iron storefronts which are typical of their period.

North Side Only in District: Block 231 (south part), Nos. 291-311

No. 305, which extends through to No. 47 Howard, was built around 1863 for L. Brutillier. The iron storefront on this five-story building consists of a cornice, terminal blocks and fluted colonnettes that are missing their capital ornaments. The remainder of the three-bay wide facade retains its highly classical Italianate stone facing. The fenestration on the second floor is emphasized by a pediment above and a balustrade below the central window and recessed panels below the flanking windows. These side windows are topped by simple projecting lintels that are repeated above each window on the third and fourth stories. The top of the building is strongly accented by the use of four large brackets, placed on either side of the building and between the window openings. The cornice is further enhanced by decorative modillions located between the brackets.

No. 307-311 is the main entrance to the large, impressive Arnold Constable & Co. store that also faces Mercer and Howard Streets. (See the descriptions of Mercer Street for a discussion of that facade.) City tax records indicate that the first four floors of the six-bay wide corner section were built in 1856, while the fifth floor of this section and the five-floor, three-bay addition were completed in 1862. A contemporary lithograph of the building, reprinted on page 234 of Kouwenhoven's The Columbia Historical Portrait of New York, shows, however, a fifth floor on the corner section, but without the three-bay addition.

Although the Canal Street facade is faced with stone while those on Mercer and Howard Street are brick, the formula for bays and varying window shapes is repeated on all three sides. None of the original iron storefront remains on the Canal Street side, but the contemporary lithograph indicates that it was originally supported by columns identical to those remaining on the other two facades. These original columns are quite different from the columns and pilasters that remain on the storefront of the 1862 addition, however, which are quite wide in comparison to their height and decorated by massive ornamental bands.

The upper stories of the facade are separated by projecting cornices and outlined on the second through fourth floors by stone quoins at both corners and between the 1856 and 1862 sections. Panelled pilasters replace the quoins on the fifth floor. The round-arched second-story windows are crowned by decorative keystones and flanked by pilasters topped with Corinthian capitals. The paired central windows of the second story of the original section are also accented by a common pediment that is perched above the two keystones. They are further emphasized by balustrades identical to the one below the second-floor, central window of the 1862 addition. On the upper floors, the central windows are paired, though have no pediments. On the third, fourth and fifth floors the windows are topped by segmental rather than round arches. Above the fifth-floor window,

CANAL STREET (Cont'd)

paired volutes rise up towards the center, forming a modified pediment. The building is topped by a simple cast-iron cornice with paired brackets above the central and side piers between which are evenly spaced modillions.

231-12
#291-299
(#419 Broadway, northwest corner)
One-story Nedicks

231-1
#301
Completed: c. 1955
Function: Taxpayer
Facade: Brick
2 stories; 1 bay

231-2
#303
Completed: c. 1808
Original Owner: Thomas Duggan
Original Function: Dwelling
Facade: Brick
3 stories; 3 windows
Architect: Unknown

231-3
#305
(#47 Howard)
Completed: c. 1863
Original Owner: L. Brutillier
Original Function: Store
Facade: Stone, iron
5 stories; 3 bays
Architect: Unknown

231-4
#307-311
(#2-12 Mercer, northeast corner,
#49-53 Howard)
Completed: #307 in 1862
#309-311 in 1856
Architect: Unknown
Original Owner: Aaron Arnold
Original Function: Arnold Constable store
Facade: stone, iron
5 stories, 9 bays
Comments: The fifth story was added in 1862.
New ground floor

Mercer to Greene Street
North Side Only in District: Block 230, Nos. 313-331

With the exception of the 1883-84 six-story building at the northeast corner of Greene Street, all of the buildings on the north side of this block are brick Federal houses that were converted into commercial buildings during the mid-19th century. These eight Federal structures, six of which were developed and owned by an Isaac Lawrence, were all erected during the period around 1820 and originally had a consistent height of three stories plus an attic with dormers. Five of the houses, however, had their attic stories removed in the 1860s or 1870s, at which time they were replaced by an additional brick floor with a cast-iron cornice.

The J.B. Snook building on the corner of Greene Street, No. 329-331 Canal, presents a strong contrast to the other eight buildings on the block. This brick building is only six stories high and four bays wide, which may be considered small for a commercial building of the 1880s. It is its scale rather than its size, however, that makes it dominate its Federal neighbors. Yet, the facade treatment is simple and direct, incorporating smooth brick piers, stone lintels, horizontal stone bandings and a relatively plain cast-iron cornice, so that it is not otherwise too incompatible.

CANAL STREET (Cont'd)

230-1
#313
(Northwest corner Mercer)
Completed: 1821
Architect: Unknown
Original Owner: Isaac Lawrence
Original Function: Dwelling
Facade: Brick
4 stories; 3 windows
Comments: Iron cornice added later, as was fourth story

230-2
#315
Completed: 1821
Architect: Unknown
Original Owner: Isaac Lawrence
Original Function: Dwelling
Facade: Brick
4 stories; 3 windows
Comments: Raised one story after fire in 1877

230-3
#317
Completed: 1821
Original Owner: Isaac Lawrence
Original Function: Dwelling
Facade: Brick
4 stories; 3 windows
Comments: Altered in 1869
Architect: Unknown

230-4
#319
Completed: 1821
Architect: Unknown
Original Owner: Isaac Lawrence
Original Function: Dwelling
Facade: Brick
4 stories; 3 windows
Comments: Altered in 1869

230-5
#321
Completed: c. 1821
Architect: Unknown
Original Owner: Isaac Lawrence
Original Function: Dwelling
Facade: Brick
3 1/2 stories; 3 windows
Comments: Front covered with metal sheeting, S.F.B. Morse lived here in 1825.

230-6
#323
Completed: c. 1821
Architect: Unknown
Original Owner: Isaac Lawrence
Original Function: Dwelling
Facade: Brick
3 1/2 stories; 3 windows

230-7
#325
Completed: prior to 1820
Architect: Unknown
Original Owner: John Dyer
Original Function: Dwelling
Facade: Brick
4 stories; 3 windows
Comments: Altered in 1877

230-8
#327
Completed: prior to 1820
Original Owner: Michael Quinn
Original Function: Dwelling
Facade: Brick
3 1/2 stories; 3 windows
Comments: Altered in 1870
Architect: Unknown

230-9
#329-331
(#2-6 Greene, northeast corner)
Commenced: 3/7/1883
Completed: 1/31/1884
Architect: J.B. Snook
Carpenter: W. Gennind & Co.
Mason: Robinson & Wallace
Original Owner: Lorillard Spencer
Original Function: Store
Facade: Brick, stone, iron
6 stories; 4 bays
Comments: Ground floor altered, iron from Lindsay, Graff & Megguier

CANAL STREET (Cont'd)

Greene to Wooster Street

A strong diversity is felt on this block, characterized by a modern two-story taxpayer and a 1927 garage positioned between two outstanding cast-iron structures. The incongruity is further heightened by the large vacant lot at the Greene Street corner, the former location of a recently demolished 1868 building designed by J.B. Snook.

North Side Only in District: Block 229, Nos. 335-355

No. 343 is an Isaac F. Duckworth design that was built in 1868 for P.R. Francis. Although the architect superbly combined various neo-Grec and French Renaissance elements, the composition of the cast iron is far less complex than other designs by Duckworth within the Historic District. The strong sense of verticality conveyed by this five-story building is due to its narrow three-bay width, its slender columns and pier panels and, most appreciably, its isolation. (The building is flanked by a parking lot on the east and a two-story taxpayer on the west.)

The ground-floor facade of the building is nearly identical to the upper stories, though it is difficult to see much of the original ornament due to a large modern sign placed above the entrance. The bays on each floor are separated by columns resting upon bases, between which are placed decorative panels. (None of the original capital ornaments remain.) The building is flanked by pier panels that are divided at each floor level by a simple terminal block at the end of a projecting cornice. Each pier is embellished by a central rosette, above and below which are recessed panels. The only additional decorative motif is a rosette above the center of each window frame. At the top of the building, a highly ornate cornice rests on paired brackets above the two center columns and a console bracket over the central window. The cornice projects forward above these brackets to emphasize the central bay . There must also have originally been large brackets flanking the building, but they have been removed. The remainder of the entablature is composed of frieze panels on either side of and between the brackets, a scallopped corbelling below the frieze and decorative modillions beneath the cornice.

No. 351-355 is a five-story corner building, fronted by cast iron, that was designed by W.H. Gaylor and built in 1871-72. The nine bays on Canal Street, which are identical to the eleven bays on the Wooster Street facade, are handled in a crisp, rhythmic manner, in a style closely related to the neo-Grec. The storefront retains its original smooth shafted iron columns, set on panelled bases, which rise above low stoops. The capitals atop these columns, identical to those used on the upper stories, are each defined by a simple necking band and decorated with evenly spaced rosettes, above which is an egg-and-dart molding.

The upper facade of the building, which is separated from the storefront by a modillioned cornice, repeats many of the ground floor elements, notably the handling of the columns. The one outstanding elaboration is the incised neo-Grec pendent-type ornament which is suspended below each column base. In addition to serving as a terminus for each column, this motif also acts as a spandrel decoration between the flat-topped, curved-corner bays. Even this elaboration, however, is repeated in such a manner that it merely adds to the sense of standardization felt in the overall architectural treatment. The only additional elements are flanking corner quoins and a roof cornice which act to frame the building. The cornice, which is handled in the same disciplined manner as the rest of the building, is composed of closely spaced modillions and dentils above a panelled frieze.

229-1
#335-341
(#9-13 Greene, northwest corner)
Parking lot

229-3
#343
Commenced: 1868
Architect: Isaac F. Duckworth
Original Owner: P.R. Francis
Original Function: Store
Facade: Iron
5 stories; 3 bays
Comments: Some iron ornament missing, ground floor altered

CANAL STREET (Cont'd)

229-4
#345
Function: Taxpayer
Facade: Concrete
2 stories; 3 bays

229-5
#347-349
Commenced: 11/11/1927
Completed: 3/23/1928
Architect: Julius Echmann
Original Owner: Augustus B. Fleck
Original Function: Garage
Facade: Brick
4 stories; 2 bays
Comments: Goes through to #6-10 Wooster

229-6
#351-355
(#2-4 Wooster, northeast corner)
Commenced: 6/22/1871
Completed: 2/29/1872
Architect: W.H. Gaylor
Builder: W. Lamb, Jr.
Original Owner: S. Middlebrook
Original Function: Stores
Facade: Iron
5 stories; 9 bays
Comments: Some ground-floor alterations
Iron from Bailey & DeBrevoise

Wooster Street to West Broadway

An interesting combination of buildings from the early, mid and late 19th century are seen on this block, which is divided in the center by a vacant lot. The buildings begin chronologically with two 1824 structures on the western corner, both of which were converted in the mid-century from three-story dwellings to four-story commercial buildings. (The fourth story on the corner building is a modified mansard.) The commercial period of the Historic District is represented by a simple five-story stone building of 1855 (fifth floor added in 1866,) a five-story brick store and tenement of 1871, a cast-iron structure of 1883, also five stories high, and two masonry buildings dating from 1891 which are five and six stories high.

North Side Only in District: Block 228, Nos. 357-375

No. 365-367, a predominantly stone building sparsely ornamented on its four upper floors, is strongly accented by an elaborate cast-iron storefront, executed in an ornate French manner. This storefront is supported by intricate Corinthian columns which separate the six individual bays. It is interesting that these bays are not of equal width, the second bay in from both of the sides being slightly narrower than the others. Also, the number of storefront bays does not correspond with the five windows which span each of the upper floors. The six-bay width of the storefront is divided in the center by a pier incorporating pseudo-quoins that are alternately ridged and vermiculated. An identical pier treatment is also used to flank the ground floor. Another interesting motif on the cast-iron ground floor is the neo-Grec brackets which appear individually above each column and paired above the central pier. Between these brackets, which support a modillioned cornice, are placed rococo-like foliated ornaments. This extremely elaborate storefront is in strong contrast to the functionally conceived upper floors which served originally as tenements. These floors, simply separated by narrow band courses, are faced with smooth stone around square-headed windows. The only projections are the plain window lintels and sills, with the addition of small brackets supporting the second-floor lintels. The building, which began so elegantly on the ground floor, is terminated by a very plain modillioned cornice, far less elaborate than the storefront cornice.

No. 371 is a five-story building with a three-bay wide cast-iron facade that was designed by Samuel Warner in a modified neo-Grec manner. Nearly all of the cast-

CANAL STREET (Cont'd)

iron elements on this 1883-84 structure remain intact, including the unusually high storefront. The storefront bays are defined by narrow pilasters in the center and slightly wider ones on either side all of which are decorated by projecting vertical ridges, incised neo-Grec ornaments, and rosettes.

The square-headed bay units on the upper four levels are handled in an identical manner. Each floor, separated from the one above and below by a high plain frieze, is flanked by wide fluted pilasters. The pilasters are topped by modified capitals decorated with a neo-Grec ornament that is proto-Art Nouveau in its use of sophisticated, stylized organic forms. A similar treatment is used on the capitals above the slender central columns, which are set on high bases and have a double banding around their otherwise smooth shafts. The entire facade is crowned by a rather high entablature that includes paired neo-Grec brackets above the side pilasters and each column. Between the brackets are panelled friezes and dentils.

228-1
#357
(#1-5 Wooster, northwest corner)
Completed: 1855
Architect: W.T. Beers
Original Owner: Wm. Banta
Original Function: Store and lofts
Facade: Marble, iron
5 stories; 3 bays
Comments: Iron from Architectural Iron Works, ground floor altered, lintels chipped. Common facade with #359, fifth story added in 1866

228-2
#359
Completed: 1855
Architect: W.T. Beers
Original Owner: Asher Rosenblatt
Original Function: Store and lofts
Facade: Marble, iron
5 stories; 3 bays
Comments: Ground floor altered, roof cornice cut for fire escape, common facade with #357. Fifth story added in 1866.

228-3
#361
Commenced: 8/1/1891
Completed: 1/31/1892
Architect: J.B. Snook
Original Owner: Nancy Banta
Original Function: Store and workshop
Facade: Brick, iron
5 stories; 3 bays
Comments: Roof cornice cut, for fire escape, ground floor altered

228-4
#363
Commenced: 4/11/1891
Completed: 10/31/1891
Architect: Leicht & Harrell
Carpenter: Peter Roberts
Mason: Peter Roberts
Original Owner: Charles Moelich
Original Function: Store and workshop
Facade: Brick, iron, ashlar
6 stories; 4 bays

228-5
#365-367
Commenced: 6/23/1871
Completed: 12/31/1871
Architect: Wm. Waring
Original Owner: J. Watson Webb
Original Function: Store and tenement
Facade: Stone and iron
5 stories; 5 windows, 6 bays on ground floor
Comments: Some lintels and stone banding missing, ground floor bays filled in.

228-7
#369
Vacant lot

CANAL STREET (Cont'd)

228-8
#371
Commenced: 6/15/1883
Completed: 6/31/1884
Architect: Samuel Warner
Mason: A.C. Walbridge
Original Owner: O.J. Walbridge
Original Function: Store
Facade: Iron
5 stories; 3 bays

228-9
#373
Completed: 1824
Architect: Unknown
Original Owner: John R. Murray
Original Function: Dwelling
FAcade: Brick, iron
4 stories; 3 windows
Comments: Altered in 1877, cornice and lintels added then.

228-10
#375
(#301-305 West Broadway, northeast corner)
Completed: 1824
Architect: Unknown
Original Owner: John R. Murray
Original Function: Dwelling
Facade: Brick, iron
4 stories; 3 windows
Comments: Mansard roof added in 1860s, Canal Street storefront new.

CROSBY STREET

According to an 1797 map of Lower Manhattan, the portion of Crosby Street that is within the Historic District had already been laid out as far as Houston Street at that time. In about 1808, Crosby Street was extended north to Bleecker Street.

Howard to Grand Street

West Side Only in District: Block 232, Nos. 10-18

None of the four facades on this block contain a main entrance; the two center buildings are entered from Broadway while the corner buildings face Howard and Grand, respectively. The Crosby Street facades have been handled in a straightforward, utilitarian manner. They are all five stories high and faced with brick. The most distinctive features are the decorative treatment of the window lintels.

At the southern end of the block is a building, constructed in 1868. Its eleven bays of segmental-arched windows are each topped by a drop-lintel with a keystone.

Next come the two buildings at Nos. 10-12 and 14-18 which were built simultaneously in 1876-77 and share a common facade. Their ground floors, which are six and nine bays wide respectively, are fronted by simple cast-iron pilasters and connecting panels that are handled in the neo-Grec style. The stone lintels above the square-headed windows on the four upper floors are treated in a similar manner.

The building at the corner of Grand Street also utilizes a combination of stone and cast iron on a predominantly brick facade. Due partially to its early construction date of 1861, however, the treatment is different from its southern neighbors. While most of the facade is handled in a utilitarian fashion with simple stone lintels above square-headed windows, the section nearest the Grand Street corner is faced with marble and set off by quoins. This section, which continues the Grand Street facade for the distance of one bay, also incorporates segmental-arched windows with projecting lintels and a cast-iron storefront. The only other use of cast iron on the Crosby ground floor is on the extreme southern bay which incorporates two Corinthian pilasters on either side of cast-iron shutters which protect a service entrance.

232-21
(#30 Howard, northwest corner)
Listed on Howard; 11 bays on Crosby
Comments: Ground-floor cornice removed. Facade treatment different on Howard Street

232-9
#14-18
(#452 Broadway)
Commenced: 11/6/1876
Completed: 7/30/1877
Architect: Schweitzer & Greve
Original Owner: Edward Mathews
Original Function: Warehouse
Facade: Brick and iron
5 stories; 9 bays
Comments: This building goes through to #452 Broadway and has a common facade with #10-12 Crosby

232-5
#10-12
(#444 Broadway)
Commenced: 11/6/1876
Completed: 7/30/1877
Architect: Schweitzer & Greve
Original Owner: Edward Mathews
Original Function: Warehouse
Facade: Iron and brick
5 stories; 6 bays
Comments: #444 Broadway, #10-12 Crosby #452 Broadway and #14-18 Crosby were built as one building.

232-15
(#129-131 Grand, southwest corner)
Listed on Grand
7 bays on Crosby
Comments: Different facade treatment on Grand Street

CROSBY STREET (Cont'd)

Grand to Broome Street
West Side Only in District: Block 473 (west part), Nos. 30-40

The facades on the west side of this block all serve as secondary entrances to buildings facing Broadway or Broome Street. With the exception of the iron facades at the corner of Grand Street and of No. 40 Crosby Street which is the back of the Richard Morris Hunt building, the facades on this block are executed in brick and handled in a simple, functional manner. Three of the five facades were built in the 1870s, while the other two date from 1859 and 1902-03.

The cast-iron facade at the northwest corner of Grand and Crosby is the rear of a building that also faces Broadway (Nos. 462-464 and 466-468) and Grand Street (No. 120-132.) The French Renaissance character of this 1879-80 John Correja design, discussed in connection with the Broadway facade, is retained, though simplified, on the Crosby side. The twelve-bay expanse is flanked and divided on each of its six stories by three massive iron piers. As on Broadway and Grand Street, these piers are sub-divided by projecting cornices above the first, third and fifth floors and decorated by medallions and geometric capital ornaments. The main distinction between the two treatments is that the Ionic columns that form the bay divisions on the second through the sixth floors of the Broadway and Grand sides are replaced by simple Doric pilasters on Crosby. Another simplification is the omission on Crosby Street of the decorative friezes and sawtooth moldings between floor levels. But the same ground-floor columns are continued around on this side of the building.

473-1/3
(#462-464 and 466-468 Broadway, #120-132 Grand, northwest corner)
Commenced: 9/24/1879
Completed: 5/31/1880
Architect: John Correja
Builder: P. Hermann
Original Owner: George Bliss & J.H. Cossitt
Original Function: Store
Facade: Iron
6 stories; 6 bays

473-6
#30-36
Commenced: 4/16/1878
Completed: 8/27/1878
Architect: Wm. Cauvet
Builder: Van Dolson & Arnott
Original Owner: Levy Bros.
Original Function: Store
Facade: Brick and stone
5 stories; 12 bays
Comments: Through to #472 Broadway

473-8
#38
(#476 Broadway)
Commenced: 4/16/1902
Completed: 2/28/1903
Architect: Robert Maynicke
Original Owner: Henry Corn
Original Function: Lofts
Facade: Brick, stone, iron
11 stories; 3 bays

473-19
#40
(#478-482 Broadway)
Commenced: 6/25/1873
Completed: 1/31/1874
Architect: Richard Morris Hunt
Original Owner: Roosevelt Hosp.
Original Function: Store
Facade: Iron
5 stories; 3 bays

473-18
(#429 Broome, southwest corner)
Listed On Broome; 8 bays on Crosby
Comments: Ground-floor door blocked up, some windows filled in. Different facade treatment on Broome Street

Broome to Spring Street
West Side Only in District: Block 483, Nos. 44-72

All of the buildings on this block are handled in a simple, utilitarian manner, with the exception of the 1902-03 eleven-story building at No. 68-72

CROSBY STREET (Cont'd)

that combines stone, terra cotta and brick in a rather elaborate fashion. Most of the other buildings combine simple cast-iron ground floors and cornices with a brick facade whose high loft windows are topped by plain lintels. The earliest of these buildings was constructed in 1868, while the other five were built in the early 1880s. Though due to their functional simplicity, practically no stylistic differences can be drawn among them. In addition to these buildings, there is a 1952 gas station at the corner of Broome and a one-story shed in the middle of the block.

483-35
(436 Broome, northwest corner)
Gas station

483-7
#44-46
(#502-504 Broadway)
Completed: 1868
Architect: Unknown
Original Owner: C.G. Gunther
Original Function: Storage
Facade: Brick, iron, stone
5 stories; 9 bays
Comments: Ground-floor cornice gone. Iron from D.D. Badger

483-32
#48
(#502-504 Broadway)
Completed: c. 1880
Architect: Unknown
Original Owner: N.S. Edwards
Original Function: Storage
Facade: Brick, iron, stone
6 stories; 3 bays
Comments: Common facade with #50 and #52; ground-floor cornice missing

483-31
#50
(#502-504 Broadway)
Completed: c. 1880
Architect: Unknown
Original Owner: John Jackson
Original Function: Storage
Facade: Brick, iron, stone
6 stories; 3 bays
Comments: Common facade with #48 and #52; ground-floor cornice missing

483-30
#52
(#502-504 Broadway)
Completed: c. 1880
Architect: Unknown
Original Owner: Nancy Edwards
Original Function: Storage
Facade: Brick, iron, stone
6 stories; 3 bays
Comments: Common facade with #48 and #50; ground-floor cornice missing

483-29
#54
1-story shed

483-11
#56-58
(#512-514 Broadway)
Commenced: 8/8/1881
Completed: 8/31/1882
Architect: Lamb & Wheeler
Original Owner: DeForest & Perkins
Original Function: Store
Facade: Brick, iron, stone
6 stories; 6 bays
Comments: Ground-floor windows bricked in, ground-floor cornice missing

483-13/23
#60-66
(#516 Broadway)
Commenced: 8/8/1881
Completed: 8/31/1882
Architect: Lamb & Wheeler
Original Owner: Livingston, DeForest & Perkins
Original Function: Stores and storage
Facade: Brick, stone, iron
6 stories; 12 bays

483-17
#68-72
(#524-528 Broadway, #80-86 Spring, northwest corner)
Listed on Broadway
4 bays, 8 windows on Crosby

CROSBY STREET(Cont'd)

Spring to Prince Street
West Side Only in District: Block 497, Nos. 78-104

The construction dates of the buildings on this block span the four decades from the 1850s through the 1880s, the period during which the District experienced its greatest rate of growth. Although the buildings vary widely in date as well as height (they currently range from one to six stories), they still form a cohesive unit. This is due in large part to the simplicity of the facades and the fact that they combine brick upper stories with cast-iron ground-floor pilasters. With the exception of No. 90, which has been razed to its first level leaving only the cast-iron storefront, the buildings have simple, tall loft windows topped by stone lintels. No. 92, however, varies the pattern by having on the second floor Italianate-type round-arched windows which are separated by stone pilasters and capped by arched lintels and keystones. This building, completed in 1853, has,however,square-headed loft windows on its upper two floors, a fenestration treatment that would have only been used on the simplest, utilitarian Italianate designs.

497-31
(#79-81 Spring, northwest corner)
Listed on Spring
14 bays on Crosby

497-7
#73
(#540 Broadway)
Completed: 1886
Architect: Unknown
Original Owner: Thomas Lewis
Original Function: Store and warehouse
Facade: Brick and iron
5 stories; 3 bays

497-9
#80-88
(#548 Broadway)
Commenced: 1866
Architect: John Correja
Original Owner: Stethar Nichols
Original Function: Storerooms
Facade: Brick, stone, iron
5 stories; 13 bays
Comments: Roof cornice missing at #86. There is also a one-story extension to #88.

497-12
#90
(#552 Broadway)
Completed: c. 1878
Architect: Unknown
Original Owner: Unknown
Original Function: Storage
Facade: Iron
1 story; 4 bays
Comments: This is the remaining ground floor of a cut down building.

497-13
#92
(#554 Broadway)
Completed: 1853
Architect:Unknown
Original Owner: Gardner A. Sage
Original Function: Stores
Facade: Brick and stone
4 stories; 4 bays

497-15
#94-96
(#558 Broadway)
Completed: c. 1870
Architect: Unknown
Original Owner: John Lawrence
Original Function: Storage
Facade: Brick, iron
2 stories; 6 bays

497-18
#98-104
(#560-566 Broadway,
72-78 Prince, southwest corner)
Listed on Broadway
12 bays on Crosby
Comments: Three separate facade treatments

CROSBY STREET(Cont'd)

Prince to East Houston Street
West Side Only in District: Block 511, Nos. 106-140

When looking north along this block, the first four buildings strongly overpower the remaining two. This is due both to their twelve-story height and the fact that they occupy 84 per cent of the block frontage. A wide spread in construction dates is also apparent on this block, in that these twelve-story skyscrapers were all built between 1895 and 1898 while the six-story office building at No. 134-136 was constructed in 1883-84 and the one-story garage at No. 138-140 dates from 1964.

Disregarding this modern garage, architectural comparisons and contrasts can be drawn among the other structures. The three southernmost buildings, Nos. 106-110, 112-122 and 124-130, all incorporate the system of horizontal and vertical divisions typical of early skyscrapers. This involves the use of flat brick piers, often extending the total height of the building, that separate either single or multiple sets of windows. The horizontal divisions are achieved by the use of projecting cornices placed above the first, third and ninth floors on all of these buildings, with Nos. 112-122 and 124-130 having an additional division above the second floor. All of the windows and bays on these buildings are square-headed with the exception of the three central double-bays on No. 112-122 which are arched. These structures are relatively complex in contrast to the 1897-98 twelve-story building at No. 132 and the 1883-84 six-story structure at No. 134-136, both of which have simple window divisions similar to the other utilitarian structures characteristic of those on the other blocks on Crosby Street.

511-1
#106-110
(#568-578 Broadway,
69-83 Prince, northwest corner)
Listed On Broadway
6 bays, 12 windows on Crosby

511-6/8/10
#112-122
(#580-590 Broadway)
Commenced: 7/28/1897
Completed: 6/17/1898
Architect: Buchman & Deisler
Original Owner: John Ames
Original Function: Stores
Facade: Brick, iron, stone
12 stories; 16 bays

511-12
#124-130
(#594-596 Broadway)
Commenced: 5/5/1897
Completed: 5/4/1898
Architect: Buchman & Deisler
Original Owner: Jeremiah Lyons
Original Function: Store, office
Facade: Brick and iron
12 stories; 10 bays

511-15
#132
Commenced: 4/19/1897
Completed: 2/27/1898
Architect: Robert Maynicke
Original Owner: Henry Corn
Original Function: Mercantile Building
Facade: Brick
12 stories; 3 bays
Comments: Roof cornice missing

511-16
#134-136
(#600-602 Broadway)
Commenced: 3/14/1883
Completed: 1/31/1884
Architect: Samuel Warner
Carpenter: McGuire & Sloan
Mason: John Masterton
Original Owner: Elizabeth Aldrich
Original Function: Store
Facade: Iron, brick, stone
6 stories; 6 bays

511-19
#138-140
(Southwest corner, East Houston)
Completed: 10/7/1964
Architect: Jacob and Donald Fisher
Original Owner: Clara Golden
Original Function: Garage
Facade: Metal
1 story; 2 bays

GRAND STREET

Grand Street, previously known as "Road to Crown Point," was laid out prior to 1766. Although the name of the original portion of the street was officially changed to Grand in 1767, the section west of Broadway was frequently referred to as Meadow Street up to 1799. In 1804, the Common Council of New York gave their approval to have the street regulated and developed.

Unlike the other cross-town streets of the District, the building numbers on Grand Street run from west to east rather than from east to west.

West Broadway to Wooster Street

The construction dates for buildings on this block span nearly three-fourths of the nineteenth century, ranging chronologically from the two Federal houses at Nos. 57 and 59 (later altered for commercial purposes to four stories), to the seven-story neo-Classic office building complex at Nos. 60, 62 and 64 that dates from 1895-96. Although this latter building is not unusually tall for its date, it is the highest on the block. The remaining structures, which range from two to five stories, were all built in the 1880s in the neo-Grec style.

South Side: Block 228, Nos. 53-69

228-22
#53
(#331-335 W. B'way, southeast corner)
Listed on West Broadway
2 bays on Grand

228-23
#55
Commenced: 6/26/1882
Completed: 10/28/1882
Architect: Wm. Jose
Carpenter: J. Daly
Mason: Mathew Powers
Original Owner: Grant Levy
Original Function: Store
Facade: Brick, iron, stone
3 stories; 3 windows

228-24
#57
Commenced: 1825
Completed: 1826
Architect: Unknown
Original Owner: Ferris Pell
Original Function: Dwelling
Facade: Brick and iron
4 stories; 3 windows
Comments: This building was raised to 4 stories in 1891

228-25
#59
Commenced: 1825
Completed: 1826
Architect: Unknown
Original Owner: Ferris Pell
Original Function: Dwelling
Facade: Brick and iron
4 stories; 3 windows
Comments: This building was raised to 4 stories by 1892

228-30
#61-69
(#27 Wooster, southwest corner)
PARKING LOT

North Side: Block 475 (west part), Nos. 54-70

Nos. 60, 62 and 64 form an impressive three-building unit that was designed by Cleverdon & Putzel and erected in 1895-96. These three structures, which are each seven stories high and four bays wide, are constructed of brick with iron and terra-cotta ornamentation in a manner typical of the neo-Classical commercial towers of the 1890s. The facades of the two outer buildings, Nos. 60 and 64, are identical, while the central building is different in detailing though not in feeling. This diversity is handled in a completely symmetrical manner and in no way detracts from the cohesivehess of the three-building unit.

GRAND STREET (Cont'd)

The storefronts, which are identical on all three buildings, are supported by extremely narrow though deep cast-iron pilasters. These pilasters are topped by an iron frieze outlined by an egg-and-dart molding and decorated with rosettes and leaf ornaments. Similar cast-iron pilasters are used to separate the upper window bays except on the seventh floor.

The two identical facades at Nos. 60 and 64 are each flanked by pseudo-quoined piers that are interrupted only below the seventh floors by cornices projecting above terra-cotta plaques. The remaining floors are separated horizontally by elaborate floriated terra-cotta friezes that extend between the side piers. The seventh stories are composed of round-arched windows and stone columns rather than square-headed windows and iron pilasters, as found on the lower floors. The tops of these two upper floors are embellished by terra-cotta friezes incorporating a repeated mask motif, above which are set deep iron cornices supported on modillion blocks.

The lower floors of the central building are handled in a simpler manner. The side piers are completely smooth and the second through fifth floors are topped by simple narrow terra-cotta bandings. The upper three floors are separated by simple friezes formed by an ornamental brick pattern. The top floor of No. 62, however, provides a strong central emphasis for the three-building group with a pediment perched on two capped brackets above projecting brick pilasters. On either side of the pilasters, which flank paired windows, are similar pilaster-and-bracket units that form the two outside bays.

No. 68-70 is an impressive neo-Grec cast-iron building located at the northeast corner of Grand and Wooster. This 1886-87 structure is the work of George DaCunha who was also the architect for the buildings at Nos. 72 and 74 Grand Street and 31 Greene Street. Of the four works by DaCunha remaining in the District, only No. 68-70 has a unique design. (The other three buildings were nearly identical to one another.) This lack of originality may well be explained by the fact that DaCunha was a builder as well as an architect. (He was listed in the Building Department Dockets of 1877 as being the builder of No. 89 Grand Street, designed by William Hume. The previous year he had been listed as architect of No. 31 Greene Street.) Such a builder-architect would have tended to rely on stock cast-iron pieces and concentrated his efforts on building techniques rather than originality in design.

Yet, even if DaCunha's designs are frequently repetitive, they are all attractive examples of the neo-Grec style. No. 68-70 is a five-story building with a width of six bays on its Grand Street cast-iron facade. (The Wooster facade has only two bays fronted by cast iron, the remainder being brick.) The storefront, though greatly altered, still retains its original pilasters which have stylized capitals and are partially fluted on their upper section. Although incorporating the same elements, the end and center pilasters are slightly wider than the intermediates. The same formula, with minor modifications, is also carried out on the four upper floors. The floors are separated by cornices which are given added emphasis by the use of stylized terminal blocks above each of the three major pilasters. The building is capped by a high cornice line which rests upon paired concave brackets placed above the three wide pilasters.

475-1
#54-58
(#337 W. B'way, northeast corner)
Listed on West Broadway
6 bays on Grand
Comments: Ground floor filled in

475-33
#60
Commenced: 4/20/1895
Completed: 4/29/1896
Architect: Cleverdon & Putzel
Original Owner: John Clark
Original Function: Store
Facade: Iron, brick, terra cotta, stone
7 stories; 4 bays
Comments: Joint facade with #62 and #64, identical to #64

GRAND STREET (Cont'd)

475-32
#62
Commenced: 4/20/1895
Completed: 4/29/1896
Architect: Cleverdon & Putzel
Original Owner: John Clark
Original Function: Store
Facade: Iron, brick, terra cotta, stone
7 stories; 4 bays
Comments: Joint facade with #60 and #64

475-31
#64
Commenced: 4/20/1895
Completed: 4/29/1896
Architect: Cleverdon & Putzel
Original Owner: John Clark
Original Function: Store
Facade: Iron, brick, terra cotta, stone
7 stories; 4 bays
Comments: Joint facade with #60 and #62, identical to #60

475-30
#66
Commenced: 6/4/1884
Completed: 1/30/1885
Architect: W. H. Hume
Original Owner: Helina Asinare
Original Function: Business purposes
Facade: Iron
5 stories; 3 bays
Comments: Some ornament missing, ground floor altered

475-28
#68-70
(#29 Wooster, northwest corner)
Commenced: 4/29/1886
Completed: 1/24/1887
Architect: George DaCunha
Original Owner: Morris S. Hermann
Original Function: Store
Facade: Iron from Lindsay & Grafe Ironworks
5 stories; 6 bays
Comments: Ground floor filled in

Wooster to Greene Street

The buildings which line the two sides of this block date primarily from the 1870s and 1880s, the period during which the area was at its peak of development. The only other structures are the 1907 building at No. 75-77 and a mid-20th century taxpayer at No. 76. Although three large buildings on the south side of the block have masonry facades, cast-iron is still the predominant building material to be seen in this block.

South Side: Block 229, Nos. 71-87

No. 71-73 Grand Street, in conjunction with No. 28-30 Wooster Street, form an impressive and powerful corner facade interpreted in a neo-Grec manner. Although the three-bay section of the building, which is numbered No. 73 Grand, was built in 1879, the corner section was not added until 1888. It appears from alteration records that Mortimer C. Merritt, who was the architect for both the original construction and the 1888 addition, added a completely new iron facade to the existing portion at the time that he extended the building.

The ground floor of this four-story building is divided by evenly spaced fluted Corinthian columns that rest on panelled bases. Between these columns are large plate glass show windows above molded spandrel panels. The ground floor is separated from the second level by a projecting cornice, as are all of the remaining floors. Each of these cornices is partitioned by decorative blocks which originally appeared at the end of the building, between the third and fourth bays and in paired groups on either side of the corner diagonal bay. (Today, several of these blocks are missing.) The bays on each of the floors are framed by smooth pilasters that are topped by stylized neo-Grec capitals that incorporate a paired stemmed motif in relief. An incised floral pattern also appears above each column. A final accent is achieved by the use of relief panels placed above the fourth floor. They serve as a transition to the crowning cornice that incorporates paired, elongated brackets above each column and similarly elongated modillions.

No. 83-87 is the Grand Street side of the 1872 building at the southwest corner of Greene Street that was designed by William Hume for James Fisher. The nine-bay cast-iron facade on Grand Street of this five-story building is handled in a modified neo-Grec manner, identical to that on the Greene Street facade. The four lower floors of the building are outlined by quoins which are repeated as a demar-

GRAND STREET (Cont'd)

cation between the westerly three bay unit, an addition added in 1883, and the remaining six bays. On the fifth floor, these quoins are replaced by panelled piers, topped by brackets. The bays on the ground floor are separated by cast-iron Corinthian columns, fluted on their lower section, above which is a modillioned cornice. The remaining four floors, each separated by a projecting cornice, repeat a uniform bay treatment consisting of smooth shafted columns with capitals that are decorated by three small evenly spaced rosettes. The cohesive unity of this facade is appropriately accented at the roof line by a curved pediment, enframing the building date "1872", over the central two bays of the original part of the building and brackets above the remaining columns. Between the brackets are frieze panels and modillions.

229-20
#71-73
(#28-30 Wooster, southeast corner)
Commenced: 3/17/1879
Completed: 7/29/1879
Architect: Mortimer C. Merritt
Original Owner: M. Eisemann
Original Function: Store and loft
Facade: Iron
4 storeis; 6 bays
Comments: The above dates are for the #73 section. In 1888, the building was extended to the corner, the #71 section. The alt. architect was also Merritt.

229-22
#75-77
Completed: 1907
Architect: Unknown
Original Owner: F. Schircharth
Original Funtion: Store and loft
Facade: Stone and iron
6 stories; 5 triple windows
Comments: Roof cornice missing, ground floor ornament missing, window ornament missing. Iron from George H. Toop Iron Works

229-24
#79
Commenced: 6/24/1889
Completed: 1/31/1890
Architect: Oswald Wirz
Builder: J. G. Wallace
Original Owner: S. F. & T. S. Shortland
Original Function: Store
Facade: Brick, terra cotta, stone
5 stories; 4 bays
Comments: Ground floor partially bricked in

229-25
#81
Commenced: 1/7/1885
Completed: 7/9/1885
Architect: Schwazmann & Buchanan
Carpenter: John F. Moore
Mason: J. & L. Weber
Original Owner: George Theiss
Original Function: Store
Facade: Brick, stone, iron
5 stories; 3 bays

229-26
#83-87
(Southwest corner Greene)
Commenced: 6/3/1872
Completed: 10/30/1872
Architect: Wm. Hume
Builder: Louis Scudder
Original Owner: James Fisher
Original Function: Store
Facade: Iron, from Lindsay, Grafe & Meguier
5 stories; 9 bays
Comments: The section at #83 is an 1883 extension to the 1872 building.

GRAND STREET (Cont'd)

North Side: Block 475 (east part), Nos. 72-88

475-61
#72
(#36-38 Wooster, northeast corner)
Commenced: 8/27/1885
Completed: 5/22/1886
Architect: George DaCunha
Original Owner: Wm. W. Winans
Original Function: Store
Facade: Iron
1 story; 3 bays
Comments: Building cut from 5 stories in 1938. Originally, it must have been very similar to No. 74 and No. 31 Greene Street in style.

475-60
#74
Commenced: 6/29/1885
Completed: 1/28/1886
Architect: George DaCunha
Original Owner: Ambrose Kingsland
Original Function: Store
Facade: Iron
5 stories; 3 bays
Comments: This facade is identical to #31 Greene Street

475-59
#76
Completed: 1955
Function: Taxpayer
Facade: Brick
1 story; 2 bays

475-58
#78
Commenced: 8/26/1881
Completed: 12/30/1882
Architect: Robert Mook
Original Owner: F. A. Kursheedt
Original Function: Store
Facade: Iron, from Lindsay, Grafe & Meguier
5 stories; 3 bays

475-56
#80-88
(#33-35 Greene, northwest corner)
Commenced: 4/25/1873
Completed: 12/23/1873
Architect: B. W. Warner
Builder: Weeks Bros.
Original Owner: Alexander J. Cotherl
Original Function: Store
Facade: Iron and stone
5 stories; 12 bays
Comments: Ground floor partially bricked in

Greene to Mercer Street

Six of the nine buildings on this block date from the 1860s, which is an unusually high percentage for that decade on Grand Street. Two of these early buildings, Nos. 91 and 93 which were designed jointly by J. B. Snook in 1869, have the only fully cast-iron facades on the block. All others, however, incorporate small amounts of cast iron. Nos. 95 and 104, dating from the early 1880s, are Romanesque in character, while the buildings from the 1860s reflect a French Renaissance flavor and the building from 1877 located at No. 89 echoes the neo-Grec mode.

South Side: Block 230, Nos. 89-105

Nos. 91 and 93, though two separate buildings, share the same four-story cast-iron facade divided merely by a break in the roof cornice. They were both designed in 1869 by J. B. Snook. An unusually simple treatment was employed in fabricating this facade which has a total width of forty feet (twenty feet per building,) upon which there are spaced six windows on each floor of the two-building unit. The storefront is divided into bays by slender panelled pilasters that are capped by stylized Doric capitals. The openings between these pilasters allow for doors which are placed within the central bay of each of the three-bay units and a large show window in each of the side bays. The three upper stories, which are separated from the storefront by a projecting cornice, are handled in a manner very unusual for cast iron, especially during this period. Rather than imitating an intricate Italianate or French Second Empire marble facade, Snook used cast iron

GRAND STREET(Cont'd)

on this building to copy a far simpler vernacular structure with ashlar walls, pierced by segmental-arched windows and topped by a simple cornice. Since a masonry bearing wall was necessary in any case to support such a cast-iron facade, it would seem that the use of simple stone blocks and stone lintels and sills would have been as quick and as cheap to build as this cast-iron simulation.

230-25
#89
(#36 Greene, southeast corner)
Commenced: 5/21/1877
Completed: 10/25/1877
Architect: Wm. Hume
Builder: G. W. DaCunha
Original Owner: Rosalie Steinhardt
Original Function: Store
Facade: Iron, brick, stone
5 stories; 3 bays

230-26
#91
Commenced: 7/12/1869
Completed: 11/30/1869
Architect: J. B. Snook
Original Owner: S. Childs
Original Function: Store
Facade: Iron from J. L. Jackson Iron Works
4 stories; 3 bays
Comments: Joint facade with #93

230-27
#93
Commenced: 7/12/1869
Completed: 11/30/1869
Architect: J. B. Snook
Original Owner: John D. Wendel
Original Function: Store
Facade: Iron from J. L. Jackson Iron Works
4 stories; 3 bays
Comments: Joint facade with #91

230-28
#95
Completed: 1882
Architect: Unknown
Original Owner: W. Boyd
Original Function: Store
Facade: Brick and iron
5 stories; 4 windows

230-30
#97-105
(#35 Mercer, southwest corner)
Completed: 1867
Archaitect: Unknown
Original Owner: Amos Eno
Original Function: Store
Facade: Stone and iron
5 stories; 11 bays

North Side: Block 474 (west part), Nos. 90-104

No. 90-94 is a handsome five-story stone structure located on the northeast corner of Grand and Greene Street. This 1867 building, which incorporates a cast-iron storefront supported by Corinthian columns, is an outstanding example of the transitional style from the Italianate to French modes that was typical of the period as a whole and specifically of Griffith Thomas, the architect for this building. In this design Thomas used a broad characteristically Italianate pediment atop the bracketed roof cornice and recessed panels below the second story windows that simulate balustrades. The segmental-arched windows on each of the nine bays of the upper floor, are, however, a distinctively French feature. Other stylistic elements of the building are the simple Doric pilasters separating each bay, cornices separating each floor level and quoin lines flanking the Grand Street facade.

GRAND STREET (Cont'd)

474-26
#90-94
(#38-40 Greene, northeast corner)
Commenced: 1867
Architect: Griffith Thomas
Original Owner: Ann Howard, leased to D. Appleton & Co.
Original Function: Store and warehouse
Facade: Stone and iron
5 stories; 9 bays
Comments: Iron from Michol & Billerwell Iron Works

474-22
#96-98
Commenced: 1868
Architect: B. W. Warner
Original Owner: Elliot Cowdin
Original Function: Store and loft
Facade: Marble, ashlar, iron
5 stories with attic; 6 bays
Comments: Ground floor partially filled in. Joint facade with #100-102 except for height and attic treatment.

474-22
#100-102
Commenced: 1868
Architect: B. W. Warner
Original Owner: Elliot Cowdin
Original Function: Store and loft
Facade: Marble, ashlar, iron
6 stories; 6 bays
Comments: Ground floor filled in. Joint facade with #96-98 except for addition of one story and back of an attic

474-21
#104
(#37 Mercer, northwest corner)
Commenced: 8/22/1883
Completed: 1/31/1884
Architect: Julius Kashner
Original Owner: James Bearns
Original Function: Store
Facade: Brick, iron, stone
5 stories; 3 bays

Mercer Street to Braodway

Currently, the only two buildings on this block of Grand Street are those which occupy the entire south side; the north side is a gigantic parking lot with a depth of over one hundred feet. The block still commands ones attention, however, through the power of the facades on the south. The 1881-82 building at the corner of Mercer, executed in a modified French classical style, covers 87 feet, while the remaining 113 feet of the block are occupied by the Grand Street facade of a five-story corner building executed in 1860-61.

South Side: Block 231 (north part), Nos. 107-119

No. 115-119, the Grand Street side of a building which also faces No. 459-461 Broadway, is an impressive late Italianate stone structure which was designed by Thomas Suffein and erected in 1860-61. With the exception of the ground floor storefront, which has been completely altered within recent years, the thirteen bays on each of the four upper floors are treated with a repetition of round-arched windows framed by smooth shafted engaged columns with stylized Composite capitals. Only the windows of the end and center bays are emphasized by means of a frame of rusticated masonry. These bays are further accented by the use of pilasters rather than columns, which are flanked on the fifth floor in a distinctive manner by panelled stone piers. Other facade elaborations include modified brackets below each column at the third and fourth floor levels and a row of dentils at the fifth. The building is terminated by a handsome stone cornice supported on simple paired brackets with frieze panels and closely spaced dentils.

GRAND STREET (Cont'd)

231-26
#107-113
(#32 Mercer, southeast corner)
Commenced: 6/21/1881
Completed: 5/32/1882
Architect: Thomas Stent
Builder: Marc Eidlitz
Original Owner: Wm. Astor
Original Function: Store
Facade: Iron, brick, stone
8 stories; 11 bays
Comments: The three bays section nearest Mercer was added in 1899; the top 2 floors were added in 1906. Iron from Heurelmann & Co. Iron Works

231-30
#115-119
(#459-461 B'way, southwest corner)
Commenced: 1860
Completed: 1861
Architect: Unknown
Original Owner: Thomas Suffein
Original Function: Store
Facade: Stone and iron
5 stories; 13 bays

North Side: Block 474 (east part), Nos. 106-118

The vacant lot which fills the north side of this block is the previous location of the elegant 1858-59 Lord & Taylor store designed by Griffith Thomas which remained standing until November 19, 1960 when it was destroyed by fire.

474-38 to 45
#106-118
(Northeast corner Mercer, northwest corner Broadway)
PARKING LOT

Broadway to Crosby Street

This block is characterized by diversity. Its oldest building, No. 125, dates from the Federal period, while its immediate neighbor, No. 123, was completed in 1896. Another early structure, No. 127, was built in 1835-36 in a modified Greek Revival manner and is one of only two Greek Revival structures left within the Historic District. The remaining buildings on the block date from 1861 and 1879-80.

In addition to this spread of dates, there is variety in building sizes and facade materials. None of the buildings are the same height, even though Nos. 125 and 127 both have four stories. (The floor heights of No. 127 are proportionately higher.) The others are five, six and nine stories tall. Only one of the five buildings on the block is fronted entirely by cast iron, while the four masonry structures range from the simple brick treatment of the two early buildings to the use of Roman brick and terra cotta on the turn-of-the-century commercial tower.

South Side: Block 232, Nos. 123-131

No. 129-131 is a stately five-story French Renaissance structure, completed in 1861, located at the southwest corner of Grand and Crosby that was designed by an unknown architect. The six-bay width of the Grand Street facade utilizes cast iron for the storefront and stone facing for the four upper floors, while the seven bays on the Crosby Street side is simply executed in brick except for the first bay from the corner which is a continuation of the main facade. The panelled pilasters of the cast-iron storefront each have a Corinthian capital and three applied medallions, a formula very common for the period. The stone upper facade is effective though simple in its use of flanking quoins and evenly spaced segmental-arched windows with plain lintels and sills. The cast-iron cornice rests upon floriated brackets that are paired at the side and the center and single above the intermediate piers. The cornice is further ornamented by simple block modillions and frieze panels between the brackets.

GRAND STREET (Cont'd)

232-12
#123
(#458 B'way, southeast corner)
Listed on B'way
21 bays on Grand

232-13
#125
Commenced: 1825
Completed: 1826
Architect: Unknown
Original Owner: Thomas T. Woodruff
Original Function: Dwelling
Facade: Brick and iron
4 stories; 4 windows

232-14
#127
Commenced: 1834
Completed: 1835
Architect: Unknown
Original Owner: James Vincent
Original Function: Dwelling
Facade: Brick and iron
4 stories; 3 windows

232-15
#129-131
(#20 Crosby, southwest corner)
Completed: 1861
Architect: Unknown
Original Owner: Henry Cruger
Original Function: Store
Facade: Stone and iron
5 stories; 6 bays
Comments: Ground floor cornice covered with sign

North Side: Block 473, (west part) Nos. 120-132

473-1
#120-132
(#462-468 B'way, northeast corner, northwest corner Crosby)
Listed on B'way and Crosby
24 bays on Grand

GREENE STREET

Greene Street, originally surveyed in 1787, was named after the Revolutionary War hero, General Nathaniel Greene. It begins in what was originally the Anthony Rutgers and Abijah Hammond Farms and continues through the Nicholas Bayard West Farm and then out of the District. It was opened for development in the first decade of the nineteenth century.

Canal to Grand Street

In all but a few instances, the buildings on both sides of the block have cast-iron facades and, without exception, there are cast-iron details on every building. The dominant influences seen in these buildings originate in various French styles. Almost half of the structures were erected in the early 1870s; most of the rest in the late 1870s and early 1880s. One building is as early as 1869 and one as late as 1894-95.

West Side: Block 229, Nos. 15-31

No. 23-25 is a striking five-story building, executed in a derivative French Renaissance manner crowned by a pediment set directly over the two central bays. The various cast-iron moldings are executed with degree of boldness, giving a strong, almost regal character to the building. The bays are separated by partially fluted projecting columns, each topped by a stylized Corinthian capital. The perfect symmetry of the cornice line and pediment accent the uniform character of the building without destroying its formality. Although the brackets and modillions are relatively heavy, their designs are simple and do not overpower the rosettes in the center of the frieze panels.

The architect, I. F. Duckworth, was responsible for two other buildings (Nos. 28-30 and 32) across the street. He created for each building an atmosphere worthy of a great commercial palace, but in this specific case it was achieved with fewer elaborations.

No. 31 is a building that is of interest not only for its fine detailing in the neo-Grec manner, but also for its documentation. The February 24, 1877 issue of American Architect and Building News carried two plates showing the elevation and details for this cast-iron facade. These illustrations, published four months after the completion of the building, are exact in every detail. An interesting discrepancy arises concerning the architect. Although George W. DaCunha was listed as the architect in the City Dockets, G. W. Romeyn was credited with the design in American Architect and Building News. The DaCunha attribution is supported, however, by the fact that he designed a twin facade at No. 74 Grand Street in 1885-86.

Regardless of its designer, this iron facade is both pleasing and impressive. The three square-topped bays on each of the five floors are separated by slender free-standing columns with Corinthian capitals and modified entablature blocks. The building is flanked by pilasters accented by neo-Grec terminal blocks at the cornice level between each floor. A striking effect is created on the entablature by the repeated motif of a rosette alternating with a narrow concave bracket.

The future of No. 31 Greene Street appears to be endangered. The building, which is in a sad state of disrepair, is currently for sale or rent.

GREENE STREET (cont'd.)

229-1
#7-13
Original building demolished, now a parking lot.

229-36
#15-17
Commenced: 9/5/1894
Completed: 7/25/1895
Architect: Samuel A. Warner
Carpenter: Samuel McGuire
Mason: Richard Dervas & Son
Original Owner: Presbytery of New York, Warren Van Norden, Treasurer
Original Function: Warehouse
Facade: Iron, from Cornell Iron Works
6 stories; 6 bays
Comments: Good condition, doors and ground-floor windows replaced.

229-34
#19-21
Commenced: 10/20/1871
Completed: 4/29/1872
Architect: Henry Fernbach
Builder: Joseph Thompson
Original Owner: Simon Strahlheim
Original Function: Store & warehouse
Facade: Iron
6 stories; 6 bays
Comments: Good condition, but some rustication elements on end piers are missing, stoop added.

229-32
#23-25
Commenced: 7/10/1872
Completed: 2/28/1873
Architect: I. F. Duckworth
Original Owner: J. E. Hyams
Original Function: Store and warehouse.
Facade: Iron, from Aetna Iron Works
5 stories; 6 bays
Comments: Good condition, doors replaced. Bases of pilasters on ground floor altered when stoop was added.

229-31
#27
Commenced: 2/3/1871
Completed: 4/8/1871
Architect: William Jose
Original Owner: N. Grari
Original Function: Store
Facade: Brick with iron columns and pilasters
4 stories; 3 bays
Comments: Good condition, ground - floor alterations

229-30
#29
Commenced: 12/10/1877
Completed: 3/23/1878
Architect: J. Webb & Son
Carpenter: J. Webb & Son
Mason: J. Webb & Son
Original Owner: Mrs. Gibbons
Function: Store
Facade: Iron with brick above and behind remaining facade.
4 stories originally, now reduced to 2; 3 bays
Comments: Remaining ironwork in fair condition, but whole building suffers greatly from alterations.

229-29
#31
Commenced: 4/10/1876
Completed: 10/12/1876
Architect: George W. DaCunha
Original Owner: A. C. Kingsland & Sons
Original Function: Store and warehouse
Facade: Iron
5 stories; 3 bays
Comments: Ornament missing, ground-floor alterations but iron intact. Identical building at 74 Grand.

229-26
(#83-87 Grand - southwest corner)
Listed on Grand
12 bays on Greene

East Side: Block 230, Nos. 8-34

No. 28-30, also by Duckworth, and the most powerful building on the block, derives its force from the projecting central bays and mansard roof. The columns which separate the bays and the free-standing columns of the projecting

central bays give the facade a three-dimensional quality. The broken pediment which crowns the central bays is echoed by the broken pediment of the paired windows of the dominant middle dormer above it. This dormer is flanked by single-windowed dormers with pediments and finials. These elements combined with the mansard roof, an extravagant derivation of the French Second Empire style, create a unique feature in the District and the City.

No. 32, which is also in the French manner and the third Duckworth design on the block, complements its southern neighbor. Although at No. 28-30 he emphasized the dormers on the mansard roof with engaged columns and elaborate pediments, here much of the emphasis is on the cornice and its underlying frieze and architrave. The curved terminal pediment over the projecting central bays emphasizes the vertical dimensions of the building.

230-9
#2-6
(#329-33 Canal - northeast corner)
Listed on Canal
9 bays on Greene

230-12
#8
Commenced: 10/17/1883
Completed: 4/30/1884
Architect: J. B. Snook
Mason: John Demarest
Original Owner: Trustees of Louis Lorillard
Original Function: Store
Facade: Iron with brick corner piers. Iron from A. J. Campbell Iron Works.
6 stories; 3 bays
Comments: Good condition, door replaced but original shutters remain.

230-13/14
#10-12-14
Commenced: 6/27/1869
Completed: 12/20/1869
Architect: J. B. Snook
Builder: Moon & Bryant
Original Owner: T. Lewis & B. H. Day
Original Function: Store & warehouse
Facade: Iron
5 stories; 8 bays
Comments: Good condition, stoop added and some iron cut away from ground-floor piers.

230-15
#16
Commenced: 5/23/1882
Completed: 4/30/1883
Architect: Samuel Warner
Builder: John Masterton
Original Owner: Henry Adams
Original Function: Store
Facade: Iron
6 stories; 3 bays
Comments: Sound structurally, but rusting, doors replaced, stoop added.

230-16
#18
Commenced: 5/23/1882
Completed: 4/30/1883
Architect: Samuel A. Warner
Carpenter: John Masterton
Builder: John Masterton
Original Owner: William Gill
Original Function: Warehouse
Facade: Iron
6 stories; 3 bays
Comments: Sound structurally but rusting, openings cut through iron on ground floor, doors replaced, stoop added.

230-17/19
#20-26
Commenced: 5/19/1880
Completed: 12/31/1880
Architect: Samuel Warner
Carpenter: John Sniffen
Mason: Richard Deeves
Original Owner: Samuel Inslee
Original Function: Warehouse
Facade: Iron
6 stories; 10 bays
Comments: Good condition, but a few iron pieces warped or broken, stoop added shortening bases of ground-floor piers.

GREENE STREET (cont'd.)

230-20
#28-30
Commenced: 11/25/1872
Completed: 8/29/1873
Architect: I. F. Duckworth
Builder: J. Conover
Original Owner: Picaut, Simon & Capel
Original Function: Warehouse
Facade: Iron
6 stories; 6 bays
Comments: Good condition, doors replaced, stoop added.

230-22
#32
Commenced: 4/14/1873
Completed: 9/29/1873
Architect: I. F. Duckworth
Builder: John Masterton
Original Owner: Isaac W. How
Original Function: Store & warehouse
Facade: Iron
5 stories; 3 bays
Comments: Good condition, doors replaced, stoop added shortening bases of ground-floor columns.

230-23
#34
Commenced: 3/20/1873
Completed: 8/29/1873
Architect: Charles Wright
Carpenter: J. J. Riceman
Mason: J. C. Springsted
Original Owner: Julius Leopold
Original Function: Store
Facade: Iron
5 stories; 4 bays
Comments: Good condition, doors replaced, stoop added, shortening bases of ground-floor piers.

230-25
#36
(#89 Grand - southwest corner)
Listed on Grand
7 Bays on Greene

Grand to Broome Street

One can visualize the chronological development of various early commercial architectural styles found in the Historic District by looking down this block with its twelve stores and warehouses, seven of which were built during the 1860s or before. Eight of the buildings have masonry facades with iron detailing, while the remaining four have complete iron facades.

West Side: Block 475 (east part), Nos. 33-55

No. 45 combines neo-Grec details in the repetitive manner typical of the cast-iron architecture of the District. With minor exceptions on the first and second floors, all of the three-bay units on each of the six floors are identical. This type of architectural solution reduced the time and effort expended by the architect, enabling him to utilize stock pieces and extend his buildings to nearly any length without designing them around a focus. This practice not only saved time but also money - two major advantages of the cast-iron technique.

The facade is flanked by projecting pilasters that are separated between each floor by a full entablature extending across the building. Both the pilasters and columns are topped by Ionic capitals. Another repeated motif is the egg-and-dart molding found above each window. The only unique features of the facade are the deep column base blocks and connecting panels and a scrolled grill-work strip that serves as an architrave above the first floor. The building is topped by a very simple cornice line with regularly spaced modillions and end brackets.

GREENE STREET (Cont'd.)

475-56
#33-35
(#80-88 Grand, northwest corner)
Listed on Grand
8 bays on Greene

475-53/54
#37-43
Commenced: 8/23/1883
Completed: 2/28/1884
Architect: Richard Berger
Original Owner: Nathan, Schwab & Kayser
Original Function: Store
Facade: Iron
6 stories; 10 bays
Comments: Original cornice removed

475-52
#45
Commenced: 10/1/1882
Completed: 12/30/1882
Architect: J. Morgan Slade
Original Owner: Edward W. Tailer
Original Function: Store
Facade: Iron
6 stories; 3 bays

475-50
#47-49
Completed: 1866
Architect: Unknown
Original Owner: H. J. Howard
Original Function: Store & lofts
Facade: Brick & iron
6 stories; 6 bays
Comments: Ground-floor alterations

475-49
#51
Commenced: 1853
Completed: 1854
Architect: Unknown
Original Owner: Homer Bostwick
Original Function: Store & lofts
Facade: Brick & iron
6 stories; 4 bays

475-48
#53
Commenced: 1867
Completed: 1867
Architect: Louis Burger
Original Owner: Wm. H. Gunther
Original Function: Store & storehouse
Facade: Brick & iron
6 stories; 4 bays
Comments: Original condition except for attic addition.

475-47
#55
(#469-475 Broome, southwest corner)
Listed on Broome
6 bays on Greene

East Side: Block 474(west part), Nos. 38-54

No. 42-44, built in 1868-69 for H. J. Howard, is a stone building with restrained French Renaissance detailing. The iron storefront, somewhat more ornate than the upper floors, has fluted columns and panelled pilasters, all which are topped by Corinthian capitals. Both the column and pilaster shafts are decorated by a medallion motif. This ground floor facade continues onto the next building, No. 46-50, which had been built by the Howard family nearly a decade earlier. Although no alteration application exists that indicates when the common facade was added, it must have been at the time No. 42-44 was built or shortly after.

The strong cornice lines and relative flatness of the upper stories give No. 42-44 a horizontality, slightly relieved by the verticality of the low projecting central bays that are topped at the roof line by a pediment. The bays are defined by plain pilasters that are terminated by simple capitals below the top window line. Upon these capitals rest the side members of the curved, drop lintels. The building is flanked by simple panelled piers. The pedimented entablature, with its heavy brackets and bold projection, provides a strong termination.

No. 46-50, unlike its southern neighbor with whom it shares a common ground floor facade, emerges flamboyantly with complex detailing that borders on the baroque. The second floor, the most involved architecturally, possesses a strong horizontality. This is achieved not only by the iron entablature

GREENE STREET (Cont'd.)

above the ground floor and the stone cornice that divides the brick second and third floors, but also by horizontal bands between the bays connecting the panelled pilaster bases and plain capitals. The outstanding characteristic on the second floor is the small stone pediment that rests upon a bracket formation, also of stone, above each window. Although this unit forms a strong silhouette, its only non-architectonic elements are two small volutes on either side of the pediment bracket. Similar window units executed in cast iron rather than stone, were published five years later in Daniel Badger's catalogue, Illustrations of Iron Architecture Made by the Architectural Iron Works of the City of New York.

The handling of the fenestration on the third and fourth floors is more ornamental but less powerful than that on the second. Each window, framed by a simple square-headed stone architrave with a slight inset on either side, is topped by a stone pediment in the neo-Grec manner that is composed of two volutes with an antefix at the peak. These upper floors are also separated by projecting stone cornices, continuing the horizontality of the lower floors. As in No. 42-44, the horizontal movement is somewhat contradicted by a slight projection of the central bays. On the fifth floor the windows are simply outlined by a molded enframement. The building must have originally been capped by an interesting cornice, but it is missing today.

474-26
#38-40
(#90-94 Grand, northeast corner)
Listed on Grand
11 bays on Greene

474-1
#42-44
Completed: 7/19/1869
Architect: Griffith Thomas
Builder: Marc Eidlitz
Original Owner: H. J. Howard
Original Function: Store & warehouse
Facade: Stone, iron storefront & cornice
5 stories; 6 bays
Comments: Originally leased by D. Appleton & Co. Shares ground-floor facade with #46-50.

474-1
#46-50
Completed: 1860
Architect: Unknown
Original Owner: Ann Howard
Original Function: Store & warehouse
Facade: Brick, iron storefront
5 stories; 6 bays
Comments: Shares ground-floor facade with #42-44, buildings later joined.

474-6
#52
Completed: 1867
Architect: Unknown
Original Owner: H. J. Howard
Original Function: Warehouse
Facade: Brick & iron ground floor
6 stories originally, 3 current; 3 bays

474-7
#54
(#465-467 Broome, southeast corner)
Listed on Broome
9 bays on Greene

Broome to Spring Streets

The height of the development of cast-iron architecture is represented in this block by the large number of buildings dating from the 1870s as well as the frequent appearance of the work of Henry Fernbach, one of the leading architects working in cast iron at this time. Out of the twenty-one individual

GREENE STREET (Cont'd.)

facades on the block, thirteen are completely of iron, and all but one of the remaining masonry facades have some iron detailing.

West Side: Block 486, Nos. 57-85

Nos. 65 and 67 present a phenomenon found occasionally in the District. The two buildings form a cohesive unit; they are identical except for their cornices. They were also commenced and completed on exactly the same dates. Yet, they are attributed to two different architects, J. B. Snook and Henry Fernbach, both of whom were well known and highly respected. This degree of coincidence may be explained by the fact that iron works had stock pieces which could be combined at will by the architects as well as pieces which were made specifically for one building. In this instance Snook and Fernbach may have mutually agreed on the stock pieces that were to be used and the manner in which they would be organized. The question still remains, however, as to who designed the iron units composing the facade. Although it is impossible to make a definite attribution considering the lack of documented evidence, it seems most probable that the designs came from the pen of an architect or draftsman employed by the iron works rather than either of the two architects whose names are associated with the specific projects. Not only does it seem unusual that one of these two prominent architects would bow to the wishes of the other, there is some proof that one of them used stock pieces at times. Although there are no extant buildings in the District that incorporate the capital used for Nos. 65 and 67, there are cases where an iron member on a facade by one architect is found on the work of another. For example, the ornamental abacus of the capitals on F. C. Graef's 1870-71 building at No. 9-13 Mercer Street is identical to the ones used by Ferbach at No. 69-71 Greene Street in 1876-77 and No. 102 Greene Street in 1880-81.

The two-building unit is organized on a repetitive bay plan which is typical of cast-iron buildings in the District. The columns on the ground and upper floors, forming the vertical separations of the bays, have smooth shafts with capitals decorated by vertical rectangular relief forms on the necking, a characteristic seen frequently on cast-iron buildings executed in the neo-Grec mode. The only variation of this column form is the greater length of the shaft on the ground floor. The horizontal separations are created by projecting cornices between each floor. The two-building unit is flanked by stylized iron quoins with decorative terminal blocks at the cornice line between each floor and double brackets at the top. It is interesting to note that there is no quoin line or other division between No. 65 and No. 67, strongly confirming that the two buildings were designed as a pair. Although today there is no antefix above the double brackets on the north side as there is on the south, there must have been one originally. The only other variation between the details on the two facades is that No. 67 has modillions and brackets along the entablature while No. 65 has not.

No. 79 was built by Alexander McBurney as a dwelling house in 1838, a period when this was a residential district. As the area began to change character in the 1860s and 1870s, however, many former residences were altered to satisfy the needs of a commercial center -- a process that is being reversed today when many former commercial buildings are being converted into artists' studio-residences. When No. 79 was altered in 1874, not only was an additional brick fronted floor added but also an iron cornice and ground floor facade. The addition at the street level is comprised of square columns with panelled shafts and capitals with rosettes and an egg-and-dart molding. Upon the columns rests an iron entablature with decorative terminal blocks. The brick wall of the upper three stories is relieved by simple stone lintels and sills. The building is capped by an iron entablature with a panelled frieze, simple modillions and large side brackets.

GREENE STREET (Cont'd.)

486-32
(#470 Broome, northwest corner)
Listed on Broome
10 bays on Greene

486-28
#57-63
Commenced: 5/23/1876
Completed: 1/31/1877
Architect: Edward H. Kendell
Original Owner: E. Oelbermann & Co.
Original Function: Store
Facade: Brick, stone and iron
(iron from Cornell Iron Works)
6 stories; 9 bays
Comments: Occupied by E. Oelbermann & Co., dry-goods commission merchants (discussed on p. 819 of King's Handbook of 1892.) The building stands on the site of the old Greene Street Methodist Church.

486-27
#65
Commenced: 7/15/1872
Completed: 2/28/1873
Architect: J. B. Snook
Original Owner: George L. Ronalds
Original Function: Store
Facade: Iron
5 stories; 3 bays
Comments: Identical facade and dates as #67, but different architect.

486-26
#67
Commenced: 7/15/1872
Completed: 2/28/1873
Architect: Henry Fernbach
Carpenter: George Springstead
Mason: Amos Woodruff
Original Owner: Archer & Penobscor Co.
Original Function: Store
Facade: Iron
5 stories; 3 bays
Comments: Identical facade and dates as #65, but different architect.

486-25
#69-71
Commenced: 6/12/1876
Completed: 1/31/1877
Architect: Henry Fernbach
Builder: Amos Woodruff & Sons
Original Owner: Rothchild
Original Function: Store
Facade: Iron, from Cornell Iron Works
5 stories; 5 bays
Comments: This building originally had not only an identical facade to its neighbor #73, but was built at exactly the same time by the same architect for the same owner. They however were and are still considered to be separate buildings.

486-23
#73
Commenced: 6/12/1876
Completed: 1/31/1877
Architect: Henry Fernbach
Builder: Amos Woodruff & Sons
Original Owner: Rothchild
Original Function: Store
Facade: Iron, from Cornell Iron Works
5 stories; 5 bays
Comments: Identical to #69-71. Original iron cornice replaced by brick.

486-22
#75
Commenced: 6/22/1876
Completed: 1/31/1877
Architect: Henry Fernbach
Builder: Amos Woodruff
Original Owner: M. & S. Sternberger
Original Function: Store
Facade: Iron
5 stories; 3 bays
Comments: This building has the same completion dates and architect as No. 69-71 and No. 73, yet it had a different owner and its facade is slightly different.

486-21
#77
Commenced: 6/13/1878
Completed: 11/30/1878
Architect: Henry Fernbach
Builder: Amos Woodruff
Original Owner: H. & S. Meinhard
Original Function: Store
Facade: Iron
5 stories; 3 bays

GREENE STREET (Cont'd.)

486-20
#79
Completed: 1838
Architect: Unknown
Original Owner: Alexander McBurney
Original Function: Dwelling house, altered later for store
Facade: Brick and iron
3 stories originally, 4 current; 3 bays
Comments: Altered in 1874 (alt. #1251) for use as store, peaked roof flattened, story added, iron storefront added.

486-19
#81
Commenced: 6/6/1877
Completed: 11/21/1877
Architect: Henry Fernbach
Carpenter: McGuire & Sloan
Mason: Amos Woodruff & Sons
Original Owner: D. L. Einstein
Original Function: Store
Facade: Iron
5 stories; 3 bays

486-17
#83-85
(#128-132 Spring, southwest corner)
Listed on Spring
No bay division
Comments: Stephen C. Foster lived with his family in an earlier building at No. 83 in 1860.

East Side: Block 485, Nos. 56-86

No. 62-64, one of nine buildings by Fernbach on this block, is one of his finest in the entire District. The facade combines several impressive classical French elements into a very stately, open composition. Although the size of the bays is relatively constant, variety and emphasis is achieved through the use of panels, balustrades, projecting side bays and a curved pediment. The ground floor is composed of square and circular engaged columns that are fluted on their lower sections and topped by Ionic capitals. The remaining floors, each separated by a full entablature, incorporate Tuscan columns that separate the four central bays. The two flanking bays are emphasized by their slight projection and framing pilasters, fluted at the top. Even though these elements are repeated on each level, the second floor is distinguished by high column bases connected by decorative panels under the central bays and balusters below the projecting flanking bays. The roof entablature adds an impressive accent to the building with its ornamental double brackets above the supporting columns. The roof line is further elaborated by modillions and frieze panels with recessed molding and central rosettes. The cornice is crowned by a restrained curved pediment encompassing the date "1872."

When considering this building it is also interesting to note the cast-iron goose-neck street light directly in front of it. This is one of the few such lights installed in the late 19th century that are left in the City.

No.72, one of Duckworth's masterful iron "commercial palaces," has affectionately been referred to in recent times as the "the king of Greene Street." The architect combined French Second Empire motifs and conventions to create the most complex, three-dimensional building remaining today in the District. The expansive ten-bay width of the building is broken by the strong emphasis of the projecting central paired bays and the side bays that are set off by flanking rusticated piers. Simple pilasters with Ionic capitals are used to separate the bays on the upper stories as are similar engaged columns on the ground floor. The free-standing columns that support the cornices of the projecting bays are much more elaborate, being fluted at their bases and topped by Composite capitals. The central projection is further emphasized by broken pediments with urn finials both over the ground floor entrance and at the roof line. Within the roof pediment is a large "bird-like" relief ornament, topped by a fleur-de-lis. Two other distinguishing characteristics of the building

GREENE STREET (Cont'd.)

are found on the second floor. These are the raised column bases and connecting molded panels, as well as a slab projecting from the cornice between the second and third floors that forms a canopy over the third bay on either side. Beneath each canopy, supported by ornamental brackets, is an interesting convex rosette. The building is crowned by a stately entablature, composed of closely spaced modillions separated by small frieze panels. Larger brackets are also used over the rusticated piers and corner columns of the projecting bay.

A curious discrepancy concerns this roof line, in that the original building application for No. 72 Greene Street, which is still on file in the Buildings Department of the Borough of Manhattan, calls for a seven-story building, ninety-five feet high. The two upper stories were to be placed behind a slightly pitched mansard roof. A silhouette drawing showing this mansard also exists in the City files. Yet, if this two-story mansard was ever built, it was soon removed, for the first existing alteration on the building dating from 1884 lists it as being five stories high.

485-39/40
#56
(#464-468 Broome, northeast corner)
Listed on Broome
8 bays on Greene

485-1
#58-60
Commenced: 7/5/1871
Completed: 12/31/1871
Architect: Henry Fernbach
Builder: Samuel Cochran
Original Owner: L. & S. Seasongood
Original Function: Warehouse
Facade: Iron
5 stories; 6 bays
Comments: Retains original iron shutters.

485-3
#62-64
Commenced: 6/29/1872
Completed: 2/28/1873
Architect: Henry Fernbach
Carpenter: John J. Riceman
Mason: Samuel Cochran
Original Owner: John Henderson
Original Function: Store
Facade: Iron
5 stories; 6 bays
Comments: An early electric cast-iron street lamp is located in front of this building.

485-5
#66
Commenced: 5/12/1873
Completed: 11/22/1873
Architect: J. B. Snook
Builder: J. Pemerest
Original Owner: Lorillard Estate
Original Function: Store
Facade: Iron
5 stories; 3 bays
Comments: Although this building shares a facade with #68, it was built slightly later than its neighbor and owned separately.

485-6
#68
Commenced: 8/9/1872
Completed: 2/28/1873
Architect: J. B. Snook
Original Owner: George Ronalds
Original Function: Store
Facade: Iron
5 stories; 4 bays
Comments: Common facade with #66, retains original shutters.

485-7
#70
Completed: 1860
Architect: Unknown
Original Owner: Catherine M. Jones
Original Function: Store & tenement
Facade: Brick
4 stories; 3 bays
Comments: Altered in 1872 to near current condition.

GREENE STREET (Cont'd.)

485-8/10
#72-76
Commenced: 8/8/1872
Completed: 4/30/1873
Architect: I. F. Duckworth
Builder: John T. Conover
Original Owner: Gardner Colby
Original Function: Warehouses
Facade: Iron
5 stories (possibly 7 originally); 10 bays
Comments: The finest example of the French Second Empire style left in the District.

485-11
#78
Commenced: 3/10/1901
Completed: 8/31/1901
Architect: George H. VanAuken
Original Owner: Sol Cohen
Original Function: Lofts
Facade: Brick & stone, iron cornice
6 stories; 4 bays
Comments: A portion of the cornice has been removed.

485-12
#80-82
Commenced: 8/23/1872
Completed: 2/28/1873
Architect: Griffith Thomas
Builder: John T. Conover
Original Owner: C. Henry Gardiner
Original Function: Store & storehouse
Facade: Iron
5 stories; 6 bays

485-14
#84-86
Commenced: 6/6/1883
Completed: 12/3/1883
Architect: Henry Fernbach
Original Owner: W. Blackston
Original Function: Store
Facade: Brick & iron
6 stories; 6 bays

Spring to Prince Street

Two handsome brick buildings at the corners of Spring Street by J. B. Snook immediately set a high-quality tone to the general appearance of this block. Most of the buildings date from approximately the same period, the late 1870s and early 1880s. However, several low buildings of more recent date disrupt the continuity of the west side of the block. The east side is more harmonious with only two gaps at vacant lots. Certainly much of this general continuity can be attributed to Henry Fernbach, the architect who designed all but one of the cast-iron buildings. There are more brick-facade buildings in this block than in other Greene Street blocks. The dominant style in the cast-iron buildings is derived from French Renaissance and neo-Grec sources. The brick buildings tend to be simpler, although their ornamental details are predominantly neo-Grec.

West Side: Block 500, Nos. 87-117

Nos. 93-95, 97, and 99 are three attached buildings handsomely done in the neo-Grec manner, all utilizing the same facade, designed by Henry Fernbach for David Einstein in 1881. No. 93-95 differs from the other two buildings in having five bays instead of four. On close inspection one sees that the two end bays of No. 93-95 are set off by incised pilasters. Similar pilasters separate the other two buildings as well. Stylized Ionic columns separate the other bays. A molded cornice which is continuous across the three buildings separates each floor. The cornices above the first and fifth floors are accented by rows of dentils. A curious element at the base of the second story windows is a row of vertically incised panels employing a neo-Grec motif which, from a distance, simulates a balcony. The cornices over the second and fourth stories are accented by scrolled brackets above each pilaster. Similar brackets above these pilasters and smaller ones above each column support the main cornice. A block incised with a neo-Grec motif set at the cornice line, caps each of these large brackets.

GREENE STREET (Cont'd.)

No. 103-105 is a handsome five-story building, five bays wide, incorporating neo-Grec elements, which was built in conjunction with No. 101 in 1879. (No. 101 was rebuilt after a fire in the 1950s.) The owner of these buildings was David Einstein who also owned Nos. 93-99. Fernbach was also the architect.

The symmetrical facade of No. 103-105 is set off by projecting end bays outlined by panelled Corinthianesque pilasters. The three central bays are outlined by columns topped with stylized Corinthian capitals. These capitals above the columns and pilasters provide most of the building's ornamental detail with the exception of the rosettes above the pilaster capitals (perhaps used to conceal building tie rods) and a row of small rosettes under the first-floor cornice. Each floor is separated by a simple molded cornice. The main cornice is heavy in appearance but uses simple motifs in the entablature -- molded brackets separated by large rosettes.

This building was obviously designed to match No. 101. If the original building at No. 101 were still standing, the projecting south end bay on No. 103-105 would form a central double bay with it. Certainly the two buildings together would create a more homogeneous appearance in mass, proportion, and composition, than the one standing alone does today.

500-34
#87-89
(#127 Spring, northwest corner)
Listed on Spring
9 bays on Greene

500-32
#91
Original building demolished, now a parking lot.

500-31
#93-95
Commenced: 4/18/1881
Completed: 12/20/1881
Architect: Henry Fernbach
Original Owner: David Einstein
Original Function: Store
Facade: Iron
6 stories; 5 bays
Comments: Joint facade with #97 and #99.

500-30
#97
Commenced: 4/18/1881
Completed: 12/20/1881
Architect: Henry Fernbach
Original Owner: David Einstein
Original Function: Store
Facade: Iron
6 stories; 4 bays
Comments: Joint facade with #93-95 and #99.

500-29
#99
Commenced: 4/18/1881
Completed: 12/20/1881
Architect: Henry Fernbach
Original Owner: David Einstein
Original Function: Store
Facade: Iron
6 stories; 4 bays
Comments: Joint facade with #93-95 and #97.

500-28
#101
Garage - Built in 1957
Comments: Although filed as an "alteration" the changes were so extensive that they practically constitute a new building. The original building was built exactly at the same time as its northern neighbor, #103-105; the two shared a common facade.

500-26
#103-105
Commenced: 4/24/1879
Completed: 9/24/1879
Architect: Henry Fernbach
Builder: Frank Lowden
Original Owner: David Einstein
Original Function: Store
Facade: Iron
5 stories; 5 bays
Comments: This building originally formed a unit with #101.

500-25/24/23
#107-111
Alteration: 1923
Alteration Architect: Lewis C. Patton
Owners in 1923: Greenwich Savings Bank
Facade: Brick
2 stories
Comments: This greatly altered facade completely masks the original 1879 brick store, five stories tall, that was designed by C. C. Haight.

GREENE STREET (Cont'd.)

500-22
#113
Commenced: 9/28/1882
Completed: 3/31/1883
Architect: Henry Fernbach
Original Owner: Lippman & Toplitz
Original Function: Store
Facade: Brick & iron
5 stories; 3 bays
Comments: This building essentially retains its original appearance.

500-21
#115-117
(#110 Prince, southwest corner)
Original building demolished, one-story building erected in 1966.

East Side: Block 499, Nos. 90-122

Nos. 98 and 100 are two buildings, each five stories high, and each three bays wide, done in a classical manner with very stylized details which are neo-Grec in character. The architect, Charles Mettam, designed these identical buildings for two different owners, Michael Byrne and H. Wilson. They were begun and completed at the same time, and both were used as stores. Narrow molded pilasters flank the two-building unit, and another pilaster separates the two buildings. Slender columns topped by very stylized capitals, somewhat Corinthian in character, separate the bays. Above each column between the curved corners of the lintels is a raised flower-like motif. Simple molded cornices separate the stories. A molded bandwork gives emphasis to the base of the second floor windows. The main cornice is accented by a series of small modillions. These two buildings by Mettam are set between two designed by Fernbach at approximately the same time and are stylistically very similar to Fernbach's work, particularly in their massing and fenestration. But Mettam's detail is more imaginative and lighter in its overall quality.

No. 114-120 is an impressive double-front building, six stories high and ten bays wide, designed in a stylized classical manner by Henry Fernbach in 1881. The modelled pilasters which join the two fronts give the building a central emphasis, and similar pilasters accent the ends. The intricate detailing of the ground-floor piers enhances what would have been the original show windows of the stores in this building. The square window bays are separated by fluted columns topped by Ionic-type capitals. The top-story windows, however, are treated differently; elaborately molded keystones accent the segmentally-arched lintels, and the capitals of the separating columns are formed by a simple egg-and-dart molding. Once again Fernbach shows his predilection for an elaborate cornice and entablature treatment. Between the brackets supporting the cornice are molded fanlight-like motifs set under the dentils. Giving final emphasis to the cornice are the stylized acanthus leaf antefixae, rising above the pilasters at the ends and in the center.

499-43
#90
(#121 Spring, northeast corner)
Listed on Spring
9 bays on Greene

499-1
#92-94
Original building demolished, now a parking lot.

499-3
#96
Commenced: 5/16/1879
Completed: 12/22/1879
Architect: Henry Fernbach
Builder: Marc Eidlitz
Original Owner: Chichester Estate
Original Function: Store
Facade: Iron
5 stories; 3 bays

499-4
#98
Commenced: 9/16/1880
Completed: 2/25/1881
Architect: Charles Mettam
Original Owner: Michael Byrne
Original Function: Store
Facade: Iron
5 stories; 3 bays
Comments: Identical, common facade with #100, but different owners.

GREENE STREET (Cont'd.)

499-5
#100
Commenced: 9/16/1880
Completed: 2/25/1881
Architect: Charles Mettam
Original Owner: H. Wilson
Original Function: Store
Facade: Iron
5 stories; 3 bays
Comments: Common facade with #98.

499-6
#102
Commenced: 11/1/1880
Completed: 2/25/1881
Architect: Henry Fernbach
Builder: Amos Woodruff & Sons
Original Owner: Isaac Guggenheim
Original Function: Store
Facade: Iron
5 stories originally, 3 current; 3 bays
Comments: 1941 alteration removed two stories and greatly altered appearance of building.

499-7
#104-110
(#123-125 Mercer)
Completed: 3/31/1908
Architect: William J. Dilthey
Original Owner: C. B. Rouss Estate
Original Function: Store & Offices
Facade: Brick & iron
13 stories; 8 bays
Comments: This is the second Rouss Building to have been built in the District.

499-11
#112
Commenced: 5/17/1883
Completed: 1/31/1884
Architect: Henry Fernbach
Builder: VanDolsen & Arnott
Original Owner: Stillwell & Goldenberg
Original Function: Store & lofts
Facade: Iron
6 stories; 5 bays
Comments: Notice use of same facade elements on #132-#140.

499-12
#114-120
Commenced: 8/8/1881
Completed: 5/31/1882
Architect: Henry Fernbach
Carpenter: McGuire & Sloan
Mason: Amos Woodruff & Sons
Original Owner: Frederick Loeser
Original Function: Stores
Facade: Iron
6 stories; 10 bays
Comments: Original condition except for new doors.

499-15
#122
(#106-108 Prince, southeast corner)
Commenced: 1866
Completed: 1868
Architect: W. E. Waring
Original Owner: G. H. Eckhoff
Original Function: Store & Tenement
Facade: Brick & iron
5 stories; 3 bays
Comments: Greene facade retains most of original appearance, while Prince side has been altered.

Prince to West Houston Street

The buildings on this block are of a generally uniform, harmonious character dating from the 1880s. Most have cast-iron fronts. Exceptions are the late (1910) post office on the northeast corner of Greene and Prince, and the two very early buildings (1825) which remain on the west side of Greene near Houston. Once again the dominant style is derived from French Renaissance and neo-Grec sources.

West Side: Block 514, Nos. 119-145

No. 119 Greene (No. 109-111 Prince Street), designed by J. Morgan Slade for C. H. Woodbury in a very elegant French Renaissance style, takes powerful advantage of its corner site. (Slade died at the age of 30, about two months after the building was begun.) Five stories high, ten bays wide on the Greene Street side and five bays wide on the Prince Street side, the building emphasizes its corner site with a diagonal bay on the corner which once contained the main store entrance. While simple in its design, the building gains its power from its overall size and Slade's skillful handling of detail. Simple banded pilasters separate the irregular bay groupings: there are five on the

GREENE STREET (Cont'd.)

Prince Street side; on Greene Street, the division is 3, 3, 3, 1. Simple pilasters with Ionic-type capitals and an egg-and-dart molding separate the windows. Projecting cornices separate the individual floors. The main cornice is also simple; the entablature contains a paneled frieze with a central circular motif, and brackets above each pilaster. A pediment projects above the central three bays on the Greene Street side which may have emphasized a secondary entrance.

No. 121-123 is also a Henry Fernbach design, and visually the most ornate building on the block. Six stories high and six bays wide, its continuous cast-iron facade catches the eye with its elaborate detailing. Pilasters, fluted and topped by a stylized acanthus leaf detail, are at both ends of the building. The bays are separated by fluted columns with very elaborate capitals, Corinthianesque in general appearance but topped with an Ionic scroll. Molded cornices separate the stories. The windows on the lower stories are all square headed, but the lintels over the windows of the top story are rounded and topped by molded keystones. However, it is the cornice which is the most notable element of this building, and once again we find Fernbach's inclination for emphasizing this element on his buildings. Molded stylized acanthus leaves set into the frieze alternate with the brackets on the entablature. Once again antefixae project above the cornice line at each end, and smaller vertical elements project across and above the cornice line.

Nos. 125 and 127 are identical buildings employing a stylized classicism with neo-Grec motifs, five stories high and three bays wide (although now painted different colors) executed under the supervision of two different architects for two different owners. No. 125 was designed by Henry Fernbach, and its commencement and completion dates are the same as No. 121-123. No. 127 was designed by William Baker one year later (1883-84) than No. 125. However, the explanation for this duplication seems somewhat simpler than that for Nos. 65 and 67 Greene Street. Henry Fernbach died in November, 1883; it seems likely that Baker was an associate of his. The client may have asked for this design, or Fernbach may have decided before his death to build No. 127 with a facade identical to No. 125. In any case the building was carried out under Baker's supervision.

Both buildings are typical of Fernbach's design. Molded pilasters with fluting, egg-and-dart, acanthus leaf and pellet details divide the two buildings and separate them from the adjoining ones. Columns with stylized Doric capitals define the window bays. Cornices separate the stories. The one above the first story is the most elaborate; it is ornamented with an egg-and-dart molding and is supported by brackets. Under the main cornice, brackets alternate with a rosette-like motif set in the frieze. Above the central pilasters and at the ends of the cornice, terminal blocks are set at the cornice line.

Nos. 139 and 141 are notable for their early date of 1825. One would assume that the entire block once was lined with similar houses before the street was developed with commercial buildings in the late 1870s and early 1880s.

No. 139 was built for Anthony Arnoux. It is a simple brick two-story house in the Federal style with two dormers in the attic story. One can still see the outlines of the original stone doorway on the ground floor, now bricked in. Block-paneled stone lintels cap the second-story windows. Wooden pilasters and a broken pediment outline the round-arched windows of the dormers. The building is now used for commercial purposes, but it must have remained as a dwelling well past the time of other commercial developments on this block. That it survives with its early exterior details intact is quite amazing.

GREENE STREET (Cont'd)

No. 141, built in 1825 for D. H. Schmidt, must have originally looked like No. 139. In 1886 the building was altered for use as a store and lofts. The third story and the iron ornamental details were added at that time. None of the ground floor is original. An iron cornice now separates the first and second story. The lintels of the second and third-story windows have been covered over with metal. Underneath the third-story windows is a unique saw-tooth brick detail. The main cornice is made of pressed, not molded, galvanized iron in a very simple design.

514-35
#119
(#109-111 Prince, northwest corner)
Commenced: 10/1/1882
Completed: 1/31/1883
Architect: J. Morgan Slade
Original Owner: C. H. Woodbury et al.
Original Function: Store
Facade: Iron, from Cheney-Hewlett Architectural Iron Works
5 stories; 10 bays plus 1 diagonal bay
Comments: This building with exceptional diagonal bay is in excellent condition.

514-33
#121-123
Commenced: 6/28/1882
Completed: 3/31/1883
Architect: Henry Fernbach
Original Owner: Lewishone Brothers
Original Function: Warehouse
Facade: Iron
6 stories; 6 bays

514-32
#125
Commenced: 6/28/1882
Completed: 3/31/1883
Architect: Henry Fernbach
Builder: Christie & Dyhes
Original Owner: Sylvester Bench Estate
Original Function: Store
Facade: Iron
5 stories; 3 bays
Comments: The dates and architect for this building are the same as those for #121-123, though the facades are different. However, this facade is identical to that on #127 which was a year later by a different architect.

514-31
#127
Commenced: 5/21/1883
Completed: 2/28/1884
Architect: William Baker
Original Owner: Patrick Dickie Estate
Original Function: Store
Facade: Iron
5 stories; 3 bays
Comments: Identical facade to #125, though different dates and different architect.

514-29
#129-131
Commenced: 6/4/1880
Completed: 2/26/1881
Architect: Detlef Lienau
Carpenter: H. M. Smith & Son
Builder: Freeman Bloodgood
Original Owner: John C. Barrow
Original Function: Store
Facade: Brick, stone & iron
5 stories; 6 bays
Comments: This is the only building by this prominent architect in the District.

514-28
#133-135
Commenced: 6/19/1882
Completed: 3/31/1883
Architect: Henry Fernbach
Builder: Terence J. Duffy
Original Owner: Henry & Isaac Meinhard
Original Function: Warehouse
Facade: Iron
6 stories; 5 bays
Comments: Identical to #137. Completed on the same day as #137, and also as #121-123 and #125.

GREENE STREET (Cont'd.)

514-26
#137
Commenced: 6/19/1882
Completed: 3/31/1883
Architect: Henry Fernbach
Builder: Terence J. Duffy
Original Owner: Henry & Isaac Meinhard
Original Function: Warehouse
Facade: Iron
6 stories; 5 bays
Comments: Identical to #133-135.

514-25
#139
Completed: 1825
Architect: Unknown
Original Owner: Anthony Arnoux
Original Function: Dwelling House
Facade: Brick
2 stories and attic with original dormers
Comments: This Federal style house retains its original door and window lintels, although the doorway has been bricked in.

514-24
#141
Completed: 1825
Architect: Unknown
Original Owner: D. H. Schmidt
Original Function: Dwelling House
Facade: Brick & iron additions
3 stories; 3 bays
Comments: An 1886 alteration flattened the peaked roof, added one story, added iron cornice and removed internal partitions to form lofts for commercial purposes.

514-23
#143
Commenced: 8/8/1887
Completed: 2/29/1888
Architect: DeLemos & Cordes
Original Owner: Lippman Toplisz
Original Function: Store
Facade: Brick, iron & stone
5 stories; 3 bays
Comments: Iron from Atlantic Iron Works, 706 East 12th Street, New York.

514-14
#145
(Southwest corner of W. Houston)
Gas Station
Comments: This lot which today is only 20 feet long on the Greene side was originally 95 feet, before Houston was widened.

East Side: Block 513, Nos. 124-152

No. 130, designed by Richard Berger for L. Sachs and Brothers in 1888, is six stories high and three bays wide. It initially appears modest in comparison to its more imposing neighbor on the north. But one is struck by the precise and careful use of neo-Grec detail which characterizes this building. Solid end piers, lightened by pilaster details, separate the building from the adjoining ones. The pier capitals are of an Ionic type with an egg-and-dart molding under the scrolling. The capitals of the upper-story pilasters are composed of a stylized scroll and plant design. The colonnettes defining the central bay, however, capture one's attention. They are very slender, almost fragile in appearance, and are topped by an oversized Ionic capital with an egg-and-dart detail. They are attached to the wall of the building by means of a screen-like element, pierced with a stylized flower and leaf design. These colonnettes emphasize the verticality of the building and are an imaginative demonstration of the decorative possibilities of cast iron. The stories are separated by very simple cornices, and the main cornice is also simple, supported by curved brackets above the colonnettes and pilasters with a row of dentils under its molding.

GREENE STREET (Cont'd.)

513-39
#124-128
(#103-107 Prince, northeast corner)
Listed on Prince
10 bays on Greene

513-2
#130
Commenced: 6/11/1888
Completed: 1/26/1889
Architect: Richard Berger
Original Owner: L. Sachs & Brothers
Original Function: Store
Facade: Iron
6 stories; 3 bays

513-3
#132-134
Commenced: 4/19/1885
Completed: 1/30/1886
Architect: Alfred Zucker
Original Owner: Simon Goldenberg & L. Schoolhers
Original Function: Warehouse
Facade: Iron
6 stories; 5 bays
Comments: Common facade with #136 and #138-140. Uses same facade elements as #112.

513-5
#136
Commenced: 4/19/1885
Completed: 1/39/1886
Architect: Alfred Zucker
Original Owner: Simon Goldenberg & L. Schoolhers
Original Function: Warehouse
Facade: Iron
6 stories; 5 bays
Comments: Common facade with #132-134 and #138-140. Uses same facade elements as #112.

513-6
#138-140
Commenced: 4/19/1885
Completed: 1/30/1886
Architect: Alfred Zucker
Original Owner: Goldenberg & Schoolhers
Original Function: Warehouse
Facade: Iron
6 stories; 5 bays
Comments: Common facade with #132-134 and #136. Uses same facade elements as #112.

513-7
#142-144
Commenced: 1/6/1871
Completed: 4/29/1871
Architect: Henry Fernbach
Builder: John Conover
Original Owner: James Kent
Original Function: Store
Facade: Iron
5 stories; 6 bays

513-9
#146
Commenced: 3/13/1877
Completed: 7/21/1877
Architect: W. E. Worthen
Carpenter: W. C. Miller
Mason: Joseph Smith
Original Owner: John Althouse
Original Function: Store
Facade: Brick & iron
4 stories; 4 bays

513-10
#148-150
Commenced: 8/24/1883
Completed: 7/31/1884
Architect: William Worthen
Original Owner: John Althouse
Original Function: Stores
Facade: Brick & iron
6 stories; 6 bays

513-12
#152
(Southeast corner of W. Houston)
Vacant Lot

SH-CI HD

HOUSTON STREET

Houston Street was named either after Nicholas Bayard's son-in-law, or the name is derived from the Dutch 'huis tuijn,' which means house garden. It was laid out prior to 1797, and the section from Broadway west to Hancock was regulated in 1817-18. The street was extended and regulated from Broadway to the Bowery in 1825. Only the south side of the street lies within the District. The buildings on the south side of the street were demolished in 1963 when Houston Street was widened. Houston Street is divided at Broadway into East Houston and West Houston. House numbers run to the east on East Houston Street and to the west on West Houston Street.

EAST HOUSTON STREET

Broadway to Crosby Street
South Side Only in District: Block 511, Nos. 1-17

511-19
#1-17
Parking lot and Gas station

WEST HOUSTON STREET

Broadway to Mercer Street
South Side Only in District: Block 512, Nos. 1-17

512-10
#1-17
Vacant lot

Mercer to Greene Street
South Side Only in District: Block 513, Nos. 19-35

513-12
#19-35
Vacant lot

Greene to Wooster Street
South Side Only in District: Block 514, Nos. 37-59

514-14
#37-59
Gas station

Wooster Street to West Broadway
South Side Only in District: Block 515, Nos. 65-83

515-16
#65-77
Vacant lot

515-15
#79-83
Vacant lot

All street numbers on Houston Street are transposed from Bromley's Atlas of the City of New York, 1899.

HOWARD STREET

The section of Howard Street which lies within the Historic District was known as Clermont Street prior to c. 1767, at which time its name was changed to Hester Street. The section of the street between Broadway and Mercer Street was regulated in 1809, facilitating its development. In 1825 the name was changed to Howard Street.

Crosby Street to Broadway

The buildings on the north side of this block, present a visual record of the progression of French stylistic influences upon commercial architecture in New York City. This progression is represented by three buildings which include the 1868 structure at No. 30-32, executed in a classic French Renaissance manner, No. 34, also from 1868, which projects an early though definite neo-Grec aura and No. 38-42, the Howard Street side of the 1895-96 building at No. 434 Broadway, which reflects the influence from the Ecole des Beaux-Arts of Paris upon architectural styles of the 1890s. Though none of these buildings have full cast-iron facades, the two 1868 structures, each five stories high, incorporate iron storefronts, typical of the period. The one remaining building is a simple four-story brick structure built in 1876.

North Side Only in District: Block 232, Nos. 30-42

No. 30-32 is the Howard Street facade of a five-story corner building, located at the northwest corner of Crosby Street, that was designed by J. B. Snook and erected in 1868. The Howard Street facade, which has a width of six bays, exemplifies the stylistic reliance upon simple, classic French forms that was frequently followed on contemporary buildings in the Historic District. The cast-iron storefront on this otherwise stone building is treated in a very direct manner with smooth pilasters, topped by Doric capitals, on the corner and end of the building as well as in the center. These pilasters are continued up onto the masonry portion of the building in the form of quoins, with the central shaft visually dividing the facade into two triple-bay units. These bays are divided on the ground floor by simple cast-iron columns, similar to the pilasters, and on the four upper floors by equally plain stone pilasters. These stone pilasters, also topped by Doric capitals on all but the top floor terminate below the heads of the segmental-arched windows, a fenestration treatment derived from France. The facade is defined horizontally by projecting cornices at each floor level and a roof-level cornice supported by scrolled neo-Grec brackets. Three simple modillions and a plain frieze panel are between each pair of brackets.

No. 34 is an unusually distinguished structure to have been erected on such a short side street as this. The effectiveness of this 1868 five-story facade, only three bays wide, is explained by the fact that it was designed by the renowned architect James Renwick and his associate Joseph Sands. Although nothing but the cast-iron pilasters remain on what was the ground floor entrance, the building still catches one's eye by its effective use of neo-Grec detailing on both its cast-iron second-floor facade and the marble facade of the remaining three floors.

The use of a two-story cast-iron storefront such as the one on this building is unusual, especially considering its early date. (Badger only listed two two-story storefronts in New York in his 1865 catalog, neighbor of which were in the Historic District.) This cast-iron second floor seems even odder when it is considered that the detailing of the marble facade above is nearly as elaborate as the cast-iron section. In most instances cast iron was used for an inexpensive imitation of intricate stonework.

The three bays on the second floor of the iron front are separated by smooth pilasters that rise from the ground level. The bay heads are flat on top with rounded corners and two round-arched windows are set within each bay.

HOWARD STREET (Cont'd.)

Above each of these window groups is a rosette and a stylized two-dimensional frieze imitating a balustrade.

For its upper three floors the windows have segmental-arched tops and ornamental keystones. They are bordered by variations of a bead-and-reel molding and flanked by pilasters incised with various neo-Grec designs. On the fifth floor the pilaster capitals incorporate acroteria or "ears", a characteristic neo-Grec motif. Above these capitals rise small paired brackets that support a relatively simple cornice.

232-21
#30
(#2-8 Crosby, northwest corner)
Commenced: 1868
Architect: J. B. Snook
Carpenter: Blackstone & Ryerson
Mason: John Demarest
Original Owner: Trustees of M. Barbey
Original Function: Store
Facade: Brownstone, stone, iron
5 stories; 3 bays
Comments: Common facade with #32. Iron from Excelsior Iron Works.

232-22
#32
Commenced: 1868
Architect: J. B. Snook
Carpenter: Blackstone & Ryerson
Mason: John Demarest
Original Owner: Trustees of P. Lorillard
Original Function: Store
Facade: Brownstone, stone, iron
5 stories; 3 bays
Comments: Shares a common facade with #30. Iron from Excelsior Iron Works.

232-23
#34
Commenced: 1868
Architect: James Renwick & Joseph Sands
Original Owner: Edward Mathews
Original Function: Store and storehouse
Facade: Marble and iron
5 stories; 3 bays
Comments: Iron ground floor altered.

232-4
#36
(#442 B'way)
Listed on Broadway
3 bays on Howard
Comments: This is an "L"-shaped building.

232-1
#38-42
(#434 B'way, northeast corner)
Listed on Broadway
10 bays on Howard

Broadway to Mercer Street

With the exception of the neo-Georgian garden bank built in 1967, all of the buildings on this block date from the 1860s and 1870s. All of them have cast-iron ground-floor facades, though only No. 43-45 has cast-iron upper stories.

North Side: Block 231(north part), Nos. 46-54

No. 48 Howard Street dating from 1860, is built primarily of stone and utilizes the same round-arched Italianate detailing that appears on early cast-iron facades. It was masonry buildings such as this, in fact, that inspired many of the first prefabricated cast-iron facades.

Although the upper floors and roof cornice of this building are stone, the storefront was constructed of cast iron, allowing for large window display areas. It is difficult to determine the exact character of the original entrance, though it is obvious that the side piers and the one remaining central column

shaft are original, as are the panels below the westerly window and the cornice with its simple modillions and brackets.

The four upper stories are handled in a very crisp, direct manner. All of the windows are fully arched at the top and are embellished with prominent keystones; being either plain, scrolled or in the form of a stylized acanthus leaf. Pilasters separate the bays and flank the building on the second, third and fourth floors, though not on the fifth. The facade is terminated by a heavy entablature with brackets, modillions and frieze panels of carved stone, and the cornice of molded iron.

No. 50-52, also completed in 1860, combines simple classical stone and iron members with a directness similar to that of its contemporary eastern neighbor. Unlike No. 48 however, this facade incorporates French segmental-arched Windows rather than round-arched Italianate ones. It also has fewer elaborations on its upper floors, and retains its original cast-iron storefront intact. The Corinthian columns and flanking pilasters of this ground floor entrance are evenly spaced, allowing enough room for large double doors and windows. All of the panelling and window and door frames appear to be original, although the glass areas are currently covered over by metal sheeting. Above the storefront is a typical iron cornice with small modillions, dentils, and paired side brackets.

The upper four floors of the building, which are identical to one another, are each delineated by a simple cornice. With the exceptions of these cornices and the quoins, the upper facade is two-dimensional. Both the segmental-arched lintels over the windows and the stone piers that separate the bays are flush with the rest of the wall surface. The only ornaments are small recessed colonnettes that flank the windows. Above this simple yet stately facade is a stone cornice that adds an appropriate but not overpowering terminating note. The cornice includes simple scrolled modillions, every other one being embellished by an acanthus leaf cluster. This foliated motif is echoed in the corner console brackets.

It is interesting to note that a color lithograph of this facade appears opposite page 164 in D. T. Valentine's 1864 Manual of the Corporation of the City of New York. Although the building was built for commercial purposes, Valentine indicates that during the Civil War it was utilized by the State government as a temporary home for furloughed and discharged soldiers. The portion of the building that extends to No. 16 Mercer in an L-shaped formation was also utilized by the State at that time.

231-14
#46
(#431-439 B'way, Northwest corner)
Completed: 1/4/1967
Architect: Eggers & Higgins
Builder: Koren-DiResta Construction Co.
Function: Bank (Franklin National)
Facade: Brick with wood trim
1 story

231-15
#48
Completed: 1860
Architect: Unknown
Original Owner: Aaron Arnold
Original Function: Store and loft
Facade: Stone, iron
5 stories; 3 bays
Comments: Iron from Nichol & Billerwell

231-16
#50-52
(#16 Mercer)
Completed: 1860
Original Owner: A.W. Spies
Original Function: Store and lofts
Facade: Stone and iron
5 stories; 6 bays
Comments: Used during Civil War as temporary home for soldiers.

231-18
#54
(#14 Mercer, northeast corner)
Completed: 1860
Original Owner: Amos Eno
Original Function: Store and warehouse
Facade: Stone and iron
5 stories; 4 bays
Comments: Iron from Architectural Iron works.

HOWARD STREET (Cont'd.)

South Side: Block 231 (south part), Nos. 43-53

231-8
#43-45
(#427-429 B'way, Southwest corner)
Listed on Broadway
12 bays on Howard

231-3
#47
Completed: c. 1863
Architect: Unknown
Original Owner: L. Brutillier
Original Function: Store and lofts
Facade: Stone and iron
5 stories; 3 bays
Comments: Iron from Nichol & Billerwell Iron Works

231-4
#49-53
(2-12 Mercer, southeast corner)
Completed: #49 in 1862
#51-53 in 1856
Architect: Unknown
Original Owner: Aaron Arnold
Original Function: Arnold Constable Store
Facade: Brick, stone, iron
5 stories; 9 bays
Comments: 5th story added to #51-53 in 1862. New doors and windows on ground floor.

MERCER STREET

Mercer Street, known originally as First Street or Clermont Street, was laid out prior to 1797. In 1799, its name was permanently changed to Mercer Street. The section of the street which lies within the Historic District was opened for development in 1809.

Canal to Grand Street

This block contains the largest concentration of early buildings in the District. With the exceptions of No. 32 built in 1881-82 and No. 15-17 dating from 1885-86, no building on this block dates later than 1870-71. Eleven of the seventeen separate facades, in fact, date from 1861 or before. Due largely to these early dates, only three facades are executed completely in cast iron, yet almost all originally had cast-iron storefronts and cornices.

West Side: Block 230, Nos. 1-35

No. 9-13, a five-story commercial building by F.C. Graef, was built in 1870-71 for use by the India Rubber Company. Its full iron facade, one of three on the block, is composed of French and Italian elements from the Cornell Iron Works. The storefront, which retains most of its original character, is divided by columns into six bays. These ground floor columns are differentiated from those directly above by their greater height and horizontal banding. Immediately above and below this column banding are widely spaces pellet-shaped ornaments which are repeated on the bands of the ground floor side piers. The storefront is separated from the upper floors by a projecting cornice. The columns on the upper stories have smooth shafts and simple capitals. The ornamental abaci on these capitals are identical to those used by Fernbach at No. 69-71 Greene Street in 1876-77 and No. 102 Greene Street in 1880-81. The second, third and fourth floors of the facade all have square-headed bays and are flanked by rusticated piers. The only unique elements on any of these stories are the raised panelled column bases and connecting balustrades on the second floor. The fifth floor is distinguished from those below by panelled rather than rusticated piers and curved rather than square-headed bays. Final emphasis is given to the building by its restrained yet impressive entablature and curved pediment. An interesting contrast is achieved by the play between the complete void of the pediment opening and the large brackets above all but the center column.

No. 19, designed by an unknown architect and built in 1860-61, is an unusually impressive and sophisticated building for Mercer Street. Although similar stone buildings were erected in the city, they were primarily located on more notable and prosperous streets. The iron storefront seems relatively simple when compared to the stone facade above. It is composed of Corinthian columns flanked by fluted pilasters (which are missing their capitals) and a simple modillioned cornice. Such a combination is very typical for iron ground floors of the early 1860s.

Although the stone members used on the upper floors are in themselves quite simple, the manner in which they are combined is almost monumental for a building only three bays wide. A strong verticality is created by heavy rusticated piers that continue up for two stories between each bay and on either side of the building, thus creating two double-story units of three bays each, as in the "sperm candle" style. The break between the second and third stories and the fourth and fifth is minimized by the use of simple spandrel panels. Each bay unit is topped by an arched lintel with a keystone. The lower double-story unit has a scrolled keystone on the central lintel with panelled keystones above the flanking windows; there are elaborately foliated keystones on all three windows of the upper level. Above this impressive facade rests a simple iron modillioned cornice which serves to terminate the vertical movement of the building, yet in no way competes with its force.

MERCER STREET (Cont'd.)

230-1
(#313 Canal, northwest corner)
Listed on Canal
72.2 feet on Mercer

230-44
#1-3
Completed: c. 1821
Architect: Unknown
Original Owner: I. Lawrence
Original Function: Dwelling and/or Store
Facade: Brick
3 stories; 6 windows
Comments: Probably two houses originally, altered for commercial purposes during the late Gr. Rev. period.

230-42
#5-7
Completed: 1861
Architect: J. B. Snook
Original Owner: J. J. Phelps
Original Function: Warehouse
Facade: Iron and Stone
5 stories; 6 bays
Comments: Storefront listed in Badger's catalog of 1865, capitals missing.

230-40
#9-13
Commenced: 7/1/1870
Completed: 1/2/1871
Architect: F. C. Graef
Builder: James Hume
Original Owner: Adolph Poppenhusen
Original Function: Store for India Rubber Co.
Facade: Iron, from Cornell Iron Works
5 stories; 6 bays

230-38
#15-17
Commenced: 4/20/1886
Completed: 11/20/1886
Architect: Samuel A. Warner
Original Owner: Samuel Inslee
Original Function: Store
Facade: Iron
6 stories; 5 bays
Comments: Doors and windows altered.

230-37
#19
Commenced: 1860
Completed: 1861
Architect: Unknown
Original Owner: S. B. Althaus
Original Function: Store
Facade: Stone and iron
5 stories; 3 bays
Comments: New doors and windows, iron from Nichol & Billerwell Iron Works. Althaus owned an iron works on this site in 1852.

230-36
#21-23
Completed: 1861
Architect: Unknown
Original Owner: Amos Eno and Wm. B. Lawrence
Original Function: Store and factory
Facade: Stone
5 stories; 4 bays
Comments: All ground floor replaced.

230-34
#25
Commenced: 1861
Architect: Unknown
Original Owner: Amos Eno
Original Function: Store and factory
Facade: Stone
5 stories; 4 bays
Comments: Ground floor replaced

230-33
#27
Commenced: 1867
Architect: Ritch & Griffiths
Original Owner: William Desendorf, Trustee for Estate of Charlotte Gomez
Original Function: Store
Facade: Stone
3 stories; 3 bays
Comments: New windows and ground floor.

230-32
#29
Commenced: 1868
Architect: Louis Burger
Original Owner: Henry Cardoza
Original Function: Store
Facade: Marble and iron ground floor
5 stories; 3 bays
Comments: Ground floor windows replaced.

MERCER STREET (Cont'd.)

230-31
#31-33
Completed: 1867
Architect: Unknown
Original Owner: Amos Eno
Original Function: Store and workshop
Facade: Stone, iron ground floor
5 stories; 7 bays
Comments: Ground floor cornice missing. Common facade with #35. New windows and doors.

230-30
#35
(#97-105 Grand, southwest corner)
Completed: 1867
Architect: Unknown
Original Owner: Amos Eno
Original Function: Store and workshop
Facade: Stone, iron storefront
5 stories; 4 bays
Comments: New windows and doors, common facade with #31-33.

East Side (Canal to Howard): Block 231, No. 2-12

No. 2-12 is the longest of the three sides of the Arnold Constable store. Although sections of the Canal Street and Howard Street facades were added in 1862, the first four floors of the section facing Mercer were built in 1856. (The fifth floor was added at the the time of the 1862 construction.) The main facade on Mercer is brick with stone lintels, as is the Howard facade, while the main entrance on Canal Street is entirely of stone.

The iron and masonry ground floor appears to have largely retained its original character when comparing it to the contemporary lithograph of Charles Parson's drawing of the store. A reprint of this lithograph is seen on page 234 of John A. Kouwenhoven's The Columbia Historical Portrait of New York. Today, as originally, the ground floor is divided by simple iron pilasters with Corinthian capitals. A foundry plaque indicates that these iron members came from the Merklee and Nichol Iron Foundry on Hammersley Street. Although one would think that the iron barred windows and flat masonry areas between the columns were modern additions, they are depicted in the 19th-century drawing. In fact, the only appreciable differences between the drawing and the present condition of the facade are the doors that have been cut through in the third bay from both the north and south corners on the ground floor and the cornice that currently separates the central window from the second floor. This window, which still retains its balustrade, originally extended through two stories and incorporated a Venetian window frame with double arches topped by a roundel. The remaining thirteen windows on the second floor are capped by simple stone arched lintels. The fourth through sixth windows from the right and third through fifth in from the Howard Street side are connected by triple-arches on this level. The twelve windows on each of the remaining floors are capped by equally simple segmental-arched lintels. The corners of the original brick facade are accented by stone quoins that are separated by terminal blocks at each floor level. The fifth floor, which was added in the sixties, is flanked by panelled piers. The building is topped by a very simple iron cornice with modillions and paired brackets above the side piers.

231-4
#2-12
(#307-311 Canal, #49-53 Howard)
Commenced: 1856
Completed: 1857
Architect: Unknown
Original Owner: Aaron Arnold
Original Function: Arnold Constable store
Facade: Brick, iron
5 stories; 12 bays
Comments: Iron from Merklee & Nichol Iron Foundry.

MERCER STREET (Cont'd.)

East Side (Howard to Grand): Block 231, Nos. 14-32

231-18
#14
(northeast corner Howard)
Completed: 1860
Architect: Unknown
Original Owner: Amos Eno
Original Function: Store
Facade: Brick with stone trim on Mercer
5 stories; 6 windows ground floor,
3 windows upper floors
Comments: Howard Street storefront listed in Badger catalog.

231-19
#18
Commenced: 1861
Architect: John Kellum
Original Owner: A. T. Stewart
Original Function: Store and loft
Facade: Iron
6 stories; 3 bays
Comments: Originally 5 stories, windows filled in, capitals and ornament missing. Listed in Badger Catalog.

231-37
#24 (through to Broadway)
Completed: 1860
Architect: Unknown
Original Owner: William & Edward Mitchell
Original Function: Store
Facade: Stone and iron
5 stories; 4 bays
Comments: Some original iron shutters, cornice missing, new windows and doors

231-35
#28-30 (through to Broadway)
Commenced: 6/1/1869
Completed: 12/10/1869
Architect: J. B. Snook
Builder: W. E. Lambert
Original Owner: Lorillard Estate
Original Function: Store
Facade: Iron and brick
6 stories; 6 bays
Comments: Originally 5 stories, ground-floor cornice missing, new windows and doors, iron ornament missing. Iron from Excelsior Iron Works.

231-16
#16
(#50-52 Howard)
Completed: 1860
Architect: Unknown
Original Owner: Adam W. Spies
Original Function: Store and lofts
Facade: Iron 1st floor, stone above
5 stories; 3 bays
Comments: New windows and doors, ornament missing from storefront. Served as Soldier's Depot during Civil War.

231-38
#20-22 (through to Broadway)
Completed: 1860
Architect: Griffith Thomas
Original Owner: N. Ludlum
Original Function: Store and lofts
Facade: Brick, stone and iron
5 stories; 6 bays
Comments: Iron from Nichol & Billerwell Iron Works, new windows and doors.

231-36
#26 (through to Broadway)
Completed: 1855
Architect: Unknown
Original Owner: Matthew Morgan
Original Function: Stores and lofts
Facade: Brick, stone, iron
5 stories; 3 bays
Comments: New doors and windows

231-26
#32
(#107-113 Grand, southeast corner)
Commenced: 1899
Completed: 10/2/1900
Architect: William Napier
Original Owner: Est. of James R. Roosevelt
Original Function: Store and lofts
Facade: Brick and iron
8 stories; 11 bays
Comments: This portion of the building was a major addition to the original section at #109-113 Grand that was designed by Thomas Stent and built for Wm. Astor in 1881-82.

MERCER STREET (Cont'd.)

Grand to Broome Street

A full spectrum of the development of commercial architecture in the Historic District can be observed on this block, with buildings dating from 1855 to the mid-20th century. This hundred year span is even more significant because the block contains at least one building built in each decade from the 1850s to the 1890s. Because so many of the buildings were erected at a time when cast iron was not in vogue, only four of the fifteen facades are entirely metal, though six others have some cast-iron ornament. Another interesting characteristic of the block, also related to the wide span of construction dates, is the variation of building heights. In addition to the normal range of three, four, five and six-story buildings, this block also includes examples of buildings with one and two stories as well as eight and twelve stories.

West Side: Block 474 (west part), Nos. 37-59

No. 47-49 is an iron building, six stories high and six bays wide, that combines stylized classical elements in a basically French manner. With the exception of the central pediment at the roof line, the facade is composed of nearly identical units. The only variations are the greater height of the ground floor columns and the modillions below the ground floor cornice. The neo-Grec terminal block on the north end of this cornice is repeated at the north end of each projecting cornice dividing the upper floors. (The terminal blocks on the south end of the building are missing, as are nearly all of the rusticated piers.) The columns are handled in a very singular manner. The only ornaments on the smooth shafts are a lozenge-like banding serving as a capital necking, an apron-type banding below it and a base molding. If there were originally capital decorations, none remain today. These simple engaged columns are the only distinguishing division between the bays. The building is topped by a full entablature and pediment supported on paired brackets above the side piers and console brackets above all but the central column. Between these brackets are simple frieze panels. A final crowning note is achieved by the ornamental use of the construction date, 1872, within the pediment area.

No. 55, a Griffith Thomas building completed in 1872, is an interesting example of how a single cast-iron facade can coherently combine Italianate balustrades, neo-Grec capitals and a French Second Empire broken pediment atop an elaborate cornice. The three bays of the ground floor are delineated by two central columns and flanking piers. The column and pilaster capitals are ornamented with rosettes below egg-and-dart molding. This basic formula is repeated on the four remaining floors, although the upper columns are shorter than those below. Also the ground floor columns are fluted on the lower shafts, while the others are not. The upper four floors are separated by projecting cornices. Their details are identical, except for a panelled column base and connecting balustrade below the second floor windows. The roof entablature with its broken pediment is the most powerful aspect of the building. Heavy brackets support the slightly projecting central section of the cornice on which the broken pediment rests. Flanking these brackets are somewhat larger ones that rise above the side pilasters. Since they act as terminal elements for the entablature, they continue through and above the cornice. Placed between these four brackets are frieze panels and scrolled modillions. These same modillions are repeated under the pediment cornice and a large urn finial rises within the break of the pediment.

474-21
#37
(#104 Grand, northwest corner)
Listed on Grand
4 windows on Mercer

474-20
#41
GARAGE

MERCER STREET (Cont'd.)

474-19
#43
Completed: 1868
Architect: Henry Fernbach
Original Owner: Arthur Levy
Original Function: Store and storehouse
Facade: Brick and iron
4 stories; 4 bays
Comments: New ground floor, some window sills broken

474-18
#45
Completed: 1868
Architect: Unknown
Original Owner: Ira Campbell Estate
Original Function: Store and loft
Facade: Brick
5 stories; 3 bays
Comments: Entire new facade in 1920 when altered into factory.

474-16
#47-49
Commenced: 7/1/1872
Completed: 2/28/1873
Architect: Joseph M. Dunn
Carpenter: W. B. Pettit
Mason: W. B. Pettit
Original Owner: Alexander Roux
Original Function: Store
Facade: Iron, from Aetna Iron Works
6 stories; 6 bays
Comments: New doors

474-15
#51
Completed: 1940
Function: Garage
2 stories

474-14
#53
Completed: 1868
Architect: Unknown
Original Owner: Alexander Roux
Original Function: Store and loft
Facade: Brick, iron storefront & cornice
3 stories; 3 windows
Comments: Building either built in 1868 or drastically altered

474-13
#55
Commenced: 11/16/1871
Completed: 3/27/1872
Architect: Griffith Thomas
Builder: William Pettit
Original Owner: William Moser
Original Function: Store
Facade: Iron
5 stories; 3 bays
Comments: Some capital elements missing

474-12
#57-59
(#453-455 Broome, southwest corner)
Listed on Broome
11 bays on Mercer

East Side: Block 474 (east part), Nos. 34-60

No. 50-52, built between 1869 and 1870, is a five-story iron building that is six bays wide. Although the building extends through to No. 477-479 Broadway, the Mercer Street facade is different from that on Broadway. It is very common for buildings on this side of Mercer to extend through to Broadway, and in nearly every instance the Broadway facade is much more elaborate than that on Mercer. This comparison holds true in this case, though the Mercer Street facade is finer than most of its neighbors on the block.

The ground floor is divided by columns on either side of the two doors, located in the second and fifth bays, and simple panelled pilasters in the center of the building and on either end. The smooth columns have two narrow bands, two-thirds of the way down the shaft, with a single pellet ornament between them. The only indication of a capital on either the columns or the pilasters is a simple necking band. The same capital division is utilized on the pilasters that divide the bays on the upper four floors. The only other decoration on these pilasters is a double banding, again two-thirds of the way down from the capital. Atop the building is an entablature that echoes the strong regularity of the facade, yet offers a terminating emphasis. The actual cornice appears to rest upon identical scrolled brackets that are spaced above each bay division. Between these brackets are frieze panels with diamond-shaped moldings and small modillions suspended from the cornice.

MERCER STREET (Cont'd.)

474-42/43/44/45
#34-42
(northeast corner Grand)
PARKING LOT

474-37
#44
(#471 Broadway)
Completed: 1855
Architect: Unknown
Original Owner: Margaret Duffie
Original Function: Store
Facade: Brick, iron storefront
2 stories; 3 bays
Comments: This is the rear of #471 B'way, was cut down from 5 stories, original iron shutters. B'way storefront listed in Badger's 1865 catalog.

474-36
#46 (through to Broadway)
Commenced: 4/15/1894
Completed: 2/29/1895
Architect: Ralph Townsend
Original Owner: J. J. Little
Original Function: Store
Facade: Brick, iron storefront
8 stories; 4 bays
Comments: Common facade with #48

474-35
#48 (through to Broadway)
Commenced: 4/13/1894
Completed: 2/25/1895
Architect: Ralph Townsend
Original Owner: Harvey Chaffee
Original Function: Store
Facade: Brick, iron storefront
8 stories; 4 bays
Comments: Common facade with #46.

474-33/34
#50-52 (through to Broadway)
Commenced: 7/12/1869
Completed: 3/31/1870
Architect: H. W. Smith & Sons
Original Owner: Wm. Rhinelander
Original Function: Store and storehouse
Facade: Iron
5 stories; 6 bays
Comments: This is the rear of #477-479 B'way but with different facade treatment. Some elements missing.

474-32
#54 (through to Broadway)
Commenced: 6/11/1868
Completed: 10/24/1868
Architect: William T. Beer
Builder: David Carpenter
Original Owner: C. J. Oppenheim
Original Function: Store
Facade: Brick with stone trim
4 stories; 4 bays

474-30
#56-58 (through to Broadway)
Commenced: 9/1/1869
Completed: 3/31/1870
Architect: Robert Mook
Builder: Tucker
Original Owner: Helen Langdon
Original Function: Store and loft
Facade: Brick, iron storefront
5 stories; 6 bays
Comments: This is the rear of 483-485 B'way.

474-29
#60
(#487 Broadway, #443-449 Broome, southeast corner)
Listed on Broome
3 bays on Mercer

Broome to Spring Street

A vast majority of the buildings on this block date either from the 1870s or the period between 1892 and 1900. The nearly equal distribution between the two periods provides a contrast between the restrained symmetry of the 1870 facades and the sumptuous buildings of the latter period. Although one of the buildings from the 90s is nine stories high and two are eight, most of the other buildings on the block range between five and six stories. This relative consistency is broken only by two vacant lots and a small one-story shop at No. 81 that dates from 1940.

MERCER STREET (Cont'd.)

West Side: Block 485, Nos. 65-99

No. 85-87, designed by Robert Mook in a free classical manner, combining Italianate and neo-Grec elements, is one of four buildings on the block that has a complete cast-iron facade. The storefront retains much of its original character as does the rest of the 1872-73 facade. It is broken into eight bays by Corinthian columns, each fluted on the lower portion of their shaft, and a panelled pilaster in the center of the facade. The ground floor is also flanked by similar pilasters, above which rest blocks which serve as terminal elements for the projecting cornice. This combination of pilasters, terminal blocks and cornice is repeated on each of the remaining four floors, except that the ground floor cornice is embellished by small modillions, while the others are not. The eight second-floor bays are divided by columns with smooth shafts and Doric capitals. These columns rest on high panelled bases, separated by balustrades. On the upper floors the column bases and balustrades are omitted and the smooth column shafts are decorated with deep, molded lattice-work on their lower portion. A simple entablature, incorporating a panelled frieze and small modillions, is used at the top of the building. The only additional elements found at the roof line are restrained brackets above the central and flanking piers.

No. 95-99, located on the southwest corner of Mercer and Spring Streets, was designed by G. A. Schellinger and built between 1895 and 1896. Although the building is only six stories high, it assumes the stature of a much taller building. This effect is achieved by the strong verticality of the three triple-bay units (a formula repeated on the Spring Street facade,) and the monumentality of the ornament on the upper portion of the building. The first two floors are handled in a relatively simple manner in comparison to the rest of the building. On the ground floor massive stone piers separate the three triple-bay units. The main entrance for the Mercer Street facade, located in the central opening, is composed of narrow iron door and window framings which incorporate decorative pilasters, capitals and brackets. The second floor, separated from the first by a projecting dentilled cornice, has alternating horizontal bands of brick and stone on the otherwise plain piers. Between each pair of main piers, two smaller recessed piers are used to create the triple-bay effect.

The next major division of the building is a strongly cohesive triple-story unit, incorporating the third through fifth floors. It is set off from the second floor by a cornice with an egg-and-dart molding. Both the major and minor brick piers of this upper section continue uninterrupted for the entire three floors. The window units are accented by decorative iron spandrel panels between each floor and a curved terra-cotta egg-and-dart molding with a keystone above each rounded fifth floor window. The most powerful ornaments on the entire building are the massive Baroque terra-cotta cartouche forms that hang from the four large piers, extending through the entire height of the fifth floor. Another projecting cornice is used to separate the fifth floor from the sixth, which is treated as an attic story. The same bay formula is carried through, however, with terra-cotta panels lining up with the main piers and brick Ionic columns defining the minor divisions. Above this final story, the building is crowned by a high iron entablature with a classic ornamental frieze, dentils and modillions.

485-34
#65-67
(#454 Broome, northwest corner)
Listed on Broome
10 bays on Mercer
Comments: Ground floor capitals missing. Wooster facade is of brick trimmed with stone above an iron storefront.

485-33
#69
Commenced: 3/21/1876
Completed: 9/11/1876
Architect: Theo. A. Tribet
Builder: Robinson & Wallace
Original Owner: Edward C. Eliot
Original Function: Store
Facade: Iron
5 stories; 3 bays
Comments: New doors and windows

MERCER STREET (Cont'd.)

485-32
#71
Commenced: 8/23/1900
Completed: 1/30/1901
Architect: Geo. F. Pelham
Original Owner: Robert Smith
Original Function: Light Manufacturing
Facade: Brick
6 stories; 2 bays
Comments: Cornice replaced.

485-30
#73-77
Commenced: 11/1/1875
Completed: 5/20/1876
Architect: Jesse W. Powers
Builder: Joseph W. Smith
Original Owner: John Ruszits
Original Function: Store
Facade: Iron
6 stories; 6 bays
Comments: Cornice missing, some ornament missing.

485-29
#79
Commenced: 2/27/1892
Completed: 1/31/1893
Architect: Cleverdon & Putzel
Carpenter: E. F. Haight
Builder: P. Gallagher
Original Owner: Louis Friedman
Original Function: Store and loft
Facade: Brick, 2-story iron storefront
6 stories; 3 bays
Comments: New door and windows

485-28
#81
Completed: 8/8/1940
Architect: R. Rappaport
Engineer: R. Rappaport
Owner: Philomena Pasquale
Function: Small business
Facade: Concrete, brick, cement block, metal sheeting
1 story

485-27
#83
Commenced: 5/24/1872
Completed: 11/29/1872
Architect: J. B. Snook
Builder: George Springsted
Original Owner: George Lorillard
Original Function: Store and storehouse
Facade: Iron
5 stories; 3 bays
Comments: One bay bricked in, ornaments missing, new doors and windows.

485-25/26
#85-87
Commenced: 6/10/1872
Completed: 2/28/1873
Architect: Robert Mook
Mason: Amos Woodruff
Original Owner: Amos Eno
Original Function: Store
Facade: Iron
5 stories; 8 bays

485-24
#89
PARKING LOT

485-22
#91-93
Commenced: 6/19/1900
Completed: 1/30/1901
Architect: Hill and Turner
Original Owner: Jacob Bartscherer
Original Function: Lofts
Facade: Limestone, brick, iron storefront
6 stories; 6 bays
Comments: Cornice cut for fire escape

485-21
#95-99
(#106-112 Spring, southwest corner)
Commenced: 3/14/1895
Completed: 1/30/1896
Architect: G. A. Schellinger
Original Owner: Boehm & Coon
Original Function: Store and warehouse
Facade: Limestone, brick, terra cotta
6 stories; 9 bays on Mercer, 9 bays on Spring
Comments: Cornice cut for fire escape

MERCER STREET (Cont'd.)

East Side: Block 484, Nos. 62-98

No. 66-68 combines restrained and simplified Romanesque characteristics in a classic, symmetrical manner, similar to that used in the early skyscrapers. The lack of elaborate ornament on this building is unusual considering that it was built in 1892-93 -- a time when massive terra-cotta embellishments were popular and this particular architect, Alfred Zucker, normally worked in a more ornamental style.

The iron ground-floor facade is divided by four narrow pilasters, panelled on their upper sections and topped by modified brackets. These pilasters are flanked by panelled corner piers that have flat, linear capitals composed of fanned foliation, a motif similar to those used by Louis Sullivan. These side piers are continued up through seven of the eight floors, divided only by simple horizontal bands below the third, fourth and seventh floors.

The simple treatment of the six windows on each of the upper brick floors is constant, except for the attic story. Other than the plain stone lintels, the only distinguishing characteristics on this portion of the brick facade are the stepped corbelling above the second and seventh floors, the panelling above the third, and the string course that divides the remaining floors. A very interesting ornamentation occurs, however, on the cornice frieze that separates the seventh floor from the attic story. This is the repeated terra-cotta motif of a stemmed inverted heart or turnip flanked by circular forms. Although this motif is freely adapted, it closely relates to British Arts and Crafts forms of the turn of the century. The final element of the building is the brick attic story which is composed of twelve small arched windows, topped by a string course and recessed corbelling.

484-31
#62-64
(#450-452 Broome, northeast corner)
Listed on Broome
6 bays on Mercer

484-24
#66-68 (through to Broadway)
Commenced: 5/2/1892
Completed: 3/30/1893
Architect: Alfred Zucker
Original Owner: Augustus D. Juillard
Original Function: Store
Facade: Brick, stone, iron, terra cotta
8 stories; 6 bays
Comments: New ground floor windows and doors.

484-23
#70 (through to Broadway)
Commenced: 1868
Architect: Wm. T. Beer
Original Owner: C. & A. Oppenheim
Original Function: Store and warehouse
Facade: Stone and iron
4 stories; 3 bays
Comments: Roof cornice missing, new doors and windows

484-22
#72
PARKING LOT

484-20
#74-76 (through to Broadway)
Commenced: 6/20/1878
Completed: 2/26/1879
Architect: J. B. Snook
Carpenter: William Vanderhof
Mason: Richard Deeves
Original Owner: Joseph Loubat
Original Function: Store and loft
Facade: Brick, Iron storefront
5 stories; 6 bays
Comments: Common facade with #78-80 and 82.

484-18
#78-80
Commenced: 7/22/1878
Completed: 2/26/1879
Architect: J. B. Snook
Original Owner: Joseph Loubat
Original Function: Store and lofts
Facade: Brick, Iron storefront
5 stories; 6 bays
Comments: Common facade with #74-76 and #82

MERCER STREET (Cont'd.)

484-17
#82 (through to Broadway)
Commenced: 7/29/1878
Completed: 2/26/1879
Architect: J. B. Snook
Original Owner: Joseph Loubat
Original Function: Store and Loft
Facade: Brick, iron storefront
5 stories; 3 bays
Comments: Common facade with #74-76, #78-80.

484-3
#96-98
(#96-104 Spring, southeast corner)
Listed on Spring
3 double bays on Mercer

486-16/15/13/1/2
#84-94 (through to Broadway)
Commenced: 6/14/1884
Completed: 2/28/1885
Architect: Samuel A. Warner
Carpenter: John Sniffin
Mason: Masterton & Harrison
Original Owner: Estate of D. H. Haight
Original Function: Store and warehouse
Facade: Brick,stone trim, iron storefront
6 stories; 16 bays
Comments: Slight alteration on ground floor.

Spring to Prince Street

A full century of growth and development can be witnessed in a single glance when looking down this one block of Mercer Street. The earliest extant building on the block, as well as in the District, is No. 101, built c. 1806-08 on the corner of Spring and Mercer Streets. Jumping exactly a century, one finds that the most recent building of any importance is the "new" Rouss Building at No. 123-125, built between 1906 and 1908. Between these two extremes, there are both iron and masonry buildings dating from each decade between the 1850s and 1900s, as well as one Federal house begun in 1819.

West Side: Block 499, Nos. 101-137

No. 105 was built in 1819-20 as a residence for Mary Boddy, a seamstress. Although this Federal brick house has had its pitched roof and dormers removed and its ground floor window replaced, it is amazing that so many of its original elements remain, considering the commercial character of the District for over one hundred years.

The finest details on the building are the slender, wooden Ionic columns flanking the door and the intricately worked, spoked leading of the fanlight, which is completely intact. Framing the fanlight is an arched stone lintel with a vermiculated keystone and voussoirs that alternate with simple curved panels. The same combination of smooth and vermiculated panels is repeated on the stone lintels above the three windows on both the second and third floor.

No. 111, built between September 1878 and January 1879, is one of only two buildings designed by Henry Fernbach on the portion of Mercer Street that lies within the District. It is interesting that Fernbach, who dominated the development of Greene Street, is hardly represented on this street, just one block away.

The iron facade, of No. 111 with its five stories and three bay width, incorporates the modified neo-Grec characteristics frequently found in designs by Fernbach. The two ground floor columns, with their capitals that are simply embellished by an ornamental abacus, are identical to those used on the four remaining floors, with the exception of the fluting on their lower shafts. Each of the five stories is flanked by a panelled pier that is decorated by an anthemion motif on its upper section. These piers are divided by large blocks that act as terminal elements for the projecting cornices between each floor. The building is crowned by a massive entablature that utilizes not only large brackets on either end, but also smaller ones that substitute for modillions. Between the

MERCER STREET (Cont'd.)

seven closely spaced brackets are placed molded frieze panels and dentils.

No. 113-115 is a building by Julius Boekell that was constructed in 1872. Although the use of two broken pediments above the roof line and a heavy rusticated central pier give the impression of two matching facades, each three bays wide, the new building application filed by Boekell indicates one building and one owner.

The iron storefront is supported by smooth columns with Ionic capitals that have an egg-and-dart molding below their volutes. These are the only iron elements remaining on the ground floor, though it must have originally incorporated pier decorations and a projecting cornice.

The four upper floors are separated by cornices and flanked by rusticated piers identical to the one in the center. The facade is constructed of smooth stone that is interrupted only by the simple pier capitals between the segmental-arched windows.

The most powerful aspect of the facade is the double roof entablature. Although the two broken pediments make it appear that there are two roof lines, the cornice continues across the entire six bay unit, separated only by a bracket above the central pier. This same bracket motif is repeated above the two side piers, while smaller brackets are placed over the four window piers. In addition to the frieze panels found between the brackets, decorative modillions are used both here and under the pediment cornice.

499-36
#101
(#107 Spring, northwest corner)
Listed on Spring
30 feet on Mercer
Comments: There are two windows on the 2nd floor, 3 on the 3rd floor

499-35
#105
Completed: 1820
Architect: Unknown
Original Owner: Mary Boddy
Original Function: Dwelling
Facade: Brick
3 stories; 3 windows
Comments: Original door frame and lintel, original fan light, ground-floor windows made into one

499-33
#109
PARKING LOT

499-36
#103
Completed: c.1810
Architect: Unknown
Original Owner: Conrad Brooks
Original Function: Store and dwelling
Facade: Brick and stucco
2 stories; 2 windows
Comments: This is an extension of the corner house. It may have been built when the brick front was added to #101.

499-37
#107
Commenced: 6/3/1878
Completed: 11/30/1878
Architect: J. B. Snook
Original Owner: C. L. Wolfe
Original Function: Store and loft
Facade: Philadelphia brick, stone, iron
5 stories; 3 bays
Comments: Ground-floor windows and doors filled in. Iron from Jackson & Sons Iron Works.

499-32
#111
Commenced: 9/18/1878
Completed: 1/22/1879
Architect: Henry Fernbach
Builder: Charles Eberspacher
Original Owner: M. & S. Sternberger
Original Function: Store and storehouse
Facade: Iron, from Cornell Iron Works
5 stories; 6 bays
Comments: Ground-floor doors and windows replaced.

MERCER STREET (Cont'd.)

499-30/31
#113-115
Commenced: 7/10/1872
Completed: 11/25/1872
Architect: Julius Boekell
Original Owner: C. F. Richards
Original Function: Store and storehouse
Facade: Stone, iron storefront & cornice
5 stories; 6 bays
Comments: Ground-floor doors and windows replaced. Some ornament missing.

499-28/29
#117-119
Commenced: 2/5/1891
Completed: 12/31/1891
Architect: George Provot
Original Owner: Annie Romel Lecout
Original Function: Store and lofts
Facade: Iron, brick, stone
5 stories; 7 bays
Comments: New doors and windows.

499-27
#121
Commenced: 7/1/1879
Completed: 11/28/1879
Architect: D. & J. Jardine
Original Owner: N. Y. Eye and Ear Infirmary
Original Function: Stores
Facade: Iron from Althaus Iron Works
5 stories; 3 bays

499-7
#123-125
(#104-110 Greene)
Completed: 3/31/1908
Architect: William J. Dilthy
Original Owner: Charles B. Rouss Estate
Original Function: Stores
Facade: Brick, stone, iron
14 stories; 8 bays

499-23
#127-131
Completed: 1869
Architect: Unknown
Original Owner: Gustave Herter
Original Function: Store
Facade: Brick, iron and stone
6 stories; 5 bays
Comments: Altered in 1881, one story added; iron from Geo. Toop Iron Works. This building was apparently built for and occupied by the cabinetmaking firm of Gustave Herter. The German-born Gustave, along with his younger half-brother Christian, established the prominent decorating firm of Herter Brothers. During the same period the Herter Brothers also occupied a building at 547 B'way, which has since been replaced.

499-22
#133
Commenced: 5/29/1900
Completed: 9/28/1901
Architect: Harry A. Jacobs
Mason: Roger Organ
Original Owner: Charles Smith
Original Function: Store and lofts
Facade: Brick and stone
8 stories; 1 bay, 3 windows
Comments: New ground-floor door and windows.

499-21
#135
Commenced: 1853
Completed: 1854
Architect: Unknown
Original Owner: Herman Gerkan
Original Function: Store
Facade: Brick, iron cornice
5 stories; 3 windows
Comments: Ground floor bricked in

499-20
#137
(#94 Prince, southwest corner)
Listed on Prince
4 windows on Mercer

MERCER STREET (Cont'd.)

East Side: Block 498, Nos. 100-132

Nos. 108-110 and 112 were both designed by Charles Mettam and built with iron facades, combining French and Italian elements, between 1868 and 1869. Although these buildings, which continue through to Broadway, have always been considered to be two separate structures, they were commenced and completed on exactly the same dates and were listed together on one building application. More importantly, the two buildings share the same facade on Mercer Street, as well as on Broadway.

The two ground floor sections, divided by a simple rusticated pier, incorporate both an entrance level with Corinthian columns and a basement level that is distinguished by its extended panelled column bases. Although all of the entrances must have originally been approached by high stoops, only one is left. The ground floor facade is flanked by rusticated iron piers identical to the one in the center. Although the central pier only extends up through the first floor, those on the side originally flanked the entire building. Some of these members are now missing, however, as are some of the terminal blocks dividing the piers at each floor level. The remainder of the facade is organized in a very direct fashion with Corinthian columns of equal height between each bay and a projecting cornice between each floor. (The cornices are missing on No. 112.)

The entire two-building unit is surmounted by an interesting entablature that is unusual for cast-iron facades of this period. The frieze area is sectioned by a series of triglyphs that are set above each column. Within each of the frieze divisions are placed two projecting panels that are rounded at the ends. The cornice above the frieze is embellished by simple modillions.

498-27
#100-106
(#101 Spring, northeast corner)
Listed on Spring
10 bays on Mercer

498-20
#108-110 (through to Broadway)
Commenced: 9/1/1868
Completed: 4/30/1869
Architect: Charles Mettam
Original Owner: Gilsey & Beekman
Original Function: Store
Facade: Iron
5 stories; 5 bays
Comments: Ground floor greatly altered, some ornament missing, common facade with #112.

498-18
#112 (through to Broadway)
Commenced: 9/1/1868
Completed: 4/30/1869
Architect: Charles Mettam
Original Owner: Gilsey & Beekman
Original Function: Store
Facade: Iron
5 stories; 5 bays
Comments: Common facade with #110, all floor cornices missing, ground floor altered, iron ornament missing.

498-17
#114 (through to Broadway)
Commenced: 5/15/1902
Completed: 6/15/1903
Architect: John W. Stevens
Mason: John W. Stevens
Original Owner: John W. Stevens Building Co.
Original Function: Warehouse
Facade: Brick and Stone
10 stories; 4 bays
Comments: Ground-floor window and doors altered.

MERCER STREET (Cont'd.)

498-16
#116 (through to Broadway)
Commenced: 2/13/1885
Completed: 12/13/1885
Architect: Samuel A. Warner
Original Owner: Samuel Inslee
Original Function: Store
Facade: Iron
6 stories; 3 bays
Comments: Original shutters intact, original storefront missing.

498-15
#118 (through to Broadway)
Commenced: 5/21/1888
Completed: 12/29/1888
Architect: O. P. Hatfield
Carpenter: McGuire & Sloan
Mason: Amos Woodruff's Sons
Original Owner: Lucretia F. Post
Original Function: Warehouse
Facade: Brick trimmed with Berea stone, iron cornice
5 stories; 3 bays
Comments: Ground floor largely altered.

498-11
#120-126 (through to Broadway)
Commenced: 3/11/1889
Completed: 5/3/1890
Architect: Alfred Zucker
Original Owner: Charles B. Broadway
Original Function: Store
Facade: Brick, terra cotta, iron
10 stories; 12 bays
Comments: There is a partial attic, some closed-in upper windows, new ground-floor doors and windows. Back of Rouss Bldg.

498-93
#128
GARAGE

498-1
#132
(southeast corner Prince)
PARKING LOT

Prince to West Houston Street

This block is lined by buildings that range in date from a late Federal house built in 1826-27 to a twelve-story commercial tower erected in 1917. The other buildings on the block, for the most part, represent typical iron and masonry mercantile styles from the 1860s to 1880s. There are also two 20th-century garages and an 1867 building with a modern facade, as well as the 1854 Fireman's Hall, erected by the New York Volunteer Fire Department. This brownstone building was originally decorated with free-standing and relief sculpture (see page 261 of Kenneth Holcomb Dunshee's 1952 book, As You Pass By.) Although the only original ornaments left are the upper-story quoins and a plaque reading, "Firemen's Hall," a feeling of classic dignity still remains.

West Side: Block 513, Nos. 141-173

No. 153 is a five-story masonry and cast-iron building that was designed by Henry Congdon and built in 1879. The facade incorporates a cast-iron storefront, three bays wide, that is supported by two central columns and flanking corner pilasters. Both the columns and pilasters are divided in half vertically by ornamental banding, below which is projecting fluting. Each of the four supporting members are topped by simple capitals that are decorated by geometric forms.

The remaining four brick stories are handled in a direct yet distinctive manner. Each level is separated by a stone band course which is raised above the central window on all but the top floor. Within these raised sections are found incised volutes and rosettes that are handled in a modified neo-Grec manner. These rosettes are also repeated above the four brick piers on the second floor level. The only remaining decorations on the facade are achieved through an unusual brick treatment.

MERCER STREET (Cont'd.)

This is a horizontal saw-tooth banding running along the second and third story piers and recessed panels below the windows on the third and fourth stories. Above this facade an iron cornice rests on simple brackets.

513-35
#141-147
(#93-99 Prince, northwest corner)
Listed on Prince
10 bays on Mercer

513-33
#149
Completed: 1826
Architect: Unknown
Original Owner: Robert Schuyler
Original Function: Dwelling
Facade: Brick
3 stories: 3 windows
Comments: Ground floor completely altered, some lintels covered and replaced.

513-31
#151
GARAGE

513-30
#153
Commenced: 6/3/1879
Completed: 10/8/1879
Architect: Henry Congdon
Builder: Van Dolsen & Armoth
Original Owner: H. & E. Strange
Original Function: Store
Facade: Brick and iron
5 stories; 3 bays
Comments: Some iron ornament missing, ground-floor door and windows replaced.

513-28
#155-157
Completed: 1854
Architect: Field & Correja
Carpenter: James L. Miller & Co.
Mason: Platt & Fisher
Original Iron: Cornell Iron Works
Painting: James Gilmore
Carved Works: Dewitt Mott
Original Owner: City of New York
Original Function: Fireman's Hall
Facade: Stone, brick, iron ground floor
3 stories; 3 bays
Comments: Facade completely shaved, quoins remain
Present Iron: George H. Toop Iron Works

513-26
#159-161
Completed: 1854
Architect: Unknown
Original Owner: James Swan
Original Function: Store and loft
Facade: Brick, stone, iron ornament
4 stories; 7 bays
Comments: Major alteration after fire in 1874. Galvanized iron cornice and lintels added, iron columns added to ground floor, lintels missing, new doors, areas bricked in.
Iron from Ayers & McCandless Iron Works.

513-25
#163
Commenced: 1867
Architect: G. Van Nostrand
Original Owner: Wheller & Wilson
Original Function: Stable, wagon house and storage
Facade: Brick, iron
2 stories; 25 feet
Comments: In 1948, 2nd story removed and new facade added, ground floor piers are original.

513-23
#165-167
Commenced: 8/29/1870
Completed: 5/24/1871
Architect: Henry Fernbach
Builder: John Conover
Original Owner: James Kent
Original Function: Store
Facade: Iron
5 stories; 6 bays

MERCER STREET (Cont'd.)

513-22
#169
Commenced: 8/26/1895
Completed: 6/1/1896
Architect: John Prague
Original Owner: Adam Tucker
Original Function: Warehouse
Facade: Iron, brick, limestone
7 stories; 2 bays
Comments: New ground-floor doors

513-21
#171
GARAGE

513-12
#173
(southwest corner West Houston)
VACANT LOT

East Side: Block 512, Nos. 142-172

Nos. 148, 150 and 152, erected around 1860, are actually three individual buildings, though they share a common facade. The architectural treatment is very simple and direct, due to the fact that the three Mercer facades are merely rear entrances to Nos. 577, 579 and 581 Broadway. The utilitarian handling is very successful, however, due largely to the one-and-a-half stories of iron shutters, cast by the Jackson Foundry, that cover nearly all of the lower portion of the facade. The shutters extend across the full facade of the three building unit, interrupted only by an opening in the fifth bay from the north corner. The primary vertical divisions are created by very slender pilasters topped by simple capitals. The main shutters, set between these pilasters, are subdivided into rectangular eight-over-eight inset panels; smaller shutters, set at the basement level, are the same width but half the height. The three brick stories have simple square-headed windows topped by stone lintels. The cornice of this three building unit, in keeping with the rest of the facade, is treated in a very restrained manner. It consists merely of stepped brick corbelling, accented above and below by projecting bricks which resemble dentils.

512-23
#142-146
(#569-575 B'way, #85-91 Prince, northeast corner)
Listed on Broadway and Prince
10 bays on Mercer
Comments: Retains original iron storefront.

512-22
#148
(#577 B'way)
Completed: 1860
Architect: Unknown
Original Owner: Mrs. Astor Langdon
Original Function: Storehouse
Facade: Brick and iron
5 stories; 3 bays
Comments: Has original iron shutters from Jackson Iron Works, common facade with #150 and #152.

512-21
#150
(#579 B'way)
Completed: c. 1860
Architect: Unknown
Original Owner: Estate of Mrs. Astor Langdon
Original Function: Storehouse
Facade: Brick and iron
5 stories; 3 bays
Comments: Has original shutters from Jackson Iron Works, common facade with #148, #152.

512-20
#152
(#581 B'way)
Completed: c. 1860
Architect: Unknown
Original Owner: Estate of Mrs. Astor Langdon
Original Function: Storehouse
Facade: Brick, iron
5 stories; 3 bays
Comments: Has original iron shutters from Jackson Iron Works, common facade with #148, #150.

MERCER STREET (Cont'd.)

512-18
#154-158
(#583-587 B'way)
Commenced: 4/7/1896
Completed: 4/5/1897
Architect: Cleverdon & Putzel
Original Owner: Weil & Meyer
Original Function: Store and lofts
Facade: Indiana limestone and brick
12 stories; 6 bays

512-17
#160
Completed: 1855
Architect: Unknown
Original Owner: Ward & Hammond
Original Function: Store and workshop
Facade: Brick, stone and iron
5 stories; 4 windows
Comments: Iron from West side Architectural Iron Works

512-16
#162-164
(#591 B'way)
Completed: c. 1859
Architect: Unknown
Original Owner: Alfred Wagstaff
Original Function: Store and loft
Facade: Brick, iron
6 stories; 4 bays
Comments: Storefront altered

512-15
#166
(#593 B'way)
Completed: c. 1860
Architect: Unknown
Original Owner: Edward Jones
Original Function: Store and loft
Facade: Brick, iron
5 stories; 3 bays
Comments: Storefront altered
Iron from Jackson, Terdock, Morton Iron Works

512-14
#168
(#595 B'way)
Commenced: 1866
Architect: James W. Pirsson
Original Owner: C. D. Fredericks & Co.
Original Function: Factory and workshop
Facade: Brick, iron
5 stories; 3 bays

512-13
#170
(#597 B'way)
Commenced: 1867
Architect: John Kellum
Original Owner: John Lawrence
Original Function: Store and warehouse
Facade: Brick, iron storefront & cornice
5 stories; 3 bays
Comments: Iron from Architectural Iron Works.

512-11
#172
(#599-601 B'way, southwest corner)
Completed: 9/5/1917
Architect: J. Odell Whitenach
Original Owner: Frederick Ayer
Original Function: Store and loft
Facade: Brick
12 stories; 6 bays

PRINCE STREET

Prince Street was laid out and named by 1797. It probably acquired its name after another Prince Street, further south in Manhattan, that had its name changed to Rose Street in 1794. However, the development of the street within the District seems to have started fairly late in comparison to many others.

Crosby Street to Broadway

This block is lined by two large buildings, one built in 1883, the other in 1895-97. The latter (on the north side of the street) is typical of the massive commercial structures of that period incorporating Beaux-Arts elements, in which classical details are blown up to a very large scale to fit the size of the building. The 1883 building, which is only half as tall, is somewhat more human in its scale and qualities.

South Side: Block 497, Nos. 72-78

No. 72-78 (98-104 Crosby, 560-566 Broadway) is six stories high, ten bays wide on Broadway, and fourteen bays wide on Prince. The Broadway side which is more prominent has heavy brick piers flanking the ends and the two center bays. These piers are decorated with floral capitals at the first, second, fourth, and sixth floors. The windows with their curved lintels are separated by foliated iron pilasters. The entablatures separating one floor from the next have foliated friezes The two center bays are topped by a pediment. In addition, each pier is topped by its own small curved pediment.

On the Prince Street side the three corner end bays are treated in the same way as those on the Broadway facade. The remainder of the Prince Street facade is entirely of brick. The windows, which are narrower than those on Broadway, are set with curved stone lintels and stone sills. Stone string courses also separate each story. At the roof line an identical entablature runs all around the building. Circular medallions set in the frieze alternate with modillions under the cornice.

497-18
#72-78
(#98-104 Crosby, southwest corner,
#560-566 Broadway, southeast corner)
Commenced: 3/20/1883
Completed: 1/31/1884
Architect: Thomas Stent
Original Owner: William Astor
Original Function: Store
Facade: Brick, Wyoming stone
6 stories; 14 bays

North Side: Block 511, No. 69

511-1
#69
(106 Crosby, northwest corner,
568-578 Broadway, northeast corner)
Commenced: 9/9/1895
Completed: 2/24/1897
Architect: George Post
Original Owner: H. Havermayer
Original Function: Store and lofts
Facade: Brick, stone, terra cotta, iron
12 stories; 11 double bays

PRINCE STREET (Cont'd)

Broadway to Mercer Street

This block displays some interesting contrasts in architectural styles. Especially noteworthy are Nos. 86 and 90, built almost forty years apart, yet employing similar classical forms and motifs. No. 86 (which faces Broadway) is typical of the popular Italianate style of the 1860s. No. 90 is a manifestation of the Eclectic Classicism of the turn of the century. In contrast to these is the completely non-traditional Prince Street facade of the Singer Co. Building, which is almost identical, although somewhat narrower, than the Broadway side. The north side of the block is entirely occupied by the imposing brick facade of the Thomas Stent-designed building of 1881-82 which is described on Broadway.

South Side: Block 498, Nos. 86-92

No. 90, eight stories high and four bays wide, displays its use of classical forms in an interesting manner. The facade is formed of very thin bricks, joined in such a fashion as to imitate large stone blocks with wide joints. The cornices and the window ornaments are of stone. The stories are broken up into units separated by cornices; the most prominent unit is that between the third and seventh stories. On the third floor each window is flanked by pilasters topped by Ionic capitals which support a pediment. The fourth-floor center windows also have pediments. The seventh-floor windows are round-arched and set with large flat keystones. The windows of the remaining floors are surrounded by moldings and have flat lintels and sills. The eighth story is set off above the others, and heavy pilasters topped with Ionic capitals divide the bays. The main entablature is quite elaborate. Foliated panels line the frieze, and the cornice is supported by foliated brackets. A pediment which is also set with a foliated motif rises over the central bays.

498-5
#86
(565-567 Broadway, southwest corner)
Listed on Broadway
6 bays on Prince

498-7
#88 (connected to 561-563 Broadway)
Commenced: 3/30/1903
Completed: 7/30/1904
Architect: Ernest Flagg
Original Owner: Singer Manufacturing Co.
Original Function: Offices and lofts
Facade: Iron, terra cotta, glass
12 stories; 5 bays
Comments: This is an L-shaped building with another facade at 561-563 Broadway. Ground floor bricked in.

498-2
#90
Commenced: 8/1/1898
Completed: 5/29/1899
Architect: Neville & Bagge
Original Owner: Harrison Realty
Original Function: Loft
Facade: Stone, brick
8 stories; 4 bays
Comments: Ground floor alterations

498-1
Southeast corner Mercer
Parking lot

PRINCE STREET (Cont'd)

North Side: Block 512, Nos. 85-91

512-23
#85-91
(569-575 Broadway, northwest corner,
142-146 Mercer, northeast corner)
Described on Broadway
Commenced: 3/28/1881
Completed: 3/29/1882
Architect: Thomas Stent
Carpenter: John Downey
Builder: James Webb & Sons
Original Owner: J.J. Astor
Original Function: Stores
Facade: Brick, stone, iron
6 stories; 13 bays
Comments: Iron from Heurelman & Co.

Mercer to Greene Street

This block was developed largelyin the 1880s. The three Henry Fernbach buildings are from the early years of that decade. There are also two brick and iron buildings: one from the 1850s and one from the 1860s. Finally, there are two early 20th-century buildings designed by Thomas Lamb.

South Side: Block 499, Nos. 94-108

No. 94 (137 Mercer) is a rather simple five-story brick building with elegant iron details. It is eight bays wide on Mercer (although the wall contains only five windows across each floor) and three bays wide on Prince. The ground floor is enhanced by a handsome cast-iron storefront on both sides of the building. Panelled pilasters with Corinthian capitals and cartouche motifs halfway up the shafts define the door and window openings. The door in the corner entrance is especially handsome. Although it looks later stylistically than the 1858 building date, the door's fine 19th-century woodwork enhances the etched-glass door panels. This doorway is also set diagonally across the corner which makes for an even more striking entrance. The windows set in the brick walls have simple stone sills and lintels. The building is capped by a bold entablature. The broad panels of the frieze alternate with the heavy foliated brackets which support the iron cornice.

499-20
#94
(137 Mercer, southwest corner)
Completed: 1858
Architect: Unknown
Original Owner: Herman Gerkan
Original Function: Stores and light manufacturing
Facade: Brick, iron storefront & cornice
5 stories; 3 bays
Comments: Iron from Ayres & McCandless

499-18
#96-98
Commenced: 7/5/1881
Completed: 7/1/1882
Architect: Henry Fernbach
Builder: Robinson & Wallace
Original Owner: A.B. Strange
Original Function: Store
Facade: Iron
5 stories; 6 bays
Comments: Roof entablature removed, common facade with #100

PRINCE STREET (Cont'd)

499-17
#100
Commenced: 5/4/1882
Completed: 10/31/1882
Architect: Henry Fernbach
Mason: Robinson & Wallace
Original Owner: A.B. Strange
Original Function: Warehouse
Facade: Iron
5 stories; 4 bays
Comments: Roof entablature removed, common facade with #96-98

499-12
#102-104
Commenced: 10/8/1881
Completed: 5/31/1882
Architect: Henry Fernbach
Carpenter: McGuire & Sloane
Mason: Amos Woodruff Sons
Original Owner: Fred Loeser
Original Function: Store
Facade: Iron
6 stories; 6 bays
Comments: Connected to 114-120 Greene; new ground floor entrance

499-15
#106-108
(122 Greene, southeast corner)
Completed: 1866
Architect: W.E. Waring
Original Owner: G.H. Eckhoff
Original Function: Store and tenement
Facade: Brick, iron entablature & window ornament
5 stories; 5 windows
Comments: Ground floor alterations

North Side: Block 513, Nos. 93-107

No. 93-99 (141-147 Mercer) is a handsome late 1880s "Romanesque" commercial design. This six-story brick building is twelve bays wide on Prince and ten bays wide on Mercer. The impressiveness of the Prince Street side is created by five-story brick piers which divide the bays into four three-window units. Crowning each unit is a giant arch spanning all three windows. Terra-cotta placques decorated with floral designs and a raised head in the center are applied to the arch spandrels. At the ground floor the piers are emphasized with stone bands, as well as a simple capital decorated with stylized foliation. The windows within each unit are separated by narrow brick piers and have stone sills and lintels. The bay treatment is similar in the end sections on the Mercer Street side. The center section on Mercer Street merely has rows of arched windows at the sixth and ground floors with square-headed windows on the remaining floors. The entablature is created entirely of brickwork, with dentil-like moldings on the architrave and under the cornice. Together these elements create a powerful, restrained building.

513-35
#93-99
(141-147 Mercer, northwest corner)
Commenced: 6/9/1887
Completed: 1/30/1888
Architect: Wm. Schickel & Co.
Original Owner: J.J. Astor
Original Function: Store and Office
Facade: Brick, stone, terra cotta, iron storefront
6 stories; 12 bays

513-36
#101
Commenced: 5/14/1910
Completed: 1/12/1911
Architect: Thomas W. Lamb
Original Owner: Charles Lane
Original Function: Lofts
Facade: Brick, iron
7 stories; 3 bays
Comments: Roof cornice cut for fire escape

513-39
#103-107
(124-128 Greene, northeast corner)
Commenced: 5/2/1910
Completed: 10/27/1910
Architect: Thomas W. Lamb
Original Owner: Charles Lane
Original Function: Post Office
Facade: Brick, stone
2 stories; 5 bays

PRINCE STREET (Cont'd)

Greene to Wooster Street

This block has several fine cast-iron facades, all of which date from 1890. It is interesting to note that Nos. 116 and 118 were built as tenements in 1877, an indication that this block was still being used for residential purposes at this late date.

South Side: Block 500, Nos. 110-126

No. 112-114 is a late cast-iron building dating from 1889-90, designed by Richard Berger; he was also responsible for designing several other cast-iron buildings in the District at a somewhat earlier time.

Six stories high and six bays wide, this neo-Grec building adds a handsome note to this side of the street. Banded pilasters flank each end of the building. Slender fluted colonnettes topped by neo-Grec capitals separate the windows. The window lintels are edged with an acanthus leaf motif. The stories are separated by entablatures. The cornice above the first floor is enriched by modillions. The frieze on each story has neo-Grec motifs placed above the colonnettes. Each cornice is also flanked by an incised terminal block which is supported by two elaborate brackets. At the sixth floor, brackets rising from the colonnettes support the cornice. The piers at the roofline are capped by very small pediments above very wide brackets. A raised pediment enclosing a fanlight-like motif crowns the roof.

500-21
#110
(115-117 Greene, southwest corner)
Garage and Parking lot

500-19
#112-114
Commenced: 5/22/1889
Completed: 1/29/1890
Architect: Richard Berger
Original Owner: Louis & Samuel Sachs
Original Function: Store
Facade: Iron
6 stories: 6 bays

500-18
#116
Commenced: 4/4/1877
Completed: 7/26/1877
Architect: John G. Prague
Builder: B. Schaaf & Son
Original Owner: S. Ellery Anderson
Original Function: Tenement
Facade: Brick, iron, terra cotta
4 stories; 3 windows, 20 ft. wide
Comments: Was originally 5 stories

500-17
#118
Commenced: 4/4/1877
Completed: 7/30/1877
Architect: John G. Prague
Original Owner: S. Ellery Anderson
Original Function: Store and tenement
Facade: Pressed brick with freestone trim
2 stories; 3 bays, 20 ft. wide
Comments: Was originally 5 stories

500-16
#120-124
Commenced: 11/1/1892
Completed: 5/21/1893
Architect: Fred S. Schlesinger
Original Owner: James H. Sillcocks
Original Function: Stores and light manufacturing
Facade: Brick, stone, iron
2 stories; 5 bays, 39 ft. wide
Comments: Common facade with #126

500-15
#126
Commenced: 11/1/1892
Completed: 5/21/1893
Architect: Fred Schlesinger
Original Owner: James Sillcocks
Original Function: Stores and light manufacturing
Facade: Brick, stone, iron storefront
2 stories; 3 bays, 25 ft. wide
Comments: Common facade with #120-124

500-15 (originally lot 14)
Southeast corner Wooster & Prince
Listed on Wooster
3 bays on Prince

PRINCE STREET (Cont'd)

North Side: Block 514, Nos. 109-125

Nos. 113-115, 117-119 and 121 are three separate cast-iron buildings with a common facade; all were designed at the same time by Cleverdon and Putzel for Frank Seitz in 1890-91. This is a very late use of cast iron for a complete facade, but the material is well suited to the florid French Renaissance motifs which decorate the facade.

The facade is six stories high, and each section is five bays wide. Each section is flanked by highly elaborated pilasters. The windows are separated by colonnettes capped by stylized Ionic capitals. In addition to the various medallions and frieze motifs on the pilasters, further decorative variation is created by the panels above the windows of the second through fifth floors. The second floor panel has a diamond weave pattern set with pellet ornament, the third and fourth floor panels have scrolled foliation, and the fifth floor panel has coffering set with a leaf ornament. The sixth floor windows are arched, and they are separated by spirally fluted colonnettes. Only the No. 113-115 section retains its original entablature. The cornice is underlaid by modillions above a row of dentils set between two rows of egg-and-dart molding. This highly elaborated facade dominates this side of the block.

514-35
#109-111
(119 Greene, northwest corner)
Commenced: 10/1/1882
Completed: 1/31/1883
Architect: Jarvis Morgan Slade
Original Owner: C.H. Woodbury et al.
Original Function: Store
Facade: Iron, from Cheney-Hewlett Architectural Iron Works
5 stories; 5 bays

514-37
#113-115
Commenced: 6/2/1890
Completed: 3/31/1891
Architect: Cleverdon & Putzel
Original Owner: Frank Seitz
Original Function: Warehouse
Facade: Iron
6 stories; 5 bays
Comments: Ground floor alterations, common facade with #117-121

514-39
#117-119
Commenced: 6/2/1890
Completed: 3/31/1891
Architect: Cleverdon & Putzel
Original Owner: Frank Seitz
Original Function: Warehouse
Facade: Iron
6 stories; 5 bays
Comments: Roof cornice missing, common facade with #113-115, and #121

514-40
#121
Commenced: 6/2/1890
Completed: 3/31/1891
Architect: Cleverdon & Putzel
Original Owner: Frank Seitz
Original Function: Warehouse
Facade: Iron
6 stories; 5 bays
Comments: Roof cornice missing, common facade with #113-119

514-41
#123
Commenced: 7/20/1891
Completed: 2/29/1892
Architect: Albert Wagner
Original Owner: John Kehoe
Original Function: Store
Facade: Brick, stone, iron
6 stories; 4 bays

514-42
#125
(130-132 Wooster, northeast corner)
Commenced: 6/25/1892
Completed: 1/31/1893
Architect: Buchman & Deisler
Original Owner: Henrietta Hecht
Facade: Brick, stone, iron storefront
6 stories; 3 bays

Wooster Street to West Broadway

The buildings in this block which date mostly from the 1890s were used primarily for industrial purposes. Consequently they are much more utilitarian in appearance than the commercial structures of the 1890s which line sections of Broadway. Nonetheless, these utilitarian structures are trimmed with stone terra cotta, or iron

PRINCE STREET (Cont'd)

decorations. Some facades are also enhanced with patterns in the brickwork.

South Side: Block 501, Nos. 128-142

No. 138 and No. 140-142 (435 West Broadway) are two buildings done in a modified Romanesque style. No. 140-142 was built in 1879, and No. 138 was added as an extension in 1894 by the architect of the earlier building. The two sections are joined by an iron cornice at the ground floor.

No. 138 is a six stories high and three bays wide. The brick facade is flanked by brick pilasters and is set above a ground floor whose doors are flanked by iron pilasters. The architect used brickwork to create panels under the third and fourth story windows. The fourth floor windows are arched. The fifth and sixth stories are set above a stepped entablature lined by a stone string course. The five windows of the fifth floor are also arched. The pilasters flanking these two stories use the brick in such a way as to create deep incisions. Topping the whole is a modest iron cornice.

No. 140-142 (345 West Broadway) is five stories high, five bays wide on Prince. The West Broadway side contains four sets of paired windows set between the single windows of the two end bay sections. The ground floor is set with arched windows and doors on both sides, and it is topped by an iron cornice which has underlying dentils and stepped brickwork. Rising above this is a three-story section whose end bays on each side are flanked by brick pilasters. The third-story windows are arched. Part of the original entablature was removed when the mansard roof was added in 1892-94, but the stepped frieze and brick dentils remain. The mansard roof contains groups of paired windows and is now plastered or cemented over. A most distinctive touch is added by the tall molded, somewhat medieval-looking, chimney on the West Broadway side.

501-19
#128
(127 Wooster, southwest corner)
Vacant lot

501-15
#130-136
Commenced: 1925
Function: Garage and light manufacturing
Facade: Brick
4 stories, 100 ft. wide
Comments: Currently used as bakery

501-14
#138
Commenced: 1893
Completed: 6/30/1894
Architect: Henry M. Congdon
Original Owner: Edward Abbott
Original Function: Warehouse
Facade: Brick, iron storefront
6 stories; 3 bays
Comments: Built as an extension to #140-142

501-12
#140-142
(435 W. Broadway, southeast corner)
Commenced: 5/15/1879
Completed: 8/27/1879
Architect: Henry M. Congdon
Builder: Jeans & Taylor
Original Owner: Edward Abbott
Original Function: Warehouse
Facade: Brick, iron
5 stories; 5 bays
Comments: Mansard roof added in 1892-1894; building was originally 4 stories.

North Side: Block 515, Nos. 129-145

No. 129 (131-133 Wooster) is seven stories high with five bays on Prince and twelve bays on Wooster. The brick facade is set above an iron storefront. Brick pilasters above the second floor flank the building, the end bay sections, and the four center bays on Wooster: they are topped by terra-cotta stylized shields. The arched windows of the second floor are set with terra-cotta moldings. The third through sixth floor windows in the center section on Prince and between the brick pilasters on Wooster are divided by narrow iron pilasters. Floriated iron spandrel panels are set under these windows. The seventh floor is set off above

PRINCE STREET (Cont'd)

a narrow cornice, and the windows are divided by panelled brick piers. The iron cornice is set with coffering on its soffits and underlaid with an egg-and-dart molding and dentil work.

No. 137-141 is seven stories high and nine bays wide. The floors are divided into units of two, three, and two. Heavy brick piers banded with stone flank the two-story base and divide the windows into three triple-bay units. Colonnettes have been cut into the corners of these piers. The ground floor doors and windows are defined by iron pilasters. Stone pilasters divide the windows in the three-story unit, and each triple-bay unit is outlined by a brick molding. The top two floors rise above a stone cornice. The arched windows on the seventh floor form a continuous arcade across the facade; they are outlined by a terra-cotta egg-and-dart molding. Rising above the seventh-story cornice is a brick blind arcade.

515-37
#129
(131-133 Wooster, northwest corner)
Commenced: 3/10/1893
Completed: 1/31/1894
Architect: Buchman & Deisler
Original Owner: John Kehoe
Original Function: Loft
Facade: Brick, terra cotta, iron storefront and cornice
7 stories; 5 bays on Prince, 12 bays on Wooster
Comments: Iron from George Jackson Iron Works

515-39
#131-135
Commenced: 1903
Architect: W. Pigueron
Original Owner: W. Buffet
Original Function: Store and lofts
Facade: Brick, limestone, iron entablatures
7 stories; 5 double bays, 60 ft. wide

515-42
#137-141
Commenced: 4/21/1896
Completed: 2/19/1897
Architect: Jardine, Kent, & Jardine
Original Owner: Cyprien Gousset
Original Function: Manufacture of candy
Facade: Brown-gray brick, stone, iron
6 stories; 9 bays

515-45
#143-145
(445-449 W. Broadway, northeast corner)
Commenced: 10/10/1898
Completed: 5/20/1899
Architect: Franklin Baylies
Original Owner: Edward E. Edwards
Original Function: Warehouse
Facade: Brick, stone, iron
6 stories originally, now raised to 7; 6 bays
Comments: 7th story added in 1908; it is of brick without decoration.

SPRING STREET

Although Spring Street was known by that name within most of the Historic District in 1797, it was called Oliver Street from the Bowery to Broadway and Brannon Street west of Sullivan (outside the District). The street was "marked out and built upon" in 1806, and the name of the entire length was changed to Spring Street in 1807.

Crosby Street to Broadway

This block contains several large ornate commercial buildings from the early 20th century, two of which face onto Broadway. The two Richard Berger-designed buildings of the 1880s are much more simple in design and decoration.

South Side: Block 483, Nos. 80-86

483-17
#80-86
(68-72 Crosby, southwest corner, to 524-528 B'way, southeast corner)
Commenced: 9/15/1902
Completed: 5/28/1903
Architect: Arthur H. Bowditch
Builder: George Fuller Co.
Original Owner: Bayard Realty Co.
Original Function: Store and loft
Facade: Brick, granite, limestone, terra cotta
11 stories; 26 bays (13 double bays)

North Side: Block 497, Nos. 79-87

The five-story, four-bay building now to be seen at No. 83 Spring Street, is an 1886 alteration by Richard Berger of an earlier structure. The complete cast-iron facade was erected at that time. While the cast-iron facade remains intact, the windows have been bricked up, and the main entablature has been removed.

The building is flanked by panelled pilasters. At each floor the pilasters are topped by Ionic capitals set with an egg-and-dart molding. The ground floor openings are separated by similar, although more slender, piers. On the upper floors, slender colonnettes with egg-and-dart and Ionic capitals separate the windows. A simple projecting cornice also separates each floor. The windows of the second floor are set with panels at their base. The building terminates in a plain brick wall where the main cornice once was.

497-31
#79-81
(74-76 Crosby, northwest corner)
Commenced: 6/7/1884
Completed: 4/30/1885
Architect: Richard Berger
Mason: A. L. Walbridge
Original Owner: O. G. Walbridge
Original Function: Store
Facade: Brick, stone, iron storefront & cornice
6 stories; 6 bays
Comments: Ground floor cornice removed.

497-33
#83
Completed: 1886
Architect: Richard Berger
Original Owner: William Bemsker
Original Function: Store
Facade: Iron, from Lindsay & Grafe Iron Works
5 stories; 4 bays
Comments: Windows bricked in, roof cornice removed. This is an old building with an 1886 facade.

SPRING STREET (Cont'd.)

497-4
#85
(536-538 B'way)
Commenced: 4/1/1901
Completed: 1/31/1902
Architect: DeLemos & Cordes
Original Owner: Rose & Putzel
Original Function: Store and loft
Facade: Stone, ashlar, brick
11 stories; 3 bays
Comments: Cornice above 9th floor removed, roof cornice cut; this is an L-shaped building with facade on B'way.

497-1
#87
(530 B'way, northeast corner)
Listed on Broadway
14 bays on Spring

Broadway to Mercer Street

This block exhibits buildings from several different periods in the development of the District. The two most recent date from the 1920s; the others date from the 1870s and from 1900. The two 1870s buildings are fine examples of their types -- one is all of cast iron and the other is brick with a cast-iron storefront and trim.

South Side: Block 484, Nos. 92-104

484-9
#92-94
(525-527 B'way, southwest corner)
5 pairs of double windows, and a single window on Spring
Listed on Broadway

484-3
#96-104
(96-98 Mercer, southeast corner)
Commenced: 3/1/1900
Completed: 10/31/1900
Architect: Clinton & Russell
Carpenter: George H. Fuller Co.
Original Owner: Mercer St. Building Co.
Original Function: Stores and lofts
Facade: Brick, limestone, iron ornament
8 stories; 5 bays, 10 windows

North Side: Block 498, Nos. 91-101

No. 99, built in 1871 by D. and J. Jardine, is a six-story, three-bay brick front building with very handsome and somewhat unusual iron ornament. The window treatment provides the main visual interest of the facade. All the windows above the ground floor have iron drop-lintels decorated with spiral molding and intricate foliation. The iron lintels have a scroll motif and panelled terminal blocks. The cast-iron storefront, while formed of simple panelled pilasters and capped by a modillioned cornice, achieves special interest with the use of stained glass panels above the door and show windows. The main cornice is supported by large brackets. The frieze and soffit panels contain large applied smooth-surfaced scrolled patterns. Running below the frieze is an applied smooth-surfaced molding of a foliate nature. The intricacy of the ironwork does much to enhance what would otherwise be a very ordinary brick facade.

No. 101 (100-106 Mercer) is an extremely light, handsome cast-iron building dating from 1870-71 which exhibits the structural merits of the material in a very pleasing way. Five stories high, three bays wide on Spring Street and ten bays wide on Mercer Street, this airy composition by N. Whyte proudly adorns the corner site. The forms are adapted from classical sources but used in a very simplified non-traditional manner. Slender columns define the door and window openings on the first two floors, while pilasters serve the same purpose on the upper three floors. The capitals of the columns are formed by a ball-like motif with a row of raised banding beneath. The spandrels of the third story window

SPRING STREET (Cont'd.)

arches contain incised neo-Grec motifs. While each floor level is defined by a narrow cornice, those above the second and fourth floors have underlying modillions. Further emphasis is given to these cornices by a series of simple grouped pediments placed above them. The fifth floor window treatment is also rather unusual. The pilasters are enhanced by panels and banding. Rather that the usual segmental-arch form, the windows have inverted curved forms cut into the upper corners, and these are further emphasized by raised wedge-shaped motifs. The main cornice is supported by slender vertical brackets.

The ground floor remains almost completely intact in its original state. On Spring Street the window bases have solid decorated panels while on Mercer Street geometrically-designed grillwork underlies the bases. Also on Mercer some of the ground floor windows retain their original iron bars whose vertical members are enhanced with three-pronged spikes.

While the ornament is complex, it is also subtle and does not dominate the overall structure. In this building, form, as it is used to create lightness, is the most important element; everything else merely enhances this dominant intention.

498-23
#91-97
(529-533 B'way, Northwest corner)
Completed: c. 1935
Architect: Unknown
Original Function: Warehouse
Facade: Metal sheeting
2 stories; 150 ft. wide
Comments: This is the site of the Prescott House Hotel.

498-26
#99
Commenced: 6/1/1871
Completed: 11/28/1871
Architect: J. & D. Jardine
Builder: John Sinclair
Original Owner: Charles Knox
Original Function: Hotel
Facade: Brick, iron storefront, cornice, sills & lintels
6 stories; 3 bays
Comments: 2 panels of stained glass over ground floor entrance and display windows, some ground floor alterations.

498-27
#101
(100-106 Mercer, northeast corner)
Commenced: 6/1/1870
Completed: 1/28/1871
Architect: N. Whyte
Builder: S. B. & J. T. Smith
Original Owner: Wm. Seton
Original Function: Store
Facade: Iron
5 stories; 3 bays

Mercer to Greene Street

Two very early buildings remain in this block although one has been resurfaced. No. 107 (101 Mercer) dating from 1806-08, is the oldest surviving building in the District. Although its simple brick surface has now been stuccoed over, one can still see the splayed lintels and keystones of the windows. With the exception of this one building, everything on the north side of Spring Street dates from 1878. Most of the buildings on the south side are from the 1890s.

SPRING STREET (Cont'd.)

South Side: Block 485, Nos. 106-124

No. 122-124 (84-86 Greene) is an 1883 design by Henry Fernbach, and it is interesting to contrast it with his other designs from the same period on Greene Street. The facade is of brick trimmed with cast-iron ornament, and stone and displays much more restraint than his other buildings. In fact, it is closer in character to the designs of J. B. Snook (several of which are just across the street.) This association between the designs of Snook and Fernbach has already been noted on Greene Street.

The six-story building at 122-124 Spring Street is seven bays wide on Spring and six bays wide on Greene. The end bays on both sides are set off by wide brick piers forming vertical window groups. All the windows have wide stone lintels and stone sills. Those in the sixth floor are segmentally arched and set with keystones. An alternating soldier course of brick creating indentations under each window sill adds further visual interest. It is only in the design of the iron entablatures that Fernbach displays his familiar exuberant style. The one above the ground floor is relatively simple with modillions, but the main cornice is supported on intricate heavy brackets that span the broad frieze below it. Above each bracket at the cornice line is set a small terminal block similar to those Fernbach used on several other buildings on Greene Street.

485-21
#106-112
(95-99 Mercer, southwest corner)
Listed on Mercer
9 bays on Spring

485-18
#114-116
Commenced: 4/9/1895
Completed: 12/30/1895
Architect: Louis Korn
Original Owner: Charles Harrell
Original Function: Salesrooms
Facade: Limestone, brick, iron window pilasters
7 stories; 4 bays
Comments: Roof cornice removed, ground floor alterations.

485-17
#118
Commenced: 7/27/1899
Completed: 5/15/1900
Architect: A. Rothermel
Carpenter: A. Rothermel
Original Owner: George J. Jetter
Original Function: Lofts
Facade: Brick, brownstone, iron window pilasters
7 stories; 3 bays
Comments: New ground floor.

485-16
#120
Completed: 1825
Architect: Unknown
Original Owner: John Stansbury
Original Function: Dwelling
Facade: Brick
2 stories; 3 bays
Comments: Building altered and refaced in 1920-now bears a "1920" date at the cornice line.

485-14
#122-124
(84-86 Greene, southeast corner)
Commenced: 6/6/1883
Completed: 12/3/1883
Architect: Henry Fernbach
Original Owner: W. Blackton
Original Function: Store
Facade: Brick, iron, entablatures, and stone
6 stories; 7 bays
Comments: New ground floor doors and windows.

SPRING STREET (Cont'd.)

North Side: Block 499, Nos. 107-121

No. 113, 115-117 is a Henry Fernbach cast-iron building of 1878 with a double facade. The building is five stories high, and each section is five bays wide. Although this design is restrained for Fernbach, it is much more exuberant brick than the building across the street.

Panelled pilasters flank the building and divide the two sections. The windows are defined by columns topped with an egg-and-dart molding. Each floor is separated by a cornice which ends in heavy terminal blocks supported by double brackets, a characteristic Fernbach feature. The main cornice, however, is not as elaborate as that on the building across the street; it is supported on brackets interspersed by panels. Large console brackets at the tops of the pilasters flank each end of the cornice. The building as a whole harmonizes nicely with No. 119, also of the same period, but designed by Robert Mook.

No. 109-111 (which is connected to 107 Mercer) and No. 121 (90 Greene) were both designed by J. B. Snook for C. L. Wolfe and were also built in 1878. Except for minor differences, needed to adapt the buildings to their individual sites, they are identical in their use of severe masonry as adapted from classical forms.

However, their cast-iron storefronts are different; No. 109-111 has ironwork from George Jackson's Sons and No. 121 has ironwork from the Cornell Iron Works. These differences strongly suggest that Snook chose stockpieces from the two foundries which were designed by the foundries' own staff. Since these buildings were being erected for the same owner, it seems strange that Snook would have chosen two different iron works.

No. 109-111 is six bays wide in two three-bay sections; No. 121 is three bays wide on Spring and nine bays wide on Greene Street. Each building is five stories high. Above the ground floor of both buildings heavy brick piers define the bay subdivisions. Set back from the plane of these piers, the windows are separated by narrower indented brick piers and have flush stone lintels. The pier tops are also stone. The entablature treatment is also the same on both buildings. Soldier courses of brickwork form the frieze panels. The cornices are made of iron and are supported by simple iron brackets set above stone string courses.

The storefront of No. 109-111 is flanked by panelled pilasters set on tall bases and capped by stylized anthemion. The openings are defined by colonnettes, also with anthemion capitals and with rosette forms set in blocks above these. The ground floor of No. 121 is given a similar treatment. The pilasters that flank the ends and the corners of No. 121 and columns that separate the openings have more ornate capitals. Those on the pilasters have cartouches set within acanthus leaves forming an Ionic-type scroll. Similarly ornate foliage forms the Ionic-type capitals of the columns.

499-36
#107
Completed: prior to 1808
Architect: Unknown
Original Owner: Conrad Brooks
Original Function: Dwelling
Facade: Stuccoed brick
3 stories; 3 bays
Comments: This is a frame building with a brick front. Second floor windows retain original keystones. New ground floor.

499-37
#109-111
Commenced: 6/3/1878
Completed: 11/30/1878
Architect: J. B. Snook
Mason: John Demarest
Original Owner: C. L. Wolfe
Original Function: Store and loft
Facade: Philadelphia brick, iron storefront & cornice, stone
5 stories; 6 bays
Comments: Ground floor doors and windows altered. Iron from Jackson Iron Works.

SPRING STREET (Cont'd.)

499-39
#113
Commenced: 7/16/1878
Completed: 12/24/1878
Architect: Henry Fernbach
Original Owner: M. & S. Sternberger
Original Function: Store
Facade: Iron, from J. L. Jackson Iron Works.
5 stories; 5 bays
Comments: Common facade with #115-117; new doors and windows.

499-41
#115-117
Commenced: 7/16/1878
Completed: 12/24/1878
Architect: Henry Fernbach
Builder: Amos Woodruffs & Sons
Original Owner: M. & S. Sternberger
Original Function: Store
Facade: Iron, from J. L. Jackson Iron Works
5 stories; 5 bays
Comments: Common facade with #113.

499-42
#119
Commenced: 9/19/1878
Completed: 1/22/1879
Architect: Robert Mook
Builder: J. Rogers
Original Owner: F. A. Kurshueit
Original Function: Store
Facade: Iron
5 stories; 3 bays
Comments: Ground floor alterations.

499-43
#121
(90 Greene, northeast corner)
Commenced: 5/22/1878
Completed: 11/30/1878
Architect: J. B. Snook
Carpenter: McGuire & Sloan
Mason: Benjamin Blackledge
Original Owner: C. L. Wolfe
Original Function: Store and loft
Facade: Philadelphia brick, stone, iron storefront & cornice
5 stories; 3 bays
Comments: Iron from Cornell Iron Works

Greene to Wooster Street

The majority of the structures on this block date from the 1890s; because they were used for mercantile purposes, their decorative treatment is quite elaborate. One of the best-preserved Federal houses in the District also survives in this block. The contrast between it and the elaborate late 19th-century buildings is striking.

South Side: Block 486, Nos. 128-140

486-17
#128-132
(83-85 Greene, southwest corner)
Commenced: 7/23/1879
Completed: 2/7/1880
Architect: Henry Fernbach
Builder: Saul Lowden
Original Owner: J. & L. Seansongood
Original Function: Stores
Facade : Brick
2 stories; 3 bays
Comments: The top 4 stories removed and new street front walls for remaining 2 stories in 1936.

486-11
#134-136
(80-84 Wooster)
Commenced: 3/14/1895
Completed: 5/27/1896
Architect: Albert Wagner
Original Owner: Albert Wagner
Original Function: Mercantile Building
Facade: Brick , stone, iron, terra cotta
7 stories; 6 bays (2 triple bays)
Comments: Some ground floor alterations ; this is an L-shaped building.

486-14
#140
(90 Wooster, southeast corner)
Commenced: 11/7/1889
Completed: 12/31/1890
Architect: Cyrus Eidlitz
Carpenter: Bogart Bros.
Mason: Robert Darragh
Original Owner: Metropolitan Tel. Co.
Original Function: Store and lofts
Facade: Brick, stone, terra cotta, iron window pilasters
6 stories; 9 bays (3 triple bays)

SPRING STREET (Cont'd.)

North Side: Block 500, Nos. 127-141

No. 127 (87-89 Greene) is a J. B. Snook design of 1886 done for the trustees of the C. L. Wolfe estate; it is interesting to note that the design is very similar to those Snook did for Wolfe eight years earlier in the adjoining block.

This five-story building is three bays wide on Spring Street and nine bays wide on Greene Street. The brick and stone treatment on the upper floors is almost identical to that on No. 109-111 and No. 121 Spring Street, except that here the piers between the window are not indented on their edges. The entire entablature on this building is made of iron. Fluted angular brackets, alternating with the frieze panels, support the cornice. On the ground floor iron piers flank the ends and the corner. The openings are separated by smaller piers. Only one of the large piers at No. 127 has its capital ornaments remaining. It is foliated but seems somewhat coarser than the pier capitals on the other two buildings. Each of the smaller piers terminates in a widely-fluted bracket-like capital above a pellet-banding.

No. 129 dates from 1817 and was originally a residence. It is three stories high and is characterized by some fine surviving Federal features. The ground floor has been completely altered, but the original brick facade rises above this. The three windows in each story retain their stone lintels which are wider than the window frame and project from the facade. The windows on the third floor have stone sills supported by very tiny brackets. A stone cornice also edges the roofline. Rising from the pitched roof are two dormers which have round-arched windows.

No. 131-133, 135-137 is a handsome, restrained six-story twelve-bay brick building of 1891-93. Brick pilasters flank the building and divide the bays into four triple-bay units. Within each unit the doors and windows are separated by iron pilasters on each floor. The ground-floor piers are faced with rusticated stone, thus giving a solid massive appearance to the base. The brick piers on the second floor are banded with stone and topped with panelled capitals that terminate in stylized pediments. Scallop-decorated capitals top piers at the fifth floor. A narrow modillioned cornice separates the fifth and sixth floors. A rather massive entablature adds the proper note of finality to the composition.

500-34
#127
(87-89 Greene, northwest corner)
Commenced: 5/26/1886
Completed: 1/29/1887
Architect: J. B. Snook
Carpenter: Martin & Berry
Mason : A. A. Andress & Son
Original Owner: Trustees for C. L. Wolfe
Original Function: Store and loft
Facade: Brick, stone, iron storefront & cornice
5 stories; 3 bays
Comments: Some ornament missing

500-35
#129
Completed: 1817
Architect: Unknown
Original Owner: Wm. Dawes
Original Function: Dwelling
Facade: Brick
3 stories; 3 windows
Comments: Ground floor altered for store; Retains 2 original roof dormers.

500-36
#131-133
Commenced: 6/13/1891
Completed: 3/31/1893
Architect: Franklin Baylies
Original Owner: J.&P. Goerlitz
Original Function: Warehouse
Facade: Brick, iron
6 stories; 6 bays
Comments: Common facade with #135-137

500-38
#135-137
Commenced: 6/13/1891
Completed: 3/31/1893
Architect: Franklin Baylies
Original Owner: John & Philip Goerlitz
Original Function: Warehouse
Facade: Brick, iron
6 stories; 6 bays
Comments: Common facade with #131-133

SPRING STREET (Cont'd.)

500-40
#139-141
(94-98 Wooster, northeast corner)
Commenced: 6/10/1895
Completed: 3/2/1896
Architect: Cleverdon & Putzel
Original Owner: Bernhard Mayer
Original Function: Lofts and store
Facade: Brick; stone; iron storefront, entablature, window pilasters; terra cotta
7 stories; 9 bays

Wooster Street to West Broadway

This block is one of the most intriging within the Historic District. The south side was developed about 1819 by a George Wragg and remains essentially intact despite subsequent alterations. Two of the buildings were rebuilt early in the 20th century, possibly after fires, and they exhibit an openess and structural lightness that is characteristic of the latter period. Some of the other buildings underwent alterations in the 1860s. The north side of the block was developed much later; it displays two fine brick buildings of the 1880s and a cast-iron facade of 1870.

South Side: Block 487, Nos. 144-162

The original early buildings remaining on this side of the street are Nos. 146, 152, 156, 158, 160, and 162. Built as dwellings, all of them have undergone a certain number of alterations; nonetheless, they remain in good condition. Nos. 146 and 156 retain their original doorways. Wooden fluted columns topped with Ionic capitals flank the doors; the rectangular transoms above the doors are edged with egg-and-dart moldings. These two buildings as well as No. 160 also retain their original roof dormers. Nos. 156 and 162 retain a few original block-panelled window lintels.

No. 158 and 162 had their original peaked roofs removed and a fourth story added sometime in the third quarter of the 19th century. No. 158 has undergone further alterations; it now has a modern storefront and has lost its roof cornice. The ground floor of No. 162 has also undergone further alterations, but it retains its c. 1860 iron window lintels on the fourth floor and iron cornice on foliated iron brackets of about the same date.

No. 152 is unique among the Federal buildings in the District. It is the surviving section of a house that has been cut in half. The brick facade rises above a late 19th-century iron storefront. Each floor is set with two windows: the western one is of standard width, but the eastern one is a triple window with a center section of conventional width flanked by a narrower pair. One lintel spans all three sections. The windows on the third floor retain their block-panelled lintels indicating that this was the original window arrangement. The attic roof rises to a peak forming a front gable; the building was cut in half at this peak. A round-arched window(with proportions similar to those of a fanlight) containing smaller window sections, is set into the gable; this too was cut in half. Outlining the roof and marking the division between the third and attic floors is an iron cornice, probably added during a later 19th-century alteration.

No. 150 probably also dates back to Wragg's original development, but it underwent extensive exterior and interior alterations in 1909. The ground floor has recently undergone still further unsympathetic alterations. But the three stories rising above the plain brick ground floor provide a handsome illustration of some of the better commercial designs of the early 20th-century.

SPRING STREET (Cont'd.)

The building is flanked by pressed-metal panels decorated with vertical flower like motifs on each floor. The three single-pane windows on each floor are separated by narrow metal mullions, and those on the third and fourth floors are set with underlying panels decorated with swag motifs. The frieze under the iron cornice is also decorated with swag motifs. These elements enhance the openess of the facade, and the large windows allow ample sunlight to enter the loft spaces.

487-29
#144
(southwest corner of Wooster)
PARKING LOT

487-28
#146
Completed: 1819
Architect: Unknown
Original Owner: George Wragg
Original Function: Dwelling
Facade: Brick
3 stories; 3 windows
Comments: Still retains original doorway two original dormers; ground floor alterations.

487-27
#148
Completed: 1910
Architect: Unknown
Original Owner: Est. of J. C. Bubbell
Original Function: Lofts & Light Mfg.
Facade: Brick and iron
4 stories; 3 bays
Comments: The date is from an alteration, the structure may date from the 1820's

487-26
#150
Completed: 1909
Architect: Otto Spannhake
Original Owner: H. Mankin
Original Function: Lofts & Mfg.
Facade: Iron
4 stories; 3 bays
Comments: New ground floor. This is an old building from c. 1820 with new 1909 facade.

487-25
#152
Architect: Unknown
Completed: 1819
Original Owner George Thragg
Original Function: Dwelling
Facade: Brick
3½ stories; 2 windows
Comments: This is the remaining part of a house that had been cut in half. New ground floor, Retains original window lintels.

487-24
#154
Commenced: 1/16/1911
Completed: 5/15/1911
Architect: Louis Sheinart
Original Owner:H. Mankin
Original Function: Store and loft
Facade: Brick and terra cotta
5 stories; 3 bays
Comments: Ground floor alterations.

487-23
#156
Completed: 1819
Architect: Unknown
Original Owner: George Wragg
Original Function: Dwelling
Facade: Brick
3½ stories; 3 windows
Comments: Ground floor altered. Retains original dormer and doorway.

487-22
#158
Completed: c. 1819
Architect: Unknown
Original Owner: George Wragg
Original Function: Dwelling
Facade: Brick
4 stories; 3 windows
Comments: Attic raised to fourth floor; cornice missing, ground floor altered.

487-21
#160
Completed: 1819
Architect: Unknown
Original Owner: George Wragg
Original Function: Dwelling
Facade: Brick
3½ stories; 3 windows
Comments: Retains original dormer & ground floor altered.

487-20
#162 (southeast corner W. B'way)
Completed: c. 1819
Architect: Unknown
Original Owner: George Wragg
Original Function: Dwelling
Facade: Brick
4 stories; 3 windows
Comments: Attic raised to fourth floor. Ground Floor altered. Iron cornice added at time bldg. ht. was raised.

SPRING STREET (Cont'd.)

North Side: Block 501, Nos. 143-157

No. 147 is a handsome iron composition of 1870 by Robert Mook; it is five stories high and three bays wide. Mook used many popular French-design motifs of the day on his cast-iron facade. The building is flanked by pilasters quoined on the ground floor and panelled above. The bays on the ground floor are separated by columns topped with Corinthian capitals. The cornices which separate each floor are flanked by terminal blocks set upon tiny brackets. The ground-floor cornice has enriched modillions. The square-headed windows of the upper four stories are separated by plain columns and set within shallow segmental arches terminating in drop lintels. The building is crowned by a cornice set with foliated modillions and flanked by foliated console brackets. Standing, as it does, on a block containing both early 19th-century Federal buildings and late 19th-century ornate commercial buildings, this structure adds a striking note of contrast.

501-32
#143
(93-95 Wooster, northwest corner)
Completed: 1818
Architect: Unknown
Original Owner: Josiah Purdy
Original Function: Dwelling
Facade: Brick
3 stories; 3 windows
Comments: Store on ground floor, windows bricked in.

501-33
#145
Commenced: 4/4/1910
Completed: 10/15/1910
Architect: Frank Ward
Original Owner: Estate of Mary Post
Original Function: Store and loft
Facade: Brick, iron
8 stories; 4 bays
Comments: Ground floor alterations

501-34
#147
Commenced: 5/23/1870
Completed: 9/30/1870
Architect: Robert Mook
Builder: Michael Gehegan
Owner: Agent-Richard Williamson
Original Function: Store
Facade: Iron, from Excelsior Iron Works
5 stories; 3 bays

501-35
#149
Commenced: 3/27/1897
Completed: 10/29/1898
Architect: G. F. Pelham
Original Woner: George Saward
Original Function: Lofts
Facade: Brick, terra cotta, iron
8 stories; 4 bays (2 double bays)
Comments: Original entablature removed.

501-36
#151
Commenced: 6/24/1889
Completed: 1/24/1890
Architect: J. B. Snook & Sons
Original Owner: Carrie Gans
Original Function: Store, lofts
Facade: Brick, Stone, Iron storefront
6 stories; 4 bays
Comments: Common Storefront with #153-155, nice floral detail.

501-37
#153-155
Commenced: 7/18/1887
Completed: 2/29/1888
Architect: Robert Mook
Original Owner: Amos Eno
Original Function: Store and warehouse
Facade: Brick
6 stories; 6 bays
Comments: Through to 411 W. B'way common storefront with #151, nice floral detail.

501-39
#157
(407-409 W. B'way, northeast corner)
Commenced: 9/6/1899
Completed: 1/31/1901
Architect: Small & Schumann
Original Owner: Arthur Hodges
Original Function: Store and lofts
Facade: Brick, stone, terra cotta
6 stories; 3 bays

WEST BROADWAY

West Broadway was laid out prior to 1797 and had been named Laurens Street by 1799 -- the name it retained through much of the period of development in the District. It was regulated in 1818 and development began at that time. The name of the section north of Canal Street was changed to South Fifth Avenue in 1870. and changed again by 1899 to West Broadway to correspond with the portion of the street south of Canal. West Broadway forms the western boundary of the District, and its nature is quite different from that of Broadway on the east. While Broadway has long been important as a commercial artery, West Broadway was important as an industrial street. The warehouses and factories that line it reflect this difference.

Canal to Grand Street

The buildings remaining on this block are concentrated at both ends. That at the corner of Canal Street and West Broadway is the most striking with its mansard roof. Other buildings date largely from the 20th century.

East Side Only in District: Block 228, Nos. 301-335

Nos. 301, 303, and 305 West Broadway (375 Canal) are three early Federal buildings whose facades were joined in a mid 19th-century remodelling. The building are four stories high including an attic; the No. 301 section has three windows across the brick facade while the No. 303-305 section has five windows. The most striking feature of the joint facade is its roof. The architect retained the original attics with their dormers and converted them into one continuous mansard roof. The dormers are now outlined by flat wooden moldings, and the roof is covered with hexagonal wooden shingles. Crowning it all is an elaborate iron balustrade. The roof is also underlaid by a continuous iron entablature containing panels interspersed by foliated brackets. The facade windows have plain stone sills and lintels. A relatively modern storefront has been cut into the No. 301 section near the corner. The No. 303-305 section has a late 19th-century iron storefront with four projecting bay windows and adjoining doorways. This storefront also has its own simple iron cornice.

No. 307-309 is a seven-story, six-bay building of 1892 employing classical Beaux-Arts formulas. The building rises from a two-story base which is flanked by heavy banded piers; a similar pier, terminating in a giant Ionic capital, divides the base in the center. The ground floor storefront and the window pilasters in the second floor are of iron. The third through sixth floors make up the main unit of the brick facade. The arched windows on the third floor contain fanlights with metal spokes. The windows on these floors are also separated by iron pilasters. The seventh floor is set off above a copper cornice. Two large shallow segmental arches span the seventh-story windows. The main entablature has been removed.

228-10
#301-305
(#375 Canal)
Commenced: 1823
Completed: 1824
Architect: Unknown
Original Owner: John R. Murray
Original Function: Dwelling
Facade: Brick, iron storefront
4 stories; 8 windows
Comments: Altered in mid-19th century when mansard roof and iron balustrade was added

228-11
#307-309
Commenced: 1892
Architect: Douglas Smyth
Original Owner: Alonso Kimball
Original Function: Stores, offices and light manufacturing
Facade: Brick, stone and Bedford limestone
7 stories; 6 bays

WEST BROADWAY (Cont'd)

228-18
#323
Commenced: 5/2/1923
Completed: 7/30/1923
Architect: Herbert O. Weigand
Original Owner: American Railway Express
Original Function: Bus. Purposes
Facade: Brick
2 stories; 22 feet wide

228-19
#325
Commenced: 1968
Architect: Unknown
Original Function: Garage
Facade: Brick
3 stories; 22 feet wide

228-20
#327-329
Completed: c. 1960
Architect: Unknown
Original Function: Warehouse
Facade: Brick
3 stories; 44 feet wide

228-22
#331-335
(53 Grand, southeast corner)
Commenced: 2/14/1882
Completed: 10/28/1882
Architect: Charles Mettam
Carpenter: Jeans & Taylor
Mason: B. Weeks
Original Owner: Ellen O'Brien
Facade: Brick, limestone
5 stories; 6 bays

Grand to Broome Street

This block shows a pattern of late development (or redevelopment). Most buildings date from 1885 to 1895 and are stylistically typical of that period. In strong contrast to this are several early Federal period buildings. As is typical in this section of the District, the buildings were used for light manufacturing and warehouse purposes, hence their exteriors are relatively restrained.

East Side Only in District: Block 475 (west part), Nos. 337-361

No. 349, a seven-story, four-bay building is of a type not commonly found in the District. It was originally built as a tenement with a store on the ground floor, and was probably occupied by workers in the nearby area. Stylistically typical of the early 20th century, its forms and decorative details can be called vernacular Classicism. Presumably such an architectural guise was considered to be uplifting to those who lived there.

While the storefront is of cast iron, the upper floors are of brick trimmed wi terra cotta simulating carved stonework. The windows on each floor are treated differently: some are square and outlined with terra-cotta moldings, others have pediments, both triangular and rounded, and the arched windows are set with key-stones carved with heads. Horizontal stone banding separates each story. That above the second floor is underlaid with a foliated terra-cotta molding. Crowning the building is a Classic cast-iron entablature separated into three sections. That in the center is raised higher than those above the outer sections and its frieze is set with the word "Grand", probably the name of the original building.

Nos. 357 and 361 are two Federal period buildings remaining in the block; both date from about 1825. No. 357, which is two and a half stories high and has two roof dormers, was originally used as a dwelling. The three windows on the second floor retain their original stone sills and incised lintels. The wood moldings on the dormers are also incised. The ground floor has been remodelled for use as a garage.

No. 361, is three stories high and four bays wide, and it has a flat roof. Tax records indicate that it was built at the same time as the corner building, 499 Broome Street, for Alfred Pell. Its original use is questionable; it may have been used as a stable on the ground floor with rooms to let on the upper floors.

WEST BROADWAY (Cont'd)

Although both 499 Broome Street and 361 West Broadway are three stories high, the floors of No. 361 are lower, and its front is lined by a row of closely-spaced windows on each floor. The windows have plain stone sills and lintels. Star-shaped tie rod washers enhance the brickwork between the second and third stories. Topping the building is a simple iron cornice, possibly a later addition.

475-1
#337
(#54-58 Grand, northeast corner)
Commenced: 10/14/1885
Completed: 4/29/1886
Architect: Peter V. Outcault
Carpenter: Peter V. Outcault
Original Owner: Joseph J. West
Original Function: Stores
Facade: Brick
2 stories; 5 bays
Comments: Ground floor altered

475-2
#339
Commenced: 10/14/1885
Completed: 4/29/1886
Architect: Peter Outcault
Original Owner: Joseph West
Original Function: Store
Facade: Brick
2 stories; 15 feet
Comments: New storefront added in 1964, completely rebuilt, now a garage attachment

475-3
#341
Commenced: 4/29/1929
Completed: 10/6/1929
Architect: Louis Chapas
Original Owner: Sarah Guth
Original Function: Restaurant
Facade: Brick
1 story; 1 bay
Comments: Other inf. claims:
Architect: John B. Reschke
Builder: Camille Crowley
Owner: East River Savings
Function: Dining Car

475-4
#343
Completed: 1825
Architect: Unknown
Original Owner: Andrew Surrey
Original Function: Dwelling
Facade: Brick
2 stories; 3 windows
Comments: Building may be cut down, ground floor altered, now a garage. Splayed lintels on 2nd floor

475-5
#345
Commenced: 1895
Architect: Unknown
Original Owner: Wm. Prager
Original Function: Lofts
Facade: Brick, iron
7 stories; 4 bays

475-6
#347
Commenced: 8/6/1895
Completed: 7/24/1896
Architect: G. F. Pelham
Original Owner: Charles S. Sentell
Original Function: Lofts
Facade: Brick, iron
7 stories; 4 bays

475-7
#349
Commenced: 2/28/1900
Completed: 10/24/1900
Architect: George Pelham
Original Owner: Benedict A. Klein
Function: Store and Tenement
Facade: Brick, stone, terra cotta
7 stories; 4 bays

475-8
#351-353
Commenced: 1/7/1889
Completed: 4/25/1889
Architect: F. S. Barns
Original Owner: Frank A. Seitz
Original Function: Store
Facade: Brick, stone
5 stories; 6 bays
Comments: Part of cornice cut for fire escape

WEST BROADWAY (Cont'd)

475-9
#355
Completed: c. 1880s
Architect: Unknown
Original Owner: Unknown
Original Function: Probably lofts
Facade: Brick, stone
3 stories; 3 bays
Comments: Altered in 1958, new ground floor. There has been a 3-story building on this site since the 1830s, present facade appears to date from 1880s.

475-10
#357
Completed: c. 1830
Architect: Unknown
Original Owner: Thomas Rutter
Original Function: Dwelling
Facade: Brick
2 1/2 stories; 3 windows
Comments: Ground floor converted into garage, 2nd floor panelled lintels, remnants of panelling on dormer, similar to that on 139 Greene

475-14
#359
Commenced: 2/27/1895
Completed: 8/17/1896
Architect: George Pelham
Original Owner: Louisa Friedline
Original Function: Lofts
Facade: Brick, iron
7 stories; 3 bays
Comments: Cornice cut for fire escape. This is an L-shaped building with another facade at 495 Broome.

475-12
#361
Completed: 1825
Architect: Unknown
Original Owner: Alfred Pell
Original Function: Dwelling
Facade: Brick
3 stories; 4 windows
Comments: This was lot 11, is now part of lot 12. Ground floor altered

475-12
#363
(499 Broome, southeast corner)
Listed on Broome
7 windows on W. Broadway

Broome to Spring Street
East Side Only in District: Block 487, Nos. 367-401

Between 1867 and 1890 most of this block was developed by the Lorillard family for use in their tobacco industry replacing earlier buildings they had occupied since 1852. The diarist Philip Hone wrote on the occasion of the death of Peter Lorillard on May 23, 1843: "He was a tobacconist and his memory will be preserved in the annals of New York by the celebrity of 'Lorillard's Snuff and Tobacco.' He led people by the nose for the best part of a century, and made his enormous fortune by giving them that to chew which they could not swallow."

The Lorillard buildings served a variety of functions: stores, warehouses, and factories for the various tobacco manufacturing processes. Throughout this period the Lorillards retained the same architect, J. B. Snook, for all their buildings on this block. Snook's style varied little in the earlier buildings; all of them exhibit a solid, respectable quality, typical of his brick buildings (several are described on Spring Street.) Snook used a narrow brick for these five and six-story buildings; he used stone trim on the piers and stone sills and lintels at the windows. The buildings are crowned by iron cornices, usually flanked by large console brackets with large terminal blocks; whatever stylistic variation there is in these entablatures no doubt depended on the foundry designs Snook happened to select during a given year. The ground floor facades are also of cast iron -- iron piers support an iron lintel which is flanked by neo-Grec console brackets beneath neo-Grec terminal blocks.

No. 391-393, dating from 1889-90, is also brick, but here Snook's composition is somewhat Romanesque in feeling. This is emphasized by the use of red brick, banded with rusticated stone on the end piers and window pilasters, rusticated stone sills and lintels, and round-arched windows on the top floor. However, the

cast-iron storefront is very similar to those Snook used fifteen years earlier (although minus console brackets and terminal blocks). The iron cornice is supported by a row of closely spaced curved brackets.

Taken as a whole these Lorillard buildings give a positive, homogeneous character to the block.

487-7
#367
(#500 Broome, northeast corner)
Listed on Broome
7 bays on West Broadway

487-8
#375-377
(#61-63 Wooster)
Commenced: 7/29/1875
Completed: 11/10/1876
Architect: J. B. Snook
Builder: Edwin Harlow
Original Owner: Lorillard Estate
Original Function: Stores for tobacco
Facade: Brick, stone banding, iron storefront and cornice
5 stories; 6 bays

487-10
#379-381
(#65-67 Wooster)
Commenced: 1867
Architect: J. B. Snook
Original Owner: P. & G. Lorillard
Original Function: Tobacco manufacture
Facade: Brick, iron storefront and cornice, stone banding
5 stories; 6 bays
Comments: Some ground floor windows filled in, cornice cut for fire escape

487-12
#383-385
(#69-71 Wooster)
Commenced: 1868
Architect: J. B. Snook
Original Owner: Pierre Lorillard
Original Function: Factory for drying and moistening tobacco
Facade: Brick, iron storefront and cornice, stone banding
6 stories; 8 bays
Comments: Building raised one story in 1905, when Wooster front removed. Alterations on ground floor

487-14
#387-389
(#73-75 Wooster)
Architect: Unknown
Commenced: 6/7/1929
Completed: 11/21/1929
Original Function: Garage
Facade: Brick
4 stories; 5 bays

487-16
#391-393
(#77-81 Wooster)
Commenced: 4/22/1889
Completed: 1/24/1890
Architect: Jno. B. Snook & Sons
Original Owner: Jacob Lorillard Trustees
Original Function: Warehouse
Facade: Brick, iron, stone banding
6 stories 6 bays
Comments: Some ground floor and upper story windows are filled in

487-18/19
#395-397
Commenced: 1937
Function: Garage and Parking lot
Facade: Brick
1 story

487-20
#399
Completed: c. 1860
Original Function: Store
Facade: Brick
4 stories; 5 windows

487-20
#401
(#162 Spring, southeast corner)
Listed on Spring
3 windows, 40 ft. wide on West Broadway

WEST BROADWAY (Cont'd)

Spring to Prince Street

The buildings in this block range in date from the 1870s to as late as 1948; most date from the 1880s and 90s. The later buildings are relatively utilitarian in appearance, and they served as warehouses and lofts. Robert Mook's 1872 stores for Amos Eno, however, are of very high quality. The use of marble and iron for these stores and their elaborate treatment indicates that heavy industrial activities did not come into this particular section until the 1880s.

East Side Only in District: Block 501, Nos. 407-435

No. 413-415, a six-story, six-bay building dating from 1892, is typical of the utilitarian buildings of the period; it is non-ostentatious yet impressive. Rising above the simple cast-iron storefront, is a smooth brick facade banded with smooth stone on the piers and above the windows. The entablature is created of brick, complete with a panelled frieze, a row of dentils, and modillions of stepped brickwork under the narrow stone-slab cornice. Rising from this is a rectangular pediment, also of brick and handled the same way as on the entablature. It frames the building date of 1892.

Nos. 427, 429 and 431 are an interesting composition by Robert Mook for Amos Eno. The Building Department records indicate that all three structures were built at the same time in 1872, but No. 431 is quite different stylistically from the others.

Nos. 427 and 429 form a double cast-iron five-story facade; each section has four bays. Panelled pilasters flank the ends and divide the two sections. The windows on each floor are separated by slender columns banded by a neo-Grec ornamen on the shaft and topped by an egg-and-dart molding. The main entablature has a panelled frieze and is flanked by acanthus-leaf console brackets. The cornice has underlying modillions. The total effect of the building is one of restraint, lightness and openness.

No. 431 is built of marble above a cast-iron storefront. Stylistically it looks as though it should date from about ten years earlier before the given date of 1872. But the latter is confirmed by the fact that Eno acquired this lot in April of 1872, and entered into a party wall agreement two months later to erect a five-story party wall between No. 431 and the adjoining lot on the north. The five-story, three-bay facade is flanked by marble quoins which are simulated in iron on the ground floor. Supporting the ground-floor lintel are two iron columns with Corinthian capitals. The curved windows in the marble facade are unadorned. The iron entablature is also quite simple. Curved brackets support the cornice and alternate with raised panels on the frieze.

501-39
#407-409
(#157 Spring, northeast corner)
Commenced: 9/6/1899
Completed: 1/31/1901
Architect: Small & Schumann
Original Owner: Arthur A. Hodges
Original Function: Stores and loft
Facade: Brick, terra cotta
6 stories: 7 bays
Comments: Cornice cut for fire escape

501-37
#411
Commenced: 7/18/1887
Completed: 2/29/1888
Architect: Robert Mook
Original Owner: Amos Eno
Original Function: Store and warehouse
Facade: Brick, stone trim, iron storefront
6 stories: 3 bays
Comments: This building is connected to 153-155 Spring, ground floor display windows gone

WEST BROADWAY (Cont'd)

501-1
#413-415
Commenced: 10/30/1892
Completed: 5/21/1893
Architect: C. E. Hadden
Original Owner: James Fitzgerald
Original Function: Store and loft
Facade: Brick, stone bandings, iron storefront
6 stories; 6 bays

501-3
#417
Completed: 6/1/1948
Original Function: Garage
Facade: Brick
1 story

501-4
#419
Commenced: 9/3/1883
Completed: 1/31/1884
Architect: J. M. Grinell
Builder: O. E. Perrine
Original Owner: Kunigunde Ode
Function: Manufacturing and workshop
Facade: Brick, stone trim, iron storefront
6 stories; 4 bays
Comments: Raised one story from 5 to 6, ground floor windows bricked in. Iron: George R. Toop

501-5
#421
Commenced: 7/5/1904
Completed: 3/31/1905
Architect: Thomas Lamb
Original Owner: Adolph Ode
Original Function: Factory
Facade: Brick, stone trim, iron storefront
6 stories; 4 bays
Comments: #419 and this building have a common facade

501-6
#423
Commenced: 9/15/1904
Completed: 6/30/1905
Architect: Bernstein & Bernstein
Original Owner: Mrs. M. Wimpie
Original Function: Tenement and store
Facade: Brick, terra cotta
6 stories; 4 bays
Comments: Cornice removed, common facade with #425, ground floor altered

501-7
#425
Commenced: 9/15/1904
Completed: 6/30/1905
Architect: Bernstein & Bernstein
Original Owner: Mrs. M. Wimpie
Original Function: Tenement and store
Facade: Brick, terra cotta
6 stories; 4 bays
Comments: Common facade with #423, cornice missing, new storefronts on both buildings

501-8
#427
Commenced: 7/12/1872
Completed: 12/20/1872
Architect: Robert Mook
Builder: James Rue
Original Owner: Amos Eno
Original Function: Store and storehouse
Facade: Iron
5 stories; 4 bays
Comments: Common facade with #429

501-9
#429
Commenced: 7/12/1872
Completed: 12/20/1872
Architect: Robert Mook
Builder: James Rue
Original Owner: Amos Eno
Original Function: Store and storehouse
Facade: Iron
5 stories; 4 bays
Comments: Common facade with #427; some upper windows filled in

501-10
#431
Commenced: 7/8/1872
Completed: 12/20/1872
Architect: Robert Mook
Builder: James Rue
Original Owner: Amos Eno
Original Function: Store and storehouse
Facade: Marble, iron storefront and cornice
5 stories; 3 bays
Comments: New ground floor windows and doors

501-11
#433
(#115-119 Wooster)
Commenced: 4/15/1896
Completed: 2/18/1897
Architect: Richard Berger
Original Owner: Henry Brunner Estate
Original Function: Stores and warehouse
Facade: Brick, stone, iron, terra cotta
6 stories; 4 bays
Comments: New ground floor doors and windows, cornice removed

WEST BROADWAY (Cont'd)

501-12
#435
(140-142 Prince, southeast corner)
Commenced: 5/15/1879
Completed: 8/27/1879
Architect: Henry Congdon
Builder: Jeans & Taylor
Original Owner: Edward & A. Abott
Function: Manufacture and warehouse
Facade: Brick
5 stories; 10 bays
Comments: 5th floor mansard added in 1892

Prince to West Houston Street

The majority of buildings on this block date from the 1880s and were predominantly used for storage and as warehouses. One building dating from as early as 1878 was built as a tenement. Despite the functional nature of these buildings, the architects still decorated their brick facades with handsome details in stone, iron, or terra cotta.

East Side Only in District: Block 515, Nos. 445-479

No. 465-469 is a handsome, six-story, nine-bay building of 1889-90, tastefully decorated with neo-Grec ornament. The iron storefront is notable for its supporting piers, decorated with panelling and neo-Grec foliation. The console brackets flanking the ground floor cornice are topped by massive rounded terminal blocks. The brick facade of the upper stories is divided into three groups of three bays each by brick pilasters. The floors are divided into three groups by horizontal stone string courses. The windows are capped by stone lintels incised with neo-Grec foliation. On the sixth floor the windows are round-arched and set with flat keystones. The treatment of the roof line gives the building a unique appearance. Carried out entirely in brick, the architect has created a corbelled entablature above the outer bay sections. A triangular pediment rises from the center section. It also contains corbelling whose curves reflect the arches of the windows below.

Whitenach, the architect, had designed a very similar building at 457-461 West Broadway a year earlier. Although the bay divisions are handled differently and the storefront is much simpler, the roof line has a similar pediment and corbelled treatment. Its appearance is much less striking than that of its recently renovated neighbor.

No. 471 is a four-story, four-bay building rebuilt in 1907. The original iron storefront, also from that date, appears to be intact. Projecting from the building line about a foot are two cantilevered bay windows. Outlining the windows are slender colonnettes employing tiny stylized Ionic capitals. Above the ground floor the brick facade is broken by four continuous windows on each floor. The windows are separated only by the same slender colonnettes which outline the ground-floor windows. Above the windows is a continuous panelled iron lintel. Both the ground floor and the roof line have their own iron entablatures. The ground floor cornice is set with closely-spaced modillions while those on the main entablature are much more widely spaced.

No. 475, a five-story, three-bay building, was built as a tenement in 1878-79. It is, nonetheless, a handsome building. Rising above an iron storefront, the brick facade is set with three identical windows on each floor. The windows have stone sills supported by tiny incised brackets, and are topped by incised stone lintels set under projecting cornice slabs. The decoration is all neo-Grec. Crowning the building is a heavy iron entablature whose cornice is supported by heavy brackets alternating with diamond-shaped panels.

WEST BROADWAY (Cont'd)

515-45
#445-449
(#143-145 Prince, northeast corner)
Listed on Prince
8 bays on West Broadway

515-1
#451
Commenced: 11/20/1883
Completed: 4/30/1884
Architect: James Dubois
Builder: O. E. Perrine
Original Owner: Cyprine Gousset
Original Function: Manufacture and workshop
Facade: Brick, stone trim, iron storefront and cornice
6 stories; 3 bays
Comments: 6th story added in 1906; common facade with #453

515-2
#453
Commenced: 7/24/1906
Completed: 2/16/1907
Architect: Jardine, Kent & Jardine
Original Owner: Louise Darrow
Original Function: Storage
Facade: Brick, stone, iron
6 stories; 3 bays
Comments: New ground floor doors and windows; common facade with #451

515-3
#455
PARKING LOT

515-4
#457-461
Commenced: 8/6/1888
Completed: 3/28/1889
Architect: John H. Whitenach
Original Owner: Amos Eno
Original Function: Store
Facade: Brick, stone trim, iron storefront
6 stories; 9 bays
Comments: New ground floor doors and windows. Iron from C. Vreelands Iron Works

515-7
#463
Commenced: 8/22/1935
Completed: 5/14/1936
Architect: Wm. Sommerfeld
Original Owner: Solomon and Jacob Berkman
Original Function: Shed for storage
Facade: Brick
1 story

515-8
#465-469
Commenced: 1889
Completed: 1890
Architect: John H. Whitenach
Original Owner: Amos Eno
Original Function: Store and storage
Facade: Brick, stone trim, iron storefront
6 stories; 9 bays

515-11
#471
Completed: 1907
Architect: Henry J. Weisner
Original Owner: Charles Chesebrough Estate
Original Function: Store and storage
Facade: Brick and iron
4 stories; 4 bays
Comments: In 1907 front wall taken down and rebuilt, original peaked roof removed; this may be an old building with major alt.

WEST BROADWAY (Cont'd)

515-12
#473
Completed: 1884
Architect: James E. Ware
Original Owner: B. M. Martin
Original Function: Manufacture and workshop
Facade: Brick, stone trim, iron storefront
5 stories; 4 bays
Comments: New ground floor

515-13
#475
Commenced: 9/3/1878
Completed: 2/24/1879
Architect: Frederick H. Gross
Builder: Marc Eidlitz
Original Owner: Frederick H. Gross
Original Function: Tenement
Facade: Brick, stone trim, iron trim
5 stories; 3 bays

515-14
#477
Vacant lot

515-15
#479
(Southeast corner Houston)
Vacant lot

WOOSTER STREET

Wooster was laid out by 1797, but did not acquire its name until 1799. The street was regulated from Spring to Prince in 1813.

The street served as a backup for development along West Broadway and Greene Street much as Mercer and Crosby Streets did for Broadway. Architecturally it tends to reflect its secondary status; the buildings which were erected as back sections for those on West Broadway and Greene Street tend to be unpretentious and simple. But some very fine free-stnading structures are also to be found on Wooster Street.

Canal to Grand Street

The building dates on this block vary widely, ranging from 1855-1903. Especially interesting are the buildings of the 1860s and 70s which are handsomely designed in a combination of brick and iron.

West Side: Block 228, Nos. 1-27

228-1
#1
(#35 Canal, northwest corner)
Listed on Canal
9 bays on Wooster
Comments: Brick facade on Wooster side

228-34/40/41/42/43
#3-21
Parking lot

228-33
#23
Completed: c. 1920-30
Facade: Brick
3 stories; 3 bays
Comments: Possibly a very old building drastically altered

228-32
#25
Commenced: 9/5/1894
Completed: 10/4/1894
Architect: W. G. Jones
Builder: Jones & Co.
Original Owner: Gerolamo Cella
Original Function: Storage
Facade: Brick
3 stories, 3 bays
Comments: Possibly a very old building altered in 1894; note tie rod cover and stone lintels.

228-30
#27
Vacant lot

East Side: Block 229, Nos. 2-30

No. 24-26, a five-story, six-bay building, dates from 1866-67. Although now connected internally with Nos. 22 and Nos. 28-30 (71-73 Grand), the building was built at a different time. Handsomely set above an iron storefront and supported by Corinthian columns, the brick facade incorporates regular rows of windows. The windows are set above bracketed iron sills and capped by curved iron lintels decorated with a scroll-like motif. The main entablature is quite simple: brackets supporting the cornice alternate with panels on the frieze.

No. 28-30 (71-73 Grand Street) is described on Grand, but its Wooster facade is worthy of mention. This section of the building dates from 1883. The two corner end bays of the four-story, six-bay building are of cast iron and handled in the same manner as those on the Grand Street facade. Joining the two corner end bays and tying together the entire facade is an iron storefront, whose openings are defined by Corinthian pilasters and columns. Rising above this are the four bays of the brick facade. The windows are capped by curved drop-lintels, identical in design to the segmental arches of the cast-iron facade. Joining both sections of the facade is an iron entablature. The brackets supporting the cornice are set with bead-molding, and they alternate with closely-set angled modillions above a narrow

WOOSTER STREET (Cont'd)

panelled frieze.

229-6
#2-4
(351-357 Canal, northeast corner)
Listed on Canal
11 bays on Wooster

229-7/11
#6-10
Completed: prior to 1931
Original Function: Garage
Facade: Brick
4 stories; 6 bays

229-12
#12
Commenced: 5/14/1883
Completed: 6/31/1884
Architect: J.B. Snook
Original Owner: C.L. Wolfe
Original Function: Store
Facade: Brick, stone, iron
5 stories; 4 bays
Comments: Ground floor windows bricked in, ground floor cornice missing. Iron from S.B. Ferdon Iron Works

229-13
#14-16
Commenced: 3/30/1903
Completed: 11/13/1903
Architect: W.G. Pigueron
Original Owner: George Pigueron
Original Function: Store and lofts
Facade: Limestone, brick, ashlar
7 stories; 3 bays, 6 windows
Comments: Ground floor bricked in, cornice missing

229-15
#18-20
Commenced: 8/8/1889
Completed: 1/31/1890
Architect: S. Brunner & Tryon
Mason: H.D. Powers
Builder: W.D. Robinson
Original Owner: S.E. Cohen & Bros.
Original Function: Store
Facade: Brick, terra cotta
5 stories originally
Comments: Building drastically altered in 1964, is now a 1 story garage. The above info. applies to only 1/2 of lot 15, #18; #20 was orig. built with #22

229-20
#22
Commenced: 10/1/1868
Completed: 2/9/1869
Architect: Louis Dunkle
Builder: Welcher
Original Owner: Wm. H. Gray
Original Function: Store and storehouse
Facade: Brick, stone, iron
5 stories; 3 bays
Comments: New doors and windows on ground floor, roof cornice gone; the above info. also applies to northern 1/2 of lot 15, #20, which was torn down in 1964.

229-20
#24-26
Completed: 1866-67
Architect: Unknown
Original Owner: Lewis King
Original Function: Store and lofts
Facade: Brick, stone, iron
5 stories; 6 bays
Comments: Part of ground floor cornice miysing, alterations on ground floor

229-20
#28-30
(#71 Grand, southeast corner)
Completed: 1888
Architect: Mortimer C. Merritt
Original Owner: M. Eisemann
Original Function: Store and lofts
Facade: Brick with iron storefront, cornice and lintels. Two corner end bays are all iron
4 stories; 6 bays
Comments: This corner building replaced an 1869 building and has a common facade with #73 Grand.

Grand to Broome Street

This a very diverse block, containing buildings dating from 1822 to 1945. Several of those from the 1860s and 1880s display interesting uses of iron in combination with brick or stone. Also to be noted are the two buildings, Nos. 51 and 53, dating from the 1820s. Built originally as dwellings, they were converted

into stores and lofts, and the ground floor facades and cornices were added at the time of these conversions. However it is very apparent from the brickwork and the fenestration, that the buildings are of an early date. No. 51 retains its original window lintels on the second floor.

West Side: Block 475 (west part), Nos. 29-55

No. 35-37 is a handsome five-story, six-bay building, whose elements are derived from French Renaissance sources. The iron storefront is divided by Corinthian columns. Quoined pilasters flank the building at the ground floor, and heavy console brackets set with terminal blocks flank the ground-floor entablature. Above this the stone facade is divided into six window bays in a regular fashion. Panelling at the base of the second-floor windows simulates a balustrade. The windows have segmental-arched heads further emphasized by projecting moldings around the pilasters separating the windows. The facade culminates in an iron entablature capped by a curved broken pediment. Set in the center of the pediment is a bracket decorated with a shield device; it supports a small pedestal which probably once carried a finial or an urn.

While No. 53, a three-story, three-bay building, was originally built about 1825 as a dwelling, it was drastically altered for use as a store and loft in 1870. The cast-iron storefront set with three incised pilasters supporting an entablature, was added at this time. When the third story was added, the windows on the second story were remodelled to harmonize with the new ones. On both floors they have iron sills and widespread projecting iron lintels. The cast-iron entablature is heavy and angular in its use of forms reflecting motifs similar to those used on the ground floor.

475-28
#29
(#68-70 Grand, northwest corner)
Listed on Grand
8 bays on Wooster
Comments: Storefront bricked in, Wooster facade combines brick and iron.

475-26/27
#31-33
Commenced: 1868
Architect: Wm. Shears
Original Owner: N. Gavia
Original Function: Factories and workshop
Facade: Brick
2 stories; 5 bays
Comments: Major alteration in 1961 when 3rd and 4th floors removed.

475-24
#35-37
Commenced: 1866
Architect: S. Curtiss Jr.
Original Owner: J. & W. Lyall
Original Function: Stores
Facade: Stone, iron from Nichol & Billerwell Iron Works
5 stories; 6 bays
Comments: Urn missing from roof pediment.

475-23
#39
Commenced: 9/7/1884
Completed: 8/31/1885
Architect: Joseph M. Dunn
Original Owner: Wm. Collins
Original Function: Store
Facade: Pressed brick, stone banding
3 stories; 3 bays
Comments: Cornice removed, cast-iron electric lamp post attached to building.

475-22
#41
Completed: c. 1860
Facade: Brick, iron storefront, stone trim
4 stories; 4 bays
Comments: 5th floor removed in 1948, all windows blocked, ground floor boarded in, looks abandoned.

475-21
#43-45
Commenced: 10/3/1884
Completed: 2/27/1885
Architect: Joseph Dunn
Original Owner: W. H. Gray
Original Function: Stores
Facade: Pressed brick, stone, iron
6 stories; 6 bays
Comments: Original storefront in good condition, iron from S.B. Ferdon Iron Works

WOOSTER STREET (Cont'd)

475-19/20
#47-49
Commenced: 11/16/1944
Completed: 4/30/1945
Architect: Joseph Furman
Original Owner: Pearl Yoffe
Original Function: Garage
Facade: Brick
1 story

475-18
#51
Completed: 1822
Original Owner: Thomas F. Popham
Original Function: Dwelling
Facade: Brick, iron
4 stories; 3 windows
Comments: Altered in 1888, storefront and cornice added.

475-17
#53
Completed: c. 1825
Original Owner: Samuel Dobbin
Original Function: Dwelling
Facade: Brick, iron
3 stories; 3 windows
Comments: In 1870 the peaked roof was flattened and one story added.

475-16
#55
(484-487 Broome, southwest corner)
Listed on Broome
2 bays on Wooster

East Side: Block 475 (east part), Nos. 36-52

No. 46-50 is a six-story, nine-bay building of 1894-95, somewhat Romanesque in general appearance but employing French decorative motifs. The building is characterized by giant arched triple-bay groupings. Horizontal groupings are achieved with stone cornices and bandings.

The lowest horizontal group consists of the first two floors. Rusticated quoins flank the building in this section and form piers dividing the bays into three sections. Within these sections iron colonnettes on the ground floor and pilasters on the second floor separate the window and door openings. While the ground floor has its own iron entablature, that above the second floor is more substantial in its appearance and spans the entire facade cutting across the piers. The third, fourth, and fifth floors whose triple-bay sections are spanned by the giant arches form the middle horizontal section. The dividing piers are capped by "clam-shell" capitals. The windows within each section are separated by iron colonnettes, and the window panels above the third and fourth floors are decorated with a variety of rosette and swag motifs. In the spandrels between the arches are set carved lions' heads. The sixth floor, which is set off above a rusticated stone string course, is lined with three groups of three arched windows set with keystones. The main iron cornice has closely spaced modillions set above a paneled frieze.

475-61
#36-38
(72 Grand, northeast corner)
Listed on Grand
10 bays on Wooster;
6 windows & 4 doors
Comments: End bay sections are iron; the wall between is stone

475-34
#40
Commenced: 10/11/1895
Completed: 6/19/1896
Architect: Buchman & Deisler
Original Owner: Wm. Burke
Original Function: Store
Facade: Brick, terra cotta, iron
6 stories; 2 bays, 4 windows
Comments: Ground floor altered

WOOSTER STREET (Cont'd)

475-35
#42-44
Commenced: 10/12/1882
Completed: 3/31/1883
Architect: Jarvis Morgan Slade
Carpenter: A. G. Bogert & Son
Original Owner: Edward Tailer
Original Function: Store
Facade: Brick, stone
6 stories; 6 bays
Comments: New ground floor windows and doors, 2nd floor window altered

475-37
#46-50
Commenced: 4/9/1894
Completed: 2/26/1895
Architect: F. S. Baldwin
Original Owner: Wm. Purdy
Original Function: Store and lofts
Facade: Brick, stone, iron
6 stories; 3 bays, 9 windows
Comments: Ground floor display windows filled, some windows on upper floors filled in

475-40
#52
(481 Broome, southeast corner)
Parking lot

Broome to Spring Street

The west side of the block is almost entirely taken up by the Snook-designed buildings for the Lorillard tobacco business which are described on West Broadway. The facades on Wooster Street are almost identical.

The buildings on the east side of the block date from the 1860s to the 1890s. The brick and terra-cotta buildings of the 1890s are good examples of Beaux-Arts Classicism adapted to commercial use.

West Side: Block 487, Nos. 59-91

487-1
#59
(484-490 Broome, northwest corner)
Listed on Broome
3 bays on Wooster

487-8
#61-63 (through to West Broadway)
Commenced: 7/29/1875
Completed: 11/10/1876
Architect: J.B. Snook
Original Owner: Lorillard Estate
Original Function: Stores
Builder: Edwin Harlow
Facade: Brick, iron storefront and cornice
5 stories; 6 bays
Comments: Ground floor windows altered, one filled in

487-10
#65-67 (through to W. Broadway)
Commenced: 1867
Architect: J. B. Snook
Original Owner: P. & G. Lorillard
Original Function: Tobacco Manufacture
Facade: Brick, iron storefront and cornice
5 stories; 6 bays

487-12
#69-71 (through to W. Broadway)
Commenced: 1868
Architect: J. B. Snook
Original Owner: Pierre Lorillard
Original Function: Factory for drying and moistening tobacco
Facade: Brick, iron, terra cotta
6 stories; 2 bays of 5 windows
Comments: Entire Wooster side removed and building raised 1 story in 1905

487-14
#73-75
Commenced: 6/7/1929
Completed: 11/21/1929
Architect: Unknown
Facade: Brick
4 stories; 5 bays
Comments: Altered in 1966 into factory and storage

487-16
#77-81
Commenced: 4/22/1889
Completed: 1/24/1890
Architect: J. B. Snook & Sons
Original Owner: Jacob Lorillard Trustees
Facade: Brick, iron storefront and cornice
6 stories; 6 bays

WOOSTER STREET (Cont'd)

487-30
#83-85
Completed: 1876
Architect: Presumably J.B. Snook
Original Owner: Mary Barbey (possibly a Lorillard heir or Trustee)
Facade: Brick, stone, iron storefront and cornice
5 stories; 5 bays
Comments: Altered in 1899 when owner was listed as Lorillard Estate

487-29
#87-91
(Southwest corner Spring)
Parking lot

East Side: Block 486, Nos. 60-90

No. 80-82 is a massive seven-story, six-bay example of Beaux-Arts Classicism. The building is set off on a two-story base flanked by brick piers banded with stone and divided in the center by a similar pier. Within each section the door and window openings are separated by slender iron pilasters. Both the first and second floors have their own cornices. Rising above the base are four stories set off within two giant arches, each of which contains three bays. The bays are also separated by iron pilasters. Decorating the flanking and center piers giant Corinthian terra-cotta capitals. A large terra-cotta medallion containing the insignia "B & G" (the initials of the original owners) decorates the center arch spandrel. The top floor is set with a row of eight small arched windows. A curved egg-and-dart molding above them reflects the shape of the window arches. A cornice with foliated modillions crowns an elaborately patterned floral frieze.

In its use of Beaux-Arts Classical formulas, No. 84-88 is very similar to No. 80-82. It is also seven stories high and has nine bays divided into three groups. The bottom two floors act as a base. Brick piers banded with rusticated stonework flank the lower two stories and define the three bay groupings. The piers defining the bay groupings in the four floors above this are decorated with rosettes, lions' heads, and medallions. The windows within the bay groupings are separated by iron pilasters. The top floor consists of a row of arched windows. Crowning the building is a very elaborate entablature. Rising above the frieze set with a row of rosettes, the cornice is supported on closely spaced, intricately shaped brackets.

486-39
#60
(482 Broome, northeast corner)
Listed on Broome
9 bays on Wooster

486-1
#62
(Connected to 476-478 Broome)
Commenced: 6/24/1872
Completed: 2/28/1873
Architect: Griffith Thomas
Carpenter: John Downey
Mason: John Conover
Original Owner: C. Henry Garden
Original Function: Store
Facade: Iron
6 stories; 3 bays
Comments: Ground floor altered

WOOSTER STREET (Cont'd)

486-2
#64-68
Commenced: 10/20/1898
Completed: 7/10/1899
Architect: E.H. Kendall
Original Owner: Louis Dommerick
Original Function: Warehouse
Facade: Brick, stone, terra cotta
8 stories; 3 bays, 9 windows
Comments: Some ground floor alterations

486-5
#70-72
Commenced: 3/16/1869
Completed: 9/10/1869
Architect: Charles Mettam
Builder: J.J. Riceman
Original Owner: Archer Pancoast & Co.
Original Function: Loft
Original Facade: Iron with mansard roof
Present Facade: Brick, galvanized iron
3 stories; 3 bays, 9 windows
Comments: Fire destroyed top three floors in 1916, present front built then. Building further damaged in recent fire.

486-7
#74
Commenced: 3/16/1869
Completed: 9/10/1869
Architect: Charles Mettam
Original Owner: Archer Pancoast & Co.
Original Function: Factory
Facade: Brick, stone, iron
5 stories; 4 bays
Comments: Ground floor windows and doors covered, ground floor cornice missing

486-8
#76
Commenced: 6/5/1871
Completed: 9/1/1871
Architect: Henry Fernbach
Builder: Sam Cochran
Original Owner: M. & S. Sternberger
Original Function: Store
Facade: Brick, stone lintels
3 stories; 3 bays

486-9
#80-82
Commenced: 7/14/1894
Completed: 12/28/1894
Architect: G. A. Schellinger
Original Owner: Boehm & Coon
Original Function: Stores and storerooms
Facade: Brick, iron, terra cotta
7 stories; 2 bays, 6 windows

486-11
#84-88
Commenced: 3/14/1895
Completed: 5/27/1896
Architect: Albert Wagner
Original Owner: Albert Wagner
Original Function: Mercantile building
Facade: Brick, stone, iron
7 stories; 3 bays, 9 windows
Comments: One ground floor window bricked in

486-14
#90
(140 Spring, southeast corner)
Listed on Spring
3 bays, 9 windows on Wooster

Spring to Prince Street

Both sides of this block contain buildings dating largely from the 1890s. Of special interest are the buildings designed by Richard Berger. His use of brick in combination with iron is interesting to compare with his use of cast-iron alone in buildings from about the same period. (See 114 Prince Street.) Because of its stylistic consistency this block has a more homogeneous quality than some of the others in this section of the District.

West Side: Block 501, Nos. 95-127

No. 99 Wooster Street, a three-story, three-bay building, was originally used as a firehouse. Although an earlier firehouse had occupied the site from the 1850s, in 1881 Napoleon LeBrun undertook alterations so extensive that they, in fact, constituted a new building. Flanking the cast-iron ground floor are two piers, each set with a shield which probably once contained the firehouse insignia.

WOOSTER STREET (Cont'd)

Stained glass panels are set at the top of the ground floor under the entablature. The two stories above this are of red brick banded with stone. Most striking are the rows of flower-ornamented terra-cotta placques set above the third story. Rising above them is a simple entablature flanked by two curved brackets.

No. 115-121 and No. 120-126 are both brick and iron buildings designed by Richard Berger for Henry Brunner. No. 120-126 dates from 1893-94, and No. 115-121 dates from 1896-97. Placed as they are across the street from one another, they provide a harmonious setting for this end of the block. Each is six stories high and sixteen bays wide.

No. 115-121 is divided into four groups of four bays by heavy banded piers. Within the pier groupings, the windows are separated by iron colonnettes. These differ from floor to floor and are elaborately fashioned in designs derived from classical sources and are somewhat reminiscent of furniture legs. On the top floor the row of arched windows is divided by swirled iron colonnettes. The cornice with it underlying modillions is flanked by brackets topped by tiny pediments.

501-32
#93
(143 Spring, northwest corner)
Listed on Spring
3 windows on Wooster
Comments: Facade on Wooster is aluminum siding over a frame structure

501-32
#95
Completed: c. 1920-1930
Function: Store
Facade: Brick
1 story; 75 ft. wide
Comments: This is an extension of corner building

501-31
#97
Commenced: 5/11/1896
Completed: 11/29/1897
Architect: G. F. Pelham
Builder: S. A. Friedline
Original Owner: Louisa Friedline
Original Function: Lofts
Facade: Brick, stone, terra cotta
7 stories; 4 bays (2 double bays)
Comments: Ground floor altered

501-30
#99
Completed: 1881
Architect: Napoleon Le Brun
Original Owner: City of New York
Original Function: Firehouse
Facade: Brick, terra cotta, stone, iron ground floor
3 stories; 3 bays
Comments: Drastic alteration of pre-existing firehouse dating from the 1850s.

501-28
#101-103
Commenced: 5/9/1893
Completed: 1/24/1894
Architect: Buchman & Deisler
Original Owner: Leon Tannenbaum
Original Function: Store
Facade: Brick, iron, stone, terra cotta
7 stories; 6 bays (2 triple bays)
Comments: New doors and windows on ground floor

501-27
#105-113
Commenced: 6/27/1891
Completed: 9/30/1892
Architect: Charles Behrens
Original Owner: The Fiske Associated Co.
Original Function: Warehouse
Facade: Ohio Sandstone, brick, iron
6 stories; 12 bays
Comments: Ground floor alterations

501-20
#115-121
(433 W. Broadway)
Commenced: 4/15/1896
Completed: 2/18/1897
Architect: Richard Berger
Original Owner: Henry Brunner Estate
Original Function: Stores and warehouse
Facade: Brick, stone, iron, terra cotta
6 stories; 16 bays
Comments: Some new ground floor doors and windows, cornice cut for fire escape

501-19
#127
(Southwest corner Prince)
Parking lot

WOOSTER STREET (Cont'd)

East Side: Block 500, Nos. 98-128

No. 120-126 has an iron storefront. Set above this, brick piers break the facade into four bay divisions similar to those across the street on No. 115-121. The piers are decorated with medallions and indentations. The windows within the bay divisions are separated by iron colonnettes which are simply panelled and fluted, not at all as elaborate as the colonnettes on No. 115-121. The top floor is set with a row of arched windows. The iron cornice is supported by bracket above each pier and is underlaid with scrolled modillions.

On both of these facing buildings, the iron work shows the same delicacy and refinement that Berger exhibited on his cast-iron facades. In the case of these structures, however, the ironwork is in strong contrast with the heavy, bold nature of the brickwork.

500-40
#98
(139-141 Spring, northeast corner)
Listed on Spring
12 bays on Wooster

500-1
#100
Commenced: 1/4/1890
Completed: 10/31/1890
Architect: Richard Berger
Carpenter: Henry Weiler
Builder: J. L. Mercha & Son
Original Owner: Wm. Menkoff
Original Function: Factory
Facade: Brick, stone, iron
5 stories; 4 bays
Comments: Cornice removed, new ground floor windows

500-2
#102-106
Commenced: 8/11/1890
Completed: 7/31/1891
Architect: De Lewis Hordes
Original Owner: D. & E. Einstein
Original Function: Store
Facade: Brick, stone, iron
5 stories; 9 bays

500-5
#108-110
Commenced: 10/14/1889
Completed: 10/31/1890
Architect: D. & J. Jardine
Original Owner: Amos Eno
Original Function: Warehouse
Facade: Philadelphia brick, stone
6 stories; 6 bays
Comments: Common facade with #112-114

500-7
#112-114
Commenced: 10/14/1889
Completed: 10/11/1890
Architect: D.& J. Jardine
Original Owner: Amos Eno
Original Function: Warehouse
Facade: Philadelphia brick, stone
6 stories; 6 bays
Comments: Common facade with #108-110

500-9
#116-118
Commenced: 5/23/1907
Completed: 1/17/1908
Architect: Frederick Fabel
Original Owner: John E. Olson
Original Function: Light manufacturing
Facade: Brick, stone, terra cotta
6 stories; 8 bays

500-511
#120-122
Commenced: 6/7/1893
Completed: 5/30/1894
Architect: Richard Berger
Original Owner: Henry Brunner
Original Function: Store and warehouse
6 stories; 8 bays
Comments: Common facade with #124-126

500-13
#124-126
Commenced: 6/7/1893
Completed: 5/30/1894
Architect: Richard Berger
Original Owner: Henry Brunner
Original Function: Store and warehouse
6 stories; 8 bays
Comments: Common facade with #120-122

WOOSTER STREET (Cont'd)

500-15 (Originally lot 14)
#128 (Southeast corner Prince)
Commenced: 1852
Completed: 1853
Architect: Unknown
Original Owner: Nathaniel Sillcocks
Original Function: Stores & Tenement
Facade: Brick, iron
5 stories; 3 windows
Comments: Modern storefront

Prince to West Houston Street

As with other blocks in this section of the District, many of its buildings date from the 1890s. Since many of them were used as stores, however, their facade treatments tend to be elaborate. Tucked away between these large and late buildings are a J. Morgan Slade design of 1876 and an even earlier building of 1857. They provide a pleasant contrast with their more ornate neighbors.

West Side: Block 515, Nos. 131-157

No. 147, a four-story, three-bay building of 1876, is a handsome composition derived from French Renaissance sources with neo-Grec detailing by J. Morgan Slade. Although carried out in marble (with the exception of the cornice) the elaborate detail is of the sort one would expect to find on a cast-iron facade. The ground floor is flanked by rusticated piers, and its arched openings are divided by two heavy columns decorated with wide fleur-de-lis banding. The piers flanking the upper stories are decorated with incised floral motifs. The bases of the windows on both the second and third floors are set with panels simulating a balustrade. Panelled pilasters separate the windows on the the third and fourth floors. On the second floor the center window is flanked by two columns supporting an elaborate pediment. The fourth floor windows are also topped with pediment-like moldings enclosing rosettes. The iron cornice is supported by angular brackets incised with floral motifs.

515-37
#131-133
(129 Prince, northwest corner)
Listed on Prince
12 bays on Wooster

515-3
#137-139
Empty Lot

515-36
#135
Commenced: 6/7/1893
Completed: 1/30/1894
Architect: Buchman & Deisler
Original Owner: M. & D. Feigel
Original Function: Store
Facade: Brick, stone, terra cotta
6 stories; 3 bays, 4 windows

515-31
#141-145
Commenced: 9/9/1896
Completed: 7/10/1897
Architect: Louis Korn
Original Owner: Leopold R. Trew
Original Function: Sales rooms
Facade: Brick, iron, stone
8 stories; 12 bays
Comments: Ground floor windows bricked in

WOOSTER STREET (Cont'd)

515-30
#147
Commenced: 6/22/1876
Completed: 10/1/1876
Architect: Jarvis Morgan Slade
Builder: J. C. Hoe & Co.
Original Owner: Jarvis Slade (maybe the architect's father)
Original Function: Store
Facade: Marble, iron cornice
4 stories; 3 bays
Comments: Ground floor windows filled in

515-27
#149-153
Commenced: 11/13/1897
Completed: 6/2/1898
Architect: Neyille & Bagge
Original Owner: Daily & Carlson
Original Function: Light manufacturing
Facade: Granite, brick, limestone
8 stories; 9 bays

515-25
#155-157
Commenced: 6/28/1897
Completed: 12/31/1898
Architect: George F. Pelham
Original Owner: George A. Saward
Facade: Brick, stone, iron, terra cotta
8 stories; 9 bays
Comments: Ground floor windows filled in

515-16
(Southwest corner W. Houston)
Vacant Lot

East Side: Block 514, Nos. 130-160

No. 152-156, a six-story, twelve-bay building, is a rather restrained composition in the Beaux-Arts Classical mode. As is typical, the lower two floors are treated as a base. In this case four giant segmental arches span the large showroom windows. The three floors above this are broken into four sections of three bays each by large brick piers. The windows are separated by iron pilasters; those on the fifth floor have round arches. The sixth floor is set above a dividing cornice, and brick piers separate all of the windows. The iron entablature is quite elaborate. The foliated brackets supporting the cornice are interspersed by circular medallions set in the frieze panels.

514-42
#130-132
(125 Prince, northeast corner)
Listed on Prince
10 bays on Wooster

514-1
#134-136
Commenced: 1/7/1946
Completed: 8/12/1947
Function: Garage
Facade: Brick
1 story, 37 1/2 ft. wide

514-3
#138
Completed: 1857
Architect: Unknown
Original Owner: David Jacobus
Facade: Brick, iron storefront
5 stories; 4 bays

514-4
#140
One-story Garage

514-5
#142-144
Commenced: 1889
Architect: Jordan & Giller
Original Owner: Mary E. Haight
Facade: Brick, stone trim, iron storefront
5 stories; 6 bays
Comments: Ground floor filled in

514-7
#146-148
Parking lot

WOOSTER STREET (Cont'd)

514-9
#150
One-story garage

514-10
#152-156
Commenced: 10/20/1890
Completed: 12/31/1891
Architect: J. Averit Webster
Original Owner: Patrick H. McManus
Original Function: Brush manufactory sales rooms
Facade: Brick, iron storefront and cornice, stone trim
6 stories; 12 bays
Comments: Ground floor alterations, roof cornice cut for fire escape

514-13
#158
One-story garage

514-14
#160
(37-61 W. Houston, Southeast corner)
Gas Station

SOURCES AND CREDITS

This report has been written to describe an area of the City which is significant to the City in terms of its social as well as architectural heritage. It is most notable as the largest extant concentration of full cast-iron facades in the world. It should prove educational and informative to architectural historians, to the property owners and to those working and living in the area. The following notes cover promary sources used in obtaining information for the report.

The documentation of each building has been based on primary research sources, mainly official records of the City of New York. These have been supplemented by special collections of original manuscripts, maps, City directories, newspapers and published histories of the City and of certain institutions, in the collection of such institutions as The New York Public Library, the New York Historical Society and the Avery Architectural Library of Columbia University. Municipal records, drawn upon heavily, which have been of great assistance in establishing the historical documentation of buildings, include:

A. Conveyance records, survey and estate maps and tract reports (Office of the Register).

B. Tax assessment records of the 19th century (Municipal Archives and Record Center).

C. Building and alteration plans, violation indices, building and alteration dockets from 1866 on - the date of the establishment of the Department of Buildings. (Special thanks should be extended to Cornelius F. Dennis, Sebastian Mazzola and Edwin J. Quinlan of the Department of Buildings for their assistance.)

D. Minutes of the Common Council of the City of New York.

E. Manual of the Corporation of the City of New York.

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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 SoHo-Cast Iron Historic District contains buildings and other improvements which have a special character and special historic and aesthetic interest and value and which represent one or more periods or styles of architecture typical of 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 SoHo-Cast Iron Historic District has played a significant role in the residential, entertainment and commercial development of New York City, that, particularly during the last half of the 19th century, a wide range of architectural styles were applied to commercial building, that outstanding examples of these styles have survived here in great number, variety and integrity, that among them is the largest group of cast-iron structures now to be found anywhere in the world, that the use of cast iron as a building material marks a very important stage in the history of structural technology, that its application contributed significantly to the subsequent development of the skyscraper, that the juxtaposition of the cast-iron buildings and their masonry contemporaries illustrates dramatically the 19th-century search for a distinctive architectural style, that this search led directly toward the new architectural aesthetics of the 20th century, that the recent conversion of abandoned lofts into artists' residences, studios and galleries has added new vitality to the area, that this revitalization has been accomplished through imaginative zoning and building code amendments, that the area also continues to contain ongoing and important commercial and industrial activities, and, finally, that this mixed combination of uses demonstrates one way in which the core of an old city can be given new life without the destruction of its cultural heritage.

Accordingly, pursuant to the provisions of Chapter 63 of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an historic district the SoHo-Cast Iron Historic District, Borough of Manhattan, containing the property bounded by Canal Street, Broadway, Howard Street, Crosby Street, East Houston Street, West Houston Street and West Broadway.

PART III

APPENDICES

A. PROMINENT ARCHITECTS REPRESENTED IN THE DISTRICT

ISAAC F. DUCKWORTH (1850-?) Office at 291 Broadway

343 Canal	1868	iron
28-30 Greene	1872-73	iron
23-25 Greene	1872-73	iron
465-467 Broome	1872-73	iron
72-76 Greene	1872-73	iron
32 Greene	1873	iron

Isaac F. Duckworth was a New York City architect about whom little is known. According to the 1870 U.S. Census records Duckworth was born in Pennsylvania of native-born parents. He was only 30 at the time of the census, which meant that he began his career at an early age, much like J. Morgan Slade. He was listed in the New York City Directories between 1858 and 1883.

With the exception of 343 Canal Street, all of Duckworth's buildings within the Historic District were built in 1872 or 1873. However Daniel Badger's Architectural Iron Works catalog lists a number of Duckworth-designed buildings built prior to 1865.

Although it is unlikely that Duckworth had any formal architectural training, he must have been an avid student of French architectural styles (probably as interpreted in British architectural publications), for his extant buildings are strongly French in character.

While he did design buildings in the sperm-candle style (at 97-101 Reade Street) and in the Venetian Renaissance manner (at 41 Worth Street) both of these buildings have distinctly French touches. All of Duckworth's buildings of 1872 and 1873 within the Historic District are elaborate and elegant interpretations of the French Second Second Empire style in the commercial palace mode. Employing such devices as projecting bay sections, massive pediments, intricate bracketing, and the typical mansard roof, Duckworth gave these buildings a flamboyant character that is unique in the District. Cast iron adapted itself well to these elaborate forms and at far less expense than if they had had to be carved in stone.

HENRY FERNBACH (1828-1883) Office at 346 Broadway

463 Broome	1867	stone, iron storefront
43 Mercer	1867	brick
165-167 Mercer	1870-71	iron
76 Wooster	1871	brick, iron storefront
142-144 Greene	1871	iron
58-60 Greene	1871	iron
19-21 Greene	1871-72	iron
67 Greene	1872-73	iron
62-64 Greene	1872-73	iron
69-71 Greene	1876-77	iron
73,75,77 Greene	1876-77	iron
81 Greene	1877	iron

ARCHITECTS (Cont'd)

113-117 Spring	1878	iron
111 Mercer	1878-79	iron
96 Greene	1879	iron
101 Greene	1879	now altered
103-105 Greene	1879	iron
83-85 Greene - 128-132 Spring	1879-80	now altered
102 Greene	1880	iron
93-95, 97, 99 Greene	1881	iron
96-98, 100 Prince	1881-82	iron
102-104 Prince - 114-120 Greene	1881-82	iron
113 Greene	1882-83	brick, iron storefront
121-123 Greene	1882-83	iron
125 Greene	1882-83	iron
133-135, 137 Greene	1882-83	iron
122-124 Spring - 84-86 Greene	1883	brick
112 Greene	1883-84	iron

Henry Fernbach, born in Germany, came to New York in 1848 to begin a successful architectural practice. His sudden death in November 1883 brought his flourishing career to an end. He was best known for his commercial and institutional buildings; among those listed in his obituary were the Staats-Zeitung building on Tryon Row, at the corner of Spruce and William Streets, the German Savings Bank on Union Square, the Hebrew Orphan Asylum on East 77th Street at Third Avenue, and the Central Synagogue on Lexington Avenue at 55th Street.

Fernbach was the most prolific architect within the boundaries of the Historic District. He worked almost exclusively on Greene Street and designed more buildings on Greene Street than any other architect. Consequently Greene has a remarkable homogeneity.

Despite Fernbach's German background, his architectural styles display a dominant French influence. Two of his early cast-iron buildings, 165-167 Mercer Street of 1870-71 and 142-144 Greene Street of 1871, employ the characteristic French segmental window arch. This motif was used for both stone buildings and their imitations in cast iron.

Yet, Fernbach was essentially not an imitative architect. His use of cast iron was creative and imaginative, and his designs display the lightness and openness of cast-iron architecture to its best advantage. French designs are the inspiration for his decorative details. While French Renaissance and Second Empire details predominate on his earlier buildings, by the mid-1870s his details are almost exclusively his personal stylization of neo-Grec forms. This is especially evident in his designs for capitals, pilasters, moldings and keystones. Another prominent Fernbach characteristic which occurs in his later buildings is his elaborate treatment of the main entablature. Intricate brackets, original moldings, and ornamental terminal blocks all combine to give his entablatures great character. He further elaborated his cornices by adding antefixae projecting above the roof line. Fernbach created a cast-iron architecture that was unique in its combination of forms and details. It adds much to the over-all quality and character of the District.

ARCHITECTS (Cont'd)

JOHN KELLUM (1807-1871) Office at 179 Broadway, later 811 Broadway

565-567 Broadway	1859-60	stone
502-504 Broadway	1860	stone, iron storefront
18 Mercer	1861	iron
597 Broadway –	1867	stone
170 Mercer		brick, iron storefront
94-96 Crosby	1869	brick, iron storefront

John Kellum achieved success as an architect for A. T. Stewart, New York's first department store magnate. Kellum designed Stewart's second major department store at Broadway and 10th Street in 1859-1862. The cast-iron facade is stylisticall reminiscent of the Venetian Renaissance; its segmental-arched window arcades are set within columns decorated with simple details. However the design of the cast-iron interior light court is in a French Renaissance style with appropriately ornate details. Kellum was also the architect for Stewart's own mansard-roofed Second Empire palace on Fifth Avenue at 34th Street (1863-69). One of Kellum's last designs for Stewart was the cast-iron Hotel for Working Women, later changed to the Park Avenue Hotel, which opened in 1878. It was designed in an elaborate Second Empire style. This mansard-roofed Second Empire palace style appears on several of Kellum's buildings from the late 1860s; among them was the New York Herald Building.

Although the number of buildings that Kellum designed within the Historic District is small, his contributions are notable.

No. 565-567 Broadway, the Ball, Black and Co. store of 1859-60, is one of the best examples of Italianate architecture within the District. Although later alterations have somewhat changed its original character, one can still get a sense of this popular style. Moreover the style is well suited to the material (which is marble), and the building conveys a sense of solidity and stability particularly appropriate for this old firm of silversmiths and jewelers.

In sharp contrast to this, are the so-called "sperm-candle" buildings, employing a transitional style which was used between 1858 and 1864. Although the invention of this style cannot be attributed with any certainty to Kellum, he used it on 502-504 Broadway, a marble building, and for a virtually identical facade in cast iron at 55-57 White Street. It is quite possible that he was also the architect for several other stone-faced buildings on Broadway south of Canal Street in the "sperm-candle" mode. In addition to being a style which used traditional classical forms in a non-traditional way, it also was well adapted to the particular virtues of cast-iron strength and lightness. What is unique about the style is that in several cases stone was used to imitate these qualities of cast iron.

No. 597 Broadway, a Kellum design of 1867, has these same paradoxical qualities. Although its stylistic details are adopted from French Renaissance sources with touches of neo-Grec, this marble-facaded building has a quality of lightness and openness that is much more expressive of cast iron.

In conclusion it appears that once Kellum discovered the virtues of cast iron for commercial buildings, he used it in such a way as to emphasize its structural and decorative qualities. Moreover, these styles seem to have appealed to him so strongly that he continued to use them when a client requested a building with a stone facade.

ARCHITECTS (Cont'd)

JARVIS MORGAN SLADE (1852-1882) Office at 71 Broadway, later 346 Broadway

489-493 Broome	1873-74	iron
147 Wooster	1876	marble
45 Greene	1882	iron
42-44 Wooster	1882-83	brick, iron piers on ground floor
109-111 Prince - 119 Greene	1882-83	iron

Jarvis Morgan Slade had one of the most promising architectural careers in New York City before his unexpected death at the age of thirty. Slade received his professional training in the office of Edward H. Kendall and began his own practice about 1873. Despite his youth, he received a number of important commissions for commercial buildings, his area of specialty.

Kendall had been trained at the Ecole des Beaux-Arts in Paris, and he presumably passed his preferences for French architectural styles on to Slade. Slade's designs within the District certainly reflect a strong adherence to French design traditions.

While Slade did not use cast iron for all of his commercial buildings, he did employ this material for the majority of those within the District. He utilized the material in such a way so as to emphasize the light and open qualities the material made possible. At the same time he was able to create refined French Renaissance and neo-Grec design forms.

No. 489-493 Broome, a cast-iron building of 1873-74 must have been one of his first independent commissions. Here his use of French Renaissance designs and especially his treatment of the roof line is very similar to several Griffith Thomas designs of about 1869.

Slade's building at 147 Wooster of 1876 is rather unusual because he used marble on the facade to create highly ornate designs which could have been much more easily done in cast iron. While the detailing is predominantly neo-Grec, the forms are in the French Renaissance mode. This is another case of the use of stone to imitate cast-iron forms.

However, it was in some of the last commissions that Slade undertook, that he achieved a true sense of elegance and refinement in translating French Renaissance and classical modes into the cast-iron medium. The magnificent building at 109-111 Prince - 119 Greene is a prime example of his best work.

JONATHAN B. SNOOK (1815-1901) Office at 12 Chambers Street

552-554 Broadway	1855	stone, iron storefront
5-7 Mercer	1861	stone, iron storefront
379-381 W. Broadway	1867	brick, iron storefront
65-67 Wooster	1867	brick, iron storefront
383-385 W. Broadway – 69-71 Wooster	1868	brick, iron storefront now altered
30-32 Howard – Northeast corner Crosby	1868	stone, iron storefront brick, iron storefront
91, 93 Grand	1869	iron
28-30 Mercer – 451-453 Broadway	1869	brick, iron storefront now altered
10-12-14 Greene	1869	iron
83 Mercer	1872	iron
65 Greene	1872-73	iron

ARCHITECTS (Cont'd)

68 Greene	1872-73	iron
66 Greene	1873	iron
375-377 W. Broadway—	1875-76	brick, iron storefront
61-63 Wooster		
83-85 Wooster	1876	brick, iron storefront
446-448, 450 Broadway	1876-77	iron
109-111 Spring —	1878	brick, iron storefront
107 Mercer		brick
121 Spring —	1878	brick, iron storefront
90 Greene		brick
503-505, 507-509, 511	1878-79	iron
Broadway —		
74-76, 78-80, 82 Mercer		brick, iron storefront
329-331 Canal —	1883-84	brick
2-6 Greene		
8 Greene	1883-84	iron, brick flanking piers
12 Wooster	1883-84	brick, iron storefront
127 Spring —	1886-87	brick, iron storefront
87-89 Greene		
391-393 W. Broadway —	1889	brick, iron storefront
77-81 Wooster		
151 Spring	1889-90	brick, iron storefront
361 Canal	1891-92	brick

Jonathan B. Snook (also listed in various sources as John B. Snook) was born in London and came to New York as a child. He studied architecture with Joseph Trench and was in partnership with him for several years.

Like his contemporary Griffith Thomas, Snook had one of the largest architectural practices in New York City, and he designed both residential and commercial buildings for members of New York's most prominent families, among them the Vanderbilts and the Lorillards. One of his most important buildings was the old Grand Central Station built in 1871-72. The firm of Trench & Snook is attributed in several sources with the design of the first A. T. Stewart Store (1845-46) at the corner of Broadway and Chambers (now the Sun Building). This white marble palace was the first Italianate structure in New York City. Stewart, who is also listed as the proprietor of the Metropolitan Hotel on Broadway at Prince (now demolished) in Daniel Badger's catalog, also commissioned Trench & Snook to design that structure. Another of Snook's important hotel attributions was for the St. Nicholas Hotel on Broadway at Spring. This is also listed in Badger's catalog. When two of Snook's sons entered architectural practice about 1887 he opened an office in Brooklyn and renamed the firm, "Jno. B. Snook & Sons."

Within the boundaries of the Historic District, Snook was one of its most prolific architects; his buildings span the wide range of time from 1855 to 1892. As might be expected, the styles are also diverse.

A large number of the buildings from the mid-1860s to the end of the 1880s fall into a category which can be called "vernacular classicism" for want of a better term. These buildings have brick facades above cast-iron storefronts and are usually topped with cast-iron cornices. The buildings vary only slightly in stylistic details from decade to decade. In the 1860s the windows typically have projecting molded lintels and stone sills supported on tiny brackets -- both elements being of an Italianate nature. In the 1870s and 1880s the stone sills and lintels are completely plain and often flush with the brick facade. In the 1880s buildings, sections of the facade are often banded with stone. The iron storefronts and cornices are also of a simple nature, often decorated with geometric forms; in the 1870s and into the 1880s neo-Grec details are frequently used. A large number of these vernacular buildings were of a purely utilitarian nature and used for warehouses and manufacturing purposes. Apparently neither Snook nor the owners of these buildings felt the need to glorify their facades as did the builders of commercial palaces.

ARCHITECTS (Cont'd)

Snook's commercial buildings on and near Broadway are more impressive than his utilitarian structures and are carried out in more distinctive architectural styles.

The earliest building attributed to Snook within the boundaries of the District is at 552-554 Broadway of 1855. He employed the French motif of segmental window arches and topped the building with an elaborate entablature. No. 5-7 Mercer Street is a handsome Italianate composition with a stone facade above an iron storefront. His first complete cast-iron facade was done in 1869 at 91-93 Grand Street; interestingly enough, he used iron to simulate large stone blocks. From this time he use iron for all of his non-vernacular commercial structures within the Historic District. The iron fronts dating from the late 1860s and early 1870s are French in character employing segmental window arches; they are strongly imitative of similar structures in stone. However, he used iron in a much more non-traditional manner at 446-450 Broadway (1876-77) and 503-511 Broadway (1878-79). The details here are neo-Grec, but the iron is used to create a light, open building with wide bays separated only by columns. Such a technique is much more expressive of the functional nature of cast iron.

GRIFFITH THOMAS (1820-1878) Office at 346 Broadway

443-445 Broadway	1860	stone, iron storefront
90-94 Grand – 38-40 Greene	1867	stone, iron storefront brick
97-105 Grand – 31-35 Mercer	1867	stone, iron storefront
470 Broome – Northwest corner Greene	1867	stone, iron storefront brick
42-44 Greene	1868-69	stone, iron storefront
472-474 Broome	1869	stone, iron storefront
425 Broadway	1869	iron
457-459 Broome	1871	iron
461 Broome	1871	iron
469-475 Broome – 55 Greene	1871-72	iron
55 Mercer	1871-72	iron
453-455 Broome – 57-59 Mercer	1872-73	iron
476-478 Broome – 62 Wooster	1872-73	iron
80-82 Greene	1872-73	iron
441 Broadway	1876	now altered

Griffith Thomas was born in England; he came to New York in 1838 at the age of eighteen to join the architectural firm of his father, Thomas Thomas. The firm was known as Thomas & Son for many years, although Griffith did much of the designing. Their clients included some of New York's most prominent people, among them the Astors.

Thomas's work included a good many residences along Fifth Avenue, usually faced in brownstone, as well as numerous important commercial buildings such as the Lord and Taylor store at Broadway and Grand Street (now demolished) and the Arnold Constable store on Broadway at 19th Street.

According to Withey's Biographical Dictionary of American Architects (Deceased), Thomas "designed buildings in the Classic and Palladian styles favored by the elder Thomas." Winston Weisman credits the firm with greatly furthering the commercial palace mode of architecture.

The earliest building which we can attribute to Griffith Thomas still standing within the District, at 443-445 Broadway, dates from 1860. Stylistically it is firmly within the Italianate commercial palace tradition.

ARCHITECTS (Cont'd)

His other buildings within the District date from 1867 to 1873; by this time stylistic taste in commercial buildings had shifted to the French Renaissance and Second Empire styles. Thomas's work from this period reflected this shift but, at the same time, he incorporated Italianate elements, such as second-floor balustrades, into his designs. Other design elements which he favored included curved broken pediments, heavy roof balustrades and roof urns, as well as stylized decorative details, usually foliated; these are usually considered to be French rather than Italian characteristics. But whether French or Italian, these buildings all carried on the commercial palace tradition.

The first complete cast-iron facade which Thomas designed in the District dates from 1869 at 425 Broadway. His buildings previous to this date had had cast-iron storefronts supporting stone facades. But once he adopted the complete cast-iron facade, he used it enthusiastically and imaginatively to create buildings of great elegance. His buildings on Broome Street from 1871 on firmly attest to his design skills.

SAMUEL A. WARNER (1822-1897) Office at 132 Broadway

454 Broome —	1879-80	stone, iron storefront
65-67 Mercer		brick
20-26 Greene	1880	iron
16-18 Greene	1882-83	iron
600-602 Broadway —	1883-84	iron
134-136 Crosby		brick and iron
371 Canal	1883-84	iron
513, 515-517, 519 Broadway —	1884-85	stone, brick, iron
84, 86-88, 90 Mercer		brick, iron storefront
545 Broadway —	1885	iron
116 Mercer		
15-17 Mercer	1886	iron
15-17 Greene	1894-95	iron

Samuel A. Warner received his architectural training in the office of his father Cyrus L. Warner, beginning at the age of sixteen. He was in partnership with his younger brother Benjamin from 1862 to 1868. He achieved prominence with his designs for many large stores in the dry-goods district. H. B. Claflin Co., S. B. Chittenden & Co., Charles St. John, McCurday, Aldrich & Schenck, and H. D. Aldrich are those cited in his New York Times obituary. He was also the architect of the Marble Collegiate Church, a Landmark in its own right.

Within the Historic District his buildings date from 1879 through 1895, and only two do not have cast-iron facades. It is interesting that he would continue to use this medium as late as 1895 for the building at 15-17 Greene Street.

No. 454 Broome Street of 1879-80 is identical in design to 456 Broome, done in 1867 by his brother Benjamin; apparently the owner wanted a continuation of the same facade. Nos. 513-519 Broadway of 1884-85 is the only other non cast-iron building Warner designed in the District. He adapted the popular Queen Anne style to this commercial building, incorporating floriated terra-cotta details on the facade in a vibrant polychromatic fashion.

Warner's designs in cast iron are similar to those used by Fernbach -- that is, basically classical in form with wide-set windows separated only by columns or pilasters. The designer thus achieved a great sense of lightness and openness. While Warner also used neo-Grec details, his over-all designs were quite severe and simple; they lack the elaboration that Fernbach brought to his designs. Warner used such devices as small Corinthianesque or Ionic capitals above his columns, simple entablatures, and wide unadorned frieze panels above the windows. Only in some of his later designs does a hint of elaboration creep in when he placed window arcades at the top floors.

ARCHITECTS (Cont'd)

(1853-1913)

ALFRED ZUCKER (?) Office at 33 Union Square West

132-134, 136, 138-140 Greene	1885-86	iron
549-555 Broadway —	1889-90	stone
120-126 Mercer		brick
484-490 Broome —	1890-91	stone and brick
59 Wooster		
492-494 Broome	1891-92	stone and brick
495-497 Broadway —	1892-93	stone and brick
66-68 Mercer		brick
458 Broadway -123 Grand	1895-96	stone and brick

Alfred Zucker is another New York City architect about whom little is known. He appears in the New York City Directories through 1904. He was considered to be one of the City's leading architects as evidenced by an entry in King's Notable New Yorkers, 1896-99. In A History of Real Estate, Building and Architecture in New York City published in 1898, he is favored with an extensive (although probably not complete) listing of his buildings from 1883 through 1897. His earliest building within the boundaries of the Historic District dates from 1885.

This building at 132-140 Greene Street is his only building with a cast-iron facade. Interestingly enough, it is almost identical to a Henry Fernbach building of 1883 at 112 Greene Street. Both buildings had the same owners; after Fernbach's death in 1883 they must have asked Zucker to carry out the commission for an identical building.

The work of Zucker's firm is best seen, however, as a late 19th-century adaptation of the exuberant Beaux-Arts style as adapted to the skyscraper. Marble and granite in combination with brick and terra-cotta decoration, and iron decorative members (usually defining the windows) are the elements he used to create, in commercial designs, a conspicuous and impressive image for his clients.

An interesting digression from this mode was Zucker's design for 484-490 Broome Street (59 Wooster Street). This bold red granite building is a type of Romanesque, although even here Zucker employed some classical forms.

While most of Zucker's buildings are too ornate to appeal to today's taste, they form nonetheless, a significant part of late 19th-century American architecture. Zucker's buildings are among the most imaginatively designed during this period within the District.

He worked in Argentina in the early 20th Century

B. GLOSSARY OF TECHNICAL TERMS

ABACUS (plural, ABACI) - the flat topmost member of a capital upon which an architrave or other superstructure rests.

ACROTERION (plural, ACROTERIA) - an ornamental "ear-like" protrudance most often placed at the angles of a triangular pediment.

ANTEFIX (plural, ANTEFIXAE) - an ornament projecting above a roof cornice frequently incorporating an anthemion motif.

ANTHEMION - a conventionalized leaf motif based on a honeysuckle or palmette form, originating in Greek ornamental forms.

APRON - a trim member placed at the edge of and extending below a projection such as a window sill or capital abacus.

ARCHITRAVE - see: Entablature

BEARING WALL - a wall upon which the structural load of a building rests.

BRACKET - a projecting L or S-shaped support used frequently below a cornice, balcony or projecting sill.

CONSOLE BRACKET - an elongated ornamental bracket, frequently in the form of an S curve.

CARYATID - a decorative column taking the form of a female figure.

CLASSICAL ORDERS - In discussing the buildings dating from the second half of the 19th century within the Historic District, references to the classical orders must be interpreted very loosely. The architects of these buildings took great liberties in adapting Greek and Roman forms to commercial buildings. In nearly every instance in this report, a reference to a specific order refers only to the capital design and not to the entablature, base, shaft or to proportions or spacing of the columns.

TUSCAN CAPITAL - a very simple unadorned capital, resembling the Doric but frequently of heavier proportions.

DORIC CAPITAL - a relatively simple capital with a flat abacus.

IONIC CAPITAL - a capital with spiral volutes beneath its abacus.

CORINTHIAN CAPITAL - a capital embellished with carved acanthus leaves.

CORINTHIANESQUE CAPITAL - a capital incorporating stylized leaf forms.

COMPOSITE CAPITAL - a capital combining volutes and acanthus leaves, (a composite of the Ionic and Corinthian orders.)

COMPOSITE - see: Classical Orders

CONSOLE BRACKET - see: Brackets

CORBEL - a supporting projection normally produced by extending successive layers of masonry, wood or iron beyond the wall surface. These supports, which are placed in a continuous course, are commonly used beneath a cornice line.

CORINTHIAN - see: Classical Orders

CORINTHIANESQUE - see: Classical Orders

CORNICE - see: Entablature

GLOSSARY (Cont'd.)

CORNICE SLAB - a cornice-like projection placed above a window.

CURTAIN WALL - an exterior wall, separate from the structural framework, which supports only its own weight.

DENTIL - one of a series of small blocks, resembling teeth, used as a molding in a classical entablature.

DORIC - see: Classical Orders

DROP LINTEL - a lintel over an arched or square-headed window which has vertical members continuing down the sides of the window for a short distance.

ECOLE DES BEAUX-ARTS - France's national school of fine arts located in Paris which is the oldest and most celebrated architectural school in the world. During the second half of the 19th century, the school promoted a resurgence of classical forms which became known as the Beaux-Arts style. A description of this style can be found in the "Stylistic History" in Part I.

EGG-AND-DART MOLDING - a classical molding consisting of alternating egg and dart-shaped forms.

ENTABLATURE - the group of horizontal members immediately above column capitals; it consists of :

ARCHITRAVE - the lowest member, resting directly upon the column capitals. An architrave is also occasionally extended to enframe the sides of a door or window opening which is topped by an entablature.

FRIEZE - the middle member of an entablature which in 19th-century architectural styles is frequently embellished by panels or medallions and interrupted by large cornice brackets. 19th-century adaptations of classical orders often combine a frieze and cornice without an architrave.

CORNICE - the horizontally projecting topmost member of an entablature. It is frequently found by itself as the crowning motif of a facade.

FANLIGHT - a semicircular window placed over a door with bars or muntins radiating from its center like the spokes of a fan.

FENESTRATION - the arrangement of the windows of a building.

FINIAL - an ornamental form at the top of a gable, pediment, gatepost, spire, pinnacle, etc.

FRIEZE - see: Entablature

IONIC - see: Classical Orders

IRON VAULT COVERS - a number of iron plates with lights that lie over the vaults and are on the same level as the sidewalk.

KEYSTONE - the central voussoir of a masonry arch.

LIGHT - generally, a pane of glass, but in the section of this report that deals with sidewalks and iron vault covers, it referrs to pieces of glass of various shapes, sizes and colors that are inserted in iron plates.

LIGHT-PLATFORM - a flat, raised area in front of the facade of a building that is made up of a number of iron plates with lights and which stands over the vaults.

GLOSSARY (Cont'd.)

MODILLION - a small ornamental bracket used in a closely spaced, regular series below a projecting cornice.

NECKING - a molding at the top of the shaft of a column just below the capital.

PALAZZO - an Italian "palace", usually associated with those from the Renaissance. When referring to 19th-century architectural styles, however, a "palazzo" can be any large impressive building whose style was derived from Italian Renaissance sources.

PARTY WALL - a single wall separating two adjacent buildings which is jointly owned by the two respective parties and acts as a bearing wall for both structures.

PEDIMENT - a low, usually triangular gable constructed in a classical style that is often filled by sculpture and usually framed by a cornice. It is used decoratively to crown central bays, porticos and important windows of a facade and is sometimes segmental in shape or broken away in the center.

PIER - in masonry architecture, an upright supporting member carrying a structural load. When interpreted in cast iron, an exterior pier is in most instances merely a solid part of the curtain wall placed between the windows and/or on either side of a facade.

PILASTER - a shallow, flat engaged column, normally serving only a decorative function.

QUOIN - in masonry architecture, large stones used to reinforce a corner or salient angle of a building. When interpreted in cast iron, rusticated quoins were used decoratively to emphasize the flanking piers.

RANDOM ASHLAR - system of laying stone walls in which neigher vertical nor horizontal joints are continuous.

RISER - the verticle member between the treads of a stair.

RUSTICATION - in masonry architecture, an emphasis of individual stones by recessing their connecting joints.

SEGMENTAL ARCH - an arch in which the curvature is a segment of a circle, but less than a semicircle.

SOFFIT - the exposed underside of a lintel, arch or cornice.

SOLDIER COURSE - a course of bricks set on their ends.

SPANDREL - the space between the outer curve of an arch and its rectangular enframement or between two adjacent arches and a horizontal member above them.

SPANDREL PANEL - in skeleton-frame construction, the wall panel between the head of one window and the sill of a window directly above it.

TAXPAYER - a nondescript structure of one or two stories erected to produce income to pay for the tax on the property.

TERMINAL BLOCK - a decorative block placed at the extreme ends of a cornice between floor levels, thus interrupting the quoin lines or flanking piers of a facade.

TREAD - the horizontal surface of a step.

TRIGLYPH - a rectangular decorative block, cut with vertical grooves, that is set in a regular series along a Doric frieze.

GLOSSARY (Cont'd.)

TUSCAN - see; Classical Orders

VAULT - a cellar room used for storage and often extended under the sidewalk.

VERMICULATION - a relief cutting on stone that simulates undulating worm tracks.

VOUSSOIR - a wedge-shaped stone forming part of a masonry arch.

C. SIDEWALKS, CURBS AND IRON VAULT COVERS

On November 12, 1845, Thaddeus Hyatt patented a method for making iron vault covers with glass lights. Prior to this time, if the owner of a building wished to make full use of his basement space, he had to illuminate it in one of two ways, both undesirable. He either had to use oil, kerosene or gas lighting, thereby increasing the danger of fire, or he had to resort to having an areaway in front of basement windows, thereby creating space he could not use and forming an obstacle on the street for pedestrians. By contrast, if an owner used Hyatt's invention, he not only could safely illuminate his basement but also could use the space that an areaway wasted and remove the obstacle it created on the street.

Later, when cast iron was used more frequently for storefronts, it was possible to have larger amounts of window space for the display of goods. By using a light platform, raised above the level of the street, instead of an iron vault cover on th level of the sidewalk, a store owner was able to provide an area where potential customers could stand and view his goods without being jostled by pedestrian traffic or blocking its flow. For stores that were on streets too narrow for a light platform, one or two wide steps in front of the display windows served the same purpose.

Although the Historic District has no iron sidewalks -- the only known example of an iron sidewalk still existing in New York City is in front of #77 Chambers Street -- it still retains a wide variety of iron vault covers, stoops and light platforms. Their treatment commonly included a number of pink-tinted, convex circle lights surrounded by six raised metal studs on the tread and another series of convex circle lights framed by a raised metal hexagon on the riser. Although this is the most frequently found arrangement, there are many variations. The Thaddeus Hyatt covers along the Howard Street facade of the Arnold Constable & Co. store have circle lights in diamond-shape frames. The Haughwout building had large pentagonal lights of various tints, and the Whyte building at #101 Spring Street had clear, six-inch-by-six-inch squares on the light platform along its Mercer Street facade.

A number of the iron manufacturers who produced cast-iron storefronts and facades within the District, such as Badger, Cornell, Jackson and Althause, also made iron vault covers, stairs and light platforms. Some of the others who were active in their production were Jacob Mark, G. Vreeland, Lige & Jacobson and L. P. Case.

Builders continued to use light vault covers until the end of the 19th century, when electric lighting made them no longer necessary.

The Historic District also has many sidewalks made of granite or bluestone that were laid during the last half of the 19th century. The following list indicates where they appear and also notes the location of cast-iron lampposts.

SH-CI HD

BROADWAY

Most of the vaults have been filled and the iron vault covers have been resurfaced or removed due to the construction of the BMT subway under Broadway.

The vast majority of sidewalks along Broadway, between Canal Street and Houstor Street, are modern concrete with granite curbstones.

Broadway is the only north-south street within the Historic District that is not paved with Belgian blocks.

Broadway: West Side
Canal to Howard Street (Block 231)

All of the original iron vault covers have been resurfaced or removed.

The sidewalks along this block are concrete with granite curbstones, with the exception of the southwest corner of Howard Street which is a granite slab sidewalk with incised curbs.

Broadway: West Side
Howard to Grand Street (Block 231)

All of the iron vault covers have been resurfaced or removed.

Most of the sidewalks along this block are concrete with granite curbstones, with three exceptions:

#447	Sidewalk: Bluestone
#455-457	Sidewalk: Bluestone with metal edge
#459-461	Sidewalk: Concrete with concrete curb

Broadway: East Side
Howard to Grand Street (Block 232)

All of the iron vault covers have been resurfaced or removed.

The sidewalks along this block are a mixture of materials:

#444	Sidewalk: Concrete with granite curbstones
#446-448	Sidewalk: Bluestone; there is a Shepherd's Staff lamppost in front of #446
#450	Sidewalk: Bluestone
#452	Sidewalk: Granite slab with incised curb
#454	Sidewalk: Granite slab with incised curb
#456	Sidewalk: Concrete with granite curbstones
#458	Sidewalk: Concrete with granite curbstones

Broadway: West Side
Grand to Broome Street (Block 474)

All of the iron vault covers either have been resurfaced or removed.

The sidewalks along this block are concrete with granite curbstones.

BROADWAY (Cont'd)

Broadway: East Side
Grand to Broome Street (Block 473)

All the iron vault covers have been resurfaced or removed.

The sidewalks along this block are concrete with granite curbstones, with two exceptions:

#462-468	Sidewalk: Granite slabs with incised curbs
#484	Sidewalk: Part is bluestone, curbstones are granite

Broadway: West Side
Broome to Spring Street (Block 484)

All the iron vault covers either have been resurfaced or removed.

The sidewalks along this block are concrete with granite curbstones, with the exception of:

#511	Sidewalk: Bluestone with granite curbstones
#513-519	Sidewalk: Granite slabs with incised curbs. N. B. There is a Shepherd's Staff lamppost in front of #515.

Broadway: East Side
Broome to Spring Street (Block 483)

All the iron vault covers either have been resurfaced or removed.

The sidewalks along this block are concrete with granite curbstones, with the exception of:

#510	Sidewalk: Granite slabs with incised curbs
#512-516	Sidewalk: Granite slabs with incised curbs

Broadway: West Side
Spring to Prince Street (Block 498)

All the iron vault covers either have been resurfaced or removed.
This block has a variety of sidewalk materials.

#529-533	Sidewalk: Concrete with granite curbstones
#535	Sidewalk: Bluestone along the resurfaced vault covers, but next to the street it is concrete with granite curbstones.
#537-539	Sidewalk: Granite slab with incised curb
#541	Sidewalk: Granite slab with incised curb
#543	Sidewalk: Concrete with granite curbstones
#545	Sidewalk: Bluestone with granite curbstones
#547	Sidewalk: Bluestone with granite curbstones

BROADWAY (Cont'd)

#549-555	Sidewalk: Granite slabs with incised curbs near #549 but concrete sidewalks at #555.
#557	Sidewalk: Concrete with metal edge
#561	Sidewalk: Concrete with granite curbstones
#565-567	Sidewalk: Concrete with granite curbstones
Southwest corner of Prince Street:	Sidewalk: Granite slab with incised curb

Broadway: East Side
Spring to Prince Street (Block 497)

All of the iron vault covers either have been resurfaced or removed.

There is a Shepherd's Staff lamppost in front of #542.

The sidewalks along this block are concrete with granite curbstones, with two exceptions:

#540	Sidewalk: Grooved granite slabs with incised curbs
#560-566	Sidewalk: For approximately 25 feet from the southeast corner of Prince Street, the sidewalk is granit with incised curbs, but for the rest of the property it is concrete with granite curbstones

Broadway: West Side
Prince to West Houston Street (Block 512)

All the iron vault covers have either been resurfaced or removed.

For approximately 30 feet from the northwest corner of Prince Street, the sidewalk is granite with incised curbs. The rest of the block has concrete sidewalks with granite curbstones.

Broadway: East Side
Prince to East Houston Street (Block 511)

All of the iron vault covers have either been resurfaced or removed.

The sidewalks along this block of Broadway are made of concrete with granite curbstones, with two exceptions: there is still some bluestone at the northeast corner of Prince Street, and there is a granite slab sidewalk with incised curbs in front of #600-602.

BROOME STREET

Most of the iron vault covers and light platforms have been removed or resurfaced. Some of the vaults may have been filled in when Broome Street was widened in 1929.

Most of the sidewalks and curbs along Broome Street are granite but there are some that are concrete. There is very little bluestone.

Broome Street is one of the three east-west streets within the Historic District that is completely surfaced with asphalt.

Broome Street: South Side
Crosby to Broadway (Block 473).

The iron vault covers along this block have been resurfaced or removed.

The sidewalk is granite, concrete and some bluestone.

#429-431	Sidewalk: Concrete with granit curbstones.
#433	Sidewalk: Bluestone with gran te curbstones.
#435	Sidewalk: Granite with granite curbstones.
#437-441	Sidewalk: Granite with granite curbstones. Iron vault covers: Concrete now covers the vaults.

Broome Street: North Side
Crosby to Broadway (Block 483).

The iron vault covers have been resurfaced.

The sidewalk along this block is a combination of concrete and bluestone.

#432-436	Sidewalk: Concrete with metal edging along the parking lot.
#438	Sidewalk: Bluestone with granite curbstones.
#440	Sidewalk: Combination of bluestone and concrete with granite curbstones. Iron vault covers: Bluestone covers the vaults.

Broome Street: South Side
Broadway to Mercer Street (Block 474).

The iron vault covers and light platforms have been resurfaced or removed.

The sidewalk along this block is concrete with granite curbstones.

BROOME STREET (Cont'd.)

Broome Street: North Side
Broadway to Mercer Street (Block 484).

All the iron vault covers have been resurfaced or removed.

The sidewalk along this block is concrete with granite curbstones.

Broome Street: South Side
Mercer to Greene Street (Block 474),

There is the stem of a 19th-century iron lamppost at the southwest corner of Broome and Mercer Streets.

The iron vault covers and light platforms along this block have been resurfaced or removed.

The sidewalk is made up of granite.

#453-455	Sidewalk: Granite with granite curbstones. Iron vault covers: Original vault covers are now resurfaced but they did have circle lights.
#457-459	Sidewalk: Granite with granite curbstones. Iron vault covers: Originally had circle lights surrounded with six raised metal studs.
#461	Sidewalk: Granite with granite curbstones. Iron vault covers: Some circle lights are still visible.
#463	Sidewalk: Concrete, granite with granite curbstones. Iron vault covers: Covered with concrete.
#465-467	Sidewalk: Granite with granite curbstones. Iron vault covers: Resurfaced with tar.

Broome Street: North Side
Mercer to Greene Street (Block 485)

The iron vault covers have been resurfaced.

The sidewalk along this block is either granite or concrete.

#454	Sidewalk: Granite slabs with incised curbs.
#456	Sidewalk: Granite with granite curbstones.
#458	Sidewalk: Concrete with concrete curbs.
#460	Sidewalk: Concrete with granite curbstones.
#462	Sidewalk: Concrete with granite curbstones. Iron vault covers: None--the concrete sidewalk is the vault cover and it has large circle lights in it.
#464-468	Sidewalk: Resurfaced with asphalt but there are granite curbstones.

BROOME STREET (Cont'd.)

Broome Street: South Side
Greene to Wooster Street (Block 475).

There is the stem of a cast-iron lamppost on the southeast corner of Greene and Broome streets.

The iron vault covers along this block have been resurfaced.

The sidewalk is granite with granite curbstones.

#469-471	Sidewalk: Granite with granite curbstones.
#477-479	Sidewalk: Granite with granite curbstones. Iron vault covers: #477 has a four-step entrance stoop, #479 has a five-step stoop. They have circle lights surrounded by six raised metal studs and are from "Excelsior Iron Works, Burnet & Jackson Co., 14th St. East River."

Broome Street: North Side
Greene to Wooster Street (Block 486).

The iron vault covers and light platforms have been resurfaced or removed.

The sidewalk along this block is basically granite.

#470	Sidewalk: Granite with granite curbstones. Iron vault covers: Either removed or just resurfaced with cement.
#472-474	Sidewalk: Granite slabs with incised curbs. Iron vault covers: Resurfaced with metal sheets.
#476-478	Sidewalk: Granite with granite curbstones. Iron vault covers: Resurfaced but it had circle lights surrounded by six raised metal studs.
#480	Sidewalk: Granite with granite curbstones. Iron vault covers: Either removed or resurfaced with cement.
#482	Sidewalk: Granite with granite curbstones. Iron vault covers: Resurfaced with tar.

Broome Street: South Side
Wooster to West Broadway (Block 475).

The iron vault covers have been removed or resurfaced.

The sidewalk with two exceptions is concrete with granite curbstones.

#483-487	Sidewalk: Granite slabs with granite curbstones.
#489-493	Sidewalk: Granite with granite curbstones. Iron vault covers: Resurfaced.

BROOME STREET (Cont'd.)

Broome Street: North Side
Wooster to West Broadway (Block 487).

The iron vault covers along this block have been removed or resurfaced with cement.

The sidewalk is granite with granite curbstone.

CANAL STREET

Most of the iron vault covers and light platforms that have not been removed have been resurfaced.

Most of the sidewalks along the north side of Canal Street from Broadway to West Broadway are concrete with granite curbstones. However, there are still some early bluestone and granite sidewalks.

Canal Street is one of the three east-west streets within the Historic District that is covered with asphalt.

Canal Street: North Side
Broadway to Mercer Street (Block 231)

The iron vault covers have been resurfaced.

The sidewalks are concrete with metal edging, with two exceptions:

#305 — Sidewalk: Granite slabs with concrete curbstones.

Iron vault covers: Have circle lights surrounded by six metal studs; they are by G. R. Jackson.

#307-311 — Sidewalk: Granite and bluestone with concrete curbs.

Iron vault covers: Resurfaced, but circle lights surrounded by six metal studs still visible.

Canal Street: North Side
Mercer to Greene Street (Block 230)

The iron vault covers have been resurfaced or removed, with one exception.

The sidewalk along this block is concrete with metal edging, with one exception:

#329-331 — Sidewalk: Some bluestone with concrete curbs.

Iron vault covers: There is a two-step light platform with circle lights surrounded by six metal studs.

Canal Street: North Side
Greene to Wooster Street (Block 229)

The iron vault covers and light platforms that have not been removed have been resurfaced.

The sidewalk along this block is concrete with metal edging, with one exception:

#343 — Sidewalk: Granite with concrete curb.

Iron vault covers: The three-step light platform has been resurfaced.

#351-357 — Iron vault covers: There is a resurfaced three-step light platform.

CANAL STREET (Cont'd)

Canal Street: North Side
Wooster to West Broadway (Block 228)

The iron vault covers and light platforms have been resurfaced or removed.

The sidewalk along this block is concrete with metal edging, with one exception.

#365-367	Iron vault cover: The three-step light platform has been resurfaced and cut at points to provide access to the basement.
#371	Sidewalk: Granite.

CROSBY STREET

The iron vault covers have either been removed or resurfaced with cement or tar but there are still some vault steps.

The roadway of Crosby Street is paved with Belgian blocks.

With few exceptions, the sidewalks along Crosby Street are made of concrete and have concrete curbs with metal edges.

Crosby Street: West Side Only In District
Howard to Grand Street (Block 232)

Iron vault covers still remain in front of the Crosby Street facade of #30 Howard Street.

The sidewalks along this block are concrete and the curbs are concrete with metal edges, with the exception of:

#10-18	Sidewalk: Granite slabs with incised curbs Iron vault covers: New metal covers on the vaults; the risers of the steps at #10 still have their glass lights.

Crosby Street: West Side Only
Grand to Broome Street (Block 473)

The iron vault covers have either been resurfaced or removed.

The sidewalks along this block are a combination of granite and concrete.

The Crosby Street facade of #462-468 B'way	Sidewalk: Granite slabs with incised curbs
#30-36	Sidewalk: Covered with tar and the curbs are concrete with metal edging.
#38	Sidewalk: Concrete and the curbs are concrete with metal edging.
#40	Sidewalk: Granite slabs with incised curbs
The Crosby Street facade of #429 Broome Street	Sidewalk: Concrete with concrete curbs that have metal edges. Iron vault covers: This building has open areaways in front of the basement windows.

Crosby Street: West Side Only
Broome to Spring Street (Block 483)

The iron vault covers have either been resurfaced or removed.

The sidewalks along this block are concrete with concrete curbs that have metal edges with two exceptions:

#56-58	Sidewalk: Granite slabs with incised curbs Iron vault covers: The risers of the stairs at #56 have their original glass lights.
#60-66	Sidewalk: Granite slabs with incised curbs.

CROSBY STREET (Cont'd)

Crosby Street: West Side Only
Spring to Prince Street (Block 497)

The iron vault covers have either been resurfaced or removed.

The sidewalks along this block are concrete with concrete curbs edged with met with some exceptions.

#74-76	Sidewalk: Granite slabs with incised curbs.
#78	Sidewalk: Granite slabs with incised curbs.
	Iron vault covers: The risers of the three stairs have their original glass lights.
#98-104	Sidewalk: Granite slabs with incised curbs.
	Iron vault covers: The risers of the loading platform have their original glass lights

Crosby Street: West Side Only
Prince to East Houston Street (Block 511)

The iron vault covers either have been resurfaced or removed.

The sidewalks along this block are concrete with two exceptions.

#106-110	Sidewalk: Some bluestone with metal edge at the curb
#134-136	Sidewalk: Granite slabs with metal edge.

GRAND STREET

The iron vault covers or light platforms have been resurfaced or removed.

The sidewalk is generally concrete with bluestone curbs.

The roadway of Grand Street is paved with Belgian blocks, except at the intersections.

Grand Street: South Side
West Broadway to Wooster Street (Block 228)

The iron vault covers, if there were any, have been removed.

The sidewalk is concrete with bluestone curbs.

#53 — Iron vault covers: Bluestone covers the vaults.

Grand Street : North Side
West Broadway to Wooster Street (Block 475)

The iron vault covers that still remain have been resurfaced.

The sidewalk is concrete with bluestone curbs.

#70 — Iron vault covers: Resurfaced with asphalt.

Grand Street: South Side
Wooster to Greene Street (Block 229)

The iron vault covers have been resurfaced or removed.

The sidewalk is concrete with bluestone curbs.

There is the stem of a 19th-century lamppost on the southwest corner of Grand and Greene Street.

Grand Street: North Side
Wooster to Greene Street (Block 475)

The iron vault covers and steps have been resurfaced or removed.

The sidewalk is concrete with bluestone curbs. However, it is granite around #80-88.

#72 — Iron vault cover: Resurfaced with metal sheets.

#74 — Iron vault covers: The three steps in front of the building have been resurfaced.

Grand Street: South Side
Greene to Mercer Street (Block 230).

The iron vault covers have been resurfaced.

The sidewalk is mostly concrete with bluestone curbs, but there is some bluestone.

GRAND STREET (Cont'd.)

#89	Iron vault cover: Has circle lights surrounded by six metal studs, possibly from B. & L. M. Cornell Iron Works.
#97-105	Sidewalk: Concrete and bluestone with bluestone curbs. Iron vault covers: Originally had circle lights surrounded by six raised metal studs. There is a granite band around the covers.

Grand Street: North Side
Greene to Mercer Street (Block 474)

The iron vault covers either have been resurfaced or removed.

The sidewalk is concrete with bluestone curbs except at #104 (building at NWC of Mercer & Grand) which has bluestone & concrete sidewalk.

There is the stem of a 19th-century lamppost on the northeast corner of Grand and Greene Street & the north west corner of Mercer & Grand Street.

Grand Street: South Side
Mercer to Broadway (Block 231)

The iron street vaults and light platforms have been resurfaced.

The sidewalk: concrete with bluestone curbs.

There is the stem of a 19th-century iron lamppost on the southeast corner of Mercer and Grand Street.

Grand Street: North Side
Mercer to Broadway (Block 474)

Because of the parking lot, there are no vaults along this block, and the sidewalk is concrete with a concrete curb.

Grand Street: South Side
Broadway to Crosby Street (Block 232).

The iron vault covers have been removed or resurfaced.

The sidewalk is concrete with bluestone curbs, but in some places the sidewalk is resurfaced with tarpaper and asphalt.

Grand Street: North Side
Broadway to Crosby Street (Block 473).

The iron vault covers along this block may have been removed and the vaults resurfaced with concrete.

The sidewalk is granite slabs with incised curbs.

GREENE STREET

Greene Street still retains a number of the original iron vault covers, light platforms and stoops.

Many of the sidewalks are granite slabs with incised curbs.

The roadway of Greene Street is paved with Belgian block except at the intersections.

Greene Street: West Side
Canal to Grand Street (Block 229)

There are still some light platforms along this street.

The sidewalks along this block are either concrete or granite.

#7-13	Sidewalk: Concrete with metal edging
#15-17	Sidewalk: Granite slab with incised curbs
	Iron vault covers: The original three-step light platform covered by new loading platform
#19-21	Sidewalk: Granite slab with incised curbs
	Iron Vault covers: New loading platform
#23-25	Sidewalk: Concrete with granite curbstones
	Iron vault covers: Removed and now concrete
#27	Sidewalk: Asphalt with granite curbstones
	Iron vault covers: Concrete loading platform
#29	Sidewalk: Granite slabs with incised curbs
	Iron vault covers: Covered by new loading platform
#31	Sidewalk: Granite slab with incised curbs
	Iron vault covers: New loading platform
#83-87 Grand; Greene facade	Sidewalk: Granite slab with incised curbs
	Iron vault cover: Original; has circle lights surrounded by six metal studs

Greene Street: East Side
Canal to Grand Street (Block 230)

The sidewalk along this block is a combination of granite and bluestone.

There are still some iron vault covers, light platforms and stoops but most have been resurfaced.

#329-331 Canal; Green facade	Sidewalk: Bluestone with incised curbs
	Iron vault covers; Cover has circle lights with six metal studs surrounding them. There is a five-step stoop at #6 with circle lights in hexagonal frames on the risers.

GREENE STREET (Cont'd)

#8

Sidewalk: Bluestone with granite curbs

Iron vault covers: Metal loading platform

#10-12

Sidewalk: Granite with granite curbstone

Iron vault covers: The original five-step stoop and light platform converted into loading platform. Each circle light on the risers has two vertical I-shaped incisions on each side. The name "S.B. Althause & Co. 101 & 103 Thompson St." on vault covers.

#14

Sidewalk: Granite with granite curbstone

Iron vault covers: New loading platform covers original five-step stoop. Each circle light or on the risers has vertical I-shaped incision on each side. The name "Chr. Hafers, 407 West 37 St." appears on cellar door -- this may not be for the original stoop.

#16

Sidewalk: Granite with incised curbs

Iron vault covers: New loading platform

#18

Sidewalk: Granite with granite curbstone

Iron vault covers: New loading platform

#20

Sidewalk: Bluestone with incised curbs

Iron vault covers: Has a four-step light platform with circle lights and circle lights in hexagonal frames on the risers. The first three steps are now concrete.

#22-26

Sidewalk: Granite slabs with incised curbs.

Iron vault covers: There is a three-step vault stoop with circle lights surrounded with six metal studs. Concrete covers bottom two steps.

#28-30

Sidewalk: Granite with incised curbs

Iron vault covers: Half of the original five-step stoop is now a loading platform. The lights are circles surrounded by six metal studs. The risers have circle lights with hexagonal frames

#32 & #34

Sidewalk: Granite slabs with incised curbs

Iron vault covers: Covered with new loading platform

#36 (89 Grand)

Sidewalk: Granite slabs with incised curbs

Iron vault covers: There is a two-step stoop at #36 which has circle lights surrounded by six metal studs on the treads and circle lights in hexagonal frames on the risers. An iron cover with the same treatment as the treads at #36 runs along the facade. The name "B. & L. M. Cornell Iron Works" appears on the vault cover.

GREENE STREET (Cont'd)

Greene Street: West Side
Grand to Broome Street (Block 475)

The sidewalks along this block are granite, bluestone and concrete.

The original iron vault covers and light platforms have been resurfaced or removed. However, a number of buildings still have their or original iron entrance steps.

The traffic light on the southwest corner is mounted on the stem of a 19th-century iron lamppost.

#33-35	Sidewalk: Granite slabs with incised curbs
	Iron vault covers: Removed
#37-43	Sidewalk: Granite slabs with incised curbs. The sidewalk in front of #43 is concrete with granite curbstones
	Iron vault covers: Original covers removed, three iron steps remain with circle lights surrounded by six raised metal studs on the tread and circle lights in hexagonal frames on the risers.
#45	Sidewalk: Granite slabs with granite curbstones and with incised curbs
	Iron vault covers: Original cover removed but three iron steps remain with circle lights surrounded by six raised metal studs on the treads and circle lights in hexagonal frames on the risers
#47-49	Sidewalk: Concrete with granite curbstones
	Iron vault covers: There is a new loading platform at #47 and the original light platform at #49 has been removed
#51	Sidewalk: Bluestone with granite curbstones
	Iron vault covers: Partially resurfaced but it did have circle lights surrounded by six raised metal studs
#53	Sidewalk: Buestone with granite curbstones
	Iron vault covers: Light platform replaced by granite slabs and covered with asphalt

Greene Street: East Side
Grand to Broome Street (Block 474)

All the iron vault covers and light platforms have been resurfaced or removed.

The sidewalks along this block are a combination of granite with granite curbstones and concrete with granite curbstones.

There is the stem of a 19th-century lamppost now used for a traffic signal at the southeast corner of Broome and Greene Street.

Greene Street: West Side
Broome to Spring Street (Block 486)

Most of the iron vault covers, light platforms and stoops have been resurfaced, removed or converted into loading platforms.

GREENE STREET (Cont'd)

The sidewalk along this block is basically granite slabs with incised curbs but there are some exceptions.

#470 Broome; Greene facade	Sidewalk: Granite slab with granite curbstones
#57-63	Iron vault covers: The original covers have been resurfaced but they had circle lights surrounded by six raised metal studs. They may be from the Cornell Iron Works.
#75	Iron vault covers: Resurfaced but original had circle lights surrounded by six raised metal studs. The name "Cornell Iron Works" appears on the edge of covers.
#77	Sidewalk: Bluestone with granite curbstones
	Iron vault covers: Resurfaced but had circle lights with six raised metal studs surrounding them
#79	Sidewalk: Concrete with granite curbstones
#81	Sidewalk: Bluestone with granite curbstones
#83-85	Sidewalk: Bluestone with incised curbs

Greene Street: East Side
Broome to Spring Street (Block 485)

All the iron vault covers, light platforms and stoops have been resurfaced, removed or covered with loading platforms.

The sidewalk is generally granite slab with incised curbs but there are three exceptions.

There is a Shepherd's Staff lamppost at #62.

#70	Sidewalk: Concrete with granite curbstones
#72-76	Sidewalk: Granite slabs with granite curbstones
#78	Sidewalk: Concrete with granite curbstones

Greene Street: West Side
Spring to Prince Street (Block 500)

The iron vault covers, light platforms and stoops have been resurfaced or removed.

The sidewalks are combination of materials.

#87-89	Sidewalk: Bluestone with concrete curbs
	Iron vault covers: Light platform has circle lights with six raised metal studs surrounding them. The name "Jacob Mark" appears on the light covers and the name "G. Vreeland, 1356 B'way" appears on the metal banding.
#91	Sidewalk: Bluestone with concrete curbs
#93-99	Sidewalk: Granite with granite curbstone at #93-97, and granite with incised curbs at #99

GREENE STREET (Cont'd)

	Iron vault covers: Resurfaced
#101	Sidewalk: Concrete graded for garage
#103-105	Sidewalk: Bluestone with granite curbstones
	Iron vault covers: Resurfaced but the name "Galls, Mark & Co." is visible.
#107-111	Sidewalk: Concrete with granite curbstones
#113	Sidewalk: Granite slabs with incised curbs
#115 to corner	Sidewalk: Concrete with granite curbstones

Greene Street: East Side
Spring to Prince Street (Block 499)

Most of the iron vault covers and light platforms have been resurfaced.

A variety of materials is used for the sidewalk along this block.

#90	Sidewalk: Bluestone with incised curbs
	Iron vault covers: It has circle lights surrounded by six raised metal studs. "Patented Nov. 12, 1845" appears on the edge of the vault cover.
#96 to #102	Sidewalk: Bluestone with incised curbs and with granite curbstones.
	Iron vault covers: The light platforms and stoops have been resurfaced or covered by modern loading platforms
#104-110	Sidewalk: Concrete with concrete curbs
#112	Sidewalk: Granite with incised curbs
#114-120	Sidewalk: Granite with incised curbs
	Iron vault covers: Four-step iron stoop with circle lights but the vault covers have been resurfaced
#122	Sidewalk: Concrete with granite curbstones

Greene Street: West Side
Prince to West Houston Street (Block 514)

The iron vault covers have been resurfaced or covered by new loading platforms

Most of the sidewalks along this block are granite with incised curbs but there are some exceptions.

#127	Sidewalk: Granite with granite curbstones
#129-131	Sidewalk: Concrete with metal edging
#139	Sidewalk: Concrete with granite curbstones
#141	Sidewalk: Concrete with granite curbstones

GREENE STREET (Cont'd)

Greene Street: East Side
Prince to West Houston Street (Block 513)

Most of the iron vault covers and light platforms have been resurfaced.

With the exception of #130, the sidewalks are either granite slabs with incised curbs or they are concrete with granite curbstones.

#124-128	Sidewalk: Concrete with granite curbstones
#130	Sidewalk: Granite with granite curbstones
	Iron vault covers: Resurfaced but "Architectural Iron Works" appears on the edge of the covers.
#132-140	Sidewalk: Granite with incised curbs.
#142-144	Sidewalk: Granite with incised curbs
	Iron vault covers: Originally the covers had circle lights surrounded by six metal studs and a band of bluestone edging the covers. Now resurfaced and partially removed.
#146	Sidewalk: Concrete with granite curbstones
	Iron vault covers: Light platform has circle lights surrounded by six metal studs. The name "S. B. Althause & Co." is on the edge of the covers and "Galls & Mark" is on the edge of the light platform. There is also a bluestone band around the entire platform.
#148-150	Sidewalk: Granite slabs with incised curbs.
	Iron vault covers: Resurfaced but originally had circle lights surrounded by six metal lozenges
#152	Sidewalk: Concrete with granite curbstones

EAST AND WEST HOUSTON STREET
South Side Only
Crosby Street to West Broadway (Blocks 511, 512, 513, 514, 515)

When Houston Street was widened in 1963, all the original iron vault covers, light platforms, iron stairs, sidewalks and buildings were removed. The sidewalks are now concrete with metal edging.

Houston Street is one of the three east-west streets within the Historic District that is covered with asphalt.

HOWARD STREET

A number of the buildings on the section of Howard Street that is in the Historic District still have their original iron vault covers and light platforms. The earliest example of an iron vault cover - - which is by the inventor of them, Thaddeus Hyatt--is the one in front of the Howard Street facade of the Arnold Contable & Co. store.

Most of the sidewalks are modern concrete with metal edging.

The roadway of Howard Street is paved with Belgian blocks except at the intersection of Broadway.

Howard Street: North Side Only
Crosby to Broadway (Block 232)

Two buildings have original iron vault covers.

The sidewalk is concrete with metal edging, with one exception.

#30-32	Iron vault cover: The name "Excelsior Iron Works" appears on the steps and the name "G. R. Jackson, Burnet & Co."
#34	Sidewalk: Granite slabs with incised curbs.

Howard Street: North Side
Broadway to Mercer Street (Block 231).

There is only one building with an iron light platform; all the other vault covers have been removed.

The sidewalk in concrete with metal edging, with one exception.

#48	Iron vault cover: Original three-step light platform that has circle lights set in raised metal circles. The name "S. B. Althause & Sons, Houston cor. Greene" is on the edge.
#50-52	Sidewalk: Granite slab with incised curbs.

HOWARD STREET (Cont'd.)

Howard Street: South Side
Broadway to Mercer Street (Block 231)

All the buildings along this side of Howard Street have their original iron vault covers.

The sidewalk is either granite slabs with incised curbs or concrete with metal edging.

#43-45	Sidewalk: Granite slabs with incised curbs. Iron vault covers: Original two-step light platform but it has been resurfaced.
#47	Sidewalk: concrete with metal edging. Iron vault covers: Original, has circle lights surrounded by six raised metal studs with the name "Jacobs" on the edge.
#49-53	Sidewalk: Concrete with metal edging. Iron vault cover: Original, circle lights set in incised metal diamonds. "T. Hyatt, 120 W. B'way" on edge.

MERCER STREET

Most of the iron vault covers, light platforms and stoops have been resurfaced or removed.

The sidewalks along Mercer Street, between Canal and West Houston Street, are mostly concrete with a large number of granite sidewalks still surviving.

The roadway of Mercer Street is paved with Belgian blocks except at the intersections.

Mercer Street: West Side
Canal to Grand Street (Block 230)

The iron vault covers, light platforms and stoops have been resurfaced or removed.

The sidewalk is made up of concrete and granite.

#313 Canal Street; Mercer Street facade	Sidewalk: Concrete with granite curbstones
#1-3	Sidewalk: Concrete with granite curbstones
#5-7	Sidewalk: Concrete with granite curbstones.
#9-13	Sidewalk: Granite slabs with incised curbs Iron vault covers: Original two-step light platform resurfaced. "Patented Nov. 12, 1845" on the edge of the platform.
#15-17	Sidewalk: Granite with incised curbs Iron vault covers: Covered by a new loading platform.
#19	Sidewalk: Granite with granite curbstones. Iron vault covers: Covered by a new loading platform.
#21-25	Sidewalk: Granite with granite curbstones.
#27	Sidewalk: Concrete with granite curbstones
#29	Sidewalk: Granite with granite curbstones Iron vault covers: Covered, and new loading platform.
#31-35	Sidewalk: Part bluestone with granite curbstones; part concrete with granite curbstones. Iron vault covers: Light platform cut in parts and resurfaced.

MERCER STREET (Cont'd)

Mercer Street: East Side
Canal to Howard Street (Block 231)

This short block is occupied by the Arnold Constable & Co. store. The sidewalks are concrete with granite curbstones. The tops of the basement windows are still visible, but the areaway in front of them has been filled in. If there were iron vault covers, they have been removed.

Mercer Street: East Side
Howard to Grand Street (Block 231)

All the iron vault covers, stoops and light platforms have been resurfaced or removed.

The sidewalks along this block are either concrete with granite curbstones or concrete with metal edging, with two exceptions.

#24	Iron street vault covers: Most of the original seven-step vault stoop has been removed, but the central section still has circle lights in hexagonal frames.
#26	Sidewalk: A combination of bluestone and concrete with granite curbstones
	Iron vault covers: Light stoop and platform replaced with modern loading platform.
#28-30	Sidewalk: Granite with granite curbstones

Mercer Street: West Side
Grand to Broome Street (Block 474)

The iron vault covers, stoops and light platforms have been resurfaced or removed.

The sidewalk along this block is either concrete with granite curbstones or granite with incised curbs or granite curbstones.

There is the stem of an early cast-iron street lamp at the southwest corner of Broome and Mercer Streets.

#37	Sidewalk: Concrete with granite curbstones
#41	Sidewalk: Concrete with granite curbstones
#43	Sidewalk: Concrete with granite curbstones
#45	Sidewalk: Concrete with granite curbstones
#47-49	Sidewalk: Granite with granite curbstones and incised curbs
	Iron vault covers: Original covers
#51	Sidewalk: Concrete with granite curbstones
#53	Sidewalk: Concrete with granite curbstones
#55	Sidewalk: Granite with granite curbstones and with incised curbs
#57-59	Sidewalk: Granite with granite curbstones and with incised curbs

MERCER STREET (Cont'd)

Mercer Street: East Side
Grand to Broome Street (Block 474)

The iron street vault covers, light platforms and stoops have been resurfaced or removed.

The sidewalks along this block are a combination of concrete and granite.

#34-42	Sidewalk: Granite with granite curbstones and granite slabs with incised curbs
#44	Sidewalk: Concrete with metal edge at the street
	Iron street vault cover: Most of the original light platform and stoop has been cut away and the remainde has been resurfaced.
#46-48	Sidewalk: Concrete with granite curbstones
	Iron vault covers: Removed and replaced by new loading platform.
#50-52	Sidewalk: Granite with granite curbstones.
	Iron vault covers: One three-step vault stoop, with lights, remains. "L. R. Case" is on edge of the step.
#54	Sidewalk: Concrete with granite curbstones
#56-58	Sidewalk: Granite slabs with incised curbs and granite with granite curbstones
	Iron vault covers: Resurfaced
#60	Sidewalk: Concrete with granite curbstones

Mercer Street: West Side
Broome to Spring Street (Block 485)

All the iron vault covers, stoops and light platforms have been removed or resurfaced.

The sidewalk along this block is a combination of bluestone, granite and concrete.

#65-67	Sidewalk: Granite slab with incised curbs and granite with granite curbstones
#69	Sidewalk: Bluestone with incised curbs
#71	Sidewalk: Concrete with granite curbstones
#73-77	Sidewalk: Granite slabs with incised curbs and granite with granite curbstones.
#79	Sidewalk: Concrete with granite curbstones
#81	Sidewalk: Concrete with granite curbstones
#83	Sidewalk: Granite with granite curbstones

MERCER STREET (Cont'd)

#85-87	Sidewalk: Concrete with granite curbstones
#89	Sidewalk: Granite slab with incised curbs
#91-93	Sidewalk: Concrete with granite curbstones
#95-99	Sidewalk: Concrete with metal edging

Mercer Street: East Side
Broome to Spring Street (Block 484)

The iron vault covers have been resurfaced or removed.

With two exceptions, the sidewalk along this block is concrete with granite curbstones.

#74-82	Iron vault covers: Resurfaced, but original eight-step vault stoop with lights in some of the risers remain at #78, #80 and #82.
#84-94	Sidewalk: Bluestone with granite curbstones
	Iron vault covers: Original vault covers resurfaced, but the name of "Tige & Jacobson 71 Centre Street" appears on exposed portion.
#96-98	Sidewalk: Concrete with metal edging
	Iron vault covers: "Brooklyn Light Vault Co." appears on the border of the vault covers.

Mercer Street: West Side
Spring to Prince Street (Block 499)

The iron vault covers, light platforms and stoops have been resurfaced or removed.

The sidewalks along this block are granite, concrete or bluestone.

From the northwest corner to #107.	Sidewalk: Concrete with granite curbstones
#107	Sidewalk: Bluestone
#109	Sidewalk: Concrete with graded curbs for parking lot
#111	Sidewalk: Granite with granite curbstones
	Iron vault covers: Parts removed, the remainder has been resurfaced, but lights are still visible on the risers of the entrance step.
#113-115	Sidewalk: Granite with granite curbstones at #113, concrete with granite curbstones at #115
	Iron vault covers: Light platform resurfaced, but lights still in risers
#117-119	Sidewalk: Granite
#121	Sidewalk: Granite

MERCER STREET (Cont'd)

#121	Iron vault covers: Resurfaced but lights still visible on the treads and risers.
#123-125	Sidewalk: Concrete with granite curbstones
#127-131	Sidewalk: Concrete with granite curbstones
#133	Sidewalk: Concrete with granite curbstones
#137	Sidewalk: Concrete with granite curbstones

Mercer Street: East Side
Spring to Prince Street (Block 498)

The iron vault covers, light platforms and stoops have been resurfaced or removed.

The sidewalks along this block are granite slabs with incised curbs or with granite curbstones, except in four places.

#112	Iron vault covers: Part of a ten-step vault stoop with lights in hexagonal frames on the risers still remains; the street vault has been resurfaced but the name "L. R. Case" is still visible on the edge.
#114	Sidewalk: Bluestone
#118	Sidewalk: Concrete with granite curbstones
	Iron street vault covers: Some of an eight-step vault stoop still remains.
#128	Sidewalk: Concrete
#132	Sidewalk: Concrete with some granite curbstones

Mercer Street: West Side
Prince to West Houston Street (Block 513)

The iron vault covers, light platforms and stoops have been resurfaced or removed.

The sidewalks along this block are concrete with metal edging, except at two places.

From the northwest corner of Prince Street to #147	Sidewalk: Granite slabs with incised curbs
#153	Iron vault covers: Light platform resurfaced
#155-157	Sidewalk: Concrete with granite curbstones
#159	Iron vault covers: Light platform resurfaced and cut in places

MERCER STREET (Cont'd)

Mercer Street: East Side
Prince to West Houston Street (Block 512)

All the iron vault covers, stoops and light platforms have been replaced or resurfaced.

The sidewalk along this block is concrete with the exception of #142-146, which is granite slabs with incised curbs.

There is a Shepherd's Staff lamppost in front of #148-152.

PRINCE STREET

The iron vault covers, light platforms and iron stairs along Prince Street have been resurfaced or removed.

The sidewalks are generally concrete with granite curbstones, but there are a number of granite slabs with incised curbs still remaining.

The roadway of Prince Street is paved with Belgian blocks except at the intersections.

Prince Street: South Side
Crosby to Broadway (Block 497).

All the iron vault covers have been tarred over.

The sidewalk is granite slabs with incised curbs.

Prince Street: North Side
Crosby to Broadway (Block 511).

If there were iron vault covers, they have been removed or resurfaced.

The sidewalk along this block is bluestone with incised curbs, with the exception of approximately forty feet east of the northeast corner of Broadway which is concrete with granite curbstones.

Prince Street: South Side
Broadway to Mercer Street (Block 498)

The iron vault covers have been removed or resurfaced.

The sidewalk is concrete with granite curbs from the southwest corner of Broadway to #88, where it is blue stone with granite curbstones to the southeast corner of Mercer Street.

Prince Street: North Side
Broadway to Mercer Street (Block 512).

The handsome iron vault covers along this block are circle lights surrounded by six raised metal studs. They are a single unit that extends along the building that occupies the block from Broadway to Mercer Street.

The sidewalk along this block is granite slabs with incised curbs.

Prince Street: South Side
Mercer to Greene Street (Block 499).

The iron vault covers along this block have been resurfaced.

The sidewalk is either granite slabs with incised curbs or concrete with granite curbstones.

#94	Sidewalk: Concrete with granite curbstones.
#96 to#100	Sidewalk: Granite slabs with incised curbs Iron vault covers: Resurfaced
#102-104	Sidewalk: Granite slabs with incised curbs
#106 to southeast corner of Greene	Sidewalk: Concrete with granite curbstones

PRINCE STREET (Cont'd.)

Prince Street: North Side
Mercer to Greene Street (Block 513).

The iron vault covers have been resurfaced.

The sidewalk is concrete with granite curbstones. There is one exception.

#99	Sidewalk: Granite with incised curbs. Iron vault covers: Covered with metal sheets.

Prince Street: South Side
Greene to Wooster Street (Block 500).

The iron vault covers have been resurfaced or removed.

The sidewalk is concrete with granite curbstones, with one exception.

#114	Sidewalk: Granite slabs with incised curbs.

Prince Street: North Side
Greene to Wooster Street (Block 514).

All the iron vault covers have been resurfaced.

The sidewalk is either granite slabs with incised curbs or concrete with granite curbstones.

#109-111	Sidewalk: Granite slabs with incised curbs. Iron vault covers: The covers in front of #109 have been resurfaced with tar and cement.
#113 to #121	Sidewalk: Granite slabs with incised curbs. Iron vault covers: Resurfaced.
#123 to northeast corner of Wooster	Sidewalk: Concrete with granite curbstones Iron vault covers: Resurfaced

Prince Street: South Side
Wooster to West Broadway (Block 501)

There are no iron vault covers along this block.

The sidewalk with the exception of a few feet in front of #130-132 is concrete, with metal edging.

Prince Street: North Side
Wooster to West Broadway (Block 515)

The iron vault covers have been resurfaced, with one exception.

The sidewalk is concrete with metal edging, with one exception.

#131	Iron vault cover: Resurfaced but originally had small circle lights in diamond-shape metal frames. The name "Simon & Moerbfeld (?), 148 Ave. D" is partially visible, on the cover.

PRINCE STREET (Cont'd.)

#141

Sidewalk: Granite slabs with incised curbs.
Iron vault cover: Two-step iron light platform with circle lights surrounded by six raised metal studs. "Jacob Mark, 7 Worth" is on edge of covers.

SPRING STREET

With few exceptions the iron vault covers and light platforms have been removed or resurfaced.

The sidewalks are generally concrete with either metal edging or stone curbs, but there is still some granite, particularly between Mercer and Greene Streets.

The roadway of Spring Street is paved with Belgian blocks except at the intersections.

Spring Street: South Side
Crosby to Braodway (Block 483)

All the iron vault covers have been resurfaced or removed.

The sidewalks are concrete with metal edging.

Spring Street: North Side
Crosby to Broadway (Block 497)

All the iron vault covers have been resurfaced or removed.

The sidewalks are concrete with metal edging.

Spring Street: South Side
Broadway to Mercer Street (Block 484)

All the iron vault covers have been resurfaced or removed.

The sidewalks are concrete with bluestone curbs.

Spring Street: North Side
Broadway to Mercer Street (Block 498)

The iron vault covers have been resurfaced or removed.

The sidewalk is concrete with granite curbstones.

#101 — Sidewalk: Granite slabs with granite curbstones.

Spring Street: South Side
Mercer to Greene Street (Block 485)

The iron vault covers have been resurfaced or removed.

The sidewalk is either granite or concrete.

#106-112 — Sidewalk: Concrete with granite curbstones

Iron vault covers: Originally had circle lights surrounded with six-metal lozenges.

#114-116 — Sidewalk: Granite slabs with incised curbs, but it is tarred over.

#118 — Sidewalk: Granite with incised curbs.

#120 — Sidewalk: Concrete with granite curbstones.

SPRING STREET (Cont'd)

#122-124 — Sidewalk: Granite slabs with incised curbs.

Iron vault covers: Originally had circle lights surrounde by six raised metal studs.

Spring Street: North Side
Mercer to Greene Street (Block 499)

All the iron vault covers have been resurfaced or removed.

The sidewalk is made up of a variety of materials.

#109-111 — Sidewalk: Bluestone with granite curbstones.

#113 — Sidewalk: Granite slabs with incised curbs.

#115-117 — Sidewalk: Granite with granite curbstones.

#119 — Sidewalk: Granite with granite curbstones.

#121 — Sidewalk: Concrete with granite curbstones.

Spring Street: South Side
Greene to Wooster Street (Block 486)

The iron vault covers have been resurfaced or removed.

The sidewalk is bluestone with granite curbstones from the southwest corner of Greene Street to #134; from #134 to the southeast corner of Wooster Street the sidewalk is concrete with granite curbstones.

Spring Street: North Side
Greene to Wooster Street (Block 500)

The iron vault covers have been resurfaced.

The sidewalk is concrete with granite curbstones, with one exception.

#127 — Iron vault covers: Originally had circle lights surrounde by six raised metal studs.

#139-141 — Sidewalk: Covered by asphalt, granite curbstones.

Spring Street: South Side
Wooster to West Broadway (Block 487)

There are no iron vault covers.

The sidewalk is concrete with bluestone curbs.

SPRING STREET (Cont'd)

Spring Street: North Side
Wooster to West Broadway (Block 501)

The iron vault covers have been removed or resurfaced.

The sidewalk is concrete with bluestone curbs.

#147 Iron vault covers: Resurfaced,but had circle lights with six raised metal studs surrounding them. The name "G. R. Jackson, Burnet & Co., 14 St. East River," is visible on the edge of the entrance step - they may have done the vault covers.

#149 Iron vault covers: The name "Jacob Mark" can still be still be seen on the edge.

SH-CI HD

WEST BROADWAY

Most of the remaining light platforms along West Broadway have been resurfaced or covered with new loading platforms.

The sidewalks are usually concrete with granite curbstones.

The roadway along West Broadway is paved with Belgian blocks.

West Broadway: East Side Only
Canal to Grand Street (Block 228)

The only iron vault covers along this block are in front of #307-309 and on th West Broadway facade of #53 Grand Street. Those in front of #307-309 have been resurfaced with asphalt and those at #53 Grand are covered with bluestone slabs.

The sidewalk is concrete with granite curbstones with the exception of #307-309, which is granite slabs with incised curbs.

West Braodway: East Side Only
Grand to Broome Street (Block 475)

There are two iron stoops with lights that have been resurfaced.

The sidewalk is concrete with granite curbstones.

#351-353 — Iron vault covers: The five-step vault stoop and light platform which originally had circle lights surrounded by six raised metal studs on the treads and circle lights in hexagonal metal frames on the risers, has been covered by a loading platform.

#359 — Iron vault covers: There is a resurfaced six-step iron stoop.

West Broadway: East Side Only
Broome to Spring Street (Block 487)

The iron vault covers and light platforms have been resurfaced.

The sidewalk is concrete with granite curbstones.

#367 — Iron vault covers: Resurfaced with cement, but the origina granite banding around the covers is still there.

#383-385 — Iron vault covers: The original five-step light platform is still there.

#391 — Iron vault covers: Resurfaced.

West Broadway: East Side Only
Spring to Prince Street (Block 501)

The iron vault covers and light platforms have been resurfaced or removed.

With two exceptions, the sidewalk is concrete with granite curbstones.

#407-409 — Iron vault covers: Open areaway

#419 — Sidewalk: Granite with incised curbs.

WEST BROADWAY (Cont'd)

#431 — Sidewalk: Some bluestone, but is mostly concrete with granite curbstones.

Iron vault cover: New loading platform covers the old light platform which has circle lights surrounded with six metal studs. "Case, 5 Worth" is visible on edge.

#433 — Sidewalk: Granite with incised curbs.

West Broadway: East Side Only
Prince to West Houston Street (Block 515)

All the iron vault covers and light platforms have been resurfaced.

The sidewalk is concrete with granite curbstones, with two exceptions.

#445-449 — Iron vault covers: Open areaway

#451 — Sidewalk: Granite slabs with incised curbstones.

Iron vault cover: Resurfaced light platform.

#465-469 — Iron vault covers: Circle lights surrounded with six raised metal studs from "S. B. Althause & Co., 101 & 103 Thompson St." Granite banding around covers.

#471 — Iron vault covers: Large circle lights surrounded by six metal studs.

#473 — Sidewalk: Bit of bluestone.

WOOSTER STREET

The iron vault covers, light platforms and stoops either have been resurfaced, removed or have had loading platforms built over them.

Most of the sidewalks along Wooster Street are concrete and have concrete curbs with metal edges along the street, but there are many instances where the sidewalk is granite slabs. Bluestone is a common material for the curbs.

The roadway of Wooster Street is paved with Belgian blocks,except at the intersections.

Wooster Street: West Side
Canal to Grand Street (Block 228).

There are no vault covers.

The sidewalks along this block are concrete with either metal edges at the street or bluestone curbs.

Wooster Street: East Side
Canal to Grand Street (Block 229)

Some of the buildings still have iron vault stoops, light platforms and street vault covers, although they have been resurfaced.

The sidewalks along this block are concrete with a variety of curbs.

#2-4	Sidewalk: Concrete with a concrete curb edged with metal Iron vault covers: Still has light platform although altered and resurfaced. The treads and risers have their original lights.
#6-10	Sidewalk: Concrete with bluestone curb
#12	Sidewalk: Concrete with metal edging Iron vault covers: There is a five-step vault stoop with lights on the treads and risers.
#16	Sidewalk: Concrete, no curb
#18 - #22	Sidewalk: Concrete with concrete curb Iron vault covers: Resurfaced with a foot wide band of bluestone around the covers.
#24-26	Sidewalk: Concrete with concrete curb Iron vault covers: There is a four-step vault stoop with lights and a foot wide band of bluestone framing the covers.
#28-30	Sidewalk: Concrete with concrete curb Iron vault cover: There is an open areaway where the vaults should be, with a foot wide band of bluestone around it.

WOOSTER STREET (Cont'd.)

Wooster Street: West Side
Grand to Broome Street (Block 475)

Most of the iron vault covers, light platforms, and stoops have been altered into loading platforms or resurfaced.

The sidewalk along this block is composed of a variety of materials.

#29	Sidewalk: Granite slabs with incised curbs Iron vault covers: Resurfaced with tar and metal sheets.
#31	Sidewalk: Concrete with concrete curbs partially edged with metal
#35-37	Sidewalk: Concrete with metal edge at the street Iron vault covers: Loading platform instead of iron vault stoop.
#39	Sidewalk: Concrete with bluestone curb and bluestone sidewalk with granite curbstones Iron vault covers: Vault stoop replaced by wooden platform. There is a bracket arm of an iron lamppost attached to northern end of building.
#41	Sidewalk: Bluestone with concrete curb with a metal edge Iron vault covers: A wooden loading platform covers or replaces original vault covers.
#43-45	Sidewalk: Concrete with some bluestone curbing. At #45, the sidewalk is bluestone with bluestone curbs. Iron vault covers: #43 has concrete loading platform; #45 has a three-step iron vault stoop with lights.
#47-49	Sidewalk: Concrete with bluestone curbs
#51	Sidewalk: Concrete with bluestone curbs Iron vault covers: Now has a five-step brick and concrete stoop.
#53	Sidewalk: Concrete with bluestone curb Iron vault covers: Cinder block loading platform.
#55	Sidewalk: Granite slabs with incised curbs Iron vault covers: Iron steps replaced with cement steps.

WOOSTER STREET (Cont'd.)

Wooster Street: East Side
Grand to Broome Street (Block 475)

The iron vault covers, stoops and light platforms have been replaced or removed.

The sidewalks along this block are either concrete with bluestone curbs or granite slabs with incised curbs.

#36-38	Sidewalk: Granite slab with incised curbs Iron vault covers: There are remnants of the original light platform near the northeast corner of Grand, the rest has been replaced.
#40	Sidewalk: Concrete with bluestone curb
#42-44	Sidewalk: Granite slabs with graded curbs Iron vault covers: Entrance at #42 has part of original eight-step vault stoop with lights. The rest has been replaced with a loading platform and concrete stoop
#46-50	Sidewalk: Concrete with bluestone curbs Iron vault covers: Vault steps replaced and resurfaced, new loading platform added.
#52	Sidewalk: Concrete with bluestone curbs

Wooster Street: West Side
Broome to Spring Street (Block 487)

Three buildings have remnants of their original iron vault covers; the others have been resurfaced or removed.

The sidewalks along this block, with one exception, are concrete with bluestone curbs.

#59	Sidewalk: Granite slab with incised curb
#61-63; 65-67	Iron vault covers: Light platform cut at one place for access to basement, the remainder is covered by a loading platform. Original circle lights still visible on the tread and circle lights in hexagonal frames on the risers.
#69-71	Iron vault covers: New loading platform.
#83-85	Iron vault covers: Light platform covered with loading platform which has lights. The lights in the risers are circles in hexagonal frames.

WOOSTER STREET (Cont'd.)

Wooster Street: East Side
Broome to Spring Street (Block 486).

The iron vault covers either have been resurfaced or removed. There is a resurfaced four-step vault stoop at #62 and a resurfaced light platform at #74. Instead of iron vaults covers, #90 has an open areaway in front of its basement windows.

The sidewalk along this block is made up of a number of materials.

#60	Sidewalk: Granite slab with incised curbs Iron vault covers: Resurfaced, but circle lights still visible.
#62	Sidewalk: Granite slab with incised curbs Iron vault covers: Resurfaced, but circle lights in hexagonal frames still visible.
#64-68	Sidewalk: Cement with bluestone curb
#70-72	Sidewalk: Granite slab with incised curbs Iron vault covers: Resurfaced, but large circle lights still visible.
#74	Sidewalk: Concrete with a metal edge at the curb. Iron vault covers: Light platform resurfaced.
#76	Sidewalk: Concrete with metal edge at the curb Iron vault covers: Wood and metal loading platform covers the street vault.
#80-82	Sidewalk: Concrete, no curb Iron vault covers: Resurfaced but large circle lights still visible.
#84-88	Sidewalk: Concrete with bluestone curb
#90	Sidewalk: Southern half is bluestone with granite curbstones; the rest is concrete with a metal edge at the curb.

Wooster Street: West Side
Spring to Prince Street (Block 501)

The buildings along this block either had no street vaults or their iron covers have been resurfaced or removed.

With the exception of #105-113, #115-121 and #127, the sidewalk is concrete with bluestone curbs.

#97	Iron vault covers: Resurfaced but original circle lights still on riser
#101-103	Iron vault covers: Resurfaced but original circle lights still visible.
#105-113	Sidewalk: Granite slabs with incised curbs
#115-121	Sidewalk: Granite slabs with incised curbs
#127	Sidewalk: Concrete with concrete curbs

WOOSTER STREET (Cont'd.)

Wooster Street: East Side
Spring to Prince Street (Block 500).

The iron vault covers along this block either have been resurfaced or removed. The light platform and steps at #102-106 are covered with a loading platform and cut to provide access to the basement. There are raised bluestoneslabs in front of #128 which may cover the street vaults.

The sidewalk along this block is either concrete with bluestone curbs or granite slabs with incised curbs.

#98	Sidewalk: Concrete with bluestone curbs
#100	Sidewalk: Granite slabs with incised curbs
#102-106	Sidewalk: Granite slab with incised curbs Iron vault cover: Five-step iron stoop now covered with loading platform. The treads have circle lights and the risers have circle lights in hexagonal frames.
#108-114	Sidewalk: Concrete with bluestone curbs Iron vault covers: Covers have circle lights with five metal studs surrounding them. The name "Jacob Mark" appears on the covers. A foot wide band of rose-colored granite edges the covers.
#116-118	Sidewalk: Concrete with bluestone curbs Iron vault covers: Originally had circle lights with five metal studs incircling them. The name "Brooklyn Vault Light Co., 245-47 Norman Ave., Brooklyn, N. Y., " appears on the edge.
#120-126	Sidewalk: Granite slabs with incised curbs Iron vault covers: Resurfaced but did have circle lights.
#128	Sidewalk: Concrete with bluestone curbs

Wooster Street: West Side
Prince to West Houston Street (Block 515)

All the iron vault covers either have been resurfaced or removed.

The sidewalks along block are concrete with a metal edge; there are three exceptions.

#131-133	Sidewalk: Concrete with bluestone curb
#137-139	Sidewalk: Concrete, no curb
#147	Sidewalk: Bluestone with incised curbs. Iron vault covers: Resurfaced but the circle lights are still visible.

WOOSTER STREET (Cont'd.)

Wooster Street: East Side
Prince to West Houston Street (Block 514).

The iron vault covers and light platforms have been resurfaced or removed.

Most of the sidewalks along this block are concrete and graded to provide access to the garages and parking lots that make up most of the block. There are some exceptions.

#130-132	Sidewalk: Concrete with concrete curb edged with metal
#138	Sidewalk: Bluestone with incised curbs. Iron vault covers: Light platform replaced with concrete one.
#142-144	Sidewalk: Bluestone with granite curbstones Iron vault covers: Light platform converted into concrete loading platform.
#152-156	Sidewalk: Concrete with bluestone curbs