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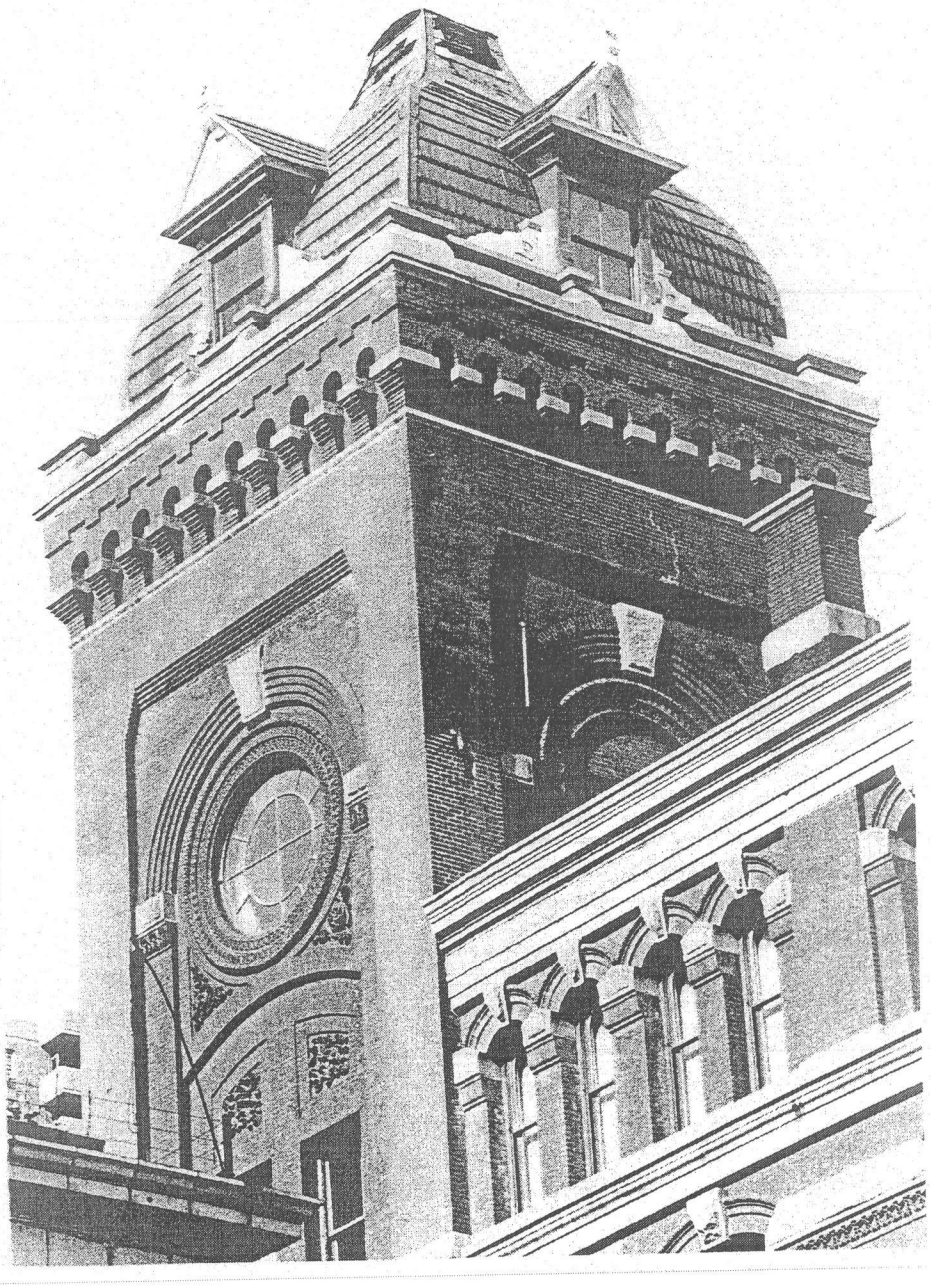
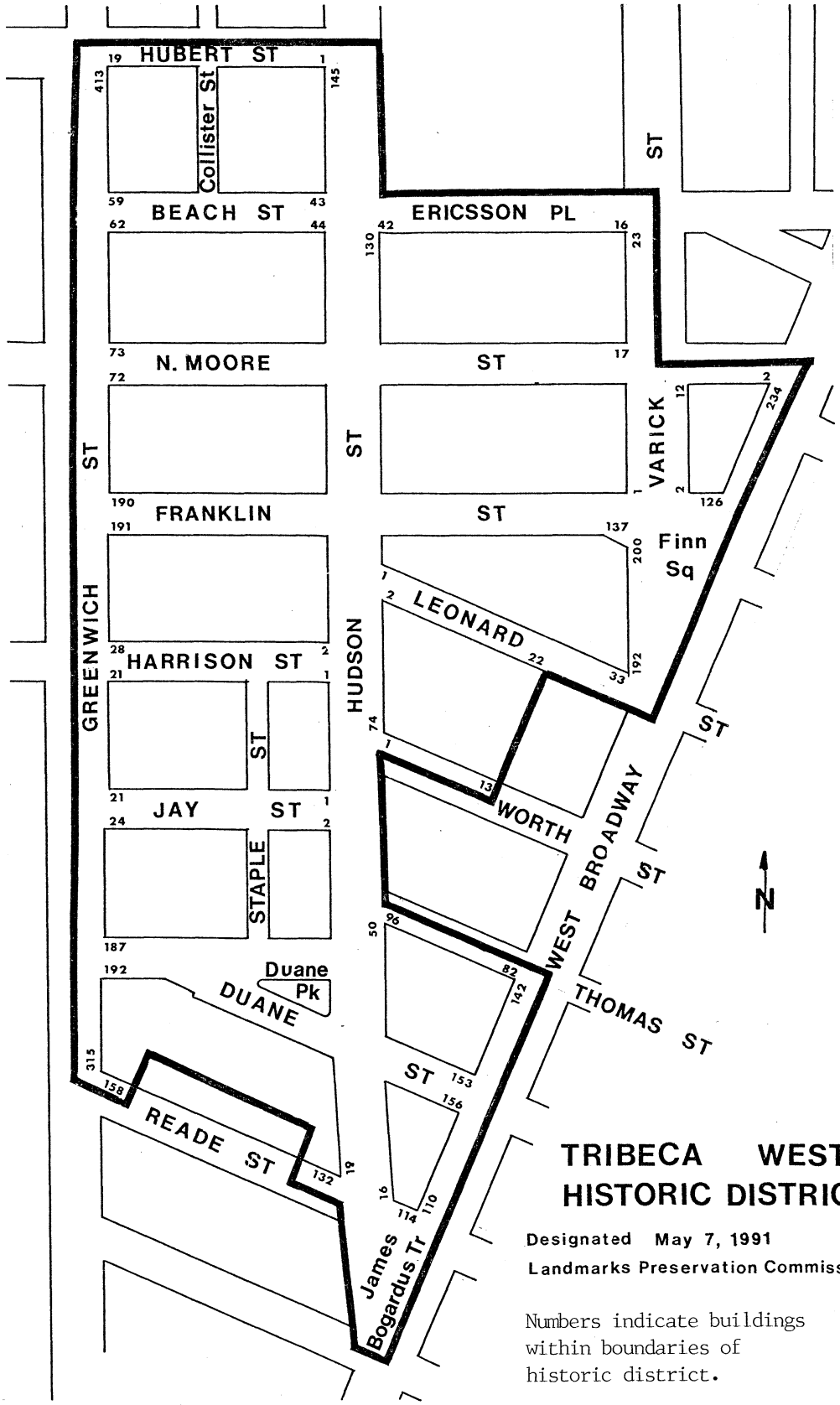
TRIBECA WEST HISTORIC DISTRICT
Designation Report



NYC Landmarks Preservation Commission, May, 1991



TRIBECA WEST HISTORIC DISTRICT

Designated May 7, 1991
Landmarks Preservation Commission

Numbers indicate buildings within boundaries of historic district.

TRIBECA WEST HISTORIC DISTRICT
Designation Report

Prepared by the Research Department
of the New York City
Landmarks Preservation Commission

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Acknowledgments

The study of potential historic districts in the Tribeca area required the participation of many people over the course of a number of years. In the early 1980s, local residents as well as several student interns participated as volunteers in the preliminary survey process with Commission staff members Charles Hasbrouck, Marjorie Thau, and Daniel Brunetto. Members of the Tribeca Community Association, under the direction of Hal Bromm and Carole DeSaram, with Henry Tepper of the Commission's survey staff, assisted in this effort through photography and Buildings Department research in 1984-86. In 1987 Gene A. Norman, then Chairman, directed the Commission's Survey Department to prepare recommendations for Commissioner review. Survey staff members Donald Presa and Shirley Zavin, under Director of Survey Anthony Robins, completed the survey and analysis of the area bounded by the Hudson River, and Vesey, Canal, and Lafayette Streets, and their preliminary recommendations were further reviewed by the Research Department. Commissioners began a series of field trips to and discussions of potential historic districts and individual landmarks in 1988. The Commission subsequently calendared and heard at public hearing, under Chairman David F.M. Todd, four separate historic districts and a number of individual landmarks. At the public hearing on the historic districts, Community Board 1, the Tribeca Community Association, and many other speakers supported the Tribeca West Historic District and the other proposed districts, but expressed their preference that the Commission designate one large historic district in Tribeca.

The Commission expresses its appreciation to the residents of Tribeca who have assisted the Commission in its efforts to identify and designate those buildings and districts which have architectural, historic, cultural, and aesthetic significance. The Commission also thanks Hal Bromm, Oliver Allen, Carole DeSaram, the Tribeca Community Association, Community Board 1, and the Historic Districts Council for their support.

TRIBECA WEST HISTORIC DISTRICT DESIGNATION REPORT

Table of Contents

Historic District Boundaries	1
Testimony at the Public Hearing	2
Introduction	3
Historic Development of the Tribeca West Historic District	7
Architectural Development of the Tribeca West Historic District	18
James Bogardus Triangle	43
West Broadway	45
Finn Square	60
Varick Street	62
Hudson Street	68
Greenwich Street	121
Staple Street	157
Collister Street	164
Reade Street	167
Duane Park	171
Duane Street	172
Thomas Street	198
Jay Street	202
Worth Street	217
Harrison Street	227

TRIBECA WEST HISTORIC DISTRICT DESIGNATION REPORT

Table of Contents

Leonard Street	247
Franklin Street	267
North Moore Street	300
Ericsson Place	328
Beach Street	334
Hubert Street	342
Architects' Appendix	347
Findings	427
Bibliography	430
Photographs	P1
Index	

Landmarks Preservation Commission
May 7, 1991; Designation List 236
LP-1713

TRIBECA WEST HISTORIC DISTRICT BOUNDARIES

The Tribeca West Historic District consists of the property bounded by a line beginning at a point in the center of the intersection of Greenwich Street and Hubert Street, extending southerly along a line extending down the middle of the streetbed of Greenwich Street to a point in the center of the intersection with Reade Street, easterly along a line extending down the middle of the streetbed of Reade Street, northerly along a line extending southerly from the western property line of 156 Reade Street, northerly along the western property line of 156 Reade Street, easterly along the northern property lines of 156 through 148 Reade Street, northerly along part of the western property line of 146 Reade Street, easterly along the northern property line of 146 Reade Street, southerly along part of the eastern property line of 146 Reade Street, easterly along the southern property lines of 172 and 170 Duane Street, northerly along part of the eastern property line of 170 Duane Street, easterly along part of the northern property line of 140-142 Reade Street and the northern property lines of 136 and 134 Reade Street, southerly along the eastern property line of 134 Reade Street, southerly along a line extending southerly from the eastern property line of 134 Reade Street to a point in the middle of the streetbed of Reade Street, easterly along a line extending down the middle of the streetbed of Reade Street, southerly along a line extending northerly from the western curbline of Hudson Street, southerly along the western curbline of Hudson Street, southerly along a line extending southerly from the western curbline of Hudson Street to a point in the middle of the streetbed of Chambers Street, easterly along a line extending down the middle of the streetbed of Chambers Street to a point in the center of the intersection with West Broadway, northerly along a line extending down the middle of the streetbed of West Broadway to a point in the center of the intersection with Thomas Street, westerly along a line extending down the middle of the streetbed of Thomas Street, northerly along a line extending southerly from the eastern curbline of Hudson Street, northerly along the eastern curbline of Hudson Street, northerly along a line extending northerly from the eastern curbline of Hudson Street to a point in the middle of the streetbed of Worth Street, easterly along a line extending down the middle of the streetbed of Worth Street, northerly along a line extending southerly from the eastern property line of 7-13 Worth Street, northerly along the eastern property lines of 7-13 Worth Street and 22 Leonard Street, easterly along the southern curbline of Leonard Street, easterly along a line extending easterly from the southern curbline of Leonard Street to a point in the middle of the streetbed of West Broadway, northerly along a line extending down the middle of the streetbed of West Broadway to a point in the center of the intersection with North Moore Street, westerly along a line extending down the middle of the streetbed of North Moore Street to a point in the center of the intersection with Varick Street, northerly along a line extending down the middle of the streetbed of Varick Street, westerly along a line extending easterly from the northern curbline of Ericsson Place,

westerly along the northern curbline of Ericsson Place, northerly along the eastern curbline of Hudson Street, westerly across Hudson Street along a line extending easterly from a point in the middle of the streetbed of Hubert Street, westerly along a line extending down the middle of the streetbed of Hubert Street, to the point of beginning.

TESTIMONY AT THE PUBLIC HEARING

On June 13, 1989, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Tribeca West Historic District (Item No. 4). The hearing had been duly advertised in accordance with the provisions of law. Forty-eight people offered testimony at the public hearing in favor of the proposed district, including representatives of Congressman Ted Weiss, State Senator Manfred Ohrenstein, Assemblyman William F. Passannante, Manhattan Borough President David N. Dinkins, Comptroller Harrison J. Goldin, Councilwoman Miriam Friedlander, Community Board 1, the Municipal Arts Society, the New York Landmarks Conservancy, the Historic Districts Council, the Tribeca Community Association, the American Institute of Architects Historic Buildings Committee, the Victorian Society in America Metropolitan Chapter, and the Women's City Club of New York. A representative of the Chambers Canal Civic Association spoke at the hearing in opposition to the proposed district, while two people spoke against the inclusion of one property in which they held an interest. The Commission has also received several hundred letters and other expressions of support for the proposed historic district; four owners of property within the proposed district sent submissions expressing opposition to the inclusion of their properties within the district.

INTRODUCTION

The Tribeca West Historic District, encompassing some 220 buildings, extends northward from James Bogardus Triangle to Hudson Square with Hudson Street serving as the spine of the district and Duane Park acting as a focal point. West Broadway and Varick Street, historically a major transportation route, form the eastern boundary. Greenwich Street forms a regular edge at the western boundary. Portions of Reade Street where corner buildings intersect Hudson and Greenwich Streets form the southern boundary, while Hubert Street and Ericsson Place, fronting onto the site of Hudson Square, form the northern boundaries. Within this area much of the street grid is set askew from and intersects with the grid of streets running off Broadway, a factor which reinforces the special character of the area.

The Tribeca West Historic District takes its name from the acronym TriBeCa, for Triangle Below Canal Street. Coined in the mid-1970s as the result of City Planning studies and the adoption of a Special Lower Manhattan Mixed Use District, the Tribeca name came to be applied to the area south of Canal Street, between Broadway and West Street, extending south to Vesey Street, which is larger than the zoning district. The area of the Tribeca West Historic District has a distinct and special character within the larger Tribeca community which is defined by the district's historical development as reflected in the plan of its streets and the architectural qualities of its buildings.

Early in the nineteenth century as the area was initially developed, it was a prime residential neighborhood concentrated around Duane Park and Hudson Square (renamed St. John's Park with the construction of St. John's Chapel on the east side of Varick Street). The basic residential development pattern did much to define the later architectural character of the area as it established the street grid at right angles to Greenwich Street intersecting with the street grid off Broadway, and fixed lot sizes for houses that were later reflected in the lot sizes for commercial buildings. A number of Federal-era houses, subsequently converted for commercial uses, remain in the district.

By the mid-nineteenth century, with produce and other goods arriving at the Washington Market, southwest of the area of the historic district, and the transfer of goods facilitated by extensive ship and railroad service, the area of the Tribeca West Historic District began to develop its dominant architectural character. Houses were replaced by buildings constructed to meet the changing needs and growing complexity of commerce, particularly businesses associated with the food industry. Today the district is defined and dominated by commercial buildings of the store and loft and warehouse types, which provide a consistent architectural character although one that developed over a span of some fifty years, roughly 1860 through 1910. This is the result of a functional, yet decorative, approach to commercial architecture which produced substantial and attractive buildings whose form and appearance -- generated largely by the uses of the buildings -- tended to transcend the changing fashions of architectural style. Still, the buildings

encompass a range of treatments: some are utilitarian and influenced by longstanding vernacular traditions; others are influenced by popular architectural styles and ornament, consciously designed to be decorative in appearance; and, late in the century, are those warehouses reflecting contemporary high-style architecture whose architects self-consciously sought to devise an appropriate American architectural expression for the warehouse as a discrete building type. Within the district these buildings are unified by a similar scale; similar building materials, largely masonry in shades of red, brown, and tan; and similar use-generated base treatments consisting of cast-iron piers rising above stepped vaults and loading platforms and sheltered by awnings. Folding iron shutters and wood doors historically filled the loading bay openings, and many of these elements still survive. Granite-slab sidewalks and Belgian block street pavers are other unifying elements which give the district much of its historic and architectural character.

While businesses dealing in eggs, butter, and cheese predominated, clients as diverse as flour wholesalers, fancygoods merchants, tobacconists, and produce merchants commissioned and occupied store and loft buildings in the district. Architects for this building type ranged from such architect/builders as Bloodgood & Bloodgood to architects who specialized in commercial architecture such as John B. Snook and his sons, Berger & Baylies, Thomas R. Jackson, and William Graul. Warehouse construction, which reached its peak in numbers in the late 1880s and continued through the first decade of the twentieth century, reflected the greater scale of commerce not only for merchants of perishables but also for merchants requiring large amounts of storage space such as grocery wholesalers. Cold storage warehouses, many of them constructed for the Merchants' Refrigerating Company, are an important variation of this building type within the district. Some of the city's most prominent architects constructed warehouse buildings in the area of the historic district, among them, Stephen D. Hatch, Charles C. Haight, Babb & Cook, and Edward H. Kendall. The importance of the food industry in the history of Tribeca is exemplified by the construction in 1885 of the New York Mercantile Exchange, 2-6 Harrison Street, designed by Thomas R. Jackson. Founded in 1872 as the Butter and Cheese Exchange, reflecting the concentration of these businesses in the area, it expanded by 1882 to include dealers in groceries, dried fruits, poultry, and canned goods. The exchange building, a specialized commercial building type, incorporates arcades containing the double-height windows of the trading room, and its prominence in the area is further emphasized by the picturesque entrance tower and hipped roof.

West Broadway, which defines the eastern edge of the district, was a major transportation route into the 1930s, a factor which helped to set off the blocks to the west. Today the street is lined largely by store and loft buildings, including No. 138 West Broadway, one of the rare cast-iron fronted buildings in the district, and several prominent warehouse buildings, including No. 110-116 (a/k/a 16 Hudson Street) and No. 220-224 (a/k/a 126-128 Franklin Street). At the south end of the district West Broadway begins at James Bogardus Triangle, historically a transportation hub. West Broadway leads into Varick Street which assumed its present character when the street was widened in 1918. This street widening also resulted in the creation of

Finn Square at the intersection of West Broadway, Varick, and Franklin Streets. Varick Street contains two distinguished civic structures, the Hook and Ladder Company No. 8 (1903, Alexander H. Stevens) at the intersection of North Moore Street and the former Fourth Police Precinct Station House (1912, Hoppin & Koen) at the intersection of Ericsson Place, as well as the prominent windowless cold storage warehouse for the Merchants' Refrigerating Co. (1924, John B. Snook Sons).

Greenwich Street, originally on land owned by Trinity Church, was historically the main north-south thoroughfare along the western side of the island, and the blocks both to the east and west were developed beginning in the mid-nineteenth century with commercial buildings of the store and loft and warehouse types. Today the area of the historic district is divorced from the Hudson River by modern development west of Greenwich Street, leaving the east side of Greenwich as a regular western edge for the historic district. Greenwich Street is characterized by its store and loft buildings, many of them dating from fairly early in the area's commercial development, several Federal-era houses later converted for commercial use, and several prominent warehouse buildings including No. 371-375 (1905, Joseph Wolf).

Hudson Street, the spine of the district, begins at James Bogardus Triangle, formed by the convergence of Hudson and West Broadway, which acts as a gateway at the southern end of the historic district. As befits the role Hudson Street plays in the district, it contains some of the district's most impressive as well as most characteristic buildings. These include the two warehouses which begin the district, No. 19 (1885, George Martin Huss) and No. 16 (1873-74, Charles F. Mengelson); the Schepp Building (1880-81, Stephen D. Hatch), which also fronts onto Duane Park; the American Express Building (1890-91, Edward Hale Kendall); the Pierce Building, later the Powell Building (1890-92, Carrere & Hastings, 1905, enlarged by Henri Fouchaux), an early office building; the Mercantile Exchange (1885, Thomas R. Jackson), and New York Hospital's House of Relief or Emergency Hospital (1893-94, Josiah C. Cady). At the northern end of the district, Hudson Street fronts what was once Hudson Square.

Ericsson Place, one of the northern boundaries of the district, also fronts onto Hudson Square. It is dominated by the former Fourth Police Precinct Station House and warehouses which form the complex of buildings developed by the Merchants' Refrigerating Company. The roadbed itself contains some of the district's most intact Belgian block street paving.

Hubert Street, the other northern boundary of the district, can be seen as a divider marking the transition between the smaller warehouses and store and loft buildings within the district and the larger, later warehouses outside the district to the north which in their development pattern relate more directly to the Hudson River Railroad Terminal.

The district's side streets -- Duane, Thomas, Jay, Worth, Harrison, Leonard, Franklin, North Moore, and Beach -- have a consistent development pattern and architectural character defined by store and loft buildings, many of which were built in groups, and larger warehouse buildings. The scale, forms, materials, and use-generated base treatments unify the streetscapes and

enhance the district's sense of place.

Duane Park is another major element which by its presence reinforces the district's special sense of place. The park is formed as Duane Street splits to encompass this small triangular park whose spatial quality is further enhanced by the uniform street walls of the warehouse and store and loft buildings surrounding it.

Further reinforcing the district's special sense of place are two small alley-like streets -- Staple Street and Collister Street. Staple Street, extending northward for two blocks from Duane Park and providing a striking vista from the park, is fronted by the side or rear elevations of buildings oriented to Hudson Street, Duane Street, Jay Street, or Harrison Street. No. 171 Duane Street is of special interest because its Staple Street elevation reveals the evidence of two early nineteenth-century building campaigns. North of Jay Street, Staple Street is spanned by a picturesque overhead bridge linking New York Hospital's two buildings. Within the district Collister Street extends for one block between Beach and Hubert Streets and also provides a striking vista.

Marjorie Pearson

HISTORICAL DEVELOPMENT OF THE TRIBECA WEST HISTORIC DISTRICT

Early Development

The historical development of the Tribeca West Historic District is characterized by a pattern of rapid development and redevelopment as commercial pressures displaced residential neighborhoods and pushed the city's urban limits northward. As a result the area became the leading district for food wholesaling and related businesses in New York City from the late nineteenth to the mid-twentieth century.[1]

Throughout the seventeenth and most of the eighteenth centuries, the area of Tribeca West was open land, with a small stream located slightly north of the district, running east on what is now Canal Street. Much of the land at the western part of the district was held by Trinity Church, while much of what is now the eastern part was swampland owned by Anthony Rutgers. In 1741, Leonard Lispenard, a leaseholder of a large tract of land belonging to Trinity Church, married Rutgers's daughter Elsie. In 1746, after Rutgers died, most of his holdings went to his daughter and son-in-law and the large area to the east became known as Lispenard Meadows.

As New York City's population grew following the Revolutionary War, new residential districts developed on the northern outskirts of the city, then concentrated at the southern tip of Manhattan. By 1810 most of the streets within the presentday district had been laid out.[2] The irregular street grid found in the district is a result of individualized development plans by early landowners who established their own street patterns with a minimal regard to those of their neighbors. Trinity Church, the principal landowner of what is now the western portion of the district, established a grid relating to the shoreline and to Greenwich Street, which by the time of the Revolution was the main north-south thoroughfare along that side of the island. Greenwich Street was named after its destination, Greenwich, the village which grew around -- and in turn was named after -- the mansion built by Admiral Sir Peter Warren.[3] To the east of Hudson, on Lispenard family land, the streets were oriented on axis with Broadway, thus creating the unusual juncture of thoroughfares along Hudson Street which effectively marked a boundary between the large tracts of land. The names of the district's streets recall the early history of the area. Leonard Lispenard named three streets after his children -- Thomas, Leonard, and Anthony (now Worth Street). Several streets cut through on land belonging to Trinity Church were named after prominent parishioners, such as James Duane, Joseph Reade, and Benjamin Moore. Streets were also named after

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[1] Much of this account of Tribeca West's early development is based on Andrew Scott Dolkart, The Texture of Tribeca (New York, 1989), 18-22.

[2] Minutes of the Common Council of the City of New York, vol. 3, p. 119, 1802, vol. 4, p. 709, 1808.

[3] Albert Ulmann, A Landmark History of New York (New York, 1917), 262.

prominent businessmen and political figures, including Jay (named after John Jay, first Chief Justice of the United States, 1789-1795) and Franklin (named after the prominent statesman Benjamin Franklin). Hudson Street was named for the explorer Henry Hudson, and Varick Street's namesake was Colonel Richard Varick, Revolutionary War patriot and mayor of New York from 1789 to 1801.[4]

By the early nineteenth century, the first phase of urbanization in the district was underway. In 1803 St. John's Chapel, designed by John McComb, Jr., and Isaac McComb, was begun by the Vestry of Trinity Church on Varick Street between Beach and Laight Streets (just to the north of the historic district).[5] The entire block west of the chapel, bounded by Varick, Beach (now Ericsson Place), Hudson, and Laight Streets was turned into a park known first as Hudson Square and later as St. John's Park.[6] As construction began on the chapel, the Vestry auctioned off the lots facing the park which were to be leased for ninety-nine years.[7] In 1802 Trinity Church ceded to the city the land on which the streets were cut through, and gave over park maintenance to the residents around it. Development on the lots was guided by restrictive covenants which governed building height and materials. Prospective builders objected to these restrictions and to the leasing system, however, and both were appealed in 1823.[8] At the same time, as development around St. John's Park began in earnest, it was officially made private by Trinity Church. From the 1820s to the 1840s the area surrounding St. John's Park was one of New York's most sought-after residential enclaves with such notable residents as William Paulding, mayor of New York from 1824 to 1826, and the Drake and Delafield families. The polished elegance of St. John's Park, however, lasted only one generation.

South of St. John's Park, the area of the district developed more modestly, with two-and-one-half and three-and-one-half-story brick or brick and frame structures in the Federal style. As Trinity Church and other landowners subdivided their land into lots, individuals and speculators

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[4] See Dolkart, 19, and Henry Moscow, The Street Book: An Encyclopedia of Manhattan's Street Names and Their Origin (New York, 1978).

[5] I.N. Phelps Stokes, Iconography of Manhattan Island, vol. 5 (New York, 1915-28), various entries consulted from Apr 7, 1803 to Nov. 21, 1867; Donald Presa, "West Tribeca Report [Historical Development]," (typescript in the research files of the New York City Landmarks Preservation Commission, 1989), unpaginated [11]; and Ira H. Goldman, Tribeca: Historical Aspects 1626-1974 (New York, 1974), 7-10.

[6] Maps drawn in 1776 and 1799 show North Moore Street as the southern boundary of the proposed park. It was cut back to its subsequent boundaries by the time the chapel was completed. See Plan of the City of New York, map drawn by Major Holland in 1776 and published in Moses King, King's Handbook of New York City (Boston, 1893), 12, and Casimir Goerck and Joseph Mangin, Plan of the City of New York, map drawn in 1799 and published in 1803. Reproduction in the collection of the Landmarks Preservation Commission.

[7] Stokes, Apr. 7, 1803, Feb. 9, 1804.

[8] Stokes, vol. 5, 1635.

erected these houses, typical of those built for middle-class New Yorkers at the time. Most of the development on land held by Trinity Church was completed by lessees; the church sold much of its holdings by 1830. Buildings associated with residential neighborhoods, such as stables and blacksmith shops, appeared on alleys such as Staple and Collister streets and on east-west streets such as Thomas. Churches, such as the Methodist Episcopal Church at 178-182 Duane Street (constructed in the late 1790s, demolished) were built to serve local residents. A surviving dwelling from this period at 331 Greenwich Street, later altered for commercial use, is typical of the structures built in the area at that time. The neighborhood did not remain solely residential for long; in the 1830s and 1840s it began to become commercial, aided by the development of marketplaces and extensive improvements in transportation.

Markets and Transportation

As early as 1771 a market, known as the Bear Market, had existed to the south of what is now the district on the west side of Greenwich Street between Fulton and Vesey Streets. This market was an outlet for farmers from New Jersey to sell their produce.

The development of the waterfront on the west side of Manhattan was crucial to the city's mercantile expansion. Following the War of 1812 and the reopening of Atlantic trade routes and the completion in 1825 of the Erie Canal which connected New York to the interior, the city grew into the country's major port and trading center. In the late 1830s piers were constructed on the west side of Manhattan at the end of every street between Vesey and King Streets.[9] By the 1840s New York was rapidly rising to preeminence as the country's leading commercial hub. As the nineteenth century progressed, longer ships were constructed for commercial purposes. These ships could not easily navigate the East River and the longer piers needed to accommodate them were constructed on the deeper Hudson River. Freight traffic arriving at these piers, which were often owned by railroad companies, made New York City the center of American trade for such goods as tobacco, imported woods, coffee, and spices.

As the area to the east of the district developed into a prominent dry goods center, the area within the district and to the west was transformed into a wholesale center for dairy goods and produce as well as the less perishable goods mentioned above. The development of markets for perishable goods was facilitated by the close proximity of docks (and later trains on the north-south thoroughfares) that enabled these commodities to be moved quickly. The Bear Market was replaced in 1812 by the Washington Market. Another market existed at the end of Duane Street in the first decades of the nineteenth century. This market, started by New Jersey dairy farmers in an attempt to make Duane Street the central market for butter and eggs in New York, failed due to competition from Washington Market and the Duane Street Market's

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

greater distance from the Hoboken Ferry slip. By the early 1830s it was no longer in business. The Washington Market, however, expanded in 1843, 1847, and 1853. Businesses dealing in fresh foods occupied the surrounding streets, quickly spreading north to the area now within the district. Many local food businesses had outlets at the market. By the early 1880s the Washington Market had become New York's major wholesale and retail produce outlet.

Wholesale businesses opened at 2:00 a.m. at the market when food items were brought in from New Jersey and upstate New York. Buyers from food stores would arrive shortly thereafter, and at dawn buyers would appear from hotels and restaurants.[10] A wide variety of foods were sold at the market, including imported cheeses, quail, squabs, wild ducks, swordfish, frogs' legs, pompanos, codfish tongues and cheeks, and venison and bear steaks.[11] In contrast to the Washington Market, many of the food businesses in what is now the district were run by jobbers and wholesalers who brought in goods, processed them, and shipped them out again to other markets via water or rail lines.

The development of railroads on the west side of Manhattan, begun in the late 1840s, fueled the commercial economy in the Tribeca area, adding to the diversity of businesses. Beginning in 1847, the Hudson River Railroad Company (incorporated in 1846) operated freight lines along Tenth, Eleventh, and Twelfth Avenues south to Canal Street. In 1849 the company ran a line south on Hudson Street, terminating at a station on Chambers Street. At that time freight lines were run by "drays," which were freight cars pulled by horses.[12] In 1853, the railroad bridge over Spuyten Duyvil creek opened, allowing trains to run without a water transfer from Manhattan to upstate New York along the east side of the Hudson River. Freight from what is now the Tribeca West area was transferred from drays to trains pulled by steam locomotives at a station at West 30th Street. In 1867 Trinity Church and the owners of the houses facing St. John's Park sold the park to Commodore Cornelius Vanderbilt as the site for the large Hudson River Railroad Freight Terminal.[13] After the terminal opened in 1867 the company closed its freight line on Hudson Street. Local shipping was subsequently handled by individuals and larger organizations such as the American Express Company, which had a depot and stables on the site of the present building at 55-61 Hudson Street. In 1869 the Hudson River Railroad merged with the New York Central Railroad

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[10] "Soon It'll be Most Modern of All Marts," New York World-Telegram, Sept. 22, 1945, p. 8 and William H. Rideing, "How New York is Fed," Scribner's Monthly 14, (Oct., 1877), 729-743.

[11] Works Progress Administration, New York City Guide (New York, 1939), 74.

[12] Tom Flagg, phone conversation, March 21, 1991.

[13] The sale was conducted under an agreement signed in 1827 which Trinity Church had made with the property owners facing St. John's Park. It stated that the church had to have the consent of two-thirds of the owners of the sixty-four lots surrounding the park before selling it. See New York County, Office of the Register, Liber Deeds and Conveyances, liber 1003, pp. 357-361, and Stokes, vol. 6, 519.

to form the New York Central & Hudson River Railroad. These developments had the effect of accelerating commercial growth in what had once been one of New York's most prestigious neighborhoods.[14]

The area's commercial vitality was enhanced by the development of the north-south thoroughfares into transportation corridors for passenger traffic. In 1867-68 rail service on Greenwich Street was further developed when the West Side & Yonkers Patent Railway Company erected tracks for an elevated cable car system. Regular passenger service began in 1870 from Dey Street to the terminus at Ninth Avenue and West 29th Street. The enterprise was auctioned off to the New York Elevated Railroad Company, which eventually changed its name to the Metropolitan Railroad Company and erected another line on West Broadway to accommodate increasing passenger traffic. The elevated railway had a station on the south side of Chambers Street at the intersection of West Broadway and Hudson.[15]

The Burgeoning Development of Tribeca West

By the mid-nineteenth century, with produce and other goods arriving at the Washington Market and the transfer of goods facilitated by extensive ship and railroad service, the area of the Tribeca West Historic District began to develop its present architectural character. The first sign of change had been the conversion of the first stories of many residences to commercial use. The upper stories of these houses often became tenements and boarding houses. Early buildings constructed for specifically commercial uses, such as the store and loft building at 155 Duane Street (1830-31), also began to appear. In the 1850s and 1860s the area around Duane Park was transformed by commercial development. Fueled by the rapidly-growing food and importing industries and light manufacturing, the bulk of commercial building construction in the area of the district started in the late 1870s, following recovery from the financial Panic of 1873, and continued until the Depression. Many of these buildings were developed by local merchants and designed by well-known architects.

The most prevalent building type within the district is the store and loft building. This type, usually four to seven stories high, typically had a receiving and sales area on the first story, offices on the second, and storage or light manufacturing above. These buildings were often constructed by wholesalers of eggs, cheese, or produce, who were frequently the first occupants of the building, although others built on speculation were devoted to similar uses. Since dairy products could not be stored for extended periods of time, wholesalers of such goods did not keep large inventories and therefore did not need the kind of large general purpose warehouses that would appear beginning in the 1880s. Most store and loft buildings were designed

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[14] In 1918-19 St. John's Chapel and the remaining houses were demolished for the widening of Varick Street. The freight terminal was demolished in the mid-1930s; the Holland Tunnel exit plaza is now located there. See Nathan Silver, Lost New York (New York, 1972), 152.

[15] A photograph of the Chambers Street station appears in Carl W. Condit, The Port of New York 2 vols. (Chicago, 1980), 36.

with ornament reflecting current architectural styles, although many present a more utilitarian appearance in keeping with their function, and used cast-iron bay framing at the ground story to allow large openings for the loading and unloading of goods.

The first sustained building campaign of store and loft buildings began in the 1850s and was concentrated in the southern part of the district. As food wholesalers, grocery importers, and packers began moving into the area with the expansion of the Washington Market, store and loft buildings appeared on the streets close to Duane Park. The group of four five-story buildings at Nos. 176 to 182 Duane Street (1868-69) is an early example of the collaboration of prominent merchant clients with notable architects. The Duane Street buildings, which display the earliest use of neo-Grec ornament in the district, were designed by prolific architect John B. Snook for the children of Peter Lorillard. These buildings were constructed in association with the Lorillard family's successful snuff and tobacco business, illustrating an early example of mercantile diversity in the district that became more pronounced in the coming decades. Later in the nineteenth century many of the buildings surrounding Duane Park and on nearby streets were occupied by butter, eggs, and cheese merchants as the area's importance increased as a center of dairy wholesaling. At present, these businesses continue to operate in the buildings on the south side of the park.

Clients as diverse as flour wholesalers, fancygoods merchants, and tobacconists commissioned and occupied store and loft buildings in the district. Berger & Baylies, a prolific firm noted for its commercial work, was commissioned by such clients to design store and loft buildings at 184-186 Duane Street (1881-82) and 14 Jay Street (1882); by the early twentieth century they were occupied by grocers and butter and eggs merchants. In the 1890s, Edwin M. Harrison, a produce and eggs wholesaler with several offices in New York, developed or added onto seven buildings on nearby Greenwich and Harrison Streets, three in association with architect Alexis R. McIlvaine. By the 1870s, store and loft buildings were beginning to dot the northern section of the district as well. A notable group are the three buildings at Nos. 23 to 27 Leonard Street (1876-77), designed by architect John G. Prague, who is usually associated with his residential designs on Manhattan's Upper East and West Sides, for Walter B. Lawrence, a member of the Board of Governors of the New York Stock Exchange. Older buildings that were converted to commercial use at this time, such as No. 331 Greenwich Street, received cast-iron bay framing at the ground story.

The importance of the produce industry in the history of Tribeca is exemplified by the construction of the New York Mercantile Exchange at 2-6 Harrison Street (1885, Thomas R. Jackson).[16] Originally called the Butter and Cheese Exchange, it was organized in 1872 by local merchants, reflecting the concentration of these businesses in the area. By 1882, as diverse new businesses entered the area, the Exchange expanded to include dealers in

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[16] See A History of Commerce at the New York Mercantile Exchange: The Centennial of the Mercantile Building 1884-1984 (New York, 1984), quoted in Dolkart, 40.

groceries, dried fruits, poultry, and canned goods, and its name was officially changed to the New York Mercantile Exchange. Other businesses associated with the expansion of commerce in the late 1870s and 1880s included coffee and spice wholesalers, meat-packers, biscuit and cracker bakers, confectioners, and manufacturers of paper paste and glue.

Paper-making and related industries established a foothold in the district by the last decade of the nineteenth century. D.S. Walton & Co., America's largest manufacturer of printed wrapping paper, occupied a large store and factory building at 1-9 Varick Street (Albert Wagner) as early as 1888. Paper-making continued in the area into the twentieth century; in the 1920s the John F. Sarle Company constructed a three-story factory building specifically for paper manufacturing at 46-50 Hudson Street (1925, William F. Hemstreet).

The processed meat industry was located in the district by the early 1880s. The six-story store and loft building at 155-159 Franklin Street (1882, George W. DaCunha) was constructed for Augustus C. Beckstein, a merchant of sausages and casings. Beckstein expanded in 1909-10, when he developed the adjacent ten-story Franklin-Hudson Building, an office, store and loft building at 96-100 Hudson Street (Alexander Baylies). Several buildings in the district were leased to meat-processing plants around the turn of the century, including the six-story store and loft building at 173-175 Duane Street (1879-80, Babb & Cook), which was converted in 1900 by the lessee Armour of Chicago.

The confection trade was also well-represented within the district. Henry Heide, a German immigrant who became a leader in the industry, developed three buildings in the area. The earliest was the five-story store and loft building at 14-16 Harrison Street (1882, George DaCunha). As his business prospered, he developed two more store and loft buildings side-by-side at 179 Franklin Street (1888, Havilah M. Smith & Son) and 181-183 Franklin Street (1891-92, Hugo Kafka). Candy manufacturing was undertaken in the northern section of the district by George Anspach who was one of the first tenants at 64-66 North Moore Street (1889-90, William Graul). One of the most notable buildings associated with the candy industry was the Pierce Building (1890-92) at 105-09 Hudson Street, designed by the nationally known firm of Carrere & Hastings. It was named for Henry L. Pierce, who was president of Walter Baker & Co., a cocoa business, and served two terms as mayor of Boston (1872 and 1877) and two terms as a member of Congress (1873-77).[17] In 1905, the building was enlarged by architect Henry Fouchaux and the name of the building was changed to the Powell Building after Ida May Powell, a confections wholesaler, who was the owner during the second construction campaign.

Developers Joseph and Henry Naylor were particularly active within the district, erecting seven buildings between 1873 and 1886. Joseph Naylor,

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[17] Massachusetts, vols. 72, 84 pp. 432, 429, R.G. Dun & Co. Collection, Baker Library, Harvard University Graduate School of Business Administration, and "Pierce, Henry Lillie," Dictionary of American Biography, vol. 7, ed. Dumas Malone (New York, 1934), 582-583.

recorded as the architect of store and loft buildings at 9 Worth Street (1873) and 22 Leonard Street (1873-74), was a building contractor and investor in commercial real estate.[18] In 1859 he had formed the firm of Joseph Naylor & Company with his son, Henry. Together they owned over a dozen commercial properties in lower Manhattan. Henry is documented as the owner of four buildings in the district at 9, 11, and 13 Worth Street (1873) and 22 Leonard Street. During the early 1880s the firm dissolved, but both Joseph and Henry continued to invest in real estate. During the mid-1880s Joseph erected buildings at 53-55 Beach Street (1885) and 405 Greenwich Street (1886), the two final buildings associated with the Naylors in the district.

In association with the increase in commerce beginning in the late 1870s, a significant building type to emerge around 1880 was the warehouse. Its evolution from the store and loft building reflects the greater scale of commerce not only for produce merchants but also for merchants requiring large amounts of storage space such as grocery wholesalers, whose products (canned foods, spices) were not perishable and could be stored for long periods of time. Warehouse construction reached its peak in numbers in the late 1880s and continued through the first decade of the twentieth century.

An early example of warehouse construction in the district is the Schepp Building at 47-53 Hudson Street. This ten-story building, designed by Stephen Decatur Hatch, was constructed in 1880-81 for Leopold Schepp, a nationally-known spice and food importer who introduced to this country the exotic product of dried coconut. The Schepp Building contained offices, a warehouse, and a factory, and illustrates the continuing pattern in the district, begun in the late 1860s, of important clients working with noted architects.

The six-story structure at 117-119 Hudson Street is another notable warehouse in the district. Commissioned in 1888 by local grocery merchant and real estate developer John Castree, it was designed by the architect of the Mercantile Exchange, Thomas R. Jackson, who designed several buildings in the immediate area, including the similar building to the north at 121 Hudson Street (1891). The functional design of the bases of these buildings, with cast-iron bay framing originally filled only with folding iron shutters below glass transoms with grilles, was dictated by their original use, which was the temporary storage of perishable foods. In a pattern repeated elsewhere in the northern section of the district, these structures later contained businesses that dealt with less-perishable items. In the early twentieth century, for example, No. 117-119 Hudson Street housed such tenants as a dye firm, a drug company, and a chemical company.

An important variation of the warehouse type within the district is the cold storage warehouse. By the end of the nineteenth century refrigeration technology had advanced to the point that these special-purpose facilities were constructed in the area to aid nearby dairy and produce businesses in preserving their perishable goods by supplying them with cooled brine. The

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[18] Information concerning the Naylors is from New York vol. 316A, 383, pp. 107, 111, 529, R.G. Dun & Co. Collection, Baker Library, Harvard University Graduate School of Business Administration.

most notable refrigerating business in the district was the Merchants' Refrigerating Company which developed an extensive complex of buildings on the block bounded by Ericsson Place, Hudson, North Moore, and Varick Streets. The complex included three cold storage warehouses on North Moore Street, No. 35-37 (1891, Thomas R. Jackson), No. 27-29 (1905, William H. Birkmire), and No. 17-25 (1924, John B. Snook Sons), all designed by architects who were authorities on the erection of commercial buildings.

A major private developer in the district was the Protestant Episcopal Society for the Promotion of Religion and Learning in the State of New York, an educational and charitable organization within Trinity Church. The church granted land in what is now the district to the Society, which in turn leased it to developers.[19] The Society was active within the district from the late 1850s to the 1930s, developing nine buildings for commercial purposes. Four of them, all located on the same block bounded by North Moore, Greenwich, Beach, and Hudson Streets, were designed by architect Charles C. Haight, most often noted for his institutional work. Haight, whose father was a rector of Trinity Church, was a member of the Board of Directors of the Protestant Episcopal Society.

The City of New York constructed several public buildings in the district to provide services necessary to support local businesses and residents. Spanning almost five decades, these included the Italianate style Fifth Precinct Police Station at 19-21 Leonard Street (1868, Nathaniel D. Bush), the firehouse at 173 Franklin Street (1881-82, Napoleon Le Brun & Son) which displays neo-Grec and Queen Anne elements, and the neo-Renaissance style Fourth Police Precinct Station House (now the First Police Precinct Station House) at 16-20 Ericsson Place (1912, Hoppin & Koen). Workers drawn by the commercial growth of the area were housed in a number of tenements erected from the 1870s to the 1890s, several of which survive, including 184 Franklin Street (1874, William Jose) and 18 North Moore Street (1894, George F. Pelham).

Tall Office Buildings and the Last Major Phase of Development

The last major phase of development in the district, begun in the late-nineteenth century, involved the erection of tall office buildings. Most are located on the major north-south thoroughfares. Many of the businesses located in these buildings were directly connected to those traditionally found in the area. One of the area's earliest office buildings, the American Express Building at 55-61 Hudson Street (1890-91), was designed by the nationally-known architect Edward Hale Kendall. The American Express Company, which began operations as a mail delivery firm working between Albany and Buffalo, had been located on the site since the mid-nineteenth century, providing dray teams for local freight shipping. The twelve-story office and

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[19] The Charter and By-Laws & Deeds of Endowment of Protestant Episcopal Society for the Promotion of Religion & Learning in the State of New York (New York, 1862).

loft building at 25 Hudson Street (1910-11, Rouse & Goldstone), housed local newspapers and a printing plant for many years.

A small group of tall office and factory buildings were constructed at the onset of the Depression. The fourteen-story factory at 145 Hudson Street (1929) was designed by the prolific firm of Renwick, Aspinwall & Guard for the Vivian Green Company which leased the site from Trinity Church. The sixteen-story Maltz-Franklin Building at 93-101 Hudson Street (1930, Victor Mayper) was developed as an office building on land leased from the Protestant Episcopal Society. One of the final tall office buildings constructed in the district is at 335-337 Greenwich Street (1930-31, Cross & Cross), a thirteen-story structure which was occupied by the Central Hanover Bank & Trust Company for many years.

Little changed in the area of the Tribeca West Historic District between the Depression and the 1970s. The neighborhood reached its peak in total volume as a market for dairy and produce wholesalers in the 1930s and 1940s; over ninety percent of the butter, eggs, cheese, and other fresh food items consumed in metropolitan New York passed through this area.[20] In 1940, the Washington Market was modernized; it survived until the early 1960s, when the City moved its major food market to Hunt's Point in the Bronx.[21] Although a number of dairy wholesalers and related businesses remain, their presence was much reduced when the Washington Market closed. Unfavorable tax structures and the rise in business conglomerates added to the decline of traditional businesses in the area.[22] The planning in the late 1960s and construction in the 1970s of urban renewal projects such as the Borough of Manhattan Community College and the Independence Plaza apartment complex to the west of the district severed the relationship shared by the east-west streets and the Hudson River piers. Beginning in the 1970s, artists began to locate in vacated loft spaces in the district, the continuation of a trend which had begun further north in the SoHo area. In 1976 the City Planning Commission proposed a Special Lower Manhattan Mixed Use District ("LMM"), a zoning designation like that established in SoHo, which allowed for residential lofts and light manufacturing in the same area.[23] The affected district, as adopted by the City Planning Commission, is a roughly triangular area south of Canal Street, bounded by West Broadway and Greenwich Street, extending as far south as Murray Street, with extensions north of Walker and Hubert Streets to Broadway and West Street, respectively.[24] The acronym TriBeCa, for Triangle Below Canal Street, was coined and the name came to be

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[20] William Strong, "Melting Away-The Butter, Eggs, and Cheese Market," World Trade Community News, March 16-29, 1976, p. 6.

[21] Demolition of the market and surrounding buildings took place in the late 1960s; the site of the Washington Market is now partially occupied by the World Trade Center.

[22] Strong, p. 7.

[23] NYC, City Planning Commission, Manhattan, Calendar, Jan. 28, 1976.

[24] NYC, City Planning Commission, Zoning Map, 12a and 12b.

applied to an area larger than the zoning district, extending east to Broadway and south to Vesey Street.[25] This was followed in the late 1970s and early 1980s by the conversion of store and loft buildings to residential cooperatives. In association with this sharp rise in residential use in the district, many of the ground stories of these buildings have been turned into retail and restaurant space, adding a new vibrancy to what was once New York's most important food commodity, produce, and dairy wholesaling district.

Kevin McHugh

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[25] Grace Glueck, "Art People," New York Times, April 30, 1976, p. C15.

ARCHITECTURAL DEVELOPMENT OF THE TRIBECA WEST HISTORIC DISTRICT

Introduction

The Tribeca West Historic District is dominated by commercial buildings erected in the second half of the nineteenth century. As noted by the New York City Superintendent of Buildings as early as 1866, merchants sought to make buildings such as these "not only substantial in character, but ornamental in appearance."[26] The dominant architectural character of the Tribeca West Historic District is the result of this functional, yet decorative approach to commercial architecture, which produced substantial and attractive buildings whose form and appearance tended to transcend the changing fashions of architectural style. The specific style of such buildings was secondary to the building program and overall exterior effect, resulting in structures of similar scale whose contiguous cast-iron bases and masonry upper stories form visually coherent streetscapes. Within the context of commercial architecture, the buildings in Tribeca West encompass a range of treatments: there are those strictly utilitarian, plain in appearance and influenced by longstanding vernacular traditions; there are those influenced by popular architectural styles and ornament, consciously designed to be decorative in appearance; and there are those which are elegant in appearance, reflecting contemporary high-style architecture. As a group, the buildings in the district display durable, high-quality materials, a palette of mostly red brick with stone and terra-cotta trim, and modest use of architectural ornament. They form an ensemble of functional yet decorative buildings, the original uses of which remain evident due to their remarkably intact condition.

The largest group of commercial buildings is composed of the store and loft type, executed in a range of architectural treatments. This multi-purpose building type evolved in the nineteenth century to accommodate a variety of functions -- including retail and wholesale operations, light manufacturing and processing operations, and offices -- made necessary by the enormous growth and increasing complexity of commerce in New York City. Such businesses, especially those associated with the food industry, were located in the area immediately north of the Washington Market, in what is now the Tribeca West Historic District, and housed in store and loft buildings erected from about 1850 to 1910. From around 1880 until around 1910, in response to changing demands in mercantile operations, warehouse buildings were erected in the district, mostly in the northern section. The warehouse, a larger and more specialized descendant of the store and loft building, is distinguished by its impressive scale and bulk. The exterior treatment of the typical warehouse built in the district incorporates multi-story arcades. There are also a number of more specialized commercial buildings represented in the district, including a mercantile exchange, office buildings, factories, a parking garage, and small commercial buildings.

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[26] 1866 Annual Report of the Superintendent of Buildings, New York City, p. 211.

There are several reminders of the district's pre-commercial era, when it was a residential neighborhood extending from Duane Park to St. John's Park. A number of Federal-era houses, subsequently converted for commercial uses, remain in the district. The continued mixed use of the neighborhood until the late nineteenth century is documented by the presence of several tenement buildings with commercial bases which were erected from the 1870s through the 1880s.

The institutional and public buildings in the district, many of which are prominently sited on corner lots, establish a civic presence. The police stations and firehouses of different eras illustrate the changing nature of civic architecture. Hospital buildings and an unusual municipal utility office building are less typical examples of public building design.

Architects and Builders

The architecture of the Tribeca West Historic District was the work of a diverse group of architects and builders who are identifiable since most of the buildings post-date the establishment of the Department of Buildings in the mid-1860s. The architects of record for the more utilitarian buildings in the district are, for the most part, not among the roster of prominent architects working in the city. They include architects based in New Jersey, working for clients who were fellow New Jersey residents, and architects, such as J. Morgan Slade, who subsequently and simultaneously designed more high-style buildings. Architect/builders working in the district included Matthew A. Ryan who designed and built 17 Hubert Street and 185 Franklin Street and the firm of Bloodgood & Bloodgood responsible for 177 and 179 Duane Street, as well as those based in the area like Havilah M. Smith whose carpenter shop was located at 35 North Moore Street. Some buildings were designed by the property owners, such as William Livingston who is the architect of record for his building at 387-391 Greenwich Street.

Store and loft buildings in the district were largely the work of architects who specialized in commercial architecture, as well as well-known architects for whom commercial work was a portion of their practice. The former group includes those responsible for multiple buildings in the district, such as John B. Snook and his sons, J. Morgan Slade, Berger & Baylies, and William Graul.

Within the district is a substantial body of work of Thomas R. Jackson, who specialized in commercial architecture in the late nineteenth century. His work includes store and loft buildings, warehouses, and the notable Mercantile Exchange Building. Many of them incorporate arcading as a design scheme. Charles C. Haight, most often associated with his institutional work, designed several warehouses in the district around the turn of the century which are studies in abstracted arcaded forms and Renaissance-inspired ornament. [For more information on the professional backgrounds of the architects active in the district, see the Architects Appendix.]

One of the most prolific builders in the district was Hugh Getty, who erected nine buildings in the district from 1885 to 1905, several of which

were designed by Thomas Jackson. Getty also owned and developed two properties, 38-40 North Moore Street (1902) and 16-18 Jay Street (1907), with identical facades designed by Franklin Baylies. Getty began his career in New York City as a carpenter in 1872 and by the late 1870s he was working as a builder and general contractor. His most prestigious contracts included those for the Hotels Vendome and Marlborough and residences on Fifth Avenue. By the early years of the twentieth century, Getty had become president of Hugh Getty, Inc., a firm continued after his death in 1922 by his sons. From 1916 to 1918 Getty served as president of the Building Trades Employer's Association.

Building Types

The Store and Loft Building: Definitions and Characteristics

The term "store and loft" has a nineteenth-century origin based on the use of terms that have since changed in meaning.[27] In the mid-nineteenth century the verb "to store" had much the same meaning as it has today, while the noun "store" was a collective term for a quantity of things stored or transported together. By the late nineteenth century, the nouns store and storehouse were in common usage to mean a place where supplies were kept for future use. Store had come also to mean a place where goods are sold; the construction of buildings for this specific use began in the mid-nineteenth century, and during that time, in the United States, the term store gradually replaced the British term "shop" for such a place. The term "shop" had traditionally described a facility where wares were both made and displayed for sale; in the United States "shop" usually has been associated with industrial rather than sales-oriented facilities, i.e. the carpenter shop and the machine shop.

The term "loft" had, early in the nineteenth century, meant a crude, often unheated, upper story where work, such as sailmaking, was undertaken. By the end of the nineteenth century, "loft" denoted an upper story of a warehouse, commercial building, or factory, as well as a partial upper area, such as a hay loft. The uses of these loft floors were varied and included storage, light manufacturing, showrooms, and offices. The general usage of the term "loft" to mean a manufacturing loft is a twentieth-century development.

Other terms used to classify commercial buildings in New York City were "first-," "second-," and "third-class" stores, which were codified when the New York City Department of Buildings was founded in the mid-1860s. "First-class" stores were large commercial buildings of the best quality materials and included those with iron and stone facades. "Second-class" stores were

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[27] The definitions in this section were based on entries in the Dictionary of the English Language (London, 1863); William Dwight Whitney, The Century Dictionary (New York, 1911); and Russell Sturgis, A Dictionary of Architecture and Building, vol. 3 (1902, rpt. Detroit, 1966).

rough but substantially constructed buildings which were used for storage, retail, and light manufacturing, as well as smaller structures such as butcher shops and milk depots. "Third-class" stores were one-story shed-like structures, most of which were located near piers.[28] Almost all of the store and loft buildings erected within the Tribeca West area were built as "first-class" stores.

The typical store and loft building is five stories in height, twenty-five or fifty-feet in width, and has a facade composed of a cast-iron framed base and brick upper stories with stone elements. The store and loft building in Manhattan was a product of the evolving City building codes which regulated the size of buildings and construction methods. The code of 1866 required that the walls of buildings used for storage be four inches thicker than required for other buildings. This requirement for thick exterior walls, coupled with the provision in the codes, which first appeared in 1862, that allowed the specified wall thickness requirements to be met in piers or buttresses, with a thinner wall between these members, surely influenced the use of piers and recessed spandrels to form the walls of commercial buildings. The code of 1871 set the basic requirement for a fireproof partition wall every twenty-five feet in larger buildings. This provision prompted developers to construct groups of narrow, separate buildings which often appear as a single structure; wider piers and walls between windows, however, reveal the location of the interior partition walls. The maximum width of a building constructed with interior columns rather than partition walls was set at fifty feet in 1871 and changed to seventy-five feet in 1882.[29]

Though most buildings in the district are not of heavy mill construction, they were built in a substantial manner, incorporating changing building technologies. During the mid-nineteenth century the store and loft buildings were typically constructed with cast-iron columns in rows perpendicular to the facade and yellow pine girders and beams in the mid-nineteenth century. In many of the buildings, these cast-iron columns remain in situ. As the use of rolled iron and steel support elements became more commonly used in building construction in the later years of the nineteenth century, these elements were used in store and loft buildings to create structures which could support larger floor loads. Vertical circulation in the buildings was provided via stairs located against one of the side walls; goods were first moved vertically through open hoist-ways, and later via elevators. At the rear of the first story there is typically a one-story extension to the lot line with a shed roof formed of skylights.

By the mid-nineteenth century the store and loft building typically had a trabeated, cast-iron framed one-story base in which piers supported a lintel and bays were filled with paneled wood doors, show windows, transoms, and

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[28] Annual Report of the Superintendent of Buildings (New York City, 1867), 290, 295.

[29] New York City Building Codes: 1862, Chapter 356 of the Laws of New York; 1866, Chapter 873 of the Laws of New York; 1871, Chapter 625 of the Laws of New York; 1882, Chapter 410 of the Laws of New York.

loading bays. Many buildings in the district retain such historic fabric at their bases. The upper stories are masonry, marble or brownstone on the more ornate buildings, but usually brick. Only a few buildings with cast-iron fronts were erected in the area of this district although a considerable number of the store and loft buildings erected in New York City during the 1860s and 1870s had cast-iron facades. The building codes required the use of fireproof iron shutters on all openings not facing onto a street, and these shutters were applied often to windows in the street facades as well; although most shutters have been removed, the hinges remain in place flanking window openings. The window sash was typically double-hung wood, and later metal-sheathed and iron sash. Another characteristic feature of the upper facades, still in evidence today, are the multiple sign-bands, usually painted on brick facades between stories of windows, and also applied bands of wood signs.

The store and loft building at 395-397 Greenwich Street.
Photograph Source: King's Photographic Views of New York, 1895.

Other use-generated features of the store and loft buildings help give this district its distinctive character. Typically a vault extends from the basement of a building under the sidewalk to the street line. The vault is usually covered in the sidewalk area by granite slabs and in front of the building by a stepped form with iron diamond-plate and iron-framed glass lens sheathing. Many of these stepped vaults have been covered with modern materials or have been altered into loading platforms, a feature which appeared around the turn of the century. Sheet-metal awnings, suspended with iron rods from the facades above, are twentieth-century versions of a feature commonly used in the mid- and late-nineteenth century on store and loft buildings in the district.

The exterior appearance of the store and loft building is, in this district, always tempered with a modest design approach. Within this context, the design sophistication and ornamental quality of the store and loft buildings in the district are represented by both ends of the spectrum -- the builder-designed, almost vernacular, utilitarian structure and the fully-developed design by a well-known architect. Many of the store and loft buildings fall between these parameters, and are consciously designed, both by lesser-known and prominent architects, to evoke the popular architectural styles of the day -- the neo-Grec in the 1870s, the Romanesque Revival in the 1880s, and the Commercial and Renaissance-inspired styles around the turn of the century. Ornament often consisted of mass-produced elements in terra cotta, easily-executed patterned brickwork, and pressed sheet-metal spandrels and cornices chosen from catalogs. Intended primarily to house wholesale businesses, as a group the store and loft buildings located in the Tribeca West Historic District are generally not as ornate as buildings designed for retail businesses, such as the contemporary high-style dry-goods and department stores located along Broadway to the east of the district or further north in the Ladies' Mile area.

The Store and Loft Building: Architectural Expression

The Utilitarian Store and Loft Building

The utilitarian version of the store and loft building evolved from the form of Federal-era buildings, including dwellings converted for commercial use and buildings constructed for combined commercial and residential use. Such narrow three- and four-story brick buildings have commercial bases formed by granite piers or inserted cast-iron elements. Several buildings of this type remain in the southern portion of the district, including 331 Greenwich Street, erected around 1808, and 321A Greenwich Street, erected around 1800. Somewhat later examples include 161 Duane Street, a four-story dwelling erected in 1844, and 158 Reade Street (1860-61) which was constructed with a commercial base. The duality of uses expressed in the facades of these buildings -- a commercial base and residential upper stories -- remained a strong factor in the design of commercial architecture throughout the period of development in the district. Several store and loft buildings in the southern portion of the district have strong similarities to earlier combined-use buildings, including 363-367 Greenwich Street (1866, Gage Inslee) which

has the appearance of three attached dwellings with commercial bases and 188-190 Duane Street (1876, Theodore A. Tribit).

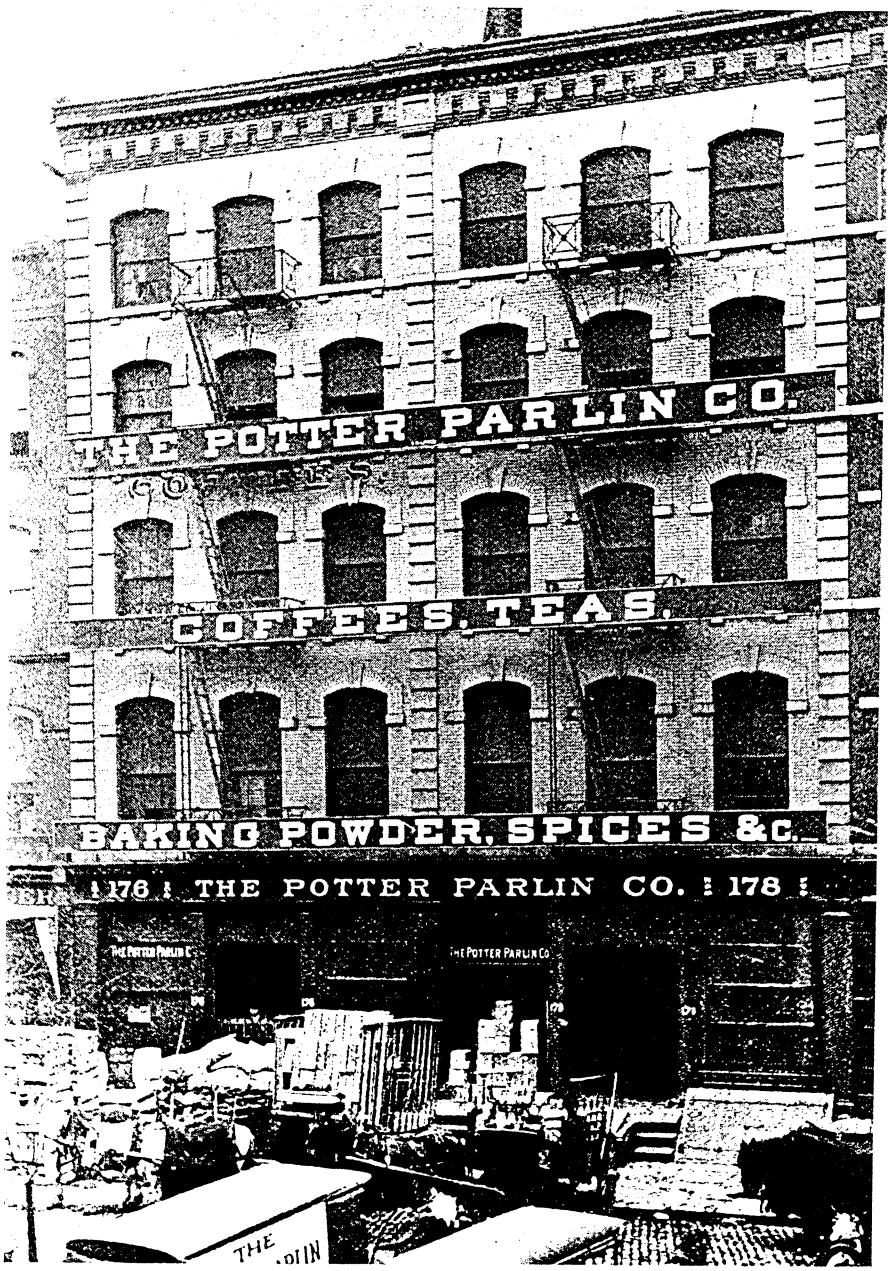
Utilitarian store and loft buildings comprise nearly one-third of the store and loft buildings surviving in the district. Most are five stories in height, although throughout the period of development four- and six-story buildings were also erected; those of seven stories were first built in the district in 1880. The cast-iron base typically has decorative primary and secondary piers and a sheet-metal cornice that covers the cast-iron lintel, all elements that were selected from catalogs. Some of the utilitarian store and loft buildings have relatively ornate base designs, including 363-367 Greenwich Street which has columnar piers. A group of buildings at 9, 11, and 13 Worth Street have trabeated granite bases -- granite piers supporting granite lintels -- elements more typically used decades earlier for commercial base design.

The upper facade of the utilitarian store and loft building is invariably common red brick with stone window lintels and sills, most of which are of a standard design. The influence of prevailing styles in architecture can be seen in window size and in the modest design of the framing elements; for example, the pedimented Italianate window lintels of 363-367 Greenwich Street, the corbelled brick neo-Grec window heads of 232-234 West Broadway, and the flat- and round-arched Romanesque-inspired window heads of 387-391 Greenwich Street.

The inexpensive brick corbelled cornice, common on utilitarian store and loft buildings, could be executed easily by a mason without special materials. Such cornices crown the pair of buildings from 1864 at 181 and 183 Duane Street, the earliest extant examples of corbelled brick cornices in this district. This means of terminating the facade was used throughout the rest of the nineteenth century, as seen on several utilitarian store and loft buildings on Leonard Street, as well as on many buildings with more decorative facades. A sheet-metal cornice, selected from a manufacturer's catalog, was the alternative type of cornice used on the utilitarian store and loft building. More elaborate cornices were also used, such as the modillioned cornice on 325 and 327 Greenwich Street (1856-67) and the identical cornices on 413 Greenwich (1889) and the adjacent 17 Hubert Street (1890).

The Ornamented Store and Loft Building

Most of the store and loft buildings erected in the Tribeca West Historic District are more decorative in appearance and more influenced by popular architectural styles than utilitarian store and loft buildings. These buildings have bold contemporary stylistic references with a trend toward greater abstraction in later years. The ornamental features of these buildings, as plentiful as they might be, were relatively inexpensive -- machine-cut lintels and bands, arched lintels, and corbelled cornices. The traditional upper-story articulation of a masonry commercial building -- single windows in a planar brick wall and a corbelled brick or sheet-metal cornice -- is often maintained.



The store and loft buildings at 176 and 178 Duane Street.
Photograph source: King's Photographic Views of New York, 1895.

The bases of the ornamented store and loft buildings are usually of standard catalog design, although there are a few examples of unusual ornamentation, including 14 Jay Street and 177 and 179 Duane Street. There emerged, however, a specialized base form, used on both store and loft buildings and warehouses, where only folding metal shutters fill the bays below glass transoms with grilles. No. 184-186 Duane Street (1881, Berger & Baylies) has such a base, as do three adjacent buildings on Harrison Street -- Nos. 8, 10, and 12 (1885 and 1889, Thomas R. Jackson). When closed, the four-leaf paneled iron shutters create a strikingly uniform base treatment. The transoms all have security grilles so that the transom windows could be kept open for ventilation.

The various kinds of corbelled brick cornices on these buildings range from modest corbel tables to the paneled cornices of 23, 25, and 27 Leonard Street (1876-77), the bracketed and pedimented cornice on 19 Jay Street (1888), and the cornice of 64-66 North Moore Street (1889-90) with paired brackets. In some cases the corbel table supports a sheet-metal cornice, as at 178, 180, and 182 Duane Street (1868-69).

While quite similar in program, size, and color scheme -- shades of red brick with contrasting terra-cotta and stone trim -- the store and loft buildings in the district exhibit a diversity in style of ornament and articulation that adds interest to the lively streetscapes. While architectural taste changed over time, in some periods the blending of several styles was itself the fashion.

From the late 1850s through the early 1870s several ornate store and loft buildings with a high degree of architectural pretension were erected in the district that are similar in appearance to the buildings located to the east of this area. Due to their stylistic indebtedness to the Italian palazzo, these buildings have been termed "commercial palaces."[30] The A.T. Stewart Store (a/k/a The Sun Building, 280 Broadway, original portion erected 1845-46, a designated New York City Landmark), designed by Joseph Trench & Company, was an important model for the design of store and loft buildings in New York City, and its influence can be seen throughout the Tribeca area. Many of the commercial palaces erected closer to Broadway -- mostly devoted to the wholesale dry goods trade -- have cast-iron, marble, or brownstone facades, and like Italian palazzos, have strong horizontal divisions and large windows treated with a variety of surrounds.

The earliest store and loft buildings of the commercial palace type surviving in the Tribeca West Historic District include examples with both stone and cast-iron facades. The large brick building at 395-397 Greenwich (c. 1857) is faced on the main facade with scored stucco to appear as stone, an obvious attempt to evoke the image of the commercial palace. At about this same time, two smaller buildings at 157 and 159 Duane Street were erected with brownstone facades and ornate cast-iron base piers. A later example, the

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[30] Winston Weisman, "Commercial Palaces of New York: 1845-1875," Art Bulletin 36 (Dec., 1954), 285.

corner building at 323A Greenwich Street (1867-68), has an unusual arcaded cast-iron storefront, and cast-iron lintels enrich the brick upper facade.

A group of commercial palaces erected in the district between 1866 and 1871 have well-lit upper stories where the masonry or cast-iron facade serves as an elaborate window frame. A slightly earlier example of this scheme is 171 Duane Street which has a cast-iron facade with two-story arcades (added to an earlier building in 1859-60). The corner building at 140-142 West Broadway (1866, Carl Pfeiffer) has a stone facade with stacked arcades framing large windows, while three buildings with cast-iron facades, erected from 1870 to 1872, include two very similar buildings with flattened arch lintels at 84 Thomas Street (1870, Youngs & Outcault) and 138 West Broadway (1871-72, Lawrence J. O'Connor), and the two-story 172 Duane Street building (1871-72, erected by a builder from a catalog design) with superposed arcades.

The neo-Grec architectural style strongly affected the appearance of store and loft buildings constructed in the district in the 1870s and 1880s. While building activity was slow in the 1870s following the financial panic of 1873, the 1880s, in particular, was a period of intense redevelopment in the district, and thus there are many surviving neo-Grec buildings. This style was influenced by contemporary French architecture, and is characterized by stylized classical motifs, angular forms, and machine-cut, incised detailing. The style is easily expressed in brick buildings with stone trim, in which forms are flattened and stylized, and is also seen in cast-iron forms. In 1868-69 John B. Snook introduced the use of neo-Grec ornament in the district with the design of several buildings on Duane Street (Nos. 176 to 182). These buildings have many features of the style that would become popular several years later, including a decorative horizontal pattern created by brick segmentally-arched window heads which have contrasting stone keystones, impost bands, and sill courses.

By the early 1880s a signature element of the style had emerged in the staggered horizontal bands created by contrasting stone window lintels and bands across intervening piers. This device appears on the three brick store and loft buildings with a unified facade designed by John G. Prague in 1876-77 (23, 25, and 27 Leonard Street), as well as in the work of J. Morgan Slade at 34-36 North Moore Street (1881) and the pair of buildings at 144-146 and 148-150 Franklin Street (1882-83). In 1885 Thomas R. Jackson created a lively facade at 8 Harrison Street in which the texture and angular forms of rock-faced keystones and pilaster capitals dominate the design, while at 12 Harrison Street he employed abstracted pedimented window heads and pier bands; this design was replicated by Jackson in 1889 for the facade of 10 Harrison Street.

In the mid-1880s, in conjunction with the popularity of the Queen Anne style, the bold, contrasting ornament of the waning neo-Grec style was sometimes blended with Queen Anne elements. Berger & Baylies used Queen Anne sunburst plaques and cast-iron elements in combination with incised ornament and banded brick piers in the designs of 158 and 162 Franklin Street (1886-87). Two late examples of the neo-Grec style in the district were designed by William Graul, including 64-66 North Moore Street (1889-90) which has the

textural richness of rock-faced granite bands and three-dimensional patterned brick.

The emphasis on picturesque qualities and eclectic blending of stylistic sources in the 1880s, more typically associated with domestic architecture, influenced the design of commercial buildings as well. An unusual example of this approach is the somewhat idiosyncratic design with Northern Renaissance forms of Stephen Decatur Hatch for 168 Duane Street (1886-87), which includes an elaborate crowning Flemish gable.[31] Perhaps inspired by Hatch's design, No. 71 Hudson Street, an Italianate store and loft building erected in 1880, was enlarged in 1896 by Dehli, Chamberlin & Howard with the addition of a story and a gable with a stepped and curvilinear termination.

A prevalent architectural theme in the design of commercial buildings in the 1880s was the use of arcades to unite several stories in pilaster- and arch-framed bays. In the Tribeca West Historic District, the arcade appears first in a tentative form, blended with neo-Grec style ornament, and later is used more boldly in facades with a strong structural quality. This design element is evident on several store and loft buildings erected in the district between 1880 and 1894, although it was used more on the larger warehouse buildings in the district. The arcades on the store and loft buildings most often frame only a single window in each bay, blending architectural fashion with the strong tradition in commercial architecture of brick walls punctuated by single windows.

No. 14-16 Harrison Street (1882) is one of the first buildings in the district to use arcading, which is tentatively expressed by architect George DaCunha with staggered bands of neo-Grec style ornament. The arcades of 28-30 and 32 North Moore Street (1884-85, Richard Berger) are more accentuated. Romanesque Revival and neo-Grec motifs blend in the arcaded design of three buildings of 1887 by D. & J. Jardine (13, 15, and 17 Jay Street). Architect Martin V.B. Ferdon took a repetitive approach to designing arcaded buildings, as can be seen in three buildings in the district: 175 Franklin Street (1889-90), 186-188 Franklin Street (1890), and 77-79 Hudson Street (1893-94), which all display identical elements -- wide and narrow segmental arches with flush stone voussoirs separated by smooth piers. The ornate store and loft building at 122 Hudson Street (1897-98, Julius Kastner) uses the scheme to greater effect, with wide four-story arcades framing window groups in the midsection and trebled arcades at the attic story.

The strong influence of Renaissance architecture on American design beginning near the end of the nineteenth century is also evident in the commercial architecture of the Tribeca West Historic District. In the 1890s the popular Renaissance Revival style and, after the turn of the century, the neo-Renaissance style were evoked in the design of about a dozen store and loft buildings erected in the district through modest gestures on a brick facade. While some of the designs incorporated Renaissance forms in a literal manner, in most designs these forms were quite freely interpreted. No. 182

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[31] Hatch also designed the Fleming Smith Warehouse in this style (451-453 Washington Street, 1891-92, a designated New York City Landmark).

Franklin Street (1891, Walgrove & Israels) features a playful representation of columns in polychrome curved brick; the reverse color scheme is used for the attic-story columns. The brick facades of Thomas R. Jackson's building at 120 Hudson Street (1893) are enriched with an unusual paneled secondary cornice at the fourth story, above which a two-story order of scored pilasters frames the bays. As is often the case, the Renaissance-inspired ornament of 321 Greenwich Street (1894-95, Alexis Reid McIlvaine) and the nearby 323 Greenwich Street (McIlvaine & Tucker, 1898) is primarily concentrated on the top stories; the brick arcade and superimposed order of No. 323 is more literal than the treatment of No. 321 in which exaggerated keystones top the arched windows.

The modularity of Renaissance-inspired styles allowed the adaptation of designs to buildings of various widths with the addition or subtraction of bays. Likewise, there emerged in the 1890s a treatment for narrow twenty-five-foot wide "tower lofts" in which Renaissance-inspired designs were adapted for buildings of various heights by stacking groups of stories between horizontal elements and framing them with multi-story decorative pilasters. The facades of the small, but remarkably similar, group of buildings in the district designed in this manner are largely devoted to windows. Pressed sheet-metal ornament enriches the facades of 228 West Broadway (a/k/a 8 North Moore, 1892, Maynard & Wistairr). Ornament executed in patterned brickwork distinguishes the pair of narrow buildings on Greenwich Street at No. 347 (1892, John C. Burne) and No. 345 (1896, Franklin Baylies), as well as the very similar seven-story building at 11 Harrison Street (1893, Thomas R. Jackson). A more abstract approach is evident in the designs, at the bases in particular, of three adjacent buildings on Hudson Street -- No. 40 (1897-98, Edward E. Ashley), No. 42 (1896, George F. Pelham), and No. 44 (1903, Patrick F. Brogan).

In the later years of redevelopment in the district several store and loft buildings were erected in which the facades serve as little more than window-framing grids (a facade treatment found also in several store and loft buildings erected in the district around 1870). Examples of this kind of store and loft building include two six-story buildings at 128 and 162 Franklin Street (1886-87, Berger & Baylies), and a very similar building with slender cast-iron pilaster mullions at 5 Worth Street (1887) designed by Samuel A. Warner, who was earlier responsible for several buildings in the city with cast-iron facades that have the same degree of openness. The Beaux-Arts style facade added to 156 Franklin Street (1898, Stein, Cohen & Roth) consists of a single segmental arch framing the window groups at the upper facade. No. 176 Franklin Street (1907, Henri Fouchaux) also has a glassy base with leaded glass transoms (1916 alteration, George Hof, Jr.).

The Warehouse: Definitions and Characteristics

The term "warehouse" has a mid- to late-nineteenth-century origin; it does not appear in the New York City Building Code until 1882. The term "wares" emerged with the industrial revolution, and referred to articles of manufacture or merchandise. A warehouse came to mean a structure in which wares or goods were kept, specifically, for safekeeping. The earlier usage of the term "warehouse" usually referred to buildings in which imported goods were stored in conjunction with shipping or payment of customs, i.e. the maritime warehouse and the bonded warehouse.[32] The Schermerhorn Block (Fulton Street, John Street, and South Street, erected 1811-1812, a designated New York City Landmark), is a rare surviving complex of early nineteenth-century maritime warehouses, usually called counting houses or storehouses. These buildings, and many others used for storage purposes in the nineteenth century, were constructed in the traditions of the store and loft building in regard to program, size, and architectural treatment. The larger-scale, general-use warehouse does not emerge as a specialized building type until the last quarter of the nineteenth century, when economies of volume were reached in manufacturing and selling operations and in transportation. As the size of wholesale operations increased and the number of general storage firms grew in what is now the Tribeca West area, many warehouses were erected.

The appearance of a recognizable warehouse building type occurred in New York City around 1880. A specialized form of the store and loft type, the warehouse form developed for several reasons. The increasing use of iron and steel interior support members allowed for stronger and larger buildings which met the demand for greater volume in commerce. As advocated by nineteenth-century architectural critics Russell Sturgis and Montgomery Schuyler, there was an emerging aesthetic for rationally-designed buildings for which there would be no doubt about the stability of the structures or their utilitarian purpose.[33] A late nineteenth-century warehouse is distinguished from a store and loft building by its base, which incorporates masonry piers and relates in design to the upper stories more than does the traditional cast-iron base; by its larger size -- a fifty-foot facade became a minimum rather than a maximum dimension, although the number of stories varies in proportion to the size of the lot; by the overall suggestion of masonry strength in the design of the facade, frequently provided by arched openings in the base and by arcades or a highly-articulated organization of piers and spandrels -- reflecting the cage-like construction within; and generally, by the limited use of windows, although some warehouses have large windows, perhaps to minimize the need for artificial lighting. Steel-frame construction was not often used for warehouses in the district, and the traditional method of construction consisting of masonry walls and iron and steel interior supports persisted. The use of common red brick continued, although higher-quality

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[32] These definitions are based on Whitney, The Century Dictionary and Sturgis, A Dictionary of Architecture and Building.

[33] Sturgis, "The Warehouse and the Factory. Architecture," Architectural Record 15 (Jan., 1904), 1-17; and Montgomery Schuyler, "The Works of Charles Coolidge Haight," Architectural Record (July, 1899), 43-44; rpt. Great American Architects Series (New York, 1977).

glazed iron-spot brick in shades of tan, yellow, and red also frequently appears. Compared to other such buildings in Manhattan north of the Tribeca area, and those in other less-built-up areas, the warehouses in the district are smaller in scale, and more urbane and ornate in design.

The warehouse at 16 Hudson Street.
Photograph source: King's Photographic Views of New York, 1895.

The bases of the warehouses in the district incorporate some distinctive use-generated features. In most larger buildings in the district, some of the base openings contain loading bays, while others have pedestrian entrances and windows. Several warehouses have separately articulated single-bay openings at one end of the facade. These are located directly in front of or very near to the elevators of the warehouses, and are, in effect, exterior elevator-door surrounds. Most of the warehouses were erected with vaults under the sidewalk which were covered with stepped vaults or access doors close to the building and granite slabs in the sidewalk area. Late nineteenth-century photographs of warehouses in the Tribeca West area show goods being moved across stepped vaults.[34] The loading platform, one of the most common warehouse-associated features in the Tribeca West Historic District, appears to have been a turn-of-the-century addition, erected over stepped vaults.[35] The warehouse at 143-147 Franklin Street (1898) was erected with an iron diamond-plate sheathed loading platform across the facade, probably one of the earlier examples of this feature in the district. Some of the twentieth-century warehouses, including 48-60 Beach Street and 129 and 131-133 Hudson Street have openings at grade, and likely have interior raised docks.

Sheet-metal awnings over loading bays were common in the late-nineteenth century, although most of the existing awnings appear to be later additions to facades. Photographs from the 1890s show the awnings supported by wood posts, spaced as widely as possible and placed at the street edge of the sidewalk.[36] Alteration documents for buildings in the district refer to the replacement of the posts with rods hung from bolts inserted into the facade; some of these have decorative wall plates. The bracket supporting the awning of 129-133 Hudson Street is an unusual surviving feature. At one time, sheet-metal awnings sheltered most of the bases of warehouses in the district, as well as many store and loft buildings, and many remain in place.

Several warehouses of a specialized type -- the cold storage warehouse -- were erected in the Tribeca West Historic District. Beginning in the 1890s, refrigerated storage was available in the area, primarily as refrigerated rooms in store and lofts buildings. At first, store and loft and warehouse buildings were converted for the purpose of cold storage with the application of insulating materials, often cork board, to floors, walls and ceilings of rooms rather than in entire buildings; relatively small rooms were used for the storage of produce and dairy products at different temperatures.

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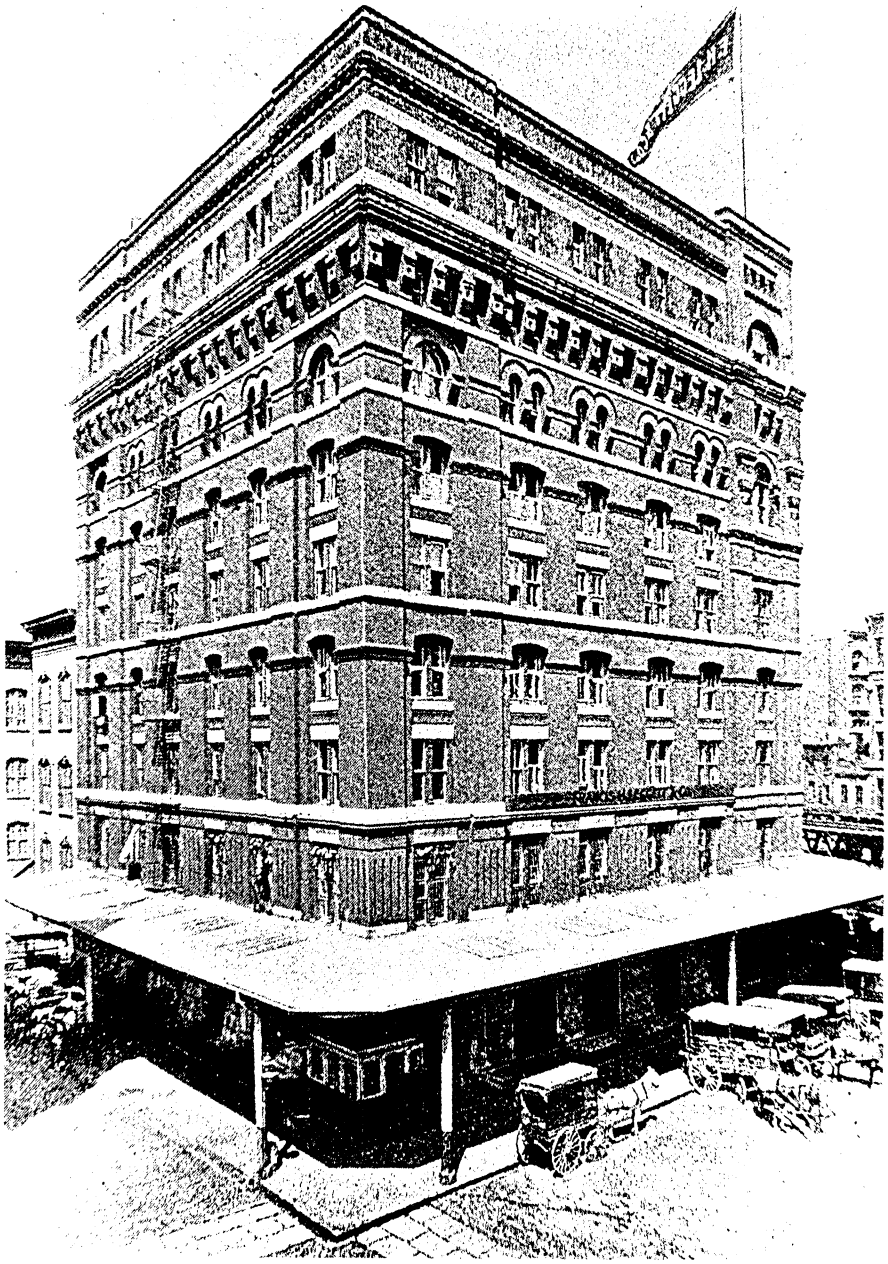
[34] Moses King, King's Photographic Views of New York (New York, 1895), 407. A timber-framed loading dock fronts the Genesee Fruit Company building at 501 West Street.

[35] This configuration is visible in front of 53-55 Beach Street, as well as at the store and loft building at 41 North Moore Street.

[36] Photographs in King; The Ordinances of the Mayor, Aldermen and Commonalty of the City of New York, as revised in 1859, included a section describing the size and placement of such awning posts.



The warehouse at 126-128 Franklin Street.
Photograph source: King's Photographic Views of New York, 1895.

As refrigeration technology improved, it became possible to cool larger spaces economically, and the cold storage warehouse idea evolved. A specially-designed cold storage warehouse first appears in the district with the construction in 1891 of the Merchants' Refrigerating Company's building at 35-37 North Moore (a/k/a 30-32 Ericsson Place), designed by Thomas R. Jackson. The second building erected by the firm, 27-29 North Moore Street (a/k/a 22-28 Ericsson Place), designed by William H. Birkmire in 1905, is even more specialized and has only limited fenestration. The firm's later building at 17-19 North Moore Street (1924, John B. Snook Sons) is characteristic of the later windowless cold storage buildings in which entire floors were refrigerated.

The Warehouse: Architectural Expression

Several large early warehouses, erected between 1873 and 1882, are among the district's most prominent buildings. These buildings not only differ from store and loft buildings in their bulk, but also in their high visibility on corner sites. The buildings in this group all have facades at least eighty-feet long, and three of the buildings have three exposed facades; building heights of six and ten stories seemed most popular in the early 1880s. The corner warehouses have several characteristic features which give them a carefully-articulated quality. The long facades are organized in an attempt to both control and emphasize the bulk of the building through the use of pilasters and varied bay widths, and corners are enhanced with tower-like treatments. Often the crown of this kind of warehouse is more elaborately designed than that of a store and loft building, with its typical standard cornice.

The Schepp Building at 47-53 Hudson Street, designed by Stephen Decatur Hatch in 1880-81, is an ornate warehouse on a prominent site. The bulk of the large building is emphasized by the repetition of arched window openings; the only subtle variations are the shapes of the arches and the slight changes in the rhythm of the fenestration. The granite battered piers of the base and the picturesque mansard roof with dormers, topped by a corner tower, indicate the importance of the base and roofline in the design concept. The warehouse at 126-128 Franklin Street (1881-82), designed by George W. DaCunha, is similar in its presence to the Schepp Building. Tower-like bays at the corners and two-story divisions with a complex pattern of window openings and surrounds articulate the facades. Other notable examples of early warehouses in the district are 19 Hudson Street (1885), designed by George Martin Huss, and 24-28 Hudson Street (1891), designed by Samuel A. Warner; both buildings offer fully-developed solutions to the bulky form of the corner warehouse.

A prototypical warehouse built in this district at 173-175 Duane Street was designed by the firm of Babb & Cook in 1879-80. The six-story, fifty-one-foot wide building was typical in size for its era, and Babb & Cook's mirror-image composition reflects the still standard twenty-five-foot-wide module of design and construction. The innovative aspects of the design which attracted

the attention of architectural critics[37] included the manner in which the piers and arches of the arcades and the deep reveals expressed strength and provided the artistic element of the design, the use of brick without any high-priced ornament, and the substitution of a parapet for a projecting cornice, as well as the overall simplicity, rationality, and appropriateness of the architectural feeling. Several aspects of this design, as well as others by Babb & Cook and other firms around 1880, set a new tone and style for warehouse design which incorporated multi-story arcades.

As architects worked to find suitable design solutions for warehouse buildings, another warehouse erected in the district came to the attention of architectural critic Montgomery Schuyler. He praised the firm of Kimball & Ihnen's design of 135 Hudson Street (1886-87) for its expression of the structure and its abstinence in the use of ornament. The large arched openings at the first story, with three-story buttresses on the Beach Street facade, and the exposed iron reinforcing elements contribute to the design which Schuyler considered to have "no style which yet has style." The design of 53-55 Beach Street (Oscar S. Teale, 1885) is a similar bold, spare, structural design with plain brick piers dividing the facade.

The most frequently-used design solution for warehouses in the district from the mid-1880s through the mid-1890s was the arcaded facade; half of the warehouses in the district employ this scheme. There were several reasons for the immense popularity of the arcade form, both practical and aesthetic. Aesthetic theory at the time encouraged the expression of structure in facade design; the use of piers to form arcades not only evoked structure and strength, but also provided the means to meet the wall thickness requirements mandated by the building code. The Romanesque Revival style, particularly as popularized in the work of Henry Hobson Richardson, featured the rounded arch, often in an arcade, and emphasized bold forms and masonry structural quality. As noted by Sarah Bradford Landau, the New York architect George B. Post incorporated arcades in several designs for commercial and institutional buildings in the 1870s and 1880s, and surely these designs were influential models in the city.[38] Also, the increasing size of commercial buildings in this era required more complex design solutions to facade articulation. The long expanses of undivided facades of the earliest warehouses in the district suggest why the use of arcades became so popular as a device to break up the facades with superposed arcades or with patterns of arcades of various widths and heights. As the genre developed, the arcades became more abstract while the facades became more planar; the structural quality diminished but the decorative aspect continued to appeal. Many of these buildings were designed by prominent architects, often combining arcades with Romanesque Revival or

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[37] Mariana Griswold van Rensselaer, "Recent Architecture in America. III. Commercial Buildings," Century Magazine 28 (Aug., 1884), 512; and Sturgis, "The Warehouse and the Factory. Architecture.," Architectural Record 15 (Jan., 1904), 2-4. See also Sarah Bradford Landau, "The Tall Office Building Artistically Reconsidered: Arcaded Buildings of the New York School, c.1870-1890," In Search of Modern Architecture, A Tribute to Henry-Russell Hitchcock (New York and Cambridge, Mass., 1982), 148.

[38] Landau, 142-154.

Renaissance Revival ornamentation, attesting to the high-style quality of the arcaded form.

The designs of two adjacent warehouses on Hudson Street, No. 117-119 (1888) and the Castree Building, No. 121-123 (1891), both by Thomas R. Jackson, illustrate the adaptability of the arcaded scheme to various styles of ornament as well as the increasing emphasis on the structural qualities of arcades, and the manner in which they can be employed to emphasize and control long facades. The facades of both buildings are organized with superposed two-story tiers, the upper tiers being three-story arcades. The earlier building has narrow bays of uniform width, characteristic of the earlier uses of arcades. The later design employs two- and three-story applied pilasters to divide the facade into sections and establish a more complicated rhythm. Both of these buildings have distinctive bases with folding iron shutters beneath transoms and loading bays at the ends of the side-street facades.

Several small warehouses in the district erected in the early 1890s illustrate the effective use of wider arcades in a relatively narrow fifty-foot facade. Designed by well-known architects, the buildings are among the more ornate and high-style warehouses in the district but also have a strong functional and structural quality. Charles C. Haight designed 55-57 North Moore Street (1890) with two wide four-story arcades and a narrow single-window arcade which marks the location of the elevator shaft. The design of 152-154 Franklin Street (1891, John B. Snook & Sons) is similar with two broad arcades filling the facade, crowned by an attic story. Thomas R. Jackson's design for 35-37 North Moore Street (1891) also employs arcades; this building, designed as a cold storage warehouse, has less fenestration than the other contemporary examples.

The arcaded designs of the 1890s have a more abstracted quality as is evident in William Schickel's designs in the district, such as 20-24 North Moore Street with its stylized arcades formed by smooth piers and nearly-flattened segmental arches. The wide, five-story arcades of the Jay Street facade of the Bazzini Building, 339-343 Greenwich Street (1899-1900, C. Wilson Atkins) are formed by voids cut into the smooth brick wall, rather than by supporting piers and arches.

While integral to the framing of window bays, arcades were also used in the design of cold storage warehouses even though they have more limited fenestration. William H. Birkmire's 27-29 North Moore Street has arcades formed by tall pilasters enriched only with overscaled terra-cotta capitals. The arcades minimize the effects of quite limited fenestration; flush sandstone lintels span from pilaster to pilaster yet the windows do not fill that area. The arcade even appears as late as 1924 on the reinforced concrete cold storage warehouse erected at 17-25 North Moore Street (John B. Snook Sons). The familiar form divides the stark windowless facades into blind bays which correspond to openings at the base and lantern-like attic stories.

In the 1890s and early years of the twentieth century, an approach to the design of commercial architecture emerged which emphasized the structural qualities of buildings and relied on an increasing abstraction of and decreasing use of ornament. Facades of such buildings are composed with a

repeated cellular form of piers and spandrels framing large window groups, organized within multi-story pilasters.[39] Highly-modeled facades are created by the combination of piers, the slightly-recessed spandrels, and the further recessed plane of the windows; in some designs, the repeated cellular window unit is dominant, in others the composition suggests an abstraction of the arcade form. In the Tribeca West Historic District, this style was used more frequently for warehouse buildings than for store and loft buildings; this design approach is evident in Hugo Kafka's design for the store and loft building at 181-183 Franklin Street (1891). The base of a commercial style warehouse supports both visually and structurally the upper stories by the placement of masonry or large cast-iron piers below the structural members of the upper facades.

A prominent example of this style is the building at 84-94 Hudson Street, designed by Edward Hale Kendall in 1881-82 and repeated in 1884-85 with the construction of the adjacent 10-12 Leonard Street. The long facades are complex designs which blend an abstracted arcade form with a highly-modeled cellular treatment. Quite similar in intent is the design of a pair of buildings at 59-63 and 65-67 North Moore Street (1897, enlarged 1907) designed by Buchman & Deisler.

Notable architect Charles C. Haight designed a group of warehouses in the district which illustrate the evolution of the commercial style. The appearance of 149-151 Franklin Street (1888-89) is ornate and incorporates a traditional use of ornament compared to later designs by this architect. Masonry piers and spandrels divide the facade into two wide and one narrow two-story units in which windows are held considerably recessed in a cast-iron and sheet-metal armature, a feature more characteristic of store and loft buildings although also used in Haight's design for the warehouse at 55-57 North Moore Street (1890). Haight's later buildings all have a strong structural quality in the arched base openings, an abstracted quality in the design of the upper facades, and decorative shaped parapet terminations. No. 48-60 Beach Street (1905) has a planar, curtain-like upper section with crisply-punched window openings, the subtle pattern of which organizes the long facade. The design for 129-133 Hudson Street (1910) has a more structural and cellular quality with wide flat piers dividing the facade, creating an abstracted arcade. The appearance of 125-127 Hudson Street is even more abstracted and characteristic of the emerging industrial aesthetic; a campanile-like shaft rises beside the grid-like facade fitted with steel industrial sash in the windows.

Specialized Commercial Buildings

There are a number of other commercial buildings in the Tribeca West Historic District, erected in the later phase of development of the district, which demonstrate an increasing specialization in building type.

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[39] Louis H. Sullivan advocated this cellular design approach in "The Tall Office Building Artistically Considered," Lippincott's Magazine 57 (Mar., 1896), 403-409; rpt. Leland M. Roth, America Builds (New York, 1983), 342.

The Mercantile Exchange Building

A prominent, and no doubt influential, building in the district is the Mercantile Exchange Building, 2-6 Harrison Street at the corner of Hudson Street (1884-85). The building represents the architectural taste of leading members of the Exchange who served on a building committee, some of whom were familiar with the work of Thomas R. Jackson, the prominent architect selected to design the Exchange building. The design reflects the fashion for the use of arcaded facades in commercial buildings, and in particular George B. Post's design for the New York Produce Exchange (1881-85, demolished) which featured a superposed arcaded scheme. The two-story arcades of the mid-facade are an especially effective means to incorporate the double-height windows of the trading room into the design. The building is richly embellished with bold forms of ornament; the picturesque quality is furthered by the tower at the entrance to the trading room and upper floors, a favored feature on prominent commercial and institutional buildings of the day, and the hipped roof.

Office Buildings

The five tall office buildings in the district, built between 1890 and 1931, are more ornate and complex examples of high-style architecture than the more modest neighboring store and loft buildings and warehouses. The buildings are seven to thirteen stories in height and prominently sited on corner lots -- three at a single intersection of Hudson Street and Franklin Street -- with multiple, fully-designed facades. The first tall office building erected in the district, the Pierce Building, 105-109 Hudson Street (1890-92, later known as the Powell Building), was designed by the prominent firm of Carrere & Hastings in an exuberant, highly decorative Beaux-Arts style. Originally seven stories in height, fifteen years later the building was enlarged in width and in height by four stories to the design of Henri Fouchaux in a manner evocative of the original building.

In the standard scheme for the tall office building around the turn of the century the two-story base, faced in stone, establishes a strong street-level presence for the building; the entrance to the upper floors is usually well-marked with a portico or ornate surround. The five- to nine-story midsection displays, over time, an increasingly higher proportion of windows. Ornamentation is usually concentrated at the crown of the building, usually two stories in height, where colonnades often frame window bays beneath a large-scale sheet-metal cornice.

The ten-story office building at 106-110 Hudson Street (George Howard Chamberlin, 1902-04), is a Beaux-Arts interpretation of this scheme in a polychrome palette of granite, limestone, white brick, and red brick. The nearby ten-story Franklin-Hudson Building, 96-100 Hudson Street (Alexander Baylies, 1909-10), is an elegant building, with giant-order pilasters supporting an entablature forming the base, and a colonnade at the crown. A few blocks south on Hudson Street the twelve-story building at No. 25 (Rouse & Goldstone, 1910-11) has a similar scheme. Above the two-story base, the curtain walls of this steel-frame building have been reduced to pilasters and spandrels framing window groups. An exuberant crown is formed by enriched

pilasters, which extend beyond the parapet as cresting, and segmentally-arched window surrounds. The somewhat later thirteen-story Art Deco office building at 335-337 Greenwich Street (Cross & Cross, 1930-31) has the form of a set-back skyscraper, with the top three stories recessed behind a decorative brick frieze which is repeated at the top of the building in lieu of a cornice.

Store and Office Buildings

Three small store and office buildings in the district are specialized versions of the store and loft building. The last constructed, 81 Hudson Street (Schwartz & Gross, 1919) illustrates the lingering attraction of the arcade scheme, incorporated into the planar, gleaming white glazed terra-cotta facades.

Factory Buildings

While store and loft and warehouse buildings in the district have always been used for light manufacturing and food processing purposes, a few buildings of a specific factory type were erected in the district. Several warehouse-type buildings were described in the New Building Applications as intended for manufacturing purposes, including 53-55 Beach Street (Oscar S. Teale, 1885) and 339-343 Greenwich Street (C. Wilson Atkins, 1899-1900). Three factories erected in the Tribeca West Historic District in the 1920s, ornate, urbane versions of the type, are examples of the increasing specialization of building types in the twentieth century. The small three-story factory at 46-50 Hudson Street (1925, William F. Hemstreet) has very much the appearance of a small office building with patterned brickwork. Two large factory buildings, both constructed of reinforced concrete, are characteristic of the industrial aesthetic of the late 1920s: the fourteen-story Maltz-Franklin Building at 93-101 Hudson Street (1929-1930, Victor Mayper) and 145 Hudson Street (1929, Renwick, Aspinwall & Guard). The designs of both buildings are striking for their vertical emphasis.

Commercial Buildings ("Taxpayers")

The commercial buildings erected in the district include several one- and two-story brick buildings which were erected to house a variety of uses -- restaurants, light manufacturing, offices -- and are generally referred to as "taxpayers." Two one-story commercial buildings with shaped parapets, 187 Franklin Street (1932) and 198 West Broadway (1932), are similar in appearance to the one-story industrial workshops of the same era; the two-story building resulting from an alteration of 403 Greenwich Street in 1947 also has a stepped parapet. Several two-story commercial buildings resemble store and office buildings. The Moderne diner at 192 West Broadway (1937, Maurice V. Grant) is typical of diner design of that era with its metal panels trimmed in stainless steel and a glass block panel.

Garages

Several garages were built in the Tribeca area in the 1910s and 1920s, and one of these is in the district. No. 54-62 North Moore Street, characteristic of larger, multi-story garages, incorporates patterned

brickwork. Two one-story garages have been erected in the district in more recent years.

Industrial Workshops

The small one- or two-story industrial workshops in the district were erected from the 1920s to the 1950s. These utilitarian brick buildings all have a vehicular entrance centered in the facade and a parapet, usually shaped, edging the roof. The industrial workshop at 11-13 Leonard Street, designed in 1920 by Edward Schneider, is the largest and most ornate of the group with a paneled and pedimented parapet terminating its fifty-foot facade.

Multiple Dwellings

A number of tenements with commercial bases were erected in the district in the late nineteenth century; four survive from the 1870s and another four survive from the 1880s and 1890s. The earlier group of tenements includes both new construction and enlargements of older dwellings. Some of the later group of tenements have modest ornament in the neo-Grec style. All of the tenements have one or two storefronts in the bases. An additional multiple dwelling in the district is the apartment building at 170 Duane Street which was created with the rebuilding in 1984-85 of a nineteenth-century store and loft building incorporating a new facade, designed to be contextual with the existing commercial architecture of the neighborhood.

Public and Institutional Buildings

The institutional and public buildings in the Tribeca West Historic District include several municipal agency buildings that represent the changing architectural treatment of such structures. The design of the former Engine Company No. 27 at 173 Franklin Street (1881-82) is characteristic of the work of N. Le Brun & Son, a firm responsible for approximately thirty firehouses in New York City between 1880 and 1895; the intact detailing of the base of the building is a characteristic Le Brun design, with the carefully-detailed secondary piers supporting the transom. The design of Hook and Ladder Company No. 8 at 10 North Moore Street (1903) has the more formal, civic character of public architecture at the turn of the century. Designed by the Fire Department staff architect, Alexander H. Stevens, the building is among the first group erected after the 1898 consolidation of New York City. A similar evolution is seen in the design of the two police station buildings in the district. The former Fifth Precinct Police Station, 19-21 Leonard Street (1868, Nathaniel D. Bush), is an Italianate structure distinguished from commercial buildings of the era primarily by the gabled front, while the authoritative neo-Renaissance design of the palazzo-like former Fourth Police Precinct Station House, 16-20 Ericsson Place (1912, Hoppin & Koen), more firmly establishes a civic presence.

The small building at 226 West Broadway, erected by the Department of Water Supply, Gas and Electricity as a repair station headquarters for the

high pressure water system, has characteristics of both industrial and office buildings. The white glazed terra-cotta facade features bold representations of pipes and valves, the iconographic expression of the work of the agency.

The New York Hospital House of Relief (67 Hudson Street) and neighboring stable and laundry building (9 Jay Street) are united by a second-story bridge across Staple Street. The hospital building (1893, J.C. Cady) has a modest Renaissance Revival design, a palazzo form that belies the building's steel-frame construction. The stable and laundry building (1907, Robertson & Potter) has the qualities of a small commercial building combined with the neo-Renaissance interpretation of an Italian palazzo.

Conclusion

The buildings in the Tribeca West Historic District exhibit lively diversity within a rather homogeneous group of commercial buildings that strongly suggest use-generated forms and features combined with architectural ornament. Blockfronts of brick facades of similar height offer a rich catalog of design schemes and ornament. Many features remain on these buildings which reveal their original use for storage and wholesale operations -- stepped vaults and loading platforms, sheet-metal awnings suspended from facades, the folding iron shutters and wood doors which historically filled loading bay openings, storefront framing elements and, occasionally, historic storefronts. These elements, as well as the granite slab sidewalks and paving stones in the streetbeds, combine to give the district much of its historic and architectural character.

Betsy Bradley

JAMES BOGARDUS TRIANGLE
BETWEEN WEST BROADWAY & HUDSON STREET & CHAMBERS STREET & READE STREET

The James Bogardus Triangle is a raised triangular-shaped area bounded by West Broadway and Reade, Chambers, and Hudson Streets. Paved in concrete, it is planted with trees and is the location of changing displays of sculpture. Originally an open area at the confluence of four streets, the triangle was constructed as an island to regulate traffic, possibly in conjunction with construction work on both West Broadway and Hudson Street, completed in 1920.

The area now known as the James Bogardus Triangle had developed as a transportation hub by the late 1870s. In addition to street traffic, the area also had stops for a steam-powered railway line on West Broadway and a freight line on Hudson Street. The Metropolitan Elevated Railway traveled along West Broadway as well; all three lines had stations at the intersection of West Broadway, Hudson Street, and Chambers Street, just south of the triangle. By the turn of the century only the elevated railway was still in operation; it continued running until the early 1940s, when it was dismantled.

The triangle is named after James Bogardus, an important figure in the development of cast-iron architecture in the mid-nineteenth century. Two buildings attributed to Bogardus survive nearby, at 75 Murray Street (c.1865) and 85 Leonard Street (completed 1861), both designated New York City Landmarks. Bogardus's foundry was also nearby at the corner of Duane and Centre Streets. Due to the efforts of the Friends of Cast Iron Architecture, the New York City Council officially named this traffic island the James Bogardus Triangle on April 14, 1989.

Kevin McHugh

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WEST BROADWAY

Architectural Description

The three blockfronts of the west side of West Broadway which are included in the district (the one blockfront between Bogardus Triangle and Thomas Street and the two between Leonard and North Moore Streets) form part of the district's eastern boundary. All of the buildings on these blockfronts were built for commercial purposes, and most of them have between four and six stories with distinctly defined one-story bases. Furthermore, many retain their historic wood sash windows and pressed-metal cornices; some still have their stepped vaults and/or granite vault covers.

The two sections of West Broadway within the district are dominated by store and loft buildings of four to six stories. Of these, two (Nos. 134 and 136, built in 1871 under the same New Building Application) have restrained utilitarian facades of brick trimmed with stone and pressed-metal cornices. Substantially more ornate are the remaining store and loft structures. No. 110-116 (a/k/a 16 Hudson Street) has a broad neo-Grec facade (1873-74) executed in brick with stone details. No. 138 (1871-72, Lawrence J. O'Connor) has a cast-iron front displaying characteristics of the Second Empire and neo-Grec styles. No. 140-142 (1866, Carl Pfeiffer) is a stone-fronted palazzo displaying characteristics of the Italianate and neo-Grec styles; its fluted, cast-iron Corinthian columns at the first story and pressed-metal terminal cornice survive. No. 228 (1892, Maynard & Wistairr) has a Renaissance Revival facade composed of an elaborate cast-iron base and a brick upper section with each tier surmounted by a pressed-metal cornice.

This uniformity of type and scale is broken by three distinctive buildings. At the corner of North Moore Street stands the largely intact facade of a two-story store and loft building at No. 232-234 (1870) with its slender cast-iron piers at the first story and bold brick details at the second story. No. 226 (1912, Augustus D. Shepard, Jr.) has an outstanding four-story, cream-colored glazed terra-cotta exterior which recalls the Secessionist style. Exhibiting features of both an industrial workshop and an office building, this structure was the repair headquarters of the city's high pressure fire service system; its iconographically appropriate ornament includes representations of hydrants, pipes, and valves. Finally, due to its towering brick mass, bold neo-Grec and Queen Anne stylistic vocabulary, and prominent siting, the warehouse at No. 220-224 (a/k/a 126-128 Franklin Street, 1881-82, George W. DaCunha) commands a considerable presence on the street.

The remaining four buildings on West Broadway included within the district are one- and two-story commercial structures, faced in brick and metal. One of these, No. 130, bears a few clues of its historic character, but has been much altered.

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Historical Summary

By 1766-67 West Broadway, originally called Chapel Street, had been laid out by the Protestant Episcopal Church and built up with dwellings from Barclay to Reade streets, that is, to the southern tip of the district. This section of the street was ceded to the city in 1781. Chapel Street was extended to Leonard Street during the 1790s by Effingham Embree and ceded to the city in 1800, when this portion was built up only as far as Barley (now Duane) Street on the east side and Thomas Street on the west side. Rapid development followed, with frame and masonry dwellings erected along this street past the northern limit of the district and almost as far north as today's Washington Square Park. South of the district Chapel Street was renamed College Place in 1831; the portion from Murray to Canal streets was renamed West Broadway during the 1840s.

By this time commerce had begun to spread along West Broadway and dwellings were adapted for business purposes (though none of these survive in the district). Bit by bit, the residences were replaced by buildings erected specifically for commercial tenants. Among these early commercial buildings is No. 130, which was built in 1835-36 as a five-story structure, although the present appearance of its remaining two stories is the result of two twentieth-century alterations. Of the surviving buildings on West Broadway within the district, many are post-Civil War store and loft structures. No. 140-142 was built in 1866 as a five-story store and loft building for produce. Dating from the early 1870s are: No. 232-234, a two-story store and loft building (1870); Nos. 134 and 136, two four-story store and loft edifices (1871, Robert Mook) built for produce merchant Bartlett B. Page; and No. 138, a four-story store and loft building (1871-72). The most prominent building along the street from this era is the six-story store and loft structure at 110-116 West Broadway (a/k/a 16 Hudson Street, 1873-74) erected for grocer and importer Horace K. Thurber. Due to its bulk and conspicuous site on the north side of Bogardus Triangle at the intersection of Hudson Street, West Broadway, and Reade Street, this building has great visual prominence in the district.

As the store and loft buildings were developed, West Broadway was drawn into the city's growing web of mass transportation. Greenwich Street (see) had witnessed the first stages of the experimental elevated cable car system in the late 1860s. During the 1870s, the Metropolitan Elevated Railway replaced the cable system with small steam locomotives. It then built a similar line for Sixth Avenue that began at Morris Street and Trinity Place, followed Church Street, turned onto Murray Street, and progressed northward through the district on West Broadway with stops at Chambers Street (adjacent to today's Bogardus Triangle) and Franklin Street before connecting to Sixth Avenue. A street railway also ran along West Broadway en route from the Astor House to uptown destinations.

The increased accessibility of West Broadway spurred the erection of

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even larger commercial buildings, particularly the nine-story Francis H. Leggett & Company warehouse, built in 1881-82 at No. 220-224 (a/k/a 126-128 Franklin Street) for the storage of groceries, teas, and coffees. Another late nineteenth-century addition was No. 228, a six-story store and loft structure (1892) which in size and style resembles many Tribeca buildings. Other important buildings on West Broadway from this period have been demolished. One of these was the Lawrence Building, located at the northwest corner of Leonard Street. This office, store and loft building (1884-85, Theodore M. Clark of Boston) was faced in buff-colored brick with arcaded fenestration and trimmed in stone and terra cotta. On the same block were other structures (their sites vacated for the extension of Varick Street), notable for their tenants: D.S. Walton & Company, paper manufacturers, and R.G. Brown, a cigar firm.

Twentieth-century additions to the sections of West Broadway within the district include No. 226, an elegant four-story office building and repair station erected for the city's Department of Water Supply, Gas, and Electricity in 1912. The forty-eight foot wide streetbed of West Broadway (not included within the district) was paved with granite in two phases in 1920 and 1921. Two two-story commercial buildings date from mid-century and another was created in 1955 when six adjacent buildings lost their upper stories and were unified by a new facade at the remaining one-story base. During the twentieth century new uses have arrived -- light manufacturing, a fish packing plant (at No. 232-234), and businesses catering to automobile maintenance. In the last few years, several buildings have been converted to residential use.

David Breiner

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

No. 110-116 WEST BROADWAY between Reade Street & Duane Street (West Side)
Tax Map Block/Lot: 144/1 in part
SEE: 16 Hudson Street

No. 118-124 WEST BROADWAY between Reade Street & Duane Street (West Side)
a/k/a 156 Duane Street
Tax Map Block/Lot: 144/1 in part

Date: 1955 [BN 423-1955]
Architect: John Candela
Owner/Developer: George Chisholm Estate

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

Building Summary

This one-story commercial building, located on the southwest corner of West Broadway and Duane Street, extends approximately eighty feet along West Broadway and fifty feet along Duane. This structure attained its present appearance as the result of an alteration in 1955 by architect John Candela for the estate of George Chisholm in which the upper stories of six brick-faced commercial buildings were removed. The resulting one-story structure was refaced with buff-colored brick and given new storefronts along West Broadway with a one-bay return on Duane Street. The windows have single-pane aluminum sash. The building continues to house commercial concerns.

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

No. 130 WEST BROADWAY between Duane Street & Thomas Street (West Side)
a/k/a 153 Duane Street
Tax Map Block/Lot: 144/32

Date: 1925 [Alt 697-1925]
Architect: George H. Griebel
Owner/Developer: Louis A. Pantzer

and

Date: 1941 [Alt 65-1941]
Architect: Irving Kudroff
Owner/Developer: Pantzer Realty Co.

continued .....

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

Building Summary

This two-story commercial building, located at the northwest corner of West Broadway and Duane Street, extends approximately twenty-five feet along both streets. This structure attained its present appearance as the result of two twentieth-century alterations. The pre-existing five-story building was constructed in 1835-36 for builder Jefferson Berrian. In 1925 the first two stories were refaced, and in 1941 stories three through five were removed. The first story is faced in brick. The second story has historic iron sash and single-pane wood sash windows with transoms, framed with mullions and topped by a metal cornice and brick parapet. A sheet-metal cornice survives above the base of the West Broadway facade. Adjacent to the West Broadway facade are paired metal diamond-plate vault covers. Twentieth-century uses of 130 West Broadway have included retail, a carpenter's shop, and offices.

No. 132 WEST BROADWAY between Duane Street & Thomas Street (West Side)
Tax Map Block/Lot: 144/31

Date: 1941-42 [NB 164-1940]
Architect: Edward J. Hurly
Owner/Developer: Seaman's Bank for Savings

Type: Commercial building
Number of stories: 2

Building Summary

This two-story commercial building, located near the Duane Street end of the block, extends approximately twenty-five feet along West Broadway. This structure was built in 1941-42 for the Seaman's Bank for Savings in the City of New York, and designed by architect Edward J. Hurly. Faced in brick, the second story has a row of single-pane aluminum sash windows and is topped by a brick parapet with stone coping. The first story later received a corrugated aluminum facade. The building replaced a brick residence listed in 1808 as owned by John R. Livingston. No. 132 West Broadway was constructed as an office building with commercial concerns on the first story; it continues to house offices.

No. 134 WEST BROADWAY between Duane Street & Thomas Street (West Side)
Tax Map Block/Lot: 144/30

Date: 1871 [NB 882-1871; Tax Assessment Records 1870-1871]
Architect: Robert Mook
Owner/Developer: Bartlett B. Page
Builder: Garrett Van Nostrand

Type: Store and loft
Style/Ornament: Utilitarian
Method of Construction: Masonry with cast-iron elements
Number of stories: 4

Building Summary

This four-story utilitarian store and loft building is located in the middle of the block, extending approximately twenty-five feet along West Broadway. This structure was built in 1871 for produce merchant Bartlett B. Page, and designed by architect Robert Mook, noted for his rowhouse and commercial commissions. No. 134 is identical to No. 136 West Broadway, built on the same New Building Application. Above the first story the brick facade has three bays of historic two-over-two sash windows per story with flat heads trimmed in stone. The building is topped by a metal modillioned cornice. The southern elevation, visible above the neighboring building on West Broadway, is faced in brick (painted). The structure retains an unusual recessed stoop with marble steps at the south end of the first story. There are no visible remnants of an historic storefront. Adjacent to the first story are metal diamond- plate vault covers; granite covers extend to the street. The present building replaced a frame dwelling with a commercial base. It is currently commercial on the first story and residential above.

No. 136 WEST BROADWAY between Duane Street & Thomas Street (West Side)
Tax Map Block/Lot: 144/29

Date: 1871 [NB 882-1871; Tax Assessment Records 1870-1871]
Architect: Robert Mook
Owner/Developer: Bartlett B. Page
Builder: Garrett Van Nostrand

Type: Store and loft
Style/Ornament: Utilitarian
Method of Construction: Masonry with cast-iron elements
Number of stories: 4

continued .....

Building Summary

This four-story utilitarian store and loft building is located in the middle of the block, extending approximately twenty-five feet along West Broadway. This structure was built in 1871 for produce merchant Bartlett B. Page and designed by architect Robert Mook, noted for his rowhouse and commercial commissions. No. 136 is identical to No. 134 West Broadway, built on the same New Building Application. Above the first story the brick facade has three bays of historic two-over-two windows per story with flat heads trimmed in stone. The building is topped by a metal modillioned cornice. Iron storefront elements may survive behind more recent storefronts on the first story. Adjacent to the building are diamond-plate metal vault covers set within concrete paving; granite vault covers extend to the street. The present building replaced a frame dwelling with a commercial base. No. 136 is currently commercial on the first story and residential above.

No. 138 WEST BROADWAY between Duane Street & Thomas Street (West Side)
Tax Map Block/Lot: 144/28

Date: 1871-72 [NB 1315-1871]
Architect: Lawrence J. O'Connor
Owner/Developer: Hynes Bros. & Co.

Type: Store and loft
Style/Ornament: Second Empire/Neo-Grec
Method of Construction: Masonry with cast-iron facade
Number of stories: 4

Building Summary

This four-story store and loft building, located near the Thomas Street end of the block, extends approximately twenty-four feet along West Broadway. This structure was built in 1871-72 for Hynes Bros. & Co., and designed by architect Lawrence J. O'Connor. The cast-iron facade above the first story displays characteristics of the Second Empire and neo-Grec styles. Each story has three bays of flat-arched windows topped with keystones. The windows have historic two-over-two wood sash. The facade is crowned by an iron cornice with an arched center pediment. The date "1871" is cast in the frieze under the arch. There are no visible remnants of an historic storefront except for a cast-iron pilaster at the south end. Adjacent to the building are metal diamond-plate vault covers set into concrete paving. The present building replaced a frame dwelling with a commercial base. No. 138 West Broadway is currently commercial at the first story and residential above.

No. 140-142 WEST BROADWAY between Duane Street & Thomas Street (West Side)
a/k/a 82 Thomas Street
Tax Map Block/Lot: 144/26

Date: 1866 [NB 246-1866; Tax Assessment Records 1865-1870]
Architect: Carl Pfeiffer
Owner/Developer: Henry Brinker & Co.

Type: Store and loft
Style/Ornament: Italianate/Neo-Grec
Method of Construction: Masonry with cast-iron elements
Number of stories: 5

Building Summary

This five-story store and loft building is located on an L-shaped lot that extends into the interior of the block at the southwest corner of West Broadway and Thomas Street, measuring approximately fifty feet along West Broadway and sixty-seven feet along Thomas. Built for Henry Brinker, president of Henry Brinker & Co., produce merchants, it was designed by architect Carl Pfeiffer, known for his ecclesiastical and commercial commissions. Displaying characteristics of the Italianate and neo-Grec styles, the stone facades above the first story have bays of segmentally-arched windows, accented by springers and keystones. Both facades retain historic two-over-two wood sash windows. Rusticated stone piers, an historic fire escape spanning the center bays of the West Broadway facade, and the original sheet-metal cornice further mark the design. Iron posts flank the center section of the Thomas Street facade at the roofline. The building retains its cast-iron Corinthian columns and piers and stone piers at the first story. The corner pier is inscribed: "West/Broadway" and "Thomas/St." A loading platform faced in metal diamond-plate fronts the four western bays of the Thomas Street facade. The Thomas Street sidewalk has granite vault covers adjacent to the street. The present building replaced two frame dwellings with commercial bases on West Broadway and two brick dwellings on Thomas Street. It is presently commercial on the first story and residential above.

WEST BROADWAY
BETWEEN LEONARD STREET & FRANKLIN STREET (West Side)

No. 192 WEST BROADWAY between Leonard Street & Franklin Street (West Side)
Tax Map Block/Lot: 179/42 in part

Date: 1937 [NB 203-1937]
Architect: Maurice V. Grant
Owner/Developer: George Langer
Builder: P. Kretzer & Sons

Type: Diner
Style/Ornament: Moderne
Method of Construction: Tile and brick walls w/steel beams
Number of stories: 1

Building Summary

This one-story diner, extending almost seventy-three feet along West Broadway and approximately twelve feet along Leonard Street, shares its lot with the adjacent building to the west at 33 Leonard Street (see). Designed by Maurice V. Grant, No. 192 was built in 1937 for George Langer. The Moderne exterior retains its original scale, footprint, and facing of metal panels with stainless steel trim and glass block. The stainless steel band at the top of the building has been covered recently by a pseudo-Mansard roof. The site's complicated history dates back to a mid-nineteenth-century masonry structure which was replaced in 1881-82 by a six-story brick edifice designed by J. Morgan Slade for Richard P. Messiter. That building, which by 1912 was used for offices (including publishing offices), was demolished in 1918 when the southern portion of Varick Street was cut through from Franklin to Leonard Streets and the present structures were subsequently erected.

No. 196 WEST BROADWAY between Leonard Street & Franklin Street (West Side)
Tax Map Block/Lot: 179/43
SEE: 31 Leonard Street

No. 198 WEST BROADWAY between Leonard Street & Franklin Street (West Side)
Tax Map Block/Lot: 179/73

Date: 1932 [NB 54-1932]
Architect: Emil Guterman
Owner/Developer: James Hopkins
Builder: Colonial Construction Co.

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

Building Summary

This one-story, twenty-seven foot wide commercial building is located near the middle of the block between Leonard and Franklin Streets. Designed by Emil Guterman, a Brooklyn Heights architect, it was erected in 1932 for James Hopkins and served as the automobile repair shop of lessee William Pomerantz of Brooklyn. This lot received its present configuration when Varick Street was extended southward, eliminating part of the block. Soon thereafter, in 1921, a three-story building used for storage and offices was erected. It was replaced in 1926 by a filling station, which in turn was replaced by the present building. All that remains of the structure's original appearance is its footprint and stepped parapet. The current tenant is the Ideal Trading Company, importers and exporters of seeds, spices, and agricultural products.

No. 200 WEST BROADWAY between Leonard Street & Franklin Street (West Side)
Tax Map Block/Lot: 179/68
SEE: 137 Franklin Street

WEST BROADWAY
BETWEEN FRANKLIN STREET & NORTH MOORE STREET (West Side)

No. 220-224 WEST BROADWAY
between Franklin Street & North Moore Street (West Side)
Tax Map Block/Lots: 189/1001-1006
SEE: 126-128 Franklin Street

No. 226 WEST BROADWAY
between Franklin Street & North Moore Street (West Side)
Tax Map Block/Lot: 189/42

DEPT. OF WATER SUPPLY, GAS & ELECTRICITY HEADQUARTERS

Date: 1912 [NB 424-1912]
Architect: Augustus D. Shepard, Jr.
Owner/Developer: City of New York

Type: Offices and repair station
Style/Ornament: Secessionist
Method of Construction: Masonry with iron and steel supports [fireproof]
Number of stories: 4

Building Summary

This four-story, twenty-five-foot wide municipal office building, located midblock, was erected in 1912 for the Department of Water Supply, Gas, and Electricity as a headquarters for the repair company of the high pressure fire service system. It was designed by Augustus D. Shepard, Jr., an architect who spent much of his career working in the Adirondacks. The building, faced in cream-colored glazed terra cotta, has characteristics of both an industrial workshop and an office building. The base has a center vehicular opening flanked by pedestrian doors. The Secessionist-inspired ornamentation of the building features one-of-a-kind forms of hydrants, pipes, and valves -- the iconographic representation of the work of the agency, the name of which appears in a panel at the second story. The upper facade is almost a window wall, with grouped two-over-two-over-two triple-hung wood sash, divided into bays which correspond to the divisions of the base; iron balustrades edge shallow balconies at the fourth story. A curved parapet frames a sculptural representation of the seal of the City. The western elevation has a shallow skylight-lit extension at the first story and two or three windows at each story above. The building was erected on a city-owned lot on which had stood a wing of Ward School No. 44, located at 10-12 North Moore Street. In 1967 this building was occupied by the Department of Welfare Maintenance Shop; it is currently in private ownership.

No. 228 WEST BROADWAY
between Franklin Street & North Moore Street (West Side)
a/k/a 8 North Moore Street
Tax Map Block/Lot: 189/41

Date: 1892 [NB 208-1892]
Architect: Maynard & Wistairr
Owner/Developer: Myron W. Dow
Builder: C.F. Smith

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

Building Summary

This six-story store and loft building is composed of two twenty-five-foot wide wings, one facing West Broadway and one facing North Moore Street, which form a splayed L-shaped structure. Commissioned by Myron W. Dow, it was designed by Maynard & Wistairr in the Renaissance Revival style. The similarly-detailed tower-like facades feature window groups supported in cast-iron armatures, separated by ornate sheet-metal spandrels, and framed by masonry piers enriched with sheet-metal panels. The windows have several types of historic sash. On both facades, the cast-iron piers framing the one-story base openings remain intact, as do the sheet-metal cornices. The bases of the facades have historic bay infill configurations; pairs of doors with transoms (with decorative wrought-iron grilles on the North Moore Street facade) flank center bays with wood-framed show windows above bulkheads. A stepped vault spans the West Broadway facade. The east and north elevations have no openings in the common red brick walls; the faded painted sign on the North Moore wing includes the word "manufacturing." The western elevation, where the brick has been stuccoed, has steel industrial sash in the top-story windows and double-hung sash in other windows. Fireproof shutters remain at the one-bay wide juncture of the south and west elevations.

In the 1920s the building was owned by Samuel Rosenblum, the president of a wholesale produce firm located nearby at 315 Washington Street. In 1943 the building was rented as manufacturing lofts and was occupied by a number of small manufacturing firms, a flavoring extracts sales room, and a printing operation above stores in the first story. The current use of the building is mixed, with some upper stories converted to residential use.

No. 230 WEST BROADWAY
between Franklin Street & North Moore Street (West Side)
Tax Map Block/Lot: 189/39 in part

Date: 1954 [NB 3-1954]
Architect: Louis Kogan
Owner/Developer: Lama, Proskauer & Prober

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

Building Summary

This small two-story commercial building, twenty-seven-feet wide, is located near the North Moore Street end of the block. Designed by Louis Kogan, it was erected for use as a gasoline service station and car wash by Lama, Proskauer & Prober in 1954. The brick facade is pierced by a vehicular entrance in the first story and two windows at the second story. The six-story brick warehouse on the lot had been demolished in 1951 and the site was used as a parking lot until this building was erected.

No. 232-234 WEST BROADWAY
between Franklin Street & North Moore Street (West Side)
a/k/a 2-6 North Moore Street
Tax Map Block/Lot: 189/39 in part

Date: 1870 [NB 132-1870]
Architect: M.H. Scott
Owner/Developer: M.A. Many
Builder: W.N. Parsons

Type: Store and loft
Style/Ornament: Utilitarian with Neo-Grec elements
Method of Construction: Masonry with cast-iron columns
Number of stories: 2

Building Summary

This two-story irregularly-shaped utilitarian store and loft building located at the southwest corner of West Broadway and North Moore Street has a thirty-seven-foot facade on West Broadway and a sixty-five-foot facade on North Moore Street. Designed by M.H. Scott of Newark, New Jersey, the building was erected in 1870 for M.A. Many of Summit, New Jersey. The building originally had a storefront across the entire West Broadway facade, the cast-iron columns of which remain in place although two of the

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bays have been filled in. There is a recessed entry in the southern bay. Most of the three-bay wide storefront at the western end of the North Moore Street facade has been filled in, although the cast-iron piers and lintel remain visible. The corbelled brick segmentally-arched window heads and frieze below the sheet-metal cornice are modest expressions of the neo-Grec style popular at the time. The building was erected on the former site of a coal yard and was one of the first commercial buildings to be erected on North Moore Street west of West Broadway. In 1907, when the building housed a rag storage business, a large billboard-type sign was placed on the roof along both facades. The building later housed a paper warehouse and a restaurant before becoming a fish packing plant in the 1940s and 1950s. The storefronts were altered in 1955 when the building was remodeled for use by the Worth Auto Parts & Supply Company. The building remains in commercial use.

FINN SQUARE
BETWEEN WEST BROADWAY & VARICK STREET & LEONARD STREET & FRANKLIN STREET

Architectural Description

Located along the eastern edge of the district, Finn Square is actually a triangular space created by the intersection of Varick Street and West Broadway. Its northern side is formed by Franklin Street and its southern point extends to Leonard Street. The triangle's southeastern side is defined by a six-story building and a one-story building, which are outside the boundaries of this district. The triangle's northern side is bounded by the surviving portion of Francis H. Leggett's ten-story grocery warehouse (1881-82, George W. DaCunha) at 126-128 Franklin Street. The western side is composed of three small commercial buildings and the sliver of a side elevation of a store and loft building at 31 Leonard Street. Standing at the center of the triangle are two low, concrete-surfaced, triangular platforms -- one surmounted by a historic cast-iron subway entrance, the other by several trees, planters, and a periodically-changing exhibit of sculpture. Two more historic cast-iron subway entrances are located at the western side of Finn Square.

Historical Summary

As part of a large municipal public works program during the 1910s, a subway line was built beneath Varick Street and Seventh Avenue, and Varick Street, widened to 100 feet, was extended northward to connect with Seventh Avenue and southward to join West Broadway at Leonard Street. The southern extension of the street necessitated the demolition of several buildings, including an eight-story structure (that stood on a site formerly occupied by the R.G. Brown cigar company and the paper manufacturing firm of D.S. Walton & Company) and the seven-story Lawrence Building (1884, Theodore M. Clark), highly acclaimed in professional journals of its era. The triangular space created was named in honor of Philip Schuyler Finn in February, 1919. Son of "Battery Dan" Finn, a police judge and Tammany leader, Philip S. Finn was born a short distance from this spot and resided in Park Slope, Brooklyn, before leaving to fight in World War I. Newspaper accounts variously identify him with the 165th Infantry and the "Fighting 69th" Regiment. He was killed in France and buried from the Church of St. Alphonsus on West Broadway, just north of Canal Street (now demolished).

David Breiner

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continuation of . . . . Finn Square
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Street Pavement of all Kinds, Borough of Manhattan, City of New York (New York: City of New York, 1948).
B. Taylor, Map (1796, published in 1797), Stokes Collection of the N.Y.P.L., published in Kouwenhoven (1953), 104-05.

VARICK STREET

Architectural Description

The three blockfronts of Varick Street included in the district, between Franklin Street and Ericsson Place, are composed of a wide variety of building types displaying a range of architectural styles. All six edifices are corner buildings, and none fronts directly onto Varick Street.

The west side of Varick Street between Franklin and North Moore streets contains two structures. Prominent within the district due to its size and embellishment is No. 1-9, a six-story Romanesque Revival store and factory building (1887-88, Albert Wagner); its brick exterior, trimmed in terra cotta and brownstone, displays four-story arches on the Varick Street facade which echo similar arches on the building's south facade and on many other buildings along Franklin Street. Just to the north stands an almost intact five-story neo-Grec tenement at No. 11 (a/k/a No. 16 North Moore Street, 1880); its cast-iron commercial base and brick upper facade, crowned with a pressed-metal cornice, are typical features of the architecture of the district.

Across Varick Street on the east side is the stark juxtaposition of the western elevation of No. 2-8 (a/k/a No. 126-128 Franklin Street) and the western facade of No. 12 (a/k/a 10 North Moore Street). The former building, a warehouse (1881-82, George W. DaCunha), is conspicuous within the district because of its considerable bulk and vigorous design incorporating elements of the neo-Grec and Queen Anne styles; the western elevation, created when the building's western portion was demolished for the widening of Varick Street in 1918, is largely utilitarian in character. The latter building (1903, Alexander H. Stevens) is the Hook and Ladder Company No. 8 firehouse; its neo-Renaissance western facade, displaying a smooth limestone base and a two-story brick upper section trimmed in limestone, clearly reads as a public structure.

On the west side of the street, between North Moore Street and Ericsson Place, are two more buildings. The cold storage warehouse at the northwest corner (No. 17-25 North Moore Street) has sixteen stories and a penthouse, making it the district's tallest building (1925, John B. Snook Sons); its virtually windowless concrete exterior was designed in a 1920s industrial style, placing it among the most austerely articulated structures in the district. It strongly contrasts with its neighbor to the north, the former Fourth (now First) Police Precinct Station House (1912, Hoppin & Koen) at 16-20 Ericsson Place. This three-story public building (and its two-story stable wedged between the station house and the cold storage warehouse), designed in the neo-Renaissance style, has a cast-stone exterior with a palazzo form, providing it with the dignity appropriate to its function.

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Historical Summary

This street, which appears unnamed and undeveloped in a map of 1796, was named for Colonel Richard Varick (1753-1831), a Revolutionary War patriot and New York's second mayor. Beginning as a captain in the first New York regiment, Varick later served as an aide to Benedict Arnold at West Point and then was selected by George Washington to organize the correspondence and records of the headquarters of the Continental Army. In 1784 Varick became recorder of New York City and, working with Samuel Jones, he codified the statutes of New York State. At this time he married Isaac Roosevelt's daughter, Maria. He served as speaker of the New York Assembly, attorney-general of the state, and (from 1789 to 1801) mayor of New York City. Varick owned the land through which this street was cut.

By 1807 Varick Street had been developed with brick and frame dwellings. Eventually commercial tenants established themselves there and, somewhat later, buildings specifically intended for commerce replaced many of the converted dwellings. This transformation was encouraged by the proximity of the Hudson River Railroad Freight Terminal which was erected in 1867-68 on the site of St. John's Park on the west side of Varick Street, north of Beach Street (today's Ericsson Place and thus just north of the district). Prominent early buildings on Varick Street were the Ward School No. 44 (erected on the southeast corner of North Moore Street prior to the 1850s and now demolished) and the surviving Francis H. Leggett & Company warehouse at No. 2-8 (a/k/a 126-128 Franklin Street).

The early twentieth century introduced two civic structures to the portion of Varick Street within the district, the Hook and Ladder Company No. 8 firehouse at No. 12 (a/k/a No. 10 North Moore Street) in 1903 and the former Fourth (now First) Police Precinct Station House at 16-20 Ericsson Place in 1912. These additions were followed by three significant changes to the street. The first was the introduction of the Seventh Avenue subway line, begun in 1913, beneath Varick Street. Another was the widening of the street in 1918 from seventy to 100 feet and its repaving with granite block. The increased width was made possible by the demolition or alteration of buildings along the east side of the thoroughfare; most notable of these alterations within the district involved the firehouse, which lost its eastern portion and had its western portion moved eastward, and the Leggett warehouse, which had its western portion torn down. Finally, the northern and southern ends of Varick Street were extended, permitting its connection to Seventh Avenue at the north end and the creation of Finn Square (see) at the south end. The last addition to Varick Street within the district was the tall Merchants' Refrigerating Company Warehouse, erected in 1924 at the northwest corner of North Moore Street.

David Breiner

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continuation of . . . . Varick Street

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VARICK STREET
BETWEEN FRANKLIN STREET & NORTH MOORE STREET (East Side)

No. 2-8 VARICK STREET
between Franklin Street & North Moore Street (East Side)
Tax Map Block/Lots: 189/1001-1006
SEE: 126-128 Franklin Street

No. 12 VARICK STREET
between Franklin Street & North Moore Street (East Side)
Tax Map Block/Lot: 189/35
SEE: 10 North Moore Street

VARICK STREET
BETWEEN FRANKLIN STREET & NORTH MOORE STREET (West Side)

No. 1-9 VARICK STREET
between Franklin Street & North Moore Street (West Side)
a/k/a 136-142 Franklin Street
Tax Map Block/Lot: 189/1

Date: 1887-88 [NB 1798-1887]
Architect: Albert Wagner
Owner/Developer: D.S. Walton & Co.

Type: Store and factory
Style/Ornament: Romanesque Revival
Method of Construction: Masonry with cast-iron columns
Number of stories: 6

Building Summary

This six-story store and factory building extends 100 feet along Varick Street and almost 123 feet along Franklin Street. Designed by Albert Wagner, who specialized in commercial and industrial buildings, and erected in 1887-88, it was commissioned by D.S. Walton & Company, America's largest manufacturer of printed wrapping paper.

The Romanesque Revival building is composed of a one-story base and a five-story upper portion. At the base, only the brick and brownstone piers and stone cornice remain of the original elements. The brick-faced, elegantly arcaded upper section retains its terra-cotta arch moldings, foliated brownstone bartizan base, and metal plates for awning suspension rods plates. Although the crowning brick corbel table and balustrade remain, the latter has been partly simplified from its original ornateness and the crenellated clock tower has been removed from the corner of the roof. The fenestration of the Varick Street facade is organized in an ABBA

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pattern, where "A" indicates two tiers of trebled round arches, each spanning two stories, and "B" indicates a four-story arch containing a tripartite window arrangement at each story. Above a decorative band, each section has three simple windows. Most of the historic sash remains. The Franklin Street facade has an ABBBA pattern. The exposed northern elevation is a simple brick wall with the remnants of a large painted sign. Most of the building's granite vault covers remain, as does the adjacent historic iron subway entrance.

The building, which replaced eight frame buildings and one masonry structure, remained in the possession of the Walton family for many years. Among its other occupants have been several importers of foods and spices, especially paprika and Hungarian specialties. In the late 1930s the building was used for the storage of compressed gases and in the 1960s for the manufacture and storage of marine supplies and metal products.

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New York Public Library, Photographic Views of New York City, 1870's-1970's (Ann Arbor: University Microfilms, 1981), 1008/A3-4.
New York Vol. 435, p.200/A45, R.G. Dun & Co. Collection, Baker Library, Harvard Univ. Graduate School of Business Admin.

Alteration(s):

c. 1976: BN 2713-1976 [Source: Building Notice Application]
Smooth and corrugated aluminum storefronts inserted.
Owner -- Argo International Corp.
Engineer -- Charles M. Shapiro & Sons

No. 11 VARICK STREET
between Franklin Street & North Moore Street (West Side)
Tax Map Block/Lot: 189/34
SEE: 16 North Moore Street

VARICK STREET
BETWEEN NORTH MOORE STREET & ERICSSON PLACE (West Side)

VARICK STREET between North Moore Street & Ericsson Place (West Side)
Tax Map Block/Lot: 190/1
SEE: 17-25 North Moore Street

VARICK STREET between North Moore Street & Ericsson Place (West Side)
Tax Map Block/Lot: 190/33
SEE: 16-20 Ericsson Place

HUDSON STREET

Architectural Description

The portion of Hudson Street included in this district incorporates seven blockfronts on the west side of the street from Reade to Hubert Streets, six blockfronts on the east side of the street from Reade Street to Ericsson Place (it excludes the block occupied by the Western Union Building between Thomas and Worth Streets), Duane Park, and James Bogardus Triangle. Due to its length, which connects the district's north and south boundaries, and to the numerous cross streets, which intersect the thoroughfare in a rib-like fashion, Hudson Street functions as the spine of the district. The street's southern terminus at Bogardus Triangle serves as a visual gateway to the district, with the open space providing a vantage point and the two southernmost buildings of Hudson Street (Nos. 16 and 19) framing the view north.

Almost every building on Hudson Street is of high architectural quality, and most were designed by architects who were either prominent in New York or responsible for other commissions within the district, or both. The architectural character of the street is defined by commercial buildings -- store and loft buildings and warehouses -- of between five and seven stories; their upper sections are faced in brick, usually trimmed in stone (occasionally other materials are employed), and their one- or two-story bases are normally differentiated from the articulation above by the use of stone, cast iron, channeled brick, or some other means, and by a cornice. This combination of materials causes the predominant colors of the streetscape to be red, beige, and buff (brick) and gray (stone). Due to the shortness of the blockfronts, many of the buildings have prominent corner sites; furthermore, their size, generally greater than that of the side-street buildings, also makes them stand out within the skyline of the district. Symmetrical facades composed of identical (or nearly identical) bays are the rule. Close to one-half of the total length of sidewalk is paved with historic granite slabs; bluestone survives in front of No. 106-110.

A small hospital building and a mercantile exchange are situated among the commercial buildings, without disrupting the general homogeneity. This uniformity is altered at four separate locations, where larger buildings rise above their neighbors. Two smaller buildings, also of architectural interest, complete the streetscape. Much of the historic fabric of the buildings -- such as wood sash windows, cast-iron storefront elements, granite vault covers, and the like -- has survived, contributing to the overall high degree of architectural integrity (see the entries for individual buildings for more detailed information about historic fabric).

The earliest surviving buildings on the portion of Hudson Street included in the district typify the early, Italianate, five-story store and loft structures built in the Tribeca area as a whole. No. 73 (1865-67) has

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a one-story base with cast-iron piers, wood infill, and a stepped vault; its four-story brick upper section is characterized by window openings framed with piers and molded segmental arches and is surmounted by a pressed-metal cornice. A less conservative solution is found at No. 75 (1868); although its base is similar to that of No. 73, its marble upper facade, framed by coursed piers and a pressed-metal cornice, is expressed as two double-height arcades with classicizing pilasters and molded arches.

Later store and loft buildings generally fall into two groups, both having clearly defined bases with piers, wood shopfronts, and stepped vaults. The buildings in the first group display simple upper facades pierced by relatively unadorned window openings and surmounted by brick corbel tables and sometimes by pressed-metal cornices. This group comprises: No. 116 (1887, Havilah M. Smith & Son); No. 118 (1895, Charles R. Behrens), which has slightly greater architectural pretension; No. 120 (1893, Thomas R. Jackson), using prominent Renaissance Revival features to enliven the upper range of the exterior; No. 77-79 (1893-94, Martin V.B. Ferdon), with Romanesque Revival features; and No. 44 (altered in 1903, Patrick F. Brogan), with a boldly detailed neo-Renaissance exterior. Slightly differentiated from this group is No. 71 (1880, Amzi Hill), which was built as a duplicate of No. 73 but enlarged in 1896 to seven stories and given a bold Flemish Revival gable.

The store and loft buildings in the second group are arranged with similar bases, but their upper sections are characterized by end piers framing wider expanses of windows, interrupted only by mullions and spandrels. This group is represented in part by: No. 112 (a/k/a 162 Franklin Street, 1886-87, Berger & Baylies), its paneled piers, stone banding, sunburst plaques, and incised ornament exhibiting a combination of the neo-Grec and Queen Anne styles; No. 40 (1897-98, Edward E. Ashley), its Renaissance Revival facade featuring an elaborate two-story base and three-story upper section with Ionic pilasters and bands of windows; and No. 42 (1896, George G. Pelham), displaying a Renaissance Revival exterior with an ornate two-story base and an upper section with stone-trimmed end piers and continuous expanses of windows. Also in this group is No. 122 (1897-98, Julius Kastner), with its liberally embellished Renaissance Revival exterior featuring rusticated stone end piers at the base and a four-story arcaded midsection of yellow iron-spot brick, trebled windows with cast-iron mullions, and one-story arcaded crown surmounted by a pressed-metal cornice. Another example in this group is No. 111-113 (1905-06, Henri Fouchaux), which has a four-story neo-Renaissance brick midsection divided into three bays by piers capped by terra-cotta cartouche-like capitals; the tripartite crown, embellished with abstracted ornament in terra cotta, is surmounted by a pressed-metal cornice.

The second most numerous building type on Hudson Street is the warehouse. Like the store and loft buildings, the warehouses were often

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designed with references to contemporary styles. Arcades are often employed to organize the broad facades and give them architectural distinction. For example, the first warehouse erected on Hudson Street, No. 16 (1873-74, Charles F. Mengelson), retains its neo-Grec character. The building's one-story base features brick piers, on stone bases which frame embellished arched (former) loading bays, originally all containing robust cast-iron columns (most are now gone.) Each upper story is distinguished by a stringcourse and is pierced by single or paired window openings adorned, at stories two through four, with elaborate arches.

Edward Hale Kendall designed the seven-story warehouse at No. 84-94 in a late nineteenth-century commercial style with Romanesque Revival elements; it was built in 1881-82. Resembling this building at their upper stories are Nos. 117-119 and 121-123 (the Castree Building), designed by Thomas R. Jackson and built in 1888-89 and 1891 respectively. Built specifically as grocery warehouses, however, Jackson's buildings are distinguished by their bases, equipped with iron shutters and transom grilles. Moreover, they are variations on a theme: No. 117-119 features Romanesque Revival details and No. 121-123 employs a Renaissance-inspired vocabulary.

There are three other warehouses designed in historically-inspired styles. No. 19, a six-story Romanesque Revival warehouse (1885, George Martin Huss), has a four-bay Hudson Street facade that retains its cast-iron piers at the first story and elaborate brickwork at the upper section. Samuel A. Warner's six-story Renaissance Revival building at No. 24-28, erected in 1891, retains its historic cast-iron storefronts. Babcock & Morgan's building at No. 36-38 (1891-92) displays a seven-story Romanesque Revival brick exterior, enlivened by giant arched bays and an arcaded parapet.

At the northern end of Hudson Street in the district there are three warehouses that were designed without the historicizing stylistic references of the neighboring structures. Kimball & Ihnen's six-story brick warehouse (1886-87) at No. 135, its austere exterior adorned with only a few abstracted Romanesque Revival elements (the cornice has been removed), is a bold utilitarian statement characterized by its broad arches at the base, iron wall plates, and simple buttresses. Charles C. Haight designed two early twentieth-century warehouses in a similar manner. No. 129-133 (1910) is a six-story structure with a brick facade articulated in a bold commercial style with abstracted neo-Renaissance elements. The adjacent eight-story building at No. 125-127 (1912) translates the earlier composition into a vertical format with a clearly revealed elevator tower and industrial steel windows.

Two buildings on Hudson Street resemble their neighbors in scale and

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material, but are somewhat more grand in appearance because of their original purpose. The New York Hospital's House of Relief at No. 67 (1893-94) is a Renaissance Revival structure of four stories and a raised basement, designed by Josiah C. Cady; the institutional character of the building is accentuated by the impressive staircase with its iron railing and grille, by the elaborate entrance surround, and by the coursed piers and deep cornice. Even more grand is the New York Mercantile Exchange (1885) at No. 87-91 (a/k/a 2-6 Harrison Street), designed by Thomas R. Jackson. This building, which incorporates Queen Anne and Romanesque-inspired ornamental features, has a granite base with cast-iron piers and a lively brick upper facade displaying tall, arched windows with stone trim, stone cornices and a broken pediment, paneled spandrels, and paired colonnettes supporting elaborate gables in the hipped roof.

The near-uniformity of the streetscape along Hudson Street is disrupted at four locations by taller buildings. The most dominant of these is a cluster of four office buildings at the intersection with Franklin Street. The former Pierce (now Powell) Building at No. 105-109, Carrere & Hastings's first tall building (1890-92), was originally a seven-story structure; it was extended to the north and raised four stories by Henri Fouchaux in 1905. Its Beaux-Arts exterior, composed of a marble base and a brick upper section embellished with stone and terra-cotta details, is the street's most ornate architectural specimen. No. 106-110, a Beaux-Arts design by George Howard Chamberlin, was erected in 1902-04; it has a porticoed granite base and other details and the upper facade, sheathed in red and white brick, displays its original window embellishment, metal cornice, and other details. Designed by Alexander Baylies, the neo-Renaissance office, store and loft building at No. 96-100 was built in 1909-10 and faced in limestone, terra cotta, and brick; among its surviving elements are portions of the graceful cast-iron storefronts. Though articulated in the Art Deco vocabulary, the factory and office building at No. 93-101, designed by Victor Mayper and erected in 1930, complements its tall neighbors through its massing, near symmetry, and fine level of detailing. The building's concrete base features decorated metal spandrels, its brick midsection is enlivened by the contrast of wide piers and slender, continuous mullions, and its crown is animated by bold setbacks and bands of geometric patterns in terra cotta.

The second cluster of taller buildings on Hudson Street contains three structures on the west side of the street flanking Duane Park. The oldest of these is the Schepp Building (No. 47-53), a ten-story factory, warehouse and office building (1880-81) designed by Stephen Decatur Hatch; the edifice's Romanesque Revival style combined with neo-Grec elements is manifested in the segmentally-arched (former) loading bays in its limestone base, in the arched openings in its brick midsection, and in its mansarded roofline accentuated by a corner tower and multiple dormers. To the north is the American Express Building (No. 55-61), a ten-story factory and

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warehouse (1890-91) designed by Edward Hale Kendall. Faced in brick, the arcaded midsection and crown are trimmed in stone and terra cotta. Directly south of Duane Park is No. 25, a twelve-story, neo-Renaissance office and loft building (1910-11) designed by Rouse & Goldstone; its soaring brick upper section is surmounted by a terra-cotta crown.

Two individual buildings comprise the remaining two interruptions in the street's otherwise uniform height. At the northern boundary of the district is the district's tallest building, No. 145 Hudson Street, a fourteen-story factory (1929) designed in a 1920s industrial style with Art Deco elements by Renwick, Aspinwall & Guard; this reinforced concrete structure, faced in cast stone and brick, is characterized by its continuous piers and wide window bays that culminate in segmental arches. Located on the east side of the street between Worth and Thomas streets is the twenty-four-story Western Union Building (1930, Voorhees, Gmelin & Walker), which is not included in the district.

Two architecturally interesting three-story buildings, atypical of this portion of Hudson Street, add to the street's character. Designed by Schwartz & Gross and erected in 1919, the neo-Renaissance store and office building at No. 81 has a terra-cotta facade which rests on a simple granite base; the surface is pierced by large arches that accommodate first-story storefronts and upper-level windows. No. 46-50 is a small factory (1925) designed by William F. Hemstreet in an early twentieth-century commercial style. Faced in patterned brick with stone and terra-cotta details, the intact structure features original metal doors with a transom and awning, and the sidewalk in front of the building features a compass.

The remaining four sites on Hudson Street are occupied by parking lots.

Historical Summary

Like the neighboring river, Hudson Street was named after English navigator, Henry Hudson, who on his third documented voyage (1609) explored New York Bay and the river which would later bear his name. The Protestant Episcopal Church laid out Hudson Street as a ninety-foot-wide thoroughfare between Barley and Moore Streets (today's Duane and North Moore Streets) in 1797, running parallel to Greenwich Street. By the end of the first decade of the nineteenth century, Hudson Street was developed with frame and masonry dwellings and served as a link between the small, triangular Duane Park (laid out in 1794 but acquiring its present name and shape in 1804) at its southern terminus and the formally arranged St. John's Park. Just north of the district's boundaries, St. John's Park was proposed as Hudson Square as early as 1776, acquired its more limited size when finally developed at the completion of St. John's Chapel in 1807, and is now the circular exit plaza of the Holland Tunnel. Subsequently, Hudson Street was

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extended south to meet West Broadway, creating the open space (today called the James Bogardus Triangle) between Chambers and Reade streets.

The expansion of commerce from lower Manhattan soon intruded upon the residential character of Hudson Street. By the 1850s almost every dwelling had been adapted for mercantile use. During the 1860s, buildings designed specifically for commercial tenants were erected, including Nos. 73 and 75 (1865-67 and 1868, respectively), five-story store and loft buildings which are the only survivors of this period on the street within the district. The commercial structures were served by a freight line that ran down Hudson Street to its southern terminus; established in 1849, the freight line was closed down soon after the erection in 1867-68 of the Hudson River Railroad Freight Terminal on the site of St. John's Park on the east side of Hudson Street just north of this district. The following decade saw the appearance of a large five-story warehouse (1873-74) for grocer/importer Horace K. Thurber at No. 16.

It was the 1880s, however, when redevelopment significantly altered the character of Hudson Street; commercial buildings, designed by important New York architects, were erected on Hudson Street for clients both typical of the businesses in the district and generally important to the city's economy. Prominent businessman Leopold Schepp, a spice and food importer, commissioned an imposing ten-story factory, warehouse, and office building from Stephen D. Hatch; it was erected in 1880-81 at No. 47-53 and served as a coconut processing plant for many years. An equally impressive seven-story warehouse was designed by Edward Hale Kendall for brothers Robert and Ogden Goelet, real estate developers belonging to one of the city's most prosperous and socially prominent families; built in 1881-82 by Clarence True, No. 84-94 had among its early occupants butter wholesalers. A southern extension (now demolished) was added to the building in 1884-85 and occupied by the Anglo Swiss Condensed Milk Company, replacing three buildings. Two other store and loft buildings were associated with the grocery and cheese businesses: No. 112 (a/k/a 162 Franklin Street, built in 1886-87 by Berger & Baylies) and No. 116 (1887).

The founding of the Butter & Cheese Exchange in 1872 testifies to the importance of the dairy business in this district. The exchange enlarged its scope during the following decade to include grocers and other merchants, becoming the New York Mercantile Exchange. This organization commissioned Thomas R. Jackson to produce its exchange building at No. 87-91, erected in 1885 and occupied by the exchange until its departure for the World Trade Center in 1977. The food industry continued to fuel development on the street: No. 117-119, designed by Thomas R. Jackson for John Castree, was erected in 1888-89 and occupied by the E.C. Hazard grocery firm, having moved from the site of the new Mercantile Exchange Building; and No. 71, a store and loft structure erected by Amzi Hill in 1880 and used to store wine, was altered for the New York Condensed Milk

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Company in 1896. Two other warehouses, not associated with comestibles, complete this survey of development during the 1880s: No. 19 (1885) was used for retail, storage, and offices and was soon occupied as an incandescent lamp factory; and No. 135, designed by Kimball & Ihnen, was erected (1886-87) for the Cary Brothers storage firm.

The building boom continued during the 1890s along Hudson Street. Store and loft structures were built at Nos. 40, 42, and 118 (all between 1895 and 1898); all mid-block buildings, these are six stories tall and no wider than twenty-five feet. Other store and loft buildings were erected on corner sites. Nos. 120 and 122 Hudson Street have their long side facades facing each other across North Moore Street. No. 120 was designed by Thomas R. Jackson for the John Castree Estate, built in 1893, and first occupied by Bogle & Scott, importers of fancy groceries. No. 122 was designed by Julius Kastner and built in 1897-98 for liquor merchant Joseph H. Bearns. Another store and loft building, over forty feet in width, was designed by Martin V.B. Ferdon and erected at No. 77-79 in 1893-94; before the close of the century it was converted to a cold storage warehouse for the Merchants' Refrigerating Company.

Other building types, due to their larger size or more liberal embellishment, competed with the store and loft buildings in transforming the Hudson Street blockfronts at the turn of the century. Warehouses of six or seven stories were built on several corner sites: No. 24-28 (1891, Samuel A. Warner) on the southeast corner of Duane Street; No. 36-38 (1891-92, Babcock & Morgan) for wholesale grocers Wood & Selick on the northeast corner of Duane; and the Castree Building at No. 121-123 (1891, Thomas R. Jackson) on the northwest corner of North Moore Street. An even larger factory and warehouse building at No. 55-61 was erected by the American Express Company (1890-91, Edward Hale Kendall) on the southwest corner of Jay Street; it replaced the company's freight depot, erected on the site in 1867. One of the district's institutional buildings, New York Hospital's House of Relief at No. 67, was designed by the eminent architect Josiah C. Cady and erected in 1893-94. The arrival of tall office buildings on Hudson Street was heralded in 1890-92 by the erection of Carrere & Hastings's seven-story Pierce Building on the northwest corner of Franklin Street for Henry L. Pierce, a wealthy cocoa manufacturer and congressman from Boston; the building was enlarged by four stories and extended to the north (1905, Henri Fouchaux) for the Powell family, which operated a wholesale confection company, and was renamed for its new owners. Even before its enlargement, the Pierce Building was joined on the street by a second tall office building at No. 106-110; commissioned by Borden's Condensed Milk Company, the ten-story edifice was built in 1902-04. Within a few years a third tall office building (technically an office, store and loft building), the ten-story Franklin-Hudson Building at No. 96-100 (1909-10, Alexander Baylies), was built for real estate investor Augustus C. Beckstein, whose father's meat processing business had appeared on Hudson

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Street a generation earlier. Three blocks south of this cluster, an office and loft building of twelve stories at No. 25 (1910-11, Rouse & Goldstone) was erected for the Central Building Improvement & Investment Company.

The building types which had come to characterize Hudson Street in the late nineteenth century -- warehouse and store and loft buildings -- continued to be erected in the first two decades of the twentieth century. The 1850s structure at No. 44 was altered into a modern store and loft building (1903) and a new store and loft structure was erected at No. 111-113 (1905-06, Henri Fouchaux) for olive importers Susman J. Valk & Brother. The Protestant Episcopal Society developed two warehouses for the grocery business at the northern end of the district, Nos. 129-133 (1910) and 125-127 (1912), both designed by Charles C. Haight. At about this time, older buildings along Hudson Street began to accommodate businesses not associated with the food industry: newspaper offices and a printing shop; dye and chemical companies; other light industries (involved in the production of plastic products, steel wire, paper, and machinery); an electrical supply company; and a photo laboratory.

The street's last phase of development occurred between the end of World War I and the onset of the Great Depression. No. 81, a three-story store and office building, was constructed in 1919; and No. 46-50, a three-story factory used by the John F. Sarle Company for the manufacture of paper, a typical business in the district, was built in 1929. In contrast to these modestly scaled projects, two very large additions appeared in the streetscape soon thereafter: the fourteen-story factory at No. 145, built in 1925 (Renwick, Aspinwall & Guard) on Trinity Church property; and the sixteen-story factory and office building at No. 93-101, developed in 1930 by Trinity Church's Protestant Episcopal Society. (The twenty-four-story Western Union Building at 60 Hudson Street, designed by Voorhees, Gmelin & Walker and built in 1930, is excluded from this district.)

The streetbed of Hudson Street between Chambers and Beach Streets was repaved with granite block in 1920, except for the portion between Jay and Harrison Streets, which was repaved in 1930, and the block between Beach and Hubert Streets was repaved in 1936. Since then, the street has been resurfaced in asphalt so that the earlier material is barely visible.

No new construction has occurred since 1930 on that portion of Hudson Street included within the district, except on the southeast corner of Ericsson Place, where a garage was built in the 1940s but later demolished. All significant physical changes for the last half-century have been the result of demolitions which created parking lots. Two Federal-era dwellings (at Nos. 74 and 76) that had been converted for commercial use were destroyed in 1938. The adjacent seven-story extension (No. 78-82) to the Goelet warehouse (No. 84-94) was razed in 1962. No. 137, a six-story building, was demolished in 1971. Several converted multiple dwellings on

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the southeast corner of Ericsson Place were demolished, two in 1943 and two in 1965. The most recent loss on Hudson Street was No. 114, a converted Federal-era dwelling (the last one remaining on the street within this district), which was demolished in 1988. During the past few decades, many mercantile buildings have been converted to office and residential uses.

David Breiner

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

No. 16 HUDSON STREET between Reade Street & Duane Street (East Side)
a/k/a 114-116 Reade Street; 110-116 West Broadway; 158 Duane Street
Tax Map Block/Lot: 144/1 in part

Date: 1873-74 [NB 472-1873]
Architect: Charles F. Mengelson
Owner/Developer: Horace K. Thurber
Builder: L.N. Crow

Type: Warehouse
Style/Ornament: Neo-Grec
Method of Construction: Masonry load bearing walls
Number of stories: 6

Building Summary

This six-story neo-Grec style warehouse is located on an irregularly-shaped lot on the block bounded by Reade, Hudson, West Broadway, and Duane Streets. It extends approximately forty-four feet along Reade, ninety feet along Hudson, 100 feet along West Broadway, and thirty feet along the middle of the Duane Street block. Built in 1873-74 for grocer and importer Horace K. Thurber and designed by architect Charles F. Mengelson, the bulk and overall composition of the building -- its heavy piers and large ground-story bays -- are characteristic of many of the large warehouses that appeared in the district in the next decade. The first story of the Hudson, West Broadway, and Reade Street facades has broad openings (originally serving as loading bays), with segmental heads trimmed in brick and stone, separated by brick piers, with rusticated stone piers at each end. The Hudson Street facade has two entrances at the north end with flanking cast-iron columns; such columns originally supported the arches of all the ground-story bays. The southern entrance has a replacement granite stoop and a terra-cotta enframement and the northern entrance has been sealed. Historic iron and glass lanterns flank the entrance of the West Brodway facade. Above the first story, the facades are articulated by incised brick pilasters which separate the paired bays. The windows have segmental heads on stories two through four and flat heads above. Stone sill courses, springers, and keystones, decorative brickwork, and a circular opening for a clock (now sealed) at the third story of the Reade Street facade further enhance the design. Many windows have historic two-over-two wood sash. The sixth story of the building was rebuilt in 1921. At that time the storefronts were replaced and the sidewalk relaid.

The Duane Street facade is expressed more simply. Above the first story, the brick facade has three window openings per story. Stories two through

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four are enhanced by segmental window heads with projecting gauged brickwork and stone keystones. The northern and eastern elevations, visible above the neighboring building on West Broadway, are faced in brick (painted) and punctuated by window openings, including two arched openings with casement windows on the northern elevation. The building retains its granite vault covers adjacent to the street.

The present building replaced a number of brick and frame dwellings, most either devoted to light manufacturing or with commercial bases. By 1885 the present building was occupied entirely by the firm of Thurber, Wyland & Co., wholesale grocers (Horace K. Thurber, founding partner). By the early 1920s the building was vacant. By the mid-twentieth century it was used for light manufacturing, showrooms, offices, and retail concerns, all characteristic of the district. The building is now residential.

No. 24-28 HUDSON STREET between Reade Street & Duane Street (East Side)
a/k/a 160 Duane Street
Tax Map Block/Lot: 144/1 in part

Date: 1891 [NB 55-1891]
Architect: Samuel A. Warner
Owner/Developer: Margaret C. Wallace
Builder: L.N. Crow

Type: Warehouse
Style/Ornament: Renaissance Revival
Method of Construction: Masonry load bearing walls
Number of stories: 6

Building Summary

This six-story Renaissance Revival warehouse is located on a triangular-shaped lot at the southeast corner of Hudson and Duane Streets, extending approximately 100 feet along Hudson and sixty feet along Duane. Built in 1891 for Margaret C. Wallace, this building was designed by architect Samuel A. Warner, noted for his commercial commissions of which many were executed in cast iron. The building's base has banded brick piers separating five paired storefront bays on Hudson and three on Duane. The historic fabric of the base is remarkably intact; it retains its cast-iron bay framing composed of columns topped by concave cornices, paired wood and glass doors, historic wood-sash windows and multipane transoms, bulkheads, and stepped vaults of metal with glass lens. The stepped vaults have plaques reading: "J.B. & J.M. Cornell/Iron/Manufacturers/141 Centre St. N.Y." Above the base, each of the slightly recessed bays of stories

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three through five contains two square-headed window openings with stone lintels and courses. The transitional second story is marked by stone banding and brick corbelling in each bay. The arcaded sixth story has three windows per bay, with one large opening in the center of the Duane Street facade. Above, the building is enhanced with terra-cotta banding and topped with a bracketed sheet-metal cornice. Some of the windows have historic two-over-two wood sash. The building is fronted by metal-and-glass-lens vault covers punctuated with plaques reading: "Patented Nov. 12. 1845." Granite vault covers extend to the street. The present building replaced two brick buildings on Duane Street, Nos. 160 and 162, erected between 1857 and 1885 on land owned by the Hudson River Railroad. Since its construction, 24-28 Hudson Street has contained light manufacturing, wholesale distributors, salesrooms, and commercial concerns, all characteristic of the district. At present the building is residential.

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

No. 19 HUDSON STREET between Reade Street & Duane Street (West Side)
a/k/a 126-132 Reade Street
Tax Map Block/Lot: 141/1

Date: 1885 [NB 666-1885]
Architect: George Martin Huss
Owner/Developer: Thomas Patten
Mason: C. Callahan

Type: Warehouse
Style/Ornament: Romanesque Revival
Method of Construction: Masonry with iron skeleton & wood beams
Number of stories: 6

Building Summary

This six-story Romanesque Revival warehouse, located at the northwest corner of Reade Street and Hudson Street, extends approximately sixty-seven feet along Reade Street and eighty feet along Hudson Street. It was designed by architect George Martin Huss, noted for his interest in Gothic architecture, for owner Thomas Patten, listed in directories as an agent. Faced in brick with stone trim, the building retains some of its cast-iron pilasters on the first story. The facades are organized into bays of three

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windows each. At the midsection of the building, these bays are accented by rough-faced stone lintels. The top story is embellished with patterned brickwork which articulates arcaded bays that are flanked by corbelled pilasters extending above the roofline. The visible portion of the western elevation is rendered simply; some of its windows retain their fireproof shutters. The present building replaced four masonry buildings with commercial bases. Commercial tenants, characteristic of those in the district, have included retail and storage businesses, offices, and a lampshade and incandescent lamp factory. It is currently commercial at the first story and residential above.

No. 25 HUDSON STREET between Reade Street & Duane Street (West Side)
a/k/a 21-31 Hudson Street & 164-166 Duane Street
Tax Map Block/Lot: 141/32

Date: 1910-11 [NB 81-1910]
Architect: Rouse & Goldstone
Owner/Developer: Central Bldg. Imp. & Investment Co.
Builder: Central Bldg. Imp. & Investment Co.

Type: Office and loft building
Style/Ornament: Neo-Renaissance
Method of Construction: Steel-frame [fireproof]
Number of stories: 12

Building Summary

This twelve-story neo-Renaissance office and loft building is located on an irregularly-shaped lot at the southwest corner of Hudson and Duane Streets, extending approximately 121 feet along Hudson and forty-five feet along Duane. Built for the prolific Central Building Improvement and Investment Co. this building was designed by Rouse & Goldstone, a firm noted for its many apartment and loft building designs in New York City. The building has a two-story base faced in limestone. The cast-iron framing of the tripartite bays at the ground story is intact in the four northern bays on Hudson Street. The building is entered through a pedimented portico at the narrow Duane Street facade. At the second story, the metal spandrel panels are intact except at the southern end of the Hudson Street facade, where they have been replaced with stone. A grid-like pattern of brick piers and spandrels articulates the facades of the upper stories. The twelfth story is enhanced with terra-cotta trim. The visible portions of the southern and western elevations are faced in brick (painted), with a painted sign on the southern elevation reading: "Ad/Press/Ltd." The western elevation has historic two-over-two and four-over-four sash windows.

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The building replaced five masonry buildings with commercial bases along Hudson Street and two masonry buildings at 164 and 166 Duane Street that were part of Hungerford's Hotel. The hotel, which was established in the 1850s, consisted of four separate buildings (164 to 170 Duane Street), linked internally. By 1885 it was no longer in business. No. 25 Hudson Street has had a distinguished history in the newspaper business. In the 1930s and 1940s the building was occupied by Field Publications, publishers of the radical tabloid PM. In the late 1940s ownership of the paper changed hands, and it was renamed the Star; cartoonist Walt Kelly, author of "Pogo," got his start here. Soon after, a new venture, The Compass, moved into the building, retaining columnists from the Star including I.F. Stone, Jennings Randolph, and Albert Deutsch. The paper continued until 1952. In the mid-1950s, the plant was taken over by El Diario de Nueva York. The building is currently commercial at the base with offices above.

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HUDSON STREET
BETWEEN DUANE STREET & THOMAS STREET (East Side)

No. 36-38 HUDSON STREET between Duane Street & Thomas Street (East Side)
a/k/a 163 Duane Street
Tax Map Block/Lot: 144/16

Date: 1891-92 [NB 1415-1891]
Architect: Babcock & Morgan
Owner/Developer: Wood & Selick
Builder: L.N. & W.L. Crow

Type: Warehouse
Style/Ornament: Romanesque Revival
Method of Construction: Masonry load bearing walls
Number of stories: 7

Building Summary

This seven-story Romanesque Revival warehouse is located on an irregularly-shaped lot at the northeast corner of Hudson and Duane Streets, extending approximately fifty-three feet along Hudson and forty-one feet

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along Duane. Built in 1891-92 for wholesale grocers Wood & Selick, this building was designed by Babcock & Morgan, a firm noted for its commercial commissions. The building has a two-story base with brick piers banded in stone. Much of the cast-iron bay framing at the ground story is intact; historic paired wood and glass doors survive on the Duane Street facade. Stories two through six of both facades have two arcaded bays per story, each containing three windows, except for the eastern bays of the Duane Street facade which each have two window openings per story. The stone-trimmed pilasters framing the bays rise to the sixth story where they support large molded arches. The seventh story has four square-headed windows per bay (two at the eastern end of the Duane Street facade) separated by short piers which are capped by a corbelled brick cornice and an arcaded brick parapet. The corner of the building has a distinctive bartizan-like treatment. The windows have historic one-over-one and two-over-two sash. The eastern elevation, visible above the neighboring buildings on Duane Street, is faced in brick with a large painted sign, adjacent to Duane Street, that is illegible except for the bottom line which reads: "Wire & Cable." This elevation retains its cast-iron shutters. Metal diamond-plate vault covers are adjacent to the building on both facades; a loading platform fronts the southern bay of the Hudson Street facade. Granite vault covers extend to the street.

The present building replaced two two-and-one-half-story brick buildings on Hudson Street which housed a bakery and a cigar store. In the late nineteenth and early twentieth centuries the building housed wholesale grocers, spice merchants, and light manufacturing. By the mid-twentieth century it contained a factory and warehouse space. It currently houses an electrical supply concern.

No. 40 HUDSON STREET between Duane Street & Thomas Street (East Side)
Tax Map Block/Lot: 144/18

Date: 1897-98 [NB 258-1897]
Architect: Edward E. Ashley
Owner/Developer: Edward E. Ashley

Type: Store and loft
Style/Ornament: Renaissance Revival
Method of Construction: Masonry with cast-iron supports
Number of stories: 6

Building Summary

This six-story Renaissance Revival store and loft building, located near

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the Duane Street end of the block, extends approximately twenty-five feet along Hudson Street. This structure was owned and designed by architect and builder Edward E. Ashley, noted for his apartment building commissions. The two-story base has decorative cast-iron framing and retains original cast-iron pilasters and pivoting wood sash and transoms at the second story. A plaque at the base of the north end of the first story reads: "E.E. Ashley/Architect." The corresponding plaque at the south end has been removed. The third, fourth, and fifth stories of the stone facade each have one bay containing four window openings containing historic one-over-one wood sash, separated by iron mullions. These broad bays are flanked by fluted Ionic pilasters. The ornament in the spandrel panels has been covered with stucco. The sixth story has three window openings between panels of foliate carving and is capped by a sheet-metal cornice. The building retains a loading platform covering the stepped vault and adjacent granite vault covers extend to the street. The present structure replaced a brick dwelling. In the 1940s it contained offices and light manufacturing. By the mid-1960s the Hudson Electric Sales Co. occupied the first story, and continues to do so at the present time. The upper stories house offices and residential use.

No. 42 HUDSON STREET between Duane Street & Thomas Street (East Side)
Tax Map Block/Lots: 144/1001-1006

Date: 1896 [NB 966-1896]
Architect: George F. Pelham
Owner/Developer: Henry W. Post
Foundry: Eagle Iron Works, Brooklyn

Type: Store and loft
Style/Ornament: Renaissance Revival
Method of Construction: Masonry with cast-iron supports
Number of stories: 6

Building Summary

This six-story store and loft building, located in the middle of the block, extends approximately twenty-five feet along Hudson Street. This structure was built in 1896 for engineer Henry W. Post and designed by architect George F. Pelham, noted for his many residential and commercial commissions. The two-story base retains its cast-iron bay framing and pilasters, sheet-metal cornice above the first story, wood casement sash and transoms at the second story, vault covered by a metal loading platform, and historic fixed awning. Above the second story the facade has one bay per story, each containing four window openings, flanked by banded

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brick pilasters up to the fifth story and carved panels at the sixth. The windows are framed by cast-iron mullions and sheet-metal spandrel panels. The facade has a crowning sheet-metal cornice. The present building replaced a brick structure with a commercial base. Throughout most of the twentieth century the building contained offices and storage. At present it is occupied by a grocery store at the first story with residential uses above.

No. 44 HUDSON STREET between Duane Street & Thomas Street (East Side)
Tax Map Block/Lot: 144/20

Date: 1903 [Alt 798-1903]
Architect: Patrick F. Brogan
Owner/Developer: Ellen S. Auchmuty

Type: Store and loft
Style/Ornament: Neo-Renaissance
Method of Construction: Masonry with cast-iron elements
Number of stories: 5

Building Summary

This five-story neo-Renaissance store and loft building, located near the Thomas Street end of the block, extends approximately twenty-five feet along Hudson Street. This structure attained its present appearance in 1903 as a result of alterations for Ellen S. Auchmuty by architect Patrick F. Brogan. The pre-existing five-story building on this site was constructed for A.M.C. Smith in 1857-58. The two-story base retains its brick piers banded in stone, cast-iron bay framing, multipane transom in the south bay of the second story, and vault covered by a loading platform. Faced in brick, stone, and terra cotta, the facade above the second story has four bays of square-headed windows per story trimmed in stone with keystones. Terra-cotta quoins, elongated sill brackets, and banded brick pilasters further mark the design. The ornament above the second and fourth stories, as well as the cornice, have been removed. A stone plaque in the center of the crowning brick parapet reads: "A. 1903 D." At present the building contains storage and residential space.

No. 46-50 HUDSON STREET between Duane Street & Thomas Street (East Side)
a/k/a 88-96 Thomas Street
Tax Map Block/Lot: 144/22

Date: 1925 [NB 58-1925]
Architect: William F. Hemstreet
Owner/Developer: Sarle Co. John F.

Type: Factory
Style/Ornament: Early twentieth-century commercial
Method of Construction: Steel-frame [fireproof]
Number of stories: 3

Building Summary

This three-story factory building is located on an irregularly-shaped lot at the southeast corner of Hudson and Thomas Streets, extending approximately fifty-six feet along Hudson and 114 feet along Thomas. Built in 1925 for the John F. Sarle Co., paper manufacturers, this structure was designed by architect William F. Hemstreet in a bold, straightforward style characteristic of early-twentieth century commercial architecture. The facades are brick trimmed in stone and terra cotta. The Hudson Street facade is articulated by a wide center bay flanked by bays containing three window openings per story; the bays of stories one and two are slightly recessed and those of the third story are framed with raised brick bands. The entrance has paired bronze alloy doors with a transom grille above, topped by a fixed metal awning with cresting. Projecting terra-cotta cornices cap the second and third stories; the building is crowned by a stepped brick parapet with terra-cotta coping. The Thomas Street facade is a slightly simplified version of the Hudson Street facade, extended to twelve window openings per story. Historic metal and glass doors remain in the second bay from the eastern end. Many of the windows have historic multipane double-hung wood sash. A compass with a metal arrow pointing north is set into the sidewalk adjacent to the Hudson Street facade. The present building replaced two brick structures on Hudson and a small brick building on Thomas Street. For many years 46-50 Hudson Street served as a paper factory for the John F. Sarle Co. By the late 1960s it was occupied by a photographic processing lab. It presently contains offices.

HUDSON STREET
BETWEEN DUANE STREET & JAY STREET (West Side)

No. 47-53 HUDSON STREET between Duane Street & Jay Street (West Side)
a/k/a 165-169 Duane Street & Staple Street
Tax Map Block/Lot: 143/1

SCHEPP BUILDING

Date: 1880-81 [NB 348-1880; Conveyance Index 1880]
Architect: Stephen Decatur Hatch
Owner/Developer: Leopold Schepp
Builder: John Masterton

Type: Factory, warehouse & offices
Style/Ornament: Romanesque Revival with Neo-Grec elements
Method of Construction: Masonry with cast-iron supports
Number of stories: 10

Building Summary

The ten-story Schepp Building, designed in a Romanesque Revival style with neo-Grec elements, is prominently sited on the southern portion of the block bounded by Hudson, Duane, Staple, and Jay Streets. It extends approximately seventy-nine feet along Hudson, 101 feet along Duane, and seventy-eight feet along Staple Street. Designed by architect Stephen Decatur Hatch, noted for his many commercial commissions, it was constructed in 1880-81 for prominent businessman Leopold Schepp. Designed as a factory, warehouse, and office building, it is an early example in the district of a large multi-use structure.

This distinctive building has a one-story granite base with large segmentally-arched openings which originally served as loading bays. Above, the brick facade is separated into six arcaded bays per story on Duane Street and five on Hudson. Each bay of the second story has two round-arched window openings with stone springers flanked by granite colonnettes. The third and fourth stories have segmentally-arched openings topped by keystones. Stories five through seven have three round-arched openings per bay; the eighth story has four square-headed openings per bay and is topped by an elaborate corbelled brick cornice. Stories nine and ten have dormers with paired windows set into a slate mansard roof. The southeast corner of the building is enhanced by a three-story arcaded tower from which the mansard roof has been removed. The building retains its stepped vault along the Hudson Street facade, while the vault area of Duane Street has been enclosed with a brick and wrought-iron fence. The sidewalk retains its granite vault covers. The western elevation, visible on Staple

continued .....

Street, is faced in brick (painted) with stone trim and has a two-bay return of the mansard roof.

Leopold Schepp (1841-1926) was a successful spice and food importer, noted for introducing to this country the exotic product of dried coconut. For many years the Schepp Building served as company headquarters and as a coconut processing plant. A year before his death Schepp chartered the Leopold Schepp Foundation, a philanthropic organization for needy youth. After his death Schepp's daughter assumed his interests, and the foundation maintained ownership of the building through the 1940s. This structure replaced four frame buildings along Hudson Street (the corner building with a commercial base) and three three-story dwellings faced in brick along Duane Street. The present building is now commercial at the first story and residential above.

Significant Reference(s)

Franklin Ventures, "Notes and Sources on the Schepp Building," Typescript, 1979, 1-4, Research files, Landmarks Preservation Commission.
"Leopold Schepp, 1841-1926" [Pamphlet], 1926, Research Files, Landmarks Preservation Commission.

No. 55-61 HUDSON STREET between Duane Street & Jay Street (West Side)
a/k/a 2-6 Jay Street & Staple Street
Tax Map Block/Lot: 143/4

AMERICAN EXPRESS BUILDING

Date: 1890-91 [NB 435-1890]
Architect: Edward Hale Kendall
Owner/Developer: American Express Co.
Builder: McCabe Brothers

Type: Factory and warehouse
Style/Ornament: Romanesque Revival
Method of Construction: Masonry with iron and steel supports
Number of stories: 10

Building Summary

The ten-story Romanesque Revival American Express Building occupies the northern portion of the block bounded by Hudson, Duane, Staple, and Jay Streets, extending approximately 103 feet along Hudson, ninety-seven feet

continued .....

along Jay, and 102 feet along Staple. Designed by Edward Hale Kendall, noted for his many institutional commissions, this structure was built for the American Express Company in 1890-91.

The building has a two-story base faced in coursed brick with stone trim; the identical Hudson and Jay Street facades each have six bays of large openings at the base. The ground-story openings, originally loading bays, retain their cast-iron lintels. The midsection of the building, faced in brick with stone and terra-cotta trim, is enhanced on each facade by a four-bay arcade culminating in arched window openings at the seventh story. The ninth and tenth stories have double-height paired bays terminating in arches. Some historic two-over-two wood sash windows survive. The building is crowned by a terra-cotta cornice and an arcaded brick parapet. The western elevation, visible on Staple Street, is faced in brick with segmental window openings and retains its cast-iron lintels on the first story. Remnants of hardware at the windows suggests that the openings originally had iron shutters. The sidewalks in front of the building are paved in concrete and granite.

The American Express Company began operations as a mail delivery firm working between Albany and Buffalo. By 1867 the company had constructed a large freight depot and stable in New York City on the site of the present building, a stone-fronted structure occupying essentially the same building footprint (NB 157-1867, Rich & Griffiths). The American Express Company occupied the present building through the mid-twentieth century. It now contains a school and offices.

Significant Reference(s)

William Thompson Bonner, New York: The World's Metropolis (New York: R.L. Polk & Co., 1924), 873.

HUDSON STREET
BETWEEN JAY STREET & HARRISON STREET (West Side)

No. 67 HUDSON STREET between Jay Street & Harrison Street (West Side)
a/k/a 1-7 Jay Street & Staple Street
Tax Map Block/Lots: 180/1101-1122 in part

(FORMER) NEW YORK HOSPITAL

Date: 1893-94 [NB 950-1893]
Architect: Josiah C. Cady
Owner/Developer: New York Hospital

continued .....

Type: Hospital
Style/Ornament: Renaissance Revival
Method of Construction: Steel-frame [fireproof]
Number of stories: 4 raised base

Building Summary

This four-story-and-raised-basement hospital building occupies the northwest corner of the intersection of Hudson and Jay Streets, with facades of fifty feet on Hudson and Staple Streets and ninety-five feet on Jay Street. Designed by the well-known architect Josiah C. Cady, it was constructed in 1893-94 for the New York Hospital.

Located at the southern end of a narrow block, this freestanding building has three designed facades. Although the widest one, with six bays, is on Jay Street, the Hudson Street facade with four bays contains the building's main entrance. A broad, double staircase with an ornate iron railing leads to the double-height entranceway which is framed by a round-arched pediment carried on engaged columns and trimmed with terra cotta.

The design's strong horizontal emphasis links it to the Renaissance Revival style. The raised basement is set off from the rest of the building by its round-arched openings and its defining brownstone band course. A stone water table within this section gives added emphasis. A second band course below the fourth story and the broad copper cornice crowning the compositon continue this horizontality. On the four main stories projecting, banded brick quoins highlight each corner of the building while piers of similar design frame the end bays of the Hudson and Jay Street facades. Engaged colonnettes separate paired windows in the end and center bays. Keyed surrounds adorn all the windows on the two main facades. An iron balcony spans the two center bays of the second story of the Jay Street facade.

On Staple Street the band courses, corner quoins, and cornice continue as on the other facades. The ground story has two tall, round-headed windows with keyed surrounds and a large rectangular opening which was originally a vehicular opening and is now a large window. Above the base the five bays have unadorned, rectangular window openings. A small, iron footbridge illuminated by casement windows set between paneled pilasters connects the third story of the hospital to what was originally the hospital stable and laundry building at 9 Jay Street.

The alley to the north of this freestanding building is enclosed by decorative non-historic metal gates. The northern elevation of the building, visible above these gates, consists of a plain brick wall with rectangular window openings. On the roof a small pitched-roof penthouse

continued .....

has been added, recessed behind the center of the cornice on Jay Street. Window sash throughout the building have been replaced and windows on the ground story are covered by non-historic grilles. The sidewalks surrounding this structure are all of concrete. The building has been converted to a condominium with medical offices on the ground story.

The New York Hospital was incorporated in 1771, making it the city's oldest, treating both paying and indigent patients. This building, which replaced several smaller residences and commercial structures, was constructed to replace another branch of the hospital, the House of Relief, which had been located on Chambers Street. In the early twentieth century, this building also became known as the House of Relief. The building to the east, at 9 Jay Street, was built to provide a stable and garage for the hospital's ambulance, as well as laundry facilities. The small footbridge connecting the two structures across Staple Street provided circulation between the two buildings.

Significant Reference(s)

Real Estate Record & Guide, July 1, 1893, 4.
Dr. Wm. H. Tolman and Charles Hemstreet, The Better New York (New York: Baker & Taylor Co., 1904), 122.

No. 71 HUDSON STREET between Jay Street & Harrison Street (West Side)
a/k/a Staple Street
Tax Map Block/Lots: 180/1001-1006

Date: 1880 [NB 431-1880]
Architect: Amzi Hill
Owner/Developer: David Martin
Builder: John P. Seeley

and

Date: 1896 [Alt 342-1896]
Architect: Dehli, Chamberlin & Howard
Owner/Developer: New York Condensed Milk Co.

Type: Store and loft
Style/Ornament: Italianate/Flemish Revival
Method of Construction: Masonry with cast-iron elements
Number of stories: 5 (now 7)

continued .....

Building Summary

This seven-story, twenty-five-foot-wide store and loft building is located near the corner of Jay Street and extends through the block to Staple Street. Designed by the prolific architect Amzi Hill, it was constructed as a five-story building in 1880 for David Martin. An alteration in 1896 by the architectural firm of Dehli, Chambelin & Howard for the New York Condensed Milk Company added two stories to the building.

The 1880 building was designed to duplicate the existing Italianate style structure at 73 Hudson Street, built in 1865-67. Like its neighbor, the one-story base of No. 71 retains its fluted cast-iron columns and piers and dentiled cornice. The four upper stories of the original portion of the building have stringcourses linking the projecting sills and continuous moldings above the segmentally-arched windows, as on No. 73. As a result of the 1896 addition, the sixth story has round-arched windows and the seventh story has two segmentally-arched openings. The gable has a curved outline typical of the Flemish Revival style, with urns capping the composition. The brick facade has been painted and the window sash replaced. The loading platform in front of the building has been covered with non-historic diamond-plate sheet metal and the sidewalk is concrete.

The southern elevation of the building is visible due to the narrow alley between it and the hospital building. The brick wall has been parged and painted, with several small window openings cut through it. Near the center of the southern elevation is a small slate-covered gable and the pitched roof behind the front gable is also covered with slate.

The Staple Street elevation has plain rectangular window openings in the painted brick facing. Windows of the second and third stories retain historic wood sash. Many of the windows are flanked by hardware giving evidence of previously existing metal shutters. At the top of the building a stepped gable reflects the Flemish Revival style exhibited on the building's main facade. Brick piers support the building at the base; the three bays between them have been filled with brick and replacement doors and windows. The sidewalk in front of this elevation is concrete.

In 1880, when this building was first constructed, it was used as a store with storage space above. In 1885 the building was purchased by merchant William T. Coleman and later used by a wholesale wine merchant. The building again changed uses and owners in 1889 when it became a milk warehouse, first for the New York Condensed Milk Company and then for the Mohawk Condensed Milk Company which occupied the building through the 1930s. Currently the building has residences on the upper stories and offices on the ground story.

No. 73 HUDSON STREET between Jay Street & Harrison Street (West Side)
a/k/a Staple Street
Tax Map Block/Lot: 180/4

Date: 1865-67 [Tax Assessment Records 1863-1869]
Architect: Undetermined
Owner/Developer: William Hustace

Type: Store and loft
Style/Ornament: Italianate
Method of Construction: Masonry load bearing walls
Number of stories: 5

Building Summary

This four-story, twenty-five-foot wide store and loft building is located near the middle of the block between Jay and Harrison Streets and extends through the block to Staple Street. The building was constructed under the ownership of William Hustace. This lot had been owned by Hustace's family since 1839, and as early as 1855 there was a four-story building which only covered part of the lot. According to tax records, in 1865 the building on this lot had five stories and in 1867 it covered the entire lot. It is not clear, however, whether the present building was the result of an extension to the existing building or new construction.

The one-story base of the Hudson Street facade retains its original fluted cast-iron Corinthian columns and end piers (missing capitals), and its dentiled cornice. Also remaining are historic paired transoms in all three bays and an historic wooden shopfront in the northernmost bay. Above the base, the painted brick facade is articulated by stringcourses linking the projecting sills and continuous moldings linking the segmentally-arched windows, characteristic of the Italianate style. The crowning sheet-metal cornice retains brackets at each end. At the street level, the stepped vault and sidewalk have been covered with cement. The windows are currently sealed.

The building's western elevation faces Staple Street. Faced with brick which has been painted, it is four bays wide with plain rectangular window openings which retain their original wood sash. The hardware near the windows indicates that the openings once had iron shutters. Brick piers at the ground story frame three bays, now blocked by brick and cinder block. An historic iron fire escape is attached to this elevation. The sidewalk on Staple Street is concrete.

Members of the Hustace family continued to own this property until 1918 when it was sold to Alice L. Poor who held it until 1947. It was used as a store and warehouse throughout this time. In the 1960s this building, as with so many in the district, was devoted to the storage and shipping of

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cheese. The building is currently vacant. Remains of a sign reading "Standard Importing Company" indicate the current owner of this and several other buildings on the block.

No. 75 HUDSON STREET between Jay Street & Harrison Street (West Side)
a/k/a Staple Street
Tax Map Block/Lot: 180/5

Date: 1868 [NB 617-1868]
Architect: George Youngs
Owner/Developer: John L. Hasbrouck

Type: Store and loft
Style/Ornament: Italianate
Method of Construction: Masonry with iron supports
Number of stories: 5

Building Summary

This five-story, twenty-five-foot wide store and loft building is located near the center of the block between Jay and Harrison Streets and extends through the block to Staple Street. It was constructed in 1868 for John L. Hasbrouck and designed by George Youngs.

On the Hudson Street facade, the one-story base retains its original cast-iron columns and end piers and a finely-detailed galvanized iron cornice. Only one of the Corinthian column capitals survives. Above the base, the marble Italianate style facade is divided into two two-story arcades by a projecting band course. Double-height pilasters on tall bases support the lower segmentally-arched arcade and the upper round-arched arcade. Recessed spandrels with embossed diamond and circle motifs separate the coupled stories. Rusticated end piers rise the height of the upper facade. A paneled frieze with a bracketed marble cornice crowns the building. Only the top story retains the original wood-sash windows. At the street level, the stepped vault is covered by diamond-plate sheet metal and granite slabs cover the vault area to the curb.

The building's brick western elevation faces Staple Street and is articulated by three bays of plain window openings at each story crowned by an iron cornice. Only the top story retains its historic window sash but all the windows have iron shutters. The one-story base retains its cast-iron bay framing and brick end piers. The Staple Street sidewalk is concrete.

A section of the northern elevation consisting of a plain brick wall is

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visible due to the demoliton of the building at 3-5 Harrison Street.

The early date of construction places this building among the first of the existing store and loft buildings on this block. It was constructed for use as a store and warehouse. From 1898 until 1947, the owner of the building was John Campbell and it was the location of his paint company where paints and dyes were mixed, stored and shipped. The building has been converted to residential use.

No. 77-79 HUDSON STREET between Jay Street & Harrison Street (West Side)
Tax Map Block/Lot: 180/6

Date: 1893-94 [NB 940-1893]
Architect: Martin V.B. Ferdon
Owner/Developer: Welsh & Tweddle

Type: Store and loft
Style/Ornament: Late nineteenth-century commercial with Romanesque elements
Method of Construction: Masonry w/ cast-iron and steel supports
Number of stories: 6

Building Summary

This six-story, forty-foot wide store and loft building is located near the Harrison Street end of the block. It was constructed in 1893-94 for Charles Welsh and William Tweddle and was designed by prolific architect Martin V.B. Ferdon.

The one-story base retains its cast-iron piers and sheet-metal cornice. An historic storefront survives in one of the bays, with its wood-framed door, shop windows, and transoms. The five upper stories are faced in brick, with band courses above the third and fifth stories. Within the two two-story subdivisions piers separate the five bays, culminating in continuous keyed stone lintels above the segmentally-arched windows of the third and fifth stories. Flat stone lintels cap the windows of the second, fourth and sixth stories. The facade is topped by a corbelled brick cornice, a typical feature of the Romanesque Revival style. Most of the windows retain their original wood sash. At the street level, a raised vault is covered by non-historic materials and granite vault covers extend from there to the curb.

The western elevation of this building is visible from Staple Street

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because of the demolition of 3-5 Harrison Street. This plain brick wall is pierced by segmentally-arched openings, of which several have been blocked. The northern elevation is visible above 81 Hudson Street. Two windows have been cut in the plain brick wall. There is also a large, painted sign advertising the Standard Importing Company, a food business, which currently owns this and two other buildings on the block.

The developer S. Charles Welsh owned a jewelry business at 233 Greenwich Street and began acquiring property near this corner in 1885. In that year he purchased lot 6 (which was half of the present-day lot 6) and lot 9 (3-5 Harrison Street). In 1893 Welsh purchased lot 7 (the other half of present day lot 6) which enabled him, with his partner William Tweddle, to build this structure. (In 1888 Welsh had commissioned Ferdon to build another warehouse on lot 9, no. 3-5 Harrison Street, which was demolished in 1967.) Welsh commissioned two other extant buildings in this district which were also designed by Ferdon and bear a close resemblance to this Hudson Street structure (see 175 Franklin Street and 186-188 Franklin Street). No. 77-79 Hudson was held by Welsh's heirs until 1950. This building was constructed for use as a warehouse and in 1899 was adapted for cold storage (Alt. 258-1899). In 1919 it was leased by the Merchants' Refrigerating Company, which had an extensive complex of buildings in the block east of Hudson Street between North Moore Street and Ericsson Place. In the 1930s, the building was leased to Reisin & Stern, Inc. which operated a chain of dairy stores. In the 1940s it was occupied by several butter and egg merchants. The building is currently residential with a restaurant on the ground story.

No. 81 HUDSON STREET between Jay Street & Harrison Street (West Side)
a/k/a 1 Harrison Street
Tax Map Block/Lot: 180/8

Date: 1919 [NB 85-1919]
Architect: Schwartz & Gross
Owner/Developer: Henry M. Day, Inc.
Builder: Edgar A. Levy Construction Co.

Type: Store and Offices
Style/Ornament: Neo-Renaissance
Method of Construction: Masonry with iron supports
Number of stories: 3

Building Summary

This three-story store and office building is located on the southwest

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corner of Hudson and Harrison Streets, extending approximately twenty feet along Hudson and fifty feet along Harrison. Designed by the notable firm of Schwartz & Gross, it was constructed in 1919 for Henry M. Day, Inc., replacing a three-story store and residence.

This simple, neo-Rennaissance style structure has one bay on Hudson Street and three bays facing Harrison Street. Above a high granite watertable, the facades are sheathed with terra-cotta blocks. Continuous piers frame the large tripartite windows, culminating in broad round-arched openings at the top story. Between the stories, each spandrel is composed of three recessed panels. A simple terra-cotta cornice caps the building. The building retains its original wood sash windows except in the westernmost bay on the ground story. The other ground-story windows are composed of tripartite transoms above large two-part show windows. Concrete sidewalks front the building. Due to the demolition of the neighboring building at 3-5 Harrison Street, the western elevation of this structure is exposed; it has been parged and contains no openings.

The building has been used continuously for business purposes and it continues to house offices on the upper stories. A restaurant is located on the ground story.

HUDSON STREET
BETWEEN WORTH STREET & LEONARD STREET (East Side)

No. 74-82 HUDSON STREET between Worth Street & Leonard Street (East Side)
a/k/a Worth Street
Tax Map Block/Lot: 179/13

Dates: 1938 and 1962

Parking lot

Summary

This parking lot, on an irregularly-shaped site, extends over 102 feet along Hudson Street and thirty-four-and-a-half feet along Worth Street. By the mid-1850s this site contained five three-story masonry dwellings, at least two of them from the Federal era, that had all been converted for commercial use. The three northern structures were replaced in 1884-85 by Edward Hale Kendall's seven-story southern extension to Robert and Ogden Goelet's adjacent building (see No. 84-94 Hudson Street). This extension was occupied by the Anglo Swiss Condensed Milk Company. Among its other

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occupants, which were typical of the district, were Samuel Meierfeld (an egg merchant) and several butter companies. The two remaining Federal-era converted dwellings, which included among their occupants the Fitzgerald Press, were demolished in 1938 to create a parking lot. The lot was enlarged when the seven-story warehouse extension was demolished in 1962.

Significant Reference(s)

NYC, Tax Assessment Records 1873-1887, Municipal Archives and Records Center.
NYC, Department of Taxes Photograph Collection Municipal Archives, Surrogate's Court, D 1179/12.
New York Public Library, Photographic Views of New York City, 1870's-1970's (Ann Arbor: University Microfilms, 1981), 0872/B7.

Alteration(s):

c.1938: Demo 416-1938 [Source: Demolition Application]
Two-story structure at 74 Hudson Street demolished.
Owners -- Robert Goelet & Duke of Roxburghe
Demolition firm -- Benedict Masel

1938: Demo 538-1938 [Source: Demolition Application]
Three-story building at 76 Hudson Street demolished.
Owner -- Western Union Telegraph Co.
Demolition firm -- Benedict Masel

c.1962: Demo 428-1962 [Source: Demolition Application]
Seven-story "factory" demolished.
Owner -- Etta Tarnapol Demolition firm -- Avon Building Wreckers

No. 84-94 HUDSON STREET between Worth Street & Leonard Street (East Side)
a/k/a 2-8 Leonard Street
Tax Map Block/Lot: 179/17

Date: 1881-82 [NB 468-1881]
Architect: Edward Hale Kendall
Owners/Developers: Robert Goelet, Ogden Goelet
Builder: Clarence F. True

Type: Warehouse
Style/Ornament: Late nineteenth-century commercial with Romanesque Revival elements
Method of Construction: Masonry load bearing walls
Number of stories: 7

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Building Summary

This seven-story warehouse, extending over 115 feet along Hudson Street and over 115 feet along Leonard Street, is a prominent and early example of the nineteenth-century warehouses found in the district. It was designed by Edward Hale Kendall, an alumnus of the Ecole des Beaux-Arts and important architect who received many commissions in New York. The building was erected in 1881-82 by Clarence F. True, soon to become an influential architect in his own right, for Robert and Ogden Goelet, members of one of the city's most successful and socially prominent families. It replaced three frame and three masonry structures, mostly converted dwellings. Two extensions to the original building were erected in 1884-85 -- one to the east (see No. 10-12 Leonard Street), its facade originally separated from this building by a small triangular structure, and the other to the south, now demolished (see No. 74-82 Hudson Street). The Leonard Street extension was eventually fully united to the core during the early twentieth century, when the small building was replaced by a seven-story "hyphen."

Faced in brick with stone and terra-cotta trim, the building's two facades are composed of a one-story base and a six-story upper section. The base retains its pressed-metal cornice and slender brick piers. The upper section, divided by cornices into three double-story tiers, is characterized by its balance of horizontal bands of stone and chessboard-patterned brick and vertical rows of piers and fenestration. Metal tie-rod bosses decorate the third, fifth, and seventh stories. Molded arches surmount the seventh-story openings which in turn are crowned by a corbelled brick cornice and a stepped parapet. At the two-bay brick-fronted "hyphen" at the east end of the Leonard Street facade, this arrangement is greatly simplified. Granite vault covers survive along part of the Hudson Street facade and extend to the street. The exposed south elevation is a stuccoed brick wall; remnants of the shutter hardware remain at the window openings.

This property remained in the ownership of the Goelet family for many years and was in part leased to James Rowland & Company, a butter wholesaler. The upper stories were converted to residential use in c. 1979 and the first story is occupied by commercial tenants.

Significant Reference(s)

NYC, Tax Assessment Records 1873-1887, Municipal Archives and Records Center.

HUDSON STREET
BETWEEN HARRISON STREET & FRANKLIN STREET (West Side)

No. 87-91 HUDSON STREET
between Harrison Street & Franklin Street (West Side)
Tax Map Block/Lots: 181/1101-1107
SEE: 2-6 Harrison Street

No. 93-101 HUDSON STREET
between Harrison Street & Franklin Street (West Side)
a/k/a 169-171 Franklin Street
Tax Map Block/Lots: 181/1125-1126

MALTZ-FRANKLIN BUILDING

Date: 1930 [NB 95-1929]
Architect: Victor Mayper
Owners/Developers: Protestant Episcopal Society, Maltz Building No. 6, In
Builder: Ettinger Security Construction Co.

Type: Factory and office building
Style/Ornament: Art Deco
Method of Construction: Reinforced concrete with steel columns
Number of stories: 16

Building Summary

This sixteen-story factory and office building, extending over 101 feet along Hudson Street and almost 99 feet along Franklin Street, typifies the large commercial structures erected in this district during the early twentieth century. Designed by Victor Mayper, it was built in 1930 as a speculative project by Maltz Building No. 6, Inc., a branch of the development firm M. Maltz & Company. The site was owned, as were many in the northern part of the district, by the Protestant Episcopal Society for the Promotion of Religion and Learning in the State of New York. The building replaced three buildings: a four-story converted rowhouse, a six-story Romanesque Revival style brick store and loft building that had been occupied by Hartung Brothers and the Markwell Manufacturing Company, and a five-story brick store and loft building with a first-story restaurant.

The building is composed of a two-story base and a buff-colored brick upper section. The Art Deco style of the building's two facades is articulated in the strong verticality of the design and predominately geometric detailing in metal, brick, and terra cotta. Concrete piers at the base separate tripartite bays with decorated metal spandrels; among other

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significant features which survive at the base are the pivoting metal grilles over the transoms at the Hudson Street entrance. The largely intact upper section is given vertical emphasis by broad piers and continuous mullions and culminates in varied setbacks. Decorative elements include corbelled sills and heavily-embellished horizontal terra-cotta bands at the upper stories. The exposed southern and western elevations are stuccoed walls; the former retains its historic six-over-six steel sash windows and the latter displays recent windows.

Commonly called the Maltz-Franklin Building, this structure has had among its occupants the Bowery Savings Bank and many companies dealing in food products, including merchants of candy, fruit, and fish.

Significant Reference(s)

New York Public Library, Photographic Views of New York City, 1870's-1970's (Ann Arbor: University Microfilms, 1981), 0872/C1-2.

HUDSON STREET
BETWEEN LEONARD STREET & FRANKLIN STREET (East Side)

No. 96-100 HUDSON STREET
between Leonard Street & Franklin Street (East Side)
a/k/a 161-163 Franklin Street & 1-5 Leonard Street
Tax Map Block/Lot: 179/56

FRANKLIN-HUDSON BUILDING

Date: 1909-10 [NB 596-1909]
Architect: Alexander Baylies
Owner/Developer: Augustus C. Beckstein

Type: Office, store and loft
Style/Ornament: Neo-Renaissance
Method of Construction: Masonry with steel supports
Number of stories: 10

Building Summary

This ten-story office, store and loft building, extending fifty-seven-and-a-half feet along Hudson Street, eighty-nine-and-a-half feet along Leonard Street, and eighty-nine feet along Franklin Street, is typical of the larger, non-industrial buildings found in the district. Designed by

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Alexander Baylies for Augustus C. Beckstein, a meat packer and real estate developer whose business occupied this site for many years as well as the adjacent building at 155-159 Franklin Street, this structure was erected in 1909-10; both men were associated with other building projects in this district. In the mid-nineteenth century, this site contained four frame, one cast-iron-fronted, and three masonry structures; by 1855 there were seven masonry buildings on the site including Frederick Beckstein's five-story packing house. These were replaced by his son's office, store and loft building.

A standardized bay configuration is employed on all three facades. Each facade consists of a two-story base, a six-story midsection, and a two-story crown. The bay framing at the base is created by giant stone pilasters and the dentilated entablature they support. The original cast-iron storefront arrangement, which survives in various degrees in most of the bays, is composed of a low bulkhead, fluted pilasters which frame the show window and glazed door with its transom, a band of three operable wood transoms with leaded glass and embellished mullions, and a dentilated entablature. A cast-iron spandrel with decorated borders, a central emblem, and anthemia supports the second-story tripartite window grouping (original wood sash survives) with pilaster-like mullions.

The midsection is defined by end pilasters and intermediate piers, surmounted by a dentilated entablature, which frame a tripartite window arrangement in each bay; the third story is faced in smooth terra-cotta tiles and the remaining midsection stories are faced in brick with stone lintels and sills. All the historic wood sash windows survive.

The crown is embellished by an engaged colonnade of end pilasters and intermediate orders (columns on the Hudson Street facade and pilasters on the other two facades) resting on a balustrade. Each bay contains a brick arch with a scrolled keystone into which two stories of tripartite windows and an embellished metal spandrel are inserted. All the historic wood sash windows survive. A deep metal cornice with anthemion cresting surmounts the building.

The Hudson Street facade, three bays wide, contains a modernized main entrance and partially intact storefronts; granite vault covers extend to the street. The five-bay Franklin Street and Leonard Street facades retain partially intact storefronts and service entrances.

Among the building's subsequent owners were the City Bank Farmers Trust Company and The Recycling for Housing Partnership. The building was occupied by the offices of many import-export firms; canning and packing companies; stationers and printers; candy, nut, and dried friut companies; merchants of oils, mushrooms, rice, milk products, and canned fish. In

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1977 stories two through ten were converted to residential use.

Significant Reference(s)

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 811.
New York Vol. 376, pp. 290, 392, 530, 614, R.G. Dun & Co. Collection, Baker Library, Harvard Univ. Graduate School of Business Admin.
Real Estate Record & Guide 84 (Dec. 11, 1909), 1042.

HUDSON STREET
BETWEEN FRANKLIN STREET & NORTH MOORE STREET (East Side)

No. 106-110 HUDSON STREET
between Franklin Street & North Moore Street (East Side)
a/k/a 164-166 Franklin Street
Tax Map Block/Lots: 189/1020-1034

Date: 1902-04 [NB 562-1902]
Architect: George Howard Chamberlin
Owner/Developer: Borden's Condensed Milk Co.
Builder: Andrew J. Robinson Co.

Type: Office building
Style/Ornament: Beaux-Arts
Method of Construction: Masonry w/iron columns and steel girders
Number of stories: 10

Building Summary

This ten-story office building extends sixty-six feet along Hudson Street and seventy-five feet along Franklin Street. Designed by George Howard Chamberlin, it was erected in 1902-04 and replaced five smaller structures. The client was the Borden's Condensed Milk Company; founded in 1857, this firm pioneered the mass distribution of milk in various forms and eventually became the world's largest producer of dairy products.

The Hudson Street facade of the Beaux-Arts style building is composed of a two-story base, a seven-story midsection, and a one-story crown. The base, sheathed in deeply coursed granite, projects at the end bays; it displays round-arched first-story openings with cast-iron bulkheads and grilles beneath wood-frame show windows, an imposing portico with a stone

continued .....

balustrade, and rectangular second-story openings with wood-frame windows. An entablature with carved rosettes surmounts the base. The midsection of the facade contains projecting white brick end bays which frame red brick central bays at stories three through seven and oriels flanked by an Ionic colonnade at stories eight and nine; cornices or string courses surmount each story. All the windows retain their historic one-over-one wood sash and all, except for those in the oriels, are surmounted by scrolled keystones or by shields with lintels on consoles. At the crown, the materials and bay divisions of the midsection are repeated, while each of the tripartite window bays has been altered into a single opening. A pressed-metal cornice terminates the facade.

The overall design of the wider Franklin Street facade is identical, save for the absence of the portico and the substitution of four segmentally-arched openings at the first story, the pairing of windows in the central bays at stories two through seven, and the survival of three of the tripartite window openings at the top story. Other notable features which remain are cast-iron bulkheads and grilles beneath the wood-frame show windows at the four western bays (like those on the Hudson Street facade) and paired wood service doors above a diamond-plate covered loading platform at the eastern bay. The sidewalks in front of the building are paved in bluestone with granite curbs.

The exposed northern and eastern elevations are brick walls that have been painted and parged, respectively, and into which window openings have been inserted.

The building remained in the hands of the Borden Company for many years, during which time it was occupied by smaller dairy companies as well; the upper stories were converted to residential use circa 1980.

Significant Reference(s)

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 588.
New York Public Library, Photographic Views of New York City, 1870's-1970's (Ann Arbor: University Microfilms, 1981), 0872/C6.

Alteration(s):

1922-23: Alt 2100-1921 [Source: Alteration Application]
Franklin Street loading platform removed and steps inserted; window removed at north bay on Hudson Street and steps and door inserted.
Architect -- William Whitehill Owner -- Borden Realty Co.
Builder -- William F. Kenney

continued .....

c. 1977: Alt 289-1977 [Source: Alteration Application]
New glass and metal doors inserted at main entrance.
Architect -- Shael Shapiro

No. 112 HUDSON STREET
between Franklin Street & North Moore Street (East Side)
Tax Map Block/Lots: 189/12 & 17
SEE: 162 Franklin Street

No. 114 HUDSON STREET
between Franklin Street & North Moore Street (East Side)
Tax Map Block/Lot: 189/18

Date: 1988 [Dem. 58-1988]
Vacant lot

Summary

A small Federal-era house, twenty-one-feet wide, stood on this lot from around 1802 until it was demolished in 1988; remnants of the brick end walls of the building are visible on the walls of adjacent buildings. The lot was acquired in 1801 by John Ferriss, a cartman, who erected the house, which was occupied by George Burras, a customs inspector, from 1804 to 1808. The three-bay wide, two-story building of frame construction with a brick facade had a pitched roof with a central dormer. A storefront was inserted later into the first story. In the early twentieth century John D. Harr lived in the building above his butter and egg business and later Wood & Stevens had a fruit store in the building. The building also housed restaurants.

Significant Reference(s)

Christopher Gray, "Streetscapes: 114 Hudson Street," New York Times, Apr. 30, 1989, p.2.

No. 116 HUDSON STREET
between Franklin Street & North Moore Street (East Side)
Tax Map Block/Lot: 189/19

Date: 1887 [NB 338-1887]
Architect: Havilah M. Smith & Son
Owner/Developer: Joseph & Albert Etzel
Builder: Havilah M. Smith & Son
Foundry: S.B. Althouse & Co.

Type: Store and loft
Style/Ornament: Utilitarian
Method of Construction: Masonry with cast-iron supports
Number of stories: 5

Building Summary

This five-story, twenty-one-foot wide store and loft building, located midblock, replaced a wood-frame house on the site. Commissioned in 1887 by Joseph and Albert Etzel, whose grocery business was located in the adjacent building at No. 118, a converted residence of masonry construction, and who by 1890 had established the Etzel Brothers Real Estate firm, the strictly utilitarian building was designed and built by Havilah M. Smith & Son; Smith was an architect- builder whose carpenter shop was located at 35 North Moore Street in the district. The cast-iron framing members, cast by the S.B. Althouse & Co. Iron Works of New York, and sheet-metal cornice of the one-story base remain intact. The red brick upper facade is terminated by a corbelled brick cornice with the date "1887" in the frieze. The original two-over- two wood sash remains in the windows, which have sandstone lintels and sills. A decorative cast-iron fire escape spans the two northern bays. On the windowless south elevation are the remnants of the brick end wall of the Federal-era dwelling which stood at 114 Hudson Street and a very weathered painted sign. No. 116 was occupied by wholesale grocery firms through the mid-twentieth century, including Rite Foods. The building is now in residential use.

No. 118 HUDSON STREET
between Franklin Street & North Moore Street (East Side)
Tax Map Block/Lot: 189/20

Date: 1895 [NB 1020-1895]
Architect: Charles R. Behrens
Owner/Developer: Etzel Brothers
Builder: F.H. Wakeham

Type: Store and loft
Style/Ornament: Utilitarian with Renaissance Revival elements
Method of Construction: Masonry load bearing walls
Number of stories: 6

Building Summary

This six-story, twenty-one-foot wide store and loft building, located midblock, was commissioned in 1895 by Joseph and Albert Etzel. The building, designed by Charles R. Behrens who was on the faculty of the School of Architecture of Columbia College in the 1890s, replaced the converted dwelling of masonry construction in which the Etzel Brothers' grocery business had been located. By 1890 the Etzel Brothers had established a real estate firm, and although this building may have initially housed the grocery business, it later became a rental property. The one-story base of the building has a wide loading bay (now with glass wall infill) and a narrower bay, framed by cast-iron piers scored to appear as masonry supporting a cast-iron lintel with a sheet-metal cornice. The yellow iron-spot brick upper facade is detailed in a restrained Renaissance-inspired manner and relates to its neighbor, 120 Hudson Street, a more fully developed example of the Renaissance Revival style. Brick and granite cornice bands, rock-faced granite lintels and sills, a minimal corbelled brick cornice, and a decorative fire escape at the center bay distinguish the facade. The original two-over-two wood sash remains in the second-story windows. In the early twentieth century the building was occupied by the Waeber & Lea importing firm. The ground story of the building remains in commercial use while the upper stories have been converted to residential use.

No. 120 HUDSON STREET
between Franklin Street & North Moore Street (East Side)
a/k/a 44 North Moore Street
Tax Map Block/Lot: 189/21

Date: 1893 [NB 420-1893]
Architect: Thomas R. Jackson
Owner/Developer: Estate of John Castree

Type: Store and loft
Style/Ornament: Renaissance Revival
Method of Construction: Masonry with steel girders
Number of stories: 6

Building Summary

This six-story store and loft building, located at the southeast corner of Hudson Street and North Moore Street, has a twenty-two-foot facade on Hudson Street and a seventy-five-foot facade on North Moore Street. Designed by the prominent architect Thomas R. Jackson in the Renaissance Revival style, the building is one of three at this intersection designed by Jackson for the John Castree estate, which include 117-119 Hudson Street (1888) and 121-123 Hudson Street (1891). The building replaced a wood-frame dwelling and stable on the site. The cast-iron base of the building has a storefront in the western end where the original cast-iron piers, sheet-metal cornice, wood bulkheads, and wood-framed transom and show windows remain intact. The stepped vault has been removed, although granite slab vault covers extend to the street along both facades. The three eastern bays on the North Moore Street facade are loading bays with a loading platform and a plywood awning; in the center bay remains the original folding iron shutters and transom with a grille. The yellow iron-spot brick upper facade has two tiers, with a secondary terra-cotta cornice above the fourth story; pilasters with terra-cotta capitals enrich the upper tier at the Hudson Street facade and the western end of the North Moore Street facade. Vertical brick patterning enhances these pilasters and sections of the wall between the widely-spaced windows of the side facade. Most of the windows, with rock-faced granite lintels and sills, retain their original two-over-two double-hung wood sash; windows lighting the elevator shaft have sash with prismatic glass lens. A terra-cotta cornice surmounts the Hudson Street facade and returns on North Moore Street; the eastern portion of the side facade has a corbelled brick cornice. The building was first occupied by the firm of Bogle & Scott, importers of fancy groceries. After the turn of the century the building was leased by the Burton & Davis Company, wholesale grocers who also occupied the nearby 30 North Moore Street around 1920. Currently a restaurant occupies the ground story.

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continuation of . . . . 120 Hudson Street

Significant Reference(s)

King's Photographic Views of New York (Boston: Moses King, 1895), 398-399.

HUDSON STREET
BETWEEN FRANKLIN STREET & NORTH MOORE STREET (West Side)

No. 105-109 HUDSON STREET
between Franklin Street & North Moore Street (West Side)
a/k/a 174 Franklin Street
Tax Map Block/Lot: 187/30

(FORMER) PIERCE BUILDING/(NOW) POWELL BUILDING

Date: 1890-92 [NB 1295-1890]
Architect: Carrere & Hastings
Owner/Developer: Henry L. Pierce
Builder: Charles T. Wills

and

Date: 1905 [Alt 749-1905]
Architect: Henri Fouchaux
Owner/Developer: Ida May Powell

Type: Office building
Style/Ornament: Beaux-Arts
Method of Construction: Masonry with steel supports [fireproof]
Number of stories: 7 (now 11)

Building Summary

This office building, extending seventy-five feet along Hudson Street and 100 feet along Franklin Street, is the result of two building campaigns. The original seven-story building, which replaced four smaller residential structures and was known as the Pierce Building, was the first tall structure designed by the renowned firm of Carrere & Hastings. Conceived in the Beaux-Arts style and designed to accommodate businesses "dealing in food products," it was erected in 1890-92 and extended fifty feet along Hudson Street and 100 feet along Franklin Street. The client was Henry L. Pierce (1825-1896), mayor of Boston (1872 and 1877) and U.S. congressman (1873-77), who had entered the cocoa business through his uncle's firm, Walter Baker & Company, worked his way up to full ownership in 1884, and

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had become a millionaire.

The symmetrical facades of the original portion of the building are divided into a tripartite composition. Sheathed in coursed marble, the two-story base features arched openings with pronounced keystones surmounted by paired rectangular windows and, on Hudson Street, rectangular openings with Gibbs surrounds surmounted by oval windows. The four-story midsection of each facade is articulated into corner bays by superimposed Ionic engaged columns with entablatures and tall bases and into central bays by tall arches with raised scroll keystones. Larger windows are adorned with elaborate pediments or bracketed cornices; smaller windows are paired. The seventh story (the crown of the original building) repeats the paired window pattern while pilasters support a modest cornice. Details are executed in terra cotta. The structure incorporates an iron frame and Guastavino arches.

In 1905 Ida May Powell, whose family had a wholesale confections business, commissioned architect Henri Fouchaux to design a large extension to the Pierce Building; the enlarged building was renamed for the client's family. The addition increased the width of the Hudson Street facade by two bays, adding a storefront to the base and repeating the end bay configuration and materials, for the most part, at the midsection and crown. The addition also raised the building's height an additional four stories by extending the bay arrangement of the seventh story at the eighth and ninth stories and by creating a new crown with slender piers, arched window openings, a deep cornice, and details evocative of the original building's character. The exposed north and west elevations are brick walls, partially parged, that are pierced by variously shaped openings with an assortment of window types.

On the Hudson Street facade, surviving historic features of the two building campaigns include wood sash and casement windows of various configurations, marble steps, and diamond-plate steps. The Franklin Street facade retains historic features including iron grilles over the vault windows, wood and cast-iron infill at the base, a diamond-plate loading platform, and many historic multipane wood-sash windows.

The Powell company occupied the building for many years. Other occupants, typical of the district, included importers of food products (such as cheese, fruits, fish, spices, and frozen foods); the Cuban Commissioner of Agriculture and the American Chamber of Commerce for Trade with Italy, Inc.; merchants of bakers' and confectioners' supplies and of twine, yarns, and rope; and several publishers.

continued .....

continuation of . . . . 105-109 Hudson Street

Significant Reference(s)

A History of Real Estate, Building and Architecture in New York City (New York: Arno Press, 1967), 610-12.
Dictionary of American Biography (New York, 1934), 582-83.
Massachusetts Vol. 72, p.432/Vol. 84, p. 429, R.G. Dun & Co. Collection, Baker Library, Harvard Univ. Grad. School of Business Admin.
Real Estate Record & Guide 49 (Jan. 16, 1892), 68.

No. 111-113 HUDSON STREET
between Franklin Street & North Moore Street (West Side)
Tax Map Block/Lot: 187/27

Date: 1905-06 [NB 778-1905]
Architect: Henri Fouchaux
Owner/Developer: Susman J. Valk & Brother
Builder: Hugh Getty

Type: Store and loft
Style/Ornament: Neo-Renaissance
Method of Construction: Masonry with iron and steel supports
Number of stories: 6

Building Summary

This six-story, fifty-foot wide store and loft building, located midblock, was erected in 1905 by the firm of Susman J. Valk & Brother to house its olive importing business. The building was designed by noted architect Henri Fouchaux, who also designed a major addition to the adjacent Powell Building (1905) and the building around the corner at 176 Franklin Street (1907). The S.J. Valk brothers' firm, known as the Falcon Packaging Company after about 1920, occupied the building for some time. The design of the brick upper stories is in the then popular neo-Renaissance style, with coursed brick piers and classicizing terra-cotta ornament enriching the top story; a sheet-metal cornice caps the facade. The facade is articulated with a cellular-like grid of piers and spandrels containing window groups; historic sash remains at the second story. The building has a traditional cast-iron storefront base, of which only the piers framing the northern bay remain exposed. The vault area is covered with iron and glass lens panels, cast by Jacob Mark Sons, and granite slabs. This building replaced two earlier buildings on the site, one wood-frame, one masonry. The building continues to be used for commercial purposes on the ground story.

No. 117-119 HUDSON STREET
between Franklin Street & North Moore Street (West Side)
a/k/a 52 North Moore Street
Tax Map Block/Lot: 187/25

Date: 1888-89 [NB 770-1888]
Architect: Thomas R. Jackson
Owner/Developer: John Castree
Builder: Hugh Getty

Type: Warehouse
Style/Ornament: Romanesque Revival
Method of Construction: Masonry with cast-iron supports
Number of stories: 6

Building Summary

This six-story warehouse building, at the southwest corner of Hudson Street and North Moore Street, has a fifty-foot facade along Hudson Street and a 100-foot facade on North Moore Street. The building was commissioned in 1888 by John Castree, who had previously operated a provisions business on Washington Street and later developed real estate. It was designed by the prominent architect Thomas R. Jackson, who designed several buildings in the immediate area, including the similar building to the north across North Moore Street (121 Hudson Street, commissioned by the estate of John Castree, 1891) and the building across Hudson Street at No. 120 (1893), as well as others throughout the district.

The functional base of the building, dictated by its original use for the temporary storage of perishable foodstuffs, was so designed to provide ventilation. The base has cast-iron framed bays along the Hudson Street facade, the first returning bay of the North Moore Street facade, and the western three bays of this facade at the loading dock. Each orignally was filled only with folding iron shutters below a glass transom with a grille; the cast-iron piers, transom bars, and lintel remain intact, as do the iron shutters (still in use or folded back into the piers). The center six bays of the North Moore facade have two tiers of openings separated by a rock-faced granite lintel, short openings above grade which, along with vault access doors, provided access to the basement, and highly-set windows with shutters at the first story. An intact stepped vault, covered by iron with glass lens sheathing, spans the Hudson Street facade and extends along the first bay of the North Moore Street facade. A loading platform and sheet-metal awning extend across the western portion of the North Moore facade; granite slab vault covers span the sidewalk along both facades. On Hudson Street the brick upper facade is articulated with two tiers of single-width bays, separated by a sign band at mid-facade, which are articulated by a grid pattern of piers and spandrels. The upper portion forms an arcade topped with rounded arches springing from terra-cotta

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pilaster capitals which, along with the foliate spandrel panels and corbelled brick cornice, are Romanesque Revival in style. The design of the long North Moore facade is a simplified version of the Hudson Street facade, and is dominated even more by the granite-accented grid. Many of the original two-over-two double-hung wood sash windows remain.

The grocery firm of E.C. Hazard occupied the building for over fifteen years. Later tenants included the German dye firm of Farberfabriken around 1910, the Bayer Company (drugs) about 1920, the Standard Scale & Supply Company, and the Grassilli Chemical Company. An aluminum and glass storefront was inserted in 1963 when the building was used as a furniture store, and the signage painted on the facade advertises this use. The ground story currently houses a health food retail store.

HUDSON STREET
BETWEEN NORTH MOORE STREET & ERICSSON PLACE (East Side)

No. 122 HUDSON STREET
between North Moore Street & Ericsson Place (East Side)
a/k/a 43-47 North Moore Street
Tax Map Block/Lot: 190/16

Date: 1897-98 [NB 42-1897]
Architect: Julius Kastner
Owner/Developer: Joseph H. Bearns

Type: Store and loft
Style/Ornament: Renaissance Revival
Method of Construction: Masonry with steel supports
Number of stories: 6

Building Summary

This six-story store and loft building is located at the northeast corner of Hudson Street and North Moore Street and has a thirty-foot facade on Hudson Street and an eighty-eight-foot facade on North Moore Street. The building was commissioned in 1897 by liquor merchant Joseph H. Bearns, whose initial "B" adorns the pilaster capitals on the facade. The building, which replaced three small masonry buildings on the site, was designed by Julius Kastner, who in 1903 also designed for Bearns the adjacent internally-joined store and loft at 41 North Moore Street. Bearns' business was located at 10 Hubert Street (1892) which, along with 151 Hudson Street (1894) had been commissioned from Kastner by the same

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client. Kastner's design for 122 Hudson Street incorporates Renaissance-inspired ornament with forms closely associated with commercial buildings on the two facades of yellow iron-spot brick with stone and terra-cotta trim. The influence of commercial architecture of the preceding decade is seen in the round-arched, four-story arcade, in the grid established by the strongly-articulated spandrels and pilasters, and in the horizontal window groups framed with cast-iron lintels and mullions. Ornament is concentrated at the upper facades, enriching the molded arches and arcaded attic story, and including a prominent sheet-metal cornice with a swag design. The one-story base of the building is essentially intact with original brick and rusticated granite piers and cast-iron bay-framing columns, as well as historic storefront infill -- bulkheads, show windows, and transoms -- some of which dates from 1919. The loading platform, which originally spanned the three eastern bays of the side facade, has been altered and the sheet-metal awning now only shelters the end bay, which remains in use as a loading bay. Most of the historic two-over-two sash windows remain, and an historic fire escape with decorative ironwork survives on the North Moore Street facade.

This building was occupied probably until around 1940 by the Herman Metz Company, dealers in dyestuffs, the firm which later occupied Nos. 41 and 39 North Moore Street as well. In 1918 the Pacific Bank occupied the first story and basement of the building which was altered the next year with the installation of electric lighting and the widening of the entrance on Hudson Street. During the 1940s the building was owned and occupied by the Wisner Manufacturing Company, whose sign advertising dairy equipment and supplies remains on the north elevation. In 1958 the S.A. Bendheim Company, whose sign remains on the North Moore Street signband, acquired the building.

Alteration(s):

1919: Alt 3201-1919 [Source: Alteration Application]
Entrance on Hudson Street made wider and first story altered on the interior for use by the Pacific Bank; electric light wiring installed.

No. 124-130 HUDSON STREET
between North Moore Street & Ericsson Place (East Side)
Tax Map Block/Lot: 190/19
SEE: 36-42 Ericsson Place

HUDSON STREET
BETWEEN NORTH MOORE STREET & BEACH STREET (West Side)

No. 121-123 HUDSON STREET
between North Moore Street & Beach Street (West Side)
a/k/a 53 North Moore Street
Tax Map Block/Lot: 188/28

CASTREE BUILDING

Date: 1891 [NB 493-1891]
Architect: Thomas R. Jackson
Owner/Developer: Estate of John Castree
Builder: Hugh Getty
Foundry: J.M. & J.B. Cornell

Type: Warehouse
Style/Ornament: Renaissance Revival
Method of Construction: Masonry with cast-iron supports
Number of stories: 6

Building Summary

This six-story warehouse, prominently located on the northwest corner of Hudson Street and North Moore Street, has a fifty-foot facade on Hudson Street and a 100-foot facade on North Moore Street. Designed by the prominent architect Thomas R. Jackson for the Estate of John Castree in 1891, the building is a near twin of the building Jackson designed for Castree across North Moore Street to the south, 117-119 Hudson Street (1888); a third building at this intersection, 120 Hudson Street (1893), was also designed by Jackson for the Estate of John Castree. The building replaced several small brick buildings, most of which had been owned by Castree, a grocery merchant who later developed real estate, since 1849.

The form of the structure and programmatic elements of the base of the earlier Castree building were nearly replicated in this building, although the ornament is more Renaissance-inspired in style. The cast-iron framed base, cast by the J.B. & J.M. Cornell foundry, spans Hudson Street, returns for four bays on the North Moore Street facade, and is repeated in the western four bays as well; each opening, framed by piers supporting the lintel, retains its original folding iron security shutters with a transom bar and glazed transom and grille above. A three-bay center section of the

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North Moore Street facade has two tiers of openings, highly-placed windows with double-hung sash and low openings at the vault level which provided access to the basement. A sign has been removed from the base frieze of the North Moore Street facade. The stepped vault, which extends along the entire base except for the north bay, has been converted to a loading platform and covered with diamond-plate sheathing. A sheet-metal awning shelters the Hudson Street base although the awning on North Moore Street has been removed.

The brown brick upper stories are also treated similarly to the earlier Castree building at 117-119 Hudson Street, with two tiers of bays separated by a cornice. "Castree Building" appears on the granite frieze of both facades. The upper tier forms a three-story arcade. The large mass of the building is broken up by pilasters with terra-cotta capitals, dividing the facade into three- and four-bay wide sections. The center three-bay section of the North Moore facade, with a pattern of wide piers generated by the form of the base, contrasts with the narrower piers of the remainder of the facade. Above a corbelled brick and sheet-metal cornice, the paneled parapet balustrade features the 1891 construction date. In most of the windows the historic two-over-two sash remains.

The building was leased by the Seeman Brothers wholesale grocery business upon completion and became the centerpiece of the firm's extensive complex which included through the mid-twentieth century most of the blockfront of North Moore Street between Hudson and Greenwich Streets. The building was occupied in the 1960s by the Warren Fastenings Corp.

No. 125-127 HUDSON STREET
between North Moore Street & Beach Street (West Side)
Tax Map Block/Lot: 188/26

Date: 1912 [NB 247-1912]
Architect: Charles C. Haight
Owner/Developer: Protestant Episcopal Society

Type: Warehouse
Style/Ornament: Early twentieth-century commercial with Neo-Renaissance elements
Method of Construction: Masonry with steel supports [fireproof]
Number of stories: 8

Building Summary

This eight-story, fifty-foot wide warehouse, located midblock, was built in

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1912. Designed by Charles C. Haight for the Protestant Episcopal Society for the Promotion of Religion and Learning in the State of New York, it was the last of four buildings on this block which Haight designed for the same client. The building replaced two large masonry buildings on the lot which appear on historic maps to have been multiple dwellings or commercial buildings. The design of the tan brick and limestone warehouse is overtly industrial and utilitarian although Renaissance architecture appears to have inspired its form; a campanile-like elevator shaft rises beside the three-bay facade which has a tripartite scheme composed of an arched base, grid-like midsection, and double-rhythm attic story, all topped with a crenelated parapet. Segmental arches framed the loading bays, each with a separate loading platform; the original transoms remain intact. The chains which supported the sheet-metal canopy across the facade (no longer remaining) still hang from anchor plates. The smaller rounded-arched entrance at grade serves the elevator. The vault area is covered with diamond-plate sheathing in front of this entrance. The steel sash remains in the windows. The north and south elevations are unpierced red brick walls. At the time of construction the building was internally connected with the building to the south and became part of the Seeman Brothers wholesale grocery complex which occupied most of the block, probably through the mid-twentieth century. It has remained in use as a warehouse.

No. 129-133 HUDSON STREET
between North Moore Street & Beach Street (West Side)
Tax Map Block/Lot: 188/23

Date: 1910 [NB 458-1910]
Architect: Charles C. Haight
Owner/Developer: Protestant Episcopal Society

Type: Warehouse
Style/Ornament: Early twentieth-century commercial with Neo-Renaissance elements
Method of Construction: Masonry with iron and steel supports [fireproof]
Number of stories: 6

Building Summary

This six-story warehouse, prominently sited at the southwest corner of Hudson Street and Beach Street, has a seventy-five-foot facade on Hudson Street and a 100-foot facade on Beach Street. Designed by Charles C. Haight in 1910 for the Protestant Episcopal Society for the Promotion of

continued .....

Religion and Learning in the State of New York, it is one of four buildings on this block that Haight designed for the Society, the last being the adjacent warehouse at 125-127 Hudson Street which is similarly articulated.

The warehouse was designed as two separate buildings facing Hudson Street, fifty feet and twenty feet wide, separated by an interior wall; only the two entrances in the Hudson Street base reveal this dual plan. Haight's design has a strong structural quality and reflects the maturation of warehouse design in the first years of the twentieth century -- a blending of the traditional tripartite articulation of the tan brick facade with bold, limestone detailing that does not look to historic sources. Massive piers and rounded arches at the base frame the entrances and windows in which the original metal sash remains above bulkhead vents with grilles. The pilasters spanning the middle portion of the facade and the spandrels -- strong horizontal elements -- create a grid-like composition. The horizontal window openings retain their original tripled two-over-two metal sash. The heightened rhythm of the attic story, carried into the crenelated parapet as well, recalls the traditional termination of a warehouse building. Two elevator bulkheads with gabled roofs are visible, one at the western end of the North Moore Street facade, and one centered above the Hudson Street facade. The loading platform is located at the west end of the Beach Street facade where a sheet-metal canopy supported by cast-iron brackets shelters one wide and two narrow loading bays. The areaway adjacent to the building on Beach Street has an iron grate cover. Granite curbs edge the concrete sidewalks.

The warehouse replaced three masonry dwellings on Hudson Street and a smaller one on Beach Street. Upon completion, it was leased by the Lamont, Corliss & Company grocery business that still occupied the building in 1934 when the interconnecting doors of the two units were sealed and the buildings began to be used separately. The building was later used as manufacturing lofts for plastic products, fine steel wire, and abrasive paper and cloth, and occupied by Pastene & Company, importers. The signage of the United Mineral and Chemical Corporation remains on the building.

HUDSON STREET
BETWEEN BEACH STREET & HUBERT STREET (West Side)

No. 135 HUDSON STREET between Beach Street & Hubert Street (West Side)
a/k/a 43-47 Beach Street
Tax Map Block/Lot: 214/25

Date: 1886-87 [NB 935-1886]
Architect: Kimball & Ihnen
Owner/Developer: Edward M. Cary
Builder: Mahoney & Watson

Type: Warehouse
Style/Ornament: Utilitarian with Romanesque Revival elements
Method of Construction: Masonry with cast-iron reinforcement
Number of stories: 6

Building Summary

This six-story warehouse is located at the northwest corner of Hudson Street and Beach Street with a twenty-eight-foot wide facade on Hudson Street and a 130-foot wide facade on Beach Street. Designed by the firm of Kimball & Ihnen in 1886, the building was erected by Edward M. Cary, one of the principals of the Cary Brothers storage firm, on land the family had owned since 1829; prior to the construction of this building, the Cary Brothers storage firm had buildings on Washington, Greenwich, and Watts Streets.

In the opinion of late-nineteenth century architectural critic Montgomery Schuyler, this building is a fine example of the expression of the simplest possible construction. Schuyler praised Kimball for making "his effect by his abstinence" in the use of ornament and creating a building of "no style which yet has style." Buttresses which extend to the third story on the Beach Street facade and expressed iron elements -- "anchor strips" exposed at the corners and in the walls below where each beam meets the wall, tie rod ends, unusual iron impost plates as bases for the first-story piers, and an iron plate at the foot of the entire building -- reveal the structural qualities of the building. The fenestration, in addition to indicating the location of the elevator shaft at the western end of the building, changes to narrower paired windows at the fourth story and to two windows in each bay on the top two stories. The building originally had a shaped parapet which Schuyler suggested was "a device to mitigate the baldness of a flat roof in the absence of a heavy protective cornice." At the base Romanesque-inspired segmental arches and piers, rounded to diminish chipping, frame the bays, several of which retain historic folding

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paneled wood doors and transoms. An unusual terra-cotta street sign is mounted in the corner of the building. The sloping grade toward Greenwich Street causes the vault, covered with diamond plate, to become raised at the western end; a pipe railing has been added.

In 1890 the warehouse was occupied by the Charles H. O'Neill & Company firm which supplied millwork it shipped from the Midwest. The liquor merchants H. & H. Sonn acquired the building in 1899 and sold it the next year to Mariette Wilsey who leased the building to the firm of Cornell & Underhill, machinery and pipe suppliers. In 1909 Augustus Beckstein, a principal in the Beckstein family's real estate development and meat packing firms, acquired the property and leased it to the baking supplies firm of Crandall Pettee Company, which later moved to 144 Franklin Street. The painted signage of the Broad Street Warehouse remains on the base. The building replaced an early-nineteenth-century residence on Hudson Street and a smaller building on Beach Street.

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No. 137 HUDSON STREET between Beach Street & Hubert Street (West Side)
Tax Map Block/Lot: 214/14
SEE: 3-9 Hubert Street

No. 145 HUDSON STREET between Beach Street & Hubert Street (West Side)
a/k/a 1 Hubert Street
Tax Map Block/Lot: 214/18

Date: 1929 [NB 415-1929]
Architect: Renwick, Aspinwall & Guard
Owner/Developer: Trinity Church
Lessee: Vivian Green Co.

Type: Factory
Style/Ornament: 1920s industrial with Art Deco elements
Method of Construction: Reinforced concrete [fireproof]
Number of stories: 14

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Building Summary

This fourteen-story factory building at the southwest corner of Hudson Street and Hubert Street has a 142-foot wide facade on Hudson Street and a seventy-six-foot wide facade on Hubert Street. Designed by the prolific firm of Renwick, Aspinwall & Guard, the building was erected in 1929 by the Vivian Green Company which leased the site from the Trinity Church. The building replaced six early-nineteenth-century buildings which faced St. John's Park.

The design of the reinforced concrete building is typical of the urbane 1920s industrial aesthetic, influenced by the Art Deco style. The concrete structure is faced with cast stone on the two-story base of the street facades and brick on the upper stories; concrete is exposed only on the west and south elevations. As built, two stores occupied the ground floor on Hudson Street; two vehicular entrances at the western end of the Hubert Street facade provided access to the interior loading docks. The design of the main entrance, centered in the Hudson street facade, displays Art Deco influence in the arched doorway with stepped reveals, and in the bay framing of diamond-cut stylized bosses. The steel industrial sash remains intact in the upper stories of the facades and elevations. Vertical emphasis is created in the design by piers accentuated with projecting ribs dividing the upper facades into bays and secondary piers in the corner bays of both facades. Above the cast-stone segmental arches of the thirteenth story, these secondary ribs, which serve as mullions, divide all of the bays at the top story and extend above the scored parapet, silhouetted against the sky. On the south elevation, the bay openings are filled with windows above the sixth story. On the west elevation two bays of windows at the north end light the eighth through fourteenth stories; at the south end two bays of windows extend from the second through fourteenth stories. There are also windows at the shaftway. In the 1940s the building was occupied by many firms which were primarily in the printing and publishing businesses.

GREENWICH STREET

Architectural Description

The eastern side of Greenwich Street between Reade and Hubert streets forms the western boundary of the district. Its seven blockfronts exhibit examples of almost every building type found in the district and structures representing the entire span of years during which Tribeca was developed. These buildings are almost all four to six stories in height, their one-story, cast-iron bases surmounted by modestly embellished upper facades largely faced in brick or stone. Due to these materials, the predominant colors of the streetscape are red, reddish brown, and buff. The resulting appearance is a fairly uniform street wall with a distinct commercial character. Some of the historic granite-slab vault covers remain as sidewalk pavement.

Greenwich Street is clearly dominated by store and loft buildings, averaging five stories, with upper portions largely faced in brick (though some facades are stone or stuccoed to look like stone) and first-story bay framing in iron; most retain their pressed-metal cornices and use-generated commercial features such as original stepped vaults and historic loading platforms and awnings. The earliest of these buildings, built during the 1850s and 1860s, are articulated in the Italianate style. Some groupings create uniform street walls: especially evident at Nos. 315 (1861-62) and 317-319 (1866); at Nos. 393 (1866) and 395-397 (c. 1857); and at Nos. 405 (1886, but altered to resemble its earlier neighbor) and 407-411 (1867). Other Italianate store and loft buildings are clearly distinct from the adjacent structures; the finest example that remains on Greenwich Street is No. 323A, a store and loft building (1867-68) which retains its arcaded storefront and elaborately hooded windows at the upper stories.

Subsequent store and loft buildings on Greenwich Street, erected in a second wave of commercial redevelopment during the 1880s and 1890s, display the architectural styles popular during that era, particularly Queen Anne, at No. 329 (1887, Samuel A. Warner); Romanesque Revival, at No. 349-351 (1890, Bloodgood & Bloodgood); and Renaissance Revival at No. 347 (1892, John C. Burne), No. 321 (1894-95, Alexis Reid McIlvaine), No. 345 (1896, Franklin Baylies), and No. 323 (1897, McIlvaine & Tucker). The most outstanding among these, due to its identical facades and raised Renaissance-inspired central pediments, is No. 355-359 (1890-91, Leicht & Havell). In addition to its surviving cast-iron piers and embellished cornice at the base (elements which can be found on many such buildings in the district), No. 355-359 retains its folding iron shutters, transom grilles, and vault covers of iron with glass lens and of granite.

Intermingled with the store and loft buildings on Greenwich Street are a few warehouses. The Bazzini Building is designed with elements of the Renaissance and Romanesque Revival styles at No. 339-343 (1899-1900, C. Wilson Atkins), while the B. Fischer & Company Building is designed in a

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neo-Renaissance style at No. 371-375 (1905, Joseph Wolf). Both of these large warehouse buildings are faced in brick with stone trim, pierced by fenestration organized within enveloping arches, and outfitted with metal awnings above the first story and modest cornices with simple brick parapets. The slightly smaller warehouse at No. 339-343 is the southernmost of a group of four commercial buildings between Jay and Harrison streets that is characterized by its uniformity: all have one-story bases shaded by metal awnings and five-story arcaded upper sections faced in beige brick.

Some of the earliest surviving buildings in the district are situated on Greenwich Street. Four Federal-era dwellings dating from about 1800-10 at Nos. 321A, 331, 361, and 385 remain; during the second half of the nineteenth century all were enlarged to four or five stories and received new first-story fronts (some surviving) to accommodate commercial tenants, although several characteristically Federal details, such as splayed keyed lintels, have survived on these buildings and were even duplicated when stories were added. Two of these structures (Nos. 361 and 385) were converted into tenements. The one structure on Greenwich Street that was built as a tenement (No. 353) was later enlarged but retained its original use; the brick-faced five-story Romanesque Revival facade (1891, Franklin Baylies) is the result of this alteration.

Other building types appear on this street which are also found throughout the district. The thirteen-story office building at No. 335-337 was designed by the firm of Cross & Cross, known for its commercial designs in New York, and erected in 1930-31; its Art Deco exterior of buff brick with a cast-stone base, enlivened by original metal infill, distinguishes the building from its older, darker brick neighbors. Further north stands No. 369, a five-story store and office building, faced in brick, that was designed by Joseph Wolf (as was the warehouse directly to the north, No. 371-375) and built in 1905. The remaining lots on Greenwich Street are comprised of three adjacent one- and two-story buildings north of Beach Street -- two commercial buildings and an industrial workshop -- and two nearly vacant sites.

The western side of Greenwich Street was closely related to the eastern side in terms of architecture and use during most of the area's history, but twentieth-century changes, most notably the construction of Independence Plaza Towers in the 1970s, have precluded its inclusion in the district. The street's thirty-two foot wide streetbed, the eastern portion of which is included in the district, is surfaced with asphalt but reveals patches of earlier (1913) Belgian block pavement.

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Historical Summary

When New Amsterdam was first settled, the land on which Greenwich Street would be laid was under water. Landfill gradually extended Manhattan's Hudson River shoreline westward to the general location of today's Washington Street, enabling Trinity Church to lay out "First Street" in 1761 and it became the main thoroughfare along the west side of the island. Eventually First Street was renamed after its destination, Greenwich, the village which grew around -- and in turn was named after -- the mansion built by Admiral Sir Peter Warren.

By 1797 both sides of the street had been built up with masonry and frame dwellings as far north as Laight Street (north of this district's boundary), except for a three-block portion between Duane and Provoost (now Franklin) streets where only the west side was developed. However, this gap was also filled in before 1807, and Greenwich Street was built up all the way through to Greenwich Village. By the 1850s some of the dwellings on Greenwich Street had been adapted for commercial tenants; interspersed with these buildings were others serving a variety of purposes from religious worship to hazardous commercial uses. During the second half of the century, the businesses located along the east side of the street were typical of those in the district as a whole. The majority sold comestibles; they included grocers; merchants of fruit, butter, and eggs; a cracker bakery; tea, coffee, and spice dealers; a liquor merchant; and a cheese wholesaler. Other notable occupants were Wetmore & Company, an iron and steel firm (No. 363-367); W. & F. Livingston, millstone vendors (Nos. 387-391); and W.& J. Sloan, carpet merchants (No. 407-411).

Greenwich Street's commercial vitality coincided with its transformation into a transportation corridor. Inventor Charles Harvey's innovative idea of an elevated cable car to solve New York's increasing traffic problem became a reality when his ambitiously named West Side & Yonkers Patent Railway Company erected tracks along Greenwich Street from Battery Place northward in 1867-68. Regular passenger service began in 1870 from Dey Street, through this district along Greenwich, to the terminus at Ninth Avenue and West 29th Street. One of the four cable-operating plants that powered the line was located at Franklin Street; however, after the cable system was replaced in 1871 by small steam locomotives, the Franklin Street plant was replaced by a station. The enterprise was auctioned off to the New York Elevated Railroad Company which eventually changed its name to the Metropolitan Elevated Railway and erected another line through the district along West Broadway (see). A street railway also ran along Greenwich Street, beginning at the Cortlandt Street ferry terminal (boats crossed to Jersey City), and extending northward to Beach Street where it turned east and progressed past the limits of this district and turned north onto West Broadway.

Toward the end of the nineteenth century, and particularly in the

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1890s, the majority of the remaining former residences and some of the early store and loft buildings on Greenwich Street were replaced by even taller and wider store and loft structures and warehouses. The southern portion of the street, extending from Reade Street almost to Franklin Street (Nos. 315 to 367), had reached its present appearance, save for minor changes, by 1898, except for the later addition of the Art Deco office building at No. 335-337. The nineteenth-century uses of these structures were continued into the twentieth century and were augmented by new tenants, including the Central Hanover Bank & Trust Company (No. 335-337), several coffee roasters, producers of paste and glue, candy firms, the Merchants' Refrigerating & Ice Manufacture Company (Nos. 393 and 395-397), the Phoenix Cold Storage Company (No. 403), the Tringali Iron Works (No. 401), light manufacturing businesses, and a dye and chemical company.

Around 1940 the tracks of the elevated line were removed, bringing about an enormous change in the character of Greenwich Street. During the last two decades, while the west side of the street (not within the district) has undergone major redevelopment, most of the buildings on the east side of the street have survived; some have retained their historic commercial uses and others have been converted for residential use with commercial tenants on the first story.

David Breiner

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

No. 315 GREENWICH STREET between Reade Street & Duane Street (East Side)
Tax Map Block/Lot: 141/15

Date: 1861-62 [Tax Assessment Records 1860-1862]
Architect: Unknown
Owner/Developer: Henry Clark

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

Building Summary

This five-story Italianate store and loft building, located at the northeast corner of Greenwich and Reade Streets, extends approximately seventeen feet along Greenwich and fifty-three feet along Reade Street. Constructed in 1861-62 for builder Henry Clark, this structure replaced a three-story masonry building. Faced in brownstone on the Greenwich Street facade (the southern elevation has been stuccoed), the building retains its cast-iron bay framing on the first story (although ornamental details have been removed) and is fronted by a shallow stepped vault. The design of the facade, with its segmental window heads, is similar to the contemporary neighboring building at 317-319 Greenwich Street; No. 315 has lost its cornice, and a penthouse has been added to the roof. Commercial tenants have included a fruit company in 1896 and a butter and eggs company owned by Benjamin Albert and John Gerber, who purchased the building in 1916 and remained there through the 1950s. The building is currently commercial at the first story and residential above.

No. 317-319 GREENWICH STREET
between Reade Street & Duane Street (East Side)
Tax Map Block/Lot: 141/16

Date: 1861-62 [Tax Assessment Records 1861-1862]
Architect: Unknown
Owner/Developer: Philip W. Teets

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

continued .....

Building Summary

This five-story Italianate store and loft building is located near the Reade Street end of the block. Approximately thirty-nine feet wide, it is faced in brownstone and has cast-iron elements surviving behind recent storefronts. This structure was originally constructed as two buildings on the same lot for stove dealer Philip W. Teets. It replaced two three-story masonry buildings. The design of the facade, with its segmental window heads, is similar to that of the contemporary neighboring building at 315 Greenwich Street. The building retains its bracketed iron cornice. Many of the historic two-over-two windows, both double-hung and casement types, are extant. In the 1940s the building was occupied by butter and eggs wholesalers such as J. Herman & Sons and M. Reiner and contractors such as roofer George Kramer and the Market Contracting Co. It currently contains a restaurant on the first story with residential use above.

No. 321 GREENWICH STREET between Reade Street & Duane Street (East Side)
Tax Map Block/Lot: 141/17

Date: 1894-95 [NB 884-1894]
Architect: Alexis Reid McIlvaine
Owner/Developer: Edwin M. Harrison
Carpenter: P. Roberts

Type: Store and loft
Style/Ornament: Renaissance Revival
Method of Construction: Masonry with cast-iron elements
Number of stories: 5

Building Summary

This five-story Renaissance Revival store and loft building, located in the middle of the block, extends approximately twenty-eight feet along Greenwich Street. Designed in 1894 by architect Alexis Reid McIlvaine, it was built for owner Edwin M. Harrison, a prominent produce and eggs merchant who also owned and enlarged the adjacent building at No. 321A and developed the stylistically similar building at 323 Greenwich Street at approximately the same time. Faced above the base in brick with stone trim, the building retains its original cast-iron pilasters and storefront cornice at the first story. The midsection of the facade is articulated by two bays of paired windows, accented with stone lintels and sills, that are framed by pilasters with stone banding. The fifth-story windows form an arcade. No. 321 Greenwich Street has been occupied as a warehouse and a small factory, uses which are typical of commercial activity within the district.

No. 321A GREENWICH STREET between Reade Street & Duane Street (East Side)
Tax Map Block/Lot: 141/18

Date: c. 1800 [Tax Assessment Records 1812-1815]
Architect: Unknown
Owner/Developer: George Ireland

and

Date: 1894 [Alt 1333-1894]
Architect: Alexis Reid McIlvaine
Owner/Developer: Edwin M. Harrison

Type: Dwelling with commercial base
Style/Ornament: Federal with late nineteenth-century elements
Method of Construction: Masonry with cast-iron elements
Number of stories: 4

Building Summary

This four-story altered Federal building is located in the middle of the block and extends twenty-one feet along Greenwich Street. As originally constructed for carpenter and builder George Ireland in c. 1800, this building had three stories and a peaked roof. The building attained its present appearance as a result of alterations in 1894 by architect Alexis Reid McIlvaine for produce and egg merchant Edwin M. Harrison, who also developed Nos. 321 and 323 Greenwich Street at approximately the same time. The keystones and brickwork of the added fourth story of 321A Greenwich Street appear to be patterned after the original Federal-era masonry of the second and third stories. In the late nineteenth century the structure contained a restaurant and offices as well as residential uses. Early in the twentieth century it was used for offices and storage. Currently, the storefront and the windows are sealed.

No. 323 GREENWICH STREET between Reade Street & Duane Street (East Side)
Tax Map Block/Lot: 141/19

Date: 1898 [NB 757-1897]
Architect: McIlvaine & Tucker
Owner/Developer: Edwin M. Harrison

Type: Store and loft
Style/Ornament: Renaissance Revival
Method of Construction: Masonry with steel supports
Number of stories: 5

continued .....

Building Summary

This five-story Renaissance Revival store and loft building, located near the Duane Street end of the block, extends approximately twenty-six feet along Greenwich Street. Designed by the firm of McIlvaine & Tucker, this building was constructed in 1898 for prominent produce and eggs merchant Edwin M. Harrison, who developed No. 321 and renovated No. 321A Greenwich Street at approximately the same time. Faced at the upper stories in brick with stone trim, the building retains its cast-iron bay framing and multipane transoms on the first story, which is crowned by an historic fixed awning suspended from rods and fronted by a shallow stepped vault. The facade's midsection is articulated by brick quoins flanking four bays of windows with stone sills and lintels. The fifth-story windows are framed by an arcade and a superimposed pilaster order. Historic uses of 323 Greenwich Street, typical of those found within the district, have included retail, storage, and light manufacturing. The building currently contains a restaurant on the first story with residential use above.

No. 323A GREENWICH STREET between Reade Street & Duane Street (East Side)
a/k/a 192 Duane Street
Tax Map Block/Lot: 141/20

Date: 1867-68 [Tax Assessment Records 1867-1868]
Architect: Undetermined
Owner/Developer: Bartolome Blanco

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

Building Summary

This five-story Italianate store and loft building, located at the southeast corner of Duane and Greenwich Streets, extends approximately twenty-five feet along Greenwich and fifty-nine feet along Reade Street. Constructed in 1867-68 for Bartolome B. Blanco, listed as a merchant and consul, it replaced a masonry building with a commercial base. Faced in brick with distinctive cast-iron lintels above the first story, the building retains its cast-iron bay framing at the ground story, including an arcaded storefront on Greenwich Street with a return on Duane Street, and pilasters along Duane Street. Holes in the wall above the second story of the Duane Street facade indicate the presence of a fixed awning (now removed). The molded cornice at the base of the building is historic; the cornice at the fifth story is a replacement. The vault area adjacent to

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the building along Greenwich has been faced in tile and the vault area along Duane Street has been covered in concrete. In the 1930s the building contained retail and light manufacturing uses; it presently has a restaurant on the first story with residential use above.

GREENWICH STREET
BETWEEN DUANE STREET & JAY STREET (East Side)

No. 325 GREENWICH STREET between Duane Street & Jay Street (East Side)
a/k/a 187 Duane Street
Tax Map Block/Lot: 143/16 in part

Date: 1856-57 [Tax Assessment Records 1851-1858]
Architect: Unknown
Owner/Developer: Robert Buchan

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

Building Summary

This five-story Italianate store and loft building, located on the northeast corner of Greenwich and Duane Streets, extends approximately twenty-five feet along Greenwich and approximately forty feet along Duane. This structure was built in 1856-57 for physician Robert Buchan, and is identical to No. 327 Greenwich Street (with which it shares a tax lot), built for the same owner at the same time. Above the first story, the brick facades (now stuccoed) have square-headed bays with stone lintels. Most of the projecting lintel moldings have been removed. Several historic wood sash windows with various muntin configurations remain; some have been replaced with one-over-one aluminum sash. The building shares a continuous bracketed sheet-metal cornice with No. 327. Much of the cast-iron bay framing survives at the first story of both facades, although the infill is a recent replacement. Several metal diamond-plate vault covers remain along the base of both facades. In the late nineteenth century this building housed coffee and spice dealers. It is currently commercial at the ground story and residential above.

No. 327 GREENWICH STREET between Duane Street & Jay Street (East Side)
Tax Map Block/Lot: 143/16 in part

Date: 1856-57 [Tax Assessment Records 1851-1858]
Architect: Unknown
Owner/Developer: Robert Buchan

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

Building Summary

This five-story Italianate store and loft building, located near the Duane Street end of the block, extends approximately twenty-five feet along Greenwich Street. This structure was built in 1856-57 for physician Robert Buchan, and is identical to No. 325 Greenwich Street (with which it shares a tax lot), built for the same owner at the same time. Above the first story, the brick facade (now stuccoed) has square-headed bays with stone lintels. Most of the projecting lintel moldings have been removed, but most of the historic wood sash windows remain. The building shares a continuous bracketed sheet-metal cornice with No. 325. Much of the cast-iron bay framing survives on the first story, although the infill is a recent replacement. A metal diamond-plate vault cover remains along the base of the Greenwich Street facade. In the late nineteenth century, this building housed coffee and spice dealers. It is currently commercial on the first story and residential above.

No. 329 GREENWICH STREET between Duane Street & Jay Street (East Side)
Tax Map Block/Lot: 143/17

Date: 1887 [NB 203-1887; Conveyance Index 1887]
Architect: Samuel A. Warner
Owner/Developer: Margaret C. Wallace
Builder: A.A. Andruss & Son
Foundry: Lindsay & Graff

Type: Store and loft
Style/Ornament: Queen Anne
Method of Construction: Masonry with iron elements
Number of stories: 5

Building Summary

This five-story Queen Anne store and loft building, located near the Duane

continued .....

Street end of the block, extends twenty-five feet along Greenwich Street. This structure was built for Margaret C. Wallace in 1887, and designed by architect Samuel A. Warner, known for his commercial designs of which many were executed in cast iron. Faced in brick with continuous stone sill and lintel courses, the facade above the first story has three bays of windows with square heads flanked by pilasters with decorative terra-cotta capitals. An historic fire escape further enhances the design. The building is capped by an iron cornice. The original windows have been replaced with historic three-over-three steel sash. The base retains its cast-iron pilasters with foliate capitals, flanked by piers faced in brick with rusticated stone bands. At the base of each pier is a plaque reading: "Lindsay/&/Graff/Iron Foundry/622 E. 14 St. N.Y." Sidewalk features include a stepped vault, now covered in concrete and tile, with a metal diamond-plate vault cover inserted at the south end. The present building replaced a masonry dwelling. In the 1940s it contained butter and eggs wholesalers such as Schlussel & Waldman and Harry Atlas & Sons. The building currently contains a restaurant on the first story with residential uses above.

No. 331 GREENWICH STREET between Duane Street & Jay Street (East Side)
Tax Map Block/Lot: 143/19

Date: c. 1808 [Tax Assessment Records 1808-1809]
Architect: Unknown
Owner/Developer: Peter Dobb

and

Date: 1874 [Alt 961-1874]
Architect: None
Owner/Developer: R.J. Clark
Builder: Thompson & Mickens

Type: Converted dwelling
Style/Ornament: Federal/Utilitarian
Method of Construction: Masonry with cast-iron elements
Number of stories: 4

Building Summary

This four-story converted dwelling, originally a Federal-era house, attained its present appearance in the late nineteenth century. It is located in the middle of the block, and extends approximately twenty-six feet along Greenwich Street. Records list a two-and-one-half-story

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dwelling on this site as early as 1808, owned by Peter Dobb. In 1874, for owner R.J. Clark, the building firm of Thompson & Mickens removed the peaked roof and added the fourth story in a manner sympathetic to the original building; the cast-iron storefront of Corinthian pilasters supporting an entablature was probably added at the same time. The brick facade above the first story has three bays of windows per story with square heads trimmed in stone; the projecting stone lintels have been cut flush with the facade except for that at the center bay of the third story. The replacement six-over-six wood sash windows are probably the result of renovations carried out after a fire in 1940. The cornice above the fourth story has been removed. The northern elevation, visible above a neighboring building, is faced in brick. Diamond-plate metal vault covers remain in front of the building at the southern end of the facade. This structure has been commercial on the first story and residential above since the late nineteenth century.

Alteration(s):

1940: BN 3070-1940 [Source: Building Notice Application]
Roof, doors, and windows replaced after fire.
Owner -- Estate of Catherine Lawrence
Builder -- Charles Loudon Calhoun

No. 333 GREENWICH STREET between Duane Street & Jay Street (East Side)
Tax Map Block/Lot: 143/20
SEE: 16-18 Jay Street

No. 335-337 GREENWICH STREET between Duane Street & Jay Street (East Side)
a/k/a 20-24 Jay Street
Tax Map Block/Lot: 143/21

Date: 1930-31 [NB 627-1929]
Architect: Cross & Cross
Owner/Developer: Centrun Corp.
Contractor: Marc Eidlitz

Type: Office building
Style/Ornament: Art Deco
Method of Construction: Steel-frame [fireproof]
Number of stories: 13

Building Summary

This thirteen-story Art Deco office building is located on the southeast

continued .....

corner of Greenwich and Jay Streets, extending approximately fifty feet along Greenwich and 100 feet along Jay. Built for the Centrun Corporation, a subsidiary of the Central Hanover Bank & Trust Company, in 1930-31, this building was designed by Cross & Cross, a firm noted for its many prominent commercial designs in New York City, including bank designs. The building has a high one-story base faced in cast stone. The multi-pane kalamein windows at the base are mostly intact. The center bay of the first story of the Greenwich Street facade is further enhanced by paired doors cast in a bronze alloy topped by screens of the same material. The doors are fronted by unusual paired metal retractable sliding doors. The northern bay also contains an historic door with a metal surround. The remnants of a sign in a patterned brick frieze above the second story reads: "Central Hanover Bank & Trust Company." Paired bronze and glass doors are also found near the eastern end of the Jay Street facade adjacent to a garage door. Above the first story both facades are faced in white brick with decorative brickwork found in some spandrel panels. The building sets back behind a decorative brick frieze at the tenth story, where it rises another three stories. The northern and eastern elevations, visible above neighboring buildings on Greenwich and Jay Streets, are faced in brick and contain historic steel sash windows.

This building replaced a five-story brick-faced building constructed by 1885 which housed Baker & Clark, grocers, in the late nineteenth century. Previous to that there was a masonry dwelling at No. 335 and a frame dwelling at 337 Greenwich Street. Nos. 20 to 24 Jay Street had frame structures devoted to manufacturing. The present building was occupied by the Central Hanover Bank & Trust Company (later Manufacturers Hanover Trust Company) for many years; it is currently residential with offices at the ground story.

GREENWICH STREET
BETWEEN JAY STREET & HARRISON STREET (East Side)

No. 339-343 GREENWICH STREET
between Jay Street & Harrison Street (East Side)
a/k/a 21 Jay Street
Tax Map Block/Lot: 180/19

BAZZINI BUILDING

Date: 1899-1900 [NB 407-1899]
Architect: C. Wilson Atkins
Owner/Developer: John H. Mohlmann Estate
Builder: James Smith

continued .....

Type: Warehouse
Style/Ornament: Renaissance/Romanesque Revival
Method of Construction: Steel-frame
Number of stories: 6

Building Summary

This six-story warehouse building is located on the northeast corner of Jay and Greenwich Streets, with facades of approximately seventy-eight feet on Jay Street and seventy-five feet on Greenwich Street. It was constructed in 1899-1900 for the estate of John H. Mohlmann and was designed by the architect C. Wilson Atkins. The lot on which this building now stands was originally four lots with four small brick buildings. Mohlmann began purchasing these lots, as well as the next lot to the east at 19 Jay Street, in 1880, and his heirs finally redeveloped the property.

This large brick building has a one-story base with a high granite water table. A shopfront is located at the corner; each facade has secondary entrances and loading docks. Original piers frame the doors, windows, and transoms, many of which have historic wood framing. The Greenwich Street entrance (to what is now a retail store at the corner) has a granite stoop and period light fixtures. A fixed metal awning, both suspended from rods and supported on brackets, is continuous on both facades. Above the base, broad brick piers culminating in arcades frankly express the skeletal steel structure. The Greenwich Street facade has five bays of paired windows; the three central bays rise to round arches while the end bays have brick corbelling as a finishing element, both design features which relate to the Romanesque Revival style as applied to commercial architecture. On Jay Street, the facade has three broad arches defining the bays, each of which contains four windows. The splayed, keyed lintels and the simple, continuous brick cornice are elements of the Renaissance Revival style. Most of the windows in this building, except for those in the center bay on Jay Street, have been replaced.

The property remained in the hands of the Mohlmann family for years after its construction, and was used for the family's wholesale grocery business. In the 1910s and 1920s, leases were held by George M. Rittenhouse & Co. and the Gude Brothers, who dealt in butter and eggs. In the 1920s another butter and egg wholesaler, the Nathan Brothers, also leased space in this building. In 1943 the building was purchased by the Bazzini family and leased to a variety of companies dealing in wholesale food distribution including the Evelyn Packing Company, dealers of pickled fish, and numerous dairy foods wholesalers. In the late 1960s, when the Washington Market was demolished, the Bazzini Brothers Company, processors and distributors of dried fruits and nuts, moved to this location from Park Place where it had

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been located since its founding in 1886. The company continues to operate its expanded business from this and adjacent buildings. Most manufacturing and processing takes place in this corner building while warehousing and office functions are located in the other structures which the company owns on this block. A retail outlet was opened on the ground floor of this building several years ago.

No. 345 GREENWICH STREET between Jay Street & Harrison Street (East Side)
Tax Map Block/Lot: 180/22

Date: 1896 [NB 1256-1896]
Architect: Franklin Baylies
Owner/Developer: Joseph Bacharach

Type: Store and loft
Style/Ornament: Renaissance Revival
Method of Construction: Masonry w/ cast-iron and steel supports
Number of stories: 6

Building Summary

This six-story, twenty-five-foot wide store and loft building is located near the center of the block between Jay and Harrison Streets. This building was constructed in 1896 for Joseph Bacharach who also owned the building to the north at No. 347. The architect Franklin Baylies, who was responsible for several other buildings in this district, designed 345 Greenwich to be identical to its neighbor, designed four years earlier by John C. Burne. Interior openings between the buildings were part of the original plan.

Renaissance Revival in style, this brick building is divided vertically into three parts. The one-story base retains its original cast-iron piers and cornice, topped by a fixed metal awning which is continuous with that of 347 Greenwich. Two of the bays also retain ornamental iron lintels topped by original transoms. The three stories above the base are framed by continuous pilasters with partial fluting and capitals which support a wide band course. A broad band of foliate ornament separates the second and third stories. The top two stories are flanked by plain pilasters, the sixth story having round-arched windows. A paneled brick cornice with end posts crowns the composition. The windows retain their historic wood sash and the central bay has doors which lead to the fire escape. Sections of the original granite vault covers are intact at the sidewalk, although the stepped vault has been removed.

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This building originally had cold storage facilities on the third story. Beginning in 1919, this building, along with No. 347, was leased by the Phoenix Cheese Company, later the Kraft-Phoenix Cheese Company. This company purchased the two properties in 1925, after having bought the property to the north (349 Greenwich Street) in 1924. In 1943 most of the lots on this blockfront were sold to the Bazzini family. The Bazzini Brothers Company, processors and distributors of dried fruits and nuts, was begun in 1886. It moved its operations to this area in 1968 when its original home on Park Place was condemned for the construction of the World Trade Towers. Today the company owns and uses most of the buildings on this blockfront, including this one which serves as a warehouse.

No. 347 GREENWICH STREET between Jay Street & Harrison Street (East Side)
Tax Map Block/Lot: 180/23

Date: 1892 [NB 118-1892]
Architect: John C. Burne
Owner/Developer: Joseph Bacharach

Type: Store and loft
Style/Ornament: Renaissance Revival
Method of Construction: Masonry with cast-iron supports
Number of stories: 6

Building Summary

This six-story, twenty-five-foot wide store and loft building is located near the center of the block between Jay and Harrison Streets. Designed by the prolific architect John C. Burne, it was constructed in 1892 for Joseph Bacharach who also owned the lot to the south and, in 1896, had an identical building constructed there. Interior openings between the buildings were part of the original plan.

Renaissance Revival in style, this brick building is divided vertically into three parts. The one-story base retains its original cast-iron piers and cornice, topped by a fixed awning which is continuous with that of 345 Greenwich. Historic wooden, paneled shop doors are extant in the northernmost bay which, along with the adjacent bay, retains its ornamented lintel and wood-framed transom. The three stories above the base are framed by continuous pilasters with partial fluting and capitals which carry a wide band course with corbelling. A wide band of foliate ornament separates the second and third stories. Plain pilasters flank the top two stories, the sixth story having round-arched windows. A paneled brick par-

continued .....

apet with end posts extending above it crowns the composition. Most of the windows retain their original wood sash and the central bay has doors which lead to the fire escape. At street level, sections of the original granite vault covers are intact although the stepped vault has been removed.

In 1919, 345 and 347 Greenwich were leased by the Phoenix Cheese Company, later the Kraft-Phoenix Cheese Company. The company acquired No. 349 in 1924 and the following year purchased the two buildings (nos.345 and 347) they had been leasing. All of these buildings were purchased in 1943 by the Bazzini family and leased by several different dairy products distributors. The sign over the door for Lilly Lake Cheese Company dates to this era. The Bazzini Brothers Company, processors and distributors of dried fruit and nuts began on Park Place in 1886. It moved its operations to this location in 1968 when its original home was condemned for the construction of the World Trade Center. Today the building, like most of the others on this blockfront, continues to be owned and occupied by the Bazzini Company.

No. 349-351 GREENWICH STREET
between Jay Street & Harrison Street (East Side)
Tax Map Block/Lot: 180/24

Date: 1890 [NB 737-1890]
Architect: Bloodgood & Bloodgood
Owner/Developer: Thomas Wright

Type: Store and loft
Style/Ornament: Romanesque Revival
Method of Construction: Masonry with iron supports
Number of stories: 6

Building Summary

This six-story, forty-foot-wide store and loft building is located on the northern end of the block, near the corner of Harrison Street. Designed by the architecture and building firm of Bloodgood & Bloodgood, this building was erected in 1890 for Thomas Wright.

At the ground story the base retains much historic fabric, including cast-iron piers and a cornice, wooden transoms, and shopfront doors and windows with paneled bulkheads. A fixed metal awning suspended from metal rods extends over this story. Above, this wide brick building has seven bays symmetrically arranged on its facade, with the end piers and the central bay projecting slightly. Each story is articulated by projecting

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sill courses and contrasting stone lintel courses. Approximately one-third of the windows retain their original wood sash. The Romanesque Revival style is articulated by the round-arched, arcaded windows of the top story and the paneled brick parapet with a central pavilion which crowns the facade. Three bays at street level retain the original low stepped vault, and most of the granite vault covers are extant on the sidewalk. Above the adjacent building, the plain brick wall of the northern facade of this structure is visible.

Shortly after its construction, this building was leased to liquor merchant Henry Kroger. In the 1920s, this building, like Nos. 345 and 347 to the south, was owned by the Phoenix Cheese Company. In 1943 it was purchased by the Bazzini family and leased to food distributing companies, including the Manhattan Egg Company. Today the building, like most on this blockfront, is owned by the Bazzini Company and has a mixed use: parts of the building serve as a warehouse and there are also several residential units.

No. 353 GREENWICH STREET between Jay Street & Harrison Street (East Side)
Tax Map Block/Lot: 180/25 in part

Date: 1891 [Alt 180-1891]
Architect: Franklin Baylies
Owner/Developer: Sonn Brothers

Type: Tenement with commercial base
Style/Ornament: Renaissance Revival
Method of Construction: Masonry with cast-iron supports
Number of stories: 5

Building Summary

This five-story tenement building with a commercial base is located on the southeast corner of Greenwich and Harrison Streets, with facades of twenty feet on Greenwich Street and fifty feet on Harrison Street. The building was constructed in 1891 as an alteration to an existing five-story tenement for Sonn Brothers; the architect was the prolific Franklin Baylies who designed several other buildings in the district.

This brick building has a narrow, two-bay facade on Greenwich Street and five bays on Harrison Street. The one-story base, which originally contained stores and is now occupied by a restaurant, has been modernized, retaining only its sheet-metal cornice and two cast-iron piers at the westernmost bay on Harrison Street. Above the base, the lively Renaissance

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Revival style composition is given horizontal emphasis by brick and stone stringcourses, in a variety of designs, at each sill and lintel line. Contrasting verticality is expressed through slightly projecting brick piers which extend from the second story to the cornice. The piers are ornamented by incised vertical lines and inset cast-iron panels decorated with grotesques. Triangular pediments cap the three center windows on the fourth story of the Harrison Street facade, while brick archivolts, some with grotesques, crown the windows of the fifth story. All of the original window sash has been replaced. The facades are topped by a broad, bracketed cornice.

At the street level, the stepped vault has been removed and the vault area near the building has been filled in with concrete; beyond this granite slabs extend to the street.

No. 353 Greenwich Street shares its lot with 19-21 Harrison Street, the three-story building to the east. Tax assessment maps from 1834 show this lot to be the same size it is today, but maps from the 1850s show three separate buildings on three separate lots. The buildings now at 19-21 Harrison Street are two Greek Revival structures, dating from approximately 1830, later joined. Henry and Hyman Sonn, liquor merchants, purchased the enlarged lot (as it appears today) in 1888. They combined the two small buildings and modernized the storefronts at 19-21 Harrison soon after the purchase, and in 1891 rebuilt the five-story building at 353 Greenwhich on an alteration permit for use as a tenement with commercial space on the ground story. In 1899, the lot was sold to Edward and Frederich Post who owned a trucking business elsewhere on Harrison Street. Commercial tenants in the twentieth century included J. Neugeboren & Sons, egg wholesalers. Today both 353 Greenwich Street and 19-21 Harrison Street have commercial bases with residences on the upper stories.

GREENWICH STREET
BETWEEN HARRISON STREET & FRANKLIN STREET (East Side)

No. 355-359 GREENWICH STREET
between Harrison Street & Franklin Street (East Side)
a/k/a 26-28 Harrison Street
Tax Map Block/Lots: 181/1001-1012 in part

Date: 1890 [NB 355-1890]
Architect: Leicht & Havell
Owner/Developer: Edwin M. Harrison
Builder: Peter Roberts

continued .....

Type: Store and loft
Style/Ornament: Late nineteenth-century Utilitarian with Renaissance Revival elements
Method of Construction: Masonry with cast-iron supports
Number of stories: 4

Building Summary

This four-story corner store and loft building is almost square, with a frontage of forty-seven feet on Greenwich Street and fifty-one feet on Harrison Street. Designed by architects Leicht & Havell, it was constructed in 1890-91 for the produce, butter, and egg merchant Edwin M. Harrison. As with the two buildings to the east, also developed by Harrison, the builder for this structure was Peter Roberts.

On Greenwich Street, the one-story base retains the original cast-iron piers which separate the six bays. Within the piers are the folding iron shutters which once enclosed the bays. Replacement doors fill the openings. Above them are the original transom grilles, pressed-metal cornice, and framework for the fixed awning. In front of the building, iron sheets with glass lens cover the vault area, with slabs of granite extending most of the way to the curb. The base on the Harrison Street facade is similar except that the two middle bays have only two small window openings set in a brick wall. A small metal door set low in the wall, at grade level, provides vault access. The sidewalk is similar to that on Greenwich Street.

Above the base, the two painted brick facades are identical. Each has brick piers, emphasized by corbelling at top and bottom, which separate the recessed bays. The top story is articulated by narrow, grouped, round-headed windows in all but two bays. An ornate, cast-iron cornice embellished with such Renaissance-inspired details as swags and a pediment with the date "1891" crowns each side. A small, recessed penthouse was added to the Greenwich Street facade at a later date.

The owner of this building, Edwin M. Harrison, had purchased several lots near this corner and developed a number of adjacent buildings at the end of the nineteenth century. This one was constructed with a store on the ground story and "workshops" above this. Harrison's heirs sold this building in 1903 to Eldridge T. Gerry, who held it until 1943. At different times the building has been leased by wholesale egg and dairy merchants, produce companies, a bakery, and various small industries. It is currently a multiple-use condominium, housing residences and businesses, with a restaurant on the ground story.

No. 361 GREENWICH STREET
between Harrison Street & Franklin Street (East Side)
Tax Map Block/Lots: 181/1001-1012 in part

Date: c. 1807 [Tax Assessment Records 1802-1810]
Architect: Unknown
Owner/Developer: Unknown
Builder: Unknown/Isaiah Rodgers
Foundry: West Side Architectural Iron Works

and

Date: 1872 [Alt 455-1872]
Architect: Undetermined
Owner/Developer: Edwin M. Harrison
Builder: S. Rodgers

Type: Tenement with commercial base
Style/Ornament: Federal with commercial additions
Method of Construction: Masonry load bearing walls
Number of stories: 3 and one-half (now 5)

Building Summary

This five-story twenty-five foot wide building is located on Greenwich Street, near the corner of Harrison Street. It was originally constructed as a Federal house, about 1807. In an 1872 alteration for owner Edwin M. Harrison (architect undetermined, builder Isaiah Rodgers), the pitched roof was removed and two stories were added in a style compatible with the original building. At this time, the building was transformed into a tenement for twelve families, with a storefront in what had been the basement and first story.

The ground story retains little historic fabric: two cast-iron end piers resting on brick bases, probably dating from the 1872 alteration, and a broad brick segmental arch (date unknown). The four stories above are articulated by a plain brick facade with a crowning brick parapet. The windows of the three bays are topped by splayed stone lintels with keystones. All of the windows have replacement sash. Star anchors are located between each story of the southern bay and traces of sign bands are also visible. The sidewalk is completely composed of concrete.

Produce, butter and egg merchant Edwin M. Harrison purchased this property in 1866, before he acquired several neighboring lots. In 1903 his heirs sold this building, along with 355-359 Greenwich, to Eldridge T. Gerry. A 1913 alteration (Alt. 312-1913) changed the interior so that the building could be used as a butter and egg warehouse, a use continued through most of this century. Today this building is joined internally with 355-359

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Greenwich and forms part of a multiple-use condominium.

No. 363-367 GREENWICH STREET
between Harrison Street & Franklin Street (East Side)
Tax Map Block/Lots: 181/1025-1036

Date: 1866 [NB 154-1866]
Architect: Gage Inslee
Owner/Developer: William Kain

Type: Store and loft
Style/Ornament: Italianate
Method of Construction: Masonry with cast-iron elements
Number of stories: 4

Building Summary

This four-story, seventy-five foot wide store and loft building is located near the Franklin Street end of the block. Designed by Gage Inslee, who established his architectural practice in 1844 and designed buildings throughout Manhattan, it was erected c. 1866 for William Kain, possibly the lawyer listed in directories of the era. Articulated as three contiguous Italianate buildings, the facade consists of a one-story base, with cast-iron piers and remnants of a pressed-metal cornice, and a brick upper section, with projecting stone lintels and three pressed-metal modillioned cornices. Although the original iron shutters have been removed, their hinges remain at every window opening. A shallow granite-slab stepped vault survives at the base. The exposed north elevation is a parged brick wall pierced by openings with recent windows.

Erected on the site of a former marble yard, by 1885 this building was occupied by Wetmore & Company, an iron and steel business. Later occupants include several butter and egg companies; the Hotel Bar Butter Company; and merchants of coffee, tea, and produce. The building was transformed in 1979 for residential use with first-story commercial tenants.

No. 369 GREENWICH STREET
between Harrison Street & Franklin Street (East Side)
a/k/a 189-191 Franklin Street
Tax Map Block/Lot: 181/13

Date: 1905 [NB 243-1905]
Architect: Joseph Wolf
Owner/Developer: Charles J. Degenhardt
Builder: Louis Weber Building Co.

Type: Store and office building
Style/Ornament: Early twentieth-century commercial
Method of Construction: Masonry with iron or steel girders
Number of stories: 5

Building Summary

This five-story store and office building extends twenty-five feet along Greenwich Street and sixty-three feet along Franklin Street. Designed by Joseph Wolf, the architect responsible for the warehouse to the north at No. 371-375 Greenwich Street, it was erected in 1905 for liquor merchant Charles J. Degenhardt and replaced a frame structure. The restrained brick facades, characteristic of early twentieth century commercial buildings, contain bays with flat stone lintels; the bays of the four lower stories are slightly recessed and alternating bays at the fourth story are surmounted by splayed lintels. A cornice above the fourth story has been removed and the fifth story is surmounted by a patterned brick parapet. A decorated iron fire escape on the Greenwich Street facade appears to be original. The easternmost bay on Franklin Street has a keyed stone surround (now painted) at the entrance to the upper stories; the opening retains an historic wood-framed transom. The visible eastern elevation is a simple brick wall with a brick return that matches the material of the facades. The tenants have included several dye and chemical companies, and the building has been used for storage, offices, and a chemical laboratory.

Significant Reference(s)

New York Public Library, Photographic Views of New York City, 1870's-1970's (Ann Arbor: University Microfilms, 1981), 0860/D7.

GREENWICH STREET
BETWEEN FRANKLIN STREET & NORTH MOORE STREET (East Side)

No. 371-375 GREENWICH STREET
between Franklin Street & North Moore Street (East Side)
a/k/a 190 Franklin Street
Tax Map Block/Lots: 187/1101-1109

(FORMER) B. FISCHER & CO./MARTINSON COFFEE BUILDING

Date: 1905 [NB 1138-1905]
Architect: Joseph Wolf
Owner/Developer: Fischer Realty Co.
Builder: Hugh Getty

Type: Warehouse
Style/Ornament: Neo-Renaissance
Method of Construction: Steel-frame [fireproof]
Number of stories: 8

Building Summary

This eight-story warehouse building, extending seventy-five-and-one-half feet along Greenwich Street and 100 feet along Franklin Street, typifies the large early-twentieth-century warehouses found in the district. Designed by Joseph Wolf and erected in 1905, the structure replaced four masonry buildings and one frame building. The client was the Fischer Realty Company, whose president, William H.A. Fischer (1867-1931) was the son of and successor to Benedickt Fischer (1838/39-1903), founder in 1859 of B. Fischer & Company, an importing firm dealing in coffee, tea, and spices, and Benedickt Fischer Mills; he was also an officer of the American Encaustic Tiling Company and of the Mauser Manufacturing Company (silversmiths), and an active member of business organizations. After his death, his business responsibilities were assumed by his son. A mosaic sign band bearing the inscription "B. FISCHER & CO." is found on each facade.

Each of the two similarly articulated neo-Renaissance facades displays a tripartite composition. The polished granite and coursed brick base, spanned by loading platforms and a continuous metal awning, retains its wood and glass doors and transoms in the broad loading bays. The brick midsection is further divided into a two-story lower tier, with fenestration arranged between coursed piers and recessed spandrels, and a four-story arcaded upper tier, with full height arches separating windows with stone lintels from those with splayed brick lintels; the midsection is surmounted by a terra-cotta cornice with brackets. The one-story crown repeats the coursed articulation found below and supports a brick parapet.

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The north elevation is a brick wall which retains its one-over-one wood sash windows, but has lost its original industrial shutters.

This building was the long-time home of the Martinson Coffee Company and other coffee companies; other tenants were a rice company, Samuel Weil & Sons (producers of paste, liquid gums, and glues since 1860), and trucking firms. Current occupants of the upper stories are involved in the motion picture industry, while the first story is now a restaurant.

Significant Reference(s)

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 788.
Benedickt Fischer obituary, New York Times, Mar. 17, 1903, p.9.
William H.A. Fischer obituary, New York Times, Apr. 24, 1931, p.23.
New York Public Library, Photographic Views of New York City, 1870's - 1970's (Ann Arbor: University Microfilms, 1981), 0860/E1.
Who's Who in New York (New York: L.R. Hamersly & Co., 1907), 493-94.

No. 377-381 GREENWICH STREET
between Franklin Street & North Moore Street (East Side)
a/k/a 68-72 North Moore Street
Tax Map Block/Lot: 187/16

Date: 1989

Type: Remnants of garage

Building Summary

In 1925 six buildings on this 100-foot square site at the southeast corner of Greenwich Street and North Moore Street were demolished for the construction of a two-story brick building, designed by William Shary for the Samro Garage, Inc., which housed a parking garage and stores. In the 1960s, when Beech Nut Life Savers, Inc. owned the building, it was used as a warehouse. It appears that the 1989 demolition of the building was incomplete, and brick ramps from the ground story to the second story and the ramp to the basement level, as well as at least a portion of the basement floor, remain on the site.

GREENWICH STREET
BETWEEN NORTH MOORE STREET & BEACH STREET (East Side)

No. 385 GREENWICH STREET
between North Moore Street & Beach Street (East Side)
a/k/a 73 North Moore Street
Tax Map Block/Lot: 188/9 in part

Date: 1805-08 [Tax Assessment Records 1808-1872; Conveyance Index 1805]
Architect: Unknown
Owner/Developer: Joshua Barker

and

Date: 1874 [Alt 259-1874]
Architect: Peter L.P. Tostevin
Owner/Developer: James Foster
Builder: Rabold & Tostevin

Type: Tenement with commercial base
Method of Construction: Masonry load bearing walls
Number of stories: 4 and 3

Building Summary

This tenement with a commercial base at the northeast corner of North Moore Street and Greenwich Street has a twenty-five-foot facade on Greenwich Street and an approximately seventy-foot facade on North Moore Street. A two-story, forty-foot deep house was erected on the lot by Joshua Barker, a merchant and former alderman of the Sixth Ward, soon after he acquired the lot in 1805. Around 1815 Barker built a second dwelling on the lot, No. 71 North Moore Street (see). Just before his death, construction began on a third dwelling (no longer standing), No. 69 North Moore Street, which became the property of Barker's widow in 1821. The corner lot was later owned in the 1850s by Thomas Stillman, whose shoe business was located at 148 Greenwich Street, and in the 1860s by the Schabbehar family which was in the jewelry business. In 1870 James P. Foster acquired the lot and in 1874 commissioned Peter L.P. Tostevin to alter and enlarge the corner structure from a two-and-a-half-story dwelling to a four-story tenement with a commercial base; the simple design was enhanced with a bracketed cornice. In 1898 the storefronts were replaced, and projecting show windows and an angled corner entrance were installed. Since the 1920s the base of the building has housed restaurants. It is likely that the scored stucco facing was added around 1949 when the adjacent building, 71 North Moore Street, was faced with stucco.

No. 387-391 GREENWICH STREET
between North Moore Street & Beach Street (East Side)
a/k/a 69 North Moore Street
Tax Map Block/Lot: 188/10

Date: 1890 [Alt 1823-1890]
Architect: William S. Livingston
Owner/Developer: William S. Livingston
Builder: Phillip Herman's Son

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

Building Summary

This L-shaped six-story store and loft building has a seventy-five-foot wide facade on Greenwich Street and a thirty-foot wide facade at 69 North Moore Street. The building was erected in 1890 for businessman William S. Livingston, who is also the architect of record for the building. Livingston's utilitarian design drew heavily on the traditional features of store and loft construction, with narrow loading bays at the base framed by granite pillars and secondary cast-iron piers and a red brick upper facade, while the scale of the building is more akin to contemporary warehouse buildings. The design also demonstrates an awareness of architect-designed warehouses of the era with the use of Romanesque-inspired round-arched windows at the fifth story to suggest an arcaded facade, as well as the terminating attic story and corbelled brick cornice. Bluestone slabs and a stepped vault covered with diamond plate remain in place in front of the Greenwich Street facade; a raised loading platform covered with diamond plate has been built in front of the loading bays of the North Moore Street facade. Remnants of retractable canvas awnings remain on both facades. Both the west and south elevations are windowless red brick walls.

Livingston had been a supplier of millstones and housed his business in a two-story building on this site erected in 1882; there were also stables on the rear of the lots. After Livingston acquired title to the small lot at 69 North Moore, on which stood a wood-frame house erected in 1821, he obtained an alteration permit to erect this large L-shaped building for his importing business. Later tenants of the building included the Seeman Brothers grocery business and the Unity Warehouse whose signage is still visible on the building. The building remains in use as a warehouse for food products.

No. 393 GREENWICH STREET
between North Moore Street & Beach Street (East Side)
Tax Map Block/Lot: 188/15 in part

Date: 1866 [NB 53-1866]
Architect: Morris A. Gescheidt
Owner/Developer: Protestant Episcopal Society
Lessee: Henry J. Meyer

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

Building Summary

This five-story, twenty-five-foot wide store and loft building, located midblock, was erected to extend the larger similar building to the north, 395-397 Greenwich Street, erected in 1860-61. Designed by Morris A. Gescheidt, the building was erected in 1866 for Henry J. Meyer on a lot leased fron the Protestant Episcopal Society for the Promotion of Religion and Learning in the State of New York, replacing a masonry residence with a commercial base. The proportions of the earlier Italianate building at No. 395-397 were repeated, as were the sheet-metal cornice and molded brownstone window lintels and sills, although the cast-iron members of the base storefront, partially extant, were of a different pattern. The stepped vault in front of the building is now covered with concrete. The construction of this building by Meyer corresponds to the time when he established a storage business which occupied the structure until around 1877. The building was leased, along with No. 385-397, in the 1880s by the Frederick & Charles Linde Storage Company, in the early 1890s by the Merchants' Refrigerating and Ice Manufacturing Company, and in 1894 by B. Fischer & Company, suppliers of tea, coffee and spices.

Significant Reference(s)

King's Photographic Views of New York (Boston: Moses King, 1895), 405.
New York Vol. 320, pp. 594, 600x, 600aa, R.G. Dun & Co. Collection, Baker Library, Harvard Univ. Graduate School of Business Admin.

No. 395-397 GREENWICH STREET
between North Moore Street & Beach Street (East Side)
a/k/a 62 Beach Street
Tax Map Block/Lot: 188/15 in part

Date: 1860-61 [Tax Assessment Records 1860-1861]
Architect: Unknown
Owner/Developer: Protestant Episcopal Society
Lessee: Henry J. Meyer

Type: Store and loft
Style/Ornament: Mid-nineteenth-century Italianate
Method of Construction: Masonry with cast-iron elements
Number of stories: 5

Building Summary

This five-story store and loft building, located at the southeast corner of Greenwich Street and Beach Street, has a fifty-foot facade along Greenwich Street and a 100-foot facade along Beach Street. In 1856 Henry J. Meyer acquired a lease on the lots from the Protestant Episcopal Society for the Promotion of Religion and Learning in the State of New York; the tax assessment records were updated to reflect the new building in 1861. The architect of the building is unknown. The building probably replaced several early nineteenth-century residences on the site.

No. 385-397 Greenwich was built in three sections, two twenty-five foot wide units facing Greenwich Street and extending seventy-five feet deep, and a twenty-five-foot wide section facing Beach Street. Remnants of stucco, scored to appear as stone ashlar on the brick facade, and such Italianate details as molded stone lintels at the segmental openings and projecting brownstone sills on the Greenwich Street facade explain the notation on historic maps that the building was built of stone, and suggest that the intent of the design was to mimick the elegant store and loft buildings with stone facades in the blocks just west of Broadway. The stucco returned on the Beach Street facade as quoins, and on this secondary facade the brownstone window heads and sills contrast with the red brick walls. A variety of historic wood sash remains in the windows. A distinctive cornice (now removed) and flagpole on the roof at the corner completed the design. The base has cast-iron piers and a lintel framing the openings below a stone cornice; on the Beach Street facade, some of the openings are loading bays, separated by expanses of brick wall. Two sheet-metal awnings shelter most of the base; the vault has been removed and the concrete sidewalk is raised in front of the openings to create ramps.

The building was erected to house Meyer's ship chandlery business which flourished during the Civil War. Around 1866 Meyer changed to the storage

continued .....

business which he housed in this building, in the adjacent 393 Greenwich Street (see), and in other buildings in the area. Soon after Meyer's death in 1877 the building was leased by the Frederick & Charles Linde Storage Company, which had several warehouses in the area. The walls were insulated in 1885 to convert the building to cold storage use, and in 1892 the Merchants' Refrigerating and Ice Manufacturing Company leased the building. By 1894 B. Fischer & Company, "Fischer Mills," occupied the site for its tea, coffee and spice business. Later occupants included Mutual Rice, around 1920, and a coffee roasting company. The painted signage of the Levee Produce Distributors and Commission Merchants firms remains on the building.

Significant Reference(s)

King's Photographic Views of New York (Boston: Moses King, 1895), 405.
New York Vol. 320, pp. 594, 600x, 600aa, R.G. Dun & Co. Collection, Baker Library, Harvard Univ. Graduate School of Business Admin.

GREENWICH STREET
BETWEEN BEACH STREET & HUBERT STREET (East Side)

No. 399 GREENWICH STREET between Beach Street & Hubert Street (East Side)
a/k/a 59 Beach Street
Tax Map Block/Lot: 214/2 in part

Date: c. 1877 [Tax Assessment Records 1874-1879]
Architect: Unknown
Owner/Developer: James Mooney

and

Date: 1941 [Alt 1452-1941]
Architect: Thomas M. Bell
Owner/Developer: Margaret & Paul O'Neill

Type: Commercial building
Method of Construction: Masonry load bearing walls
Number of stories: 4 (now 1)

Building Summary

This one-story, twenty-five-foot wide commercial building is the remaining ground story of a four-story tenement building constructed around 1877 by

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James Mooney, a liquor merchant. Mooney, who had built the adjacent tenement building at 57 Beach Street in 1874 and resided at 55 1/2 Beach Street, moved his business into this building soon after it was erected. The upper floors of the building were removed in 1941, and the ground story has since housed restaurants and taverns. Some of the cast-iron storefront framing elements, perhaps from a renovation in 1901 which had created an angled corner entrance with a cast-iron column at the corner, remain visible in the Greenwich Street facade. Door and window openings remain in the Beach Street facade which date from a storefront alteration in 1885. The original opening on Beach Street for the entrance to the upper floors is now filled with a window.

Alteration(s):

1885: Alt 2181-1885 [Source: Alteration Application]
Storefront in Beach Street facade replaced.
Owner -- James Mooney Builder -- Thompson & Welsh

1901: Alt 2183-1901 [Source: Alteration Application]
Storefront replaced.
Architect -- John H. Knubel Owner -- D.H. Fisher

No. 401 GREENWICH STREET between Beach Street & Hubert Street (East Side)
Tax Map Block/Lot: 214/3

Date: 1941 [Alt 465-1941]
Architect: Allan L. Church
Owner/Developer: Liborio Tringali

Type: Industrial workshop
Method of Construction: Masonry load bearing walls
Number of stories: 1

Building Summary

This one-story, twenty-five-foot wide industrial workshop is located near the Beach Street end of the block. In 1941 Liborio Tringali demolished the three-story frame dwelling on the front portion of the lot and added a one-story brick addition, designed by Allan L. Church, to the existing brick iron shop at the rear of the lot, which had housed earlier a bowling alley, dining room, and kitchen. In 1957 the facade was raised six feet and the building was enlarged at the rear. Tringali's known ironwork includes the sheet-metal awning installed on 395-397 Greenwich Street in 1960. The

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Tringali Iron Works still occupies the building.

Alteration(s):

1957: Alt 125-1957 [Source: Alteration Application]
The building was raised six feet in height and increased in depth.
Architect -- Robert P. Moran Owner -- Mary Tringali

No. 403 GREENWICH STREET between Beach Street & Hubert Street (East Side)
Tax Map Block/Lot: 214/4

Date: 1947 [Alt 2024-1946]
Architect: Moore & Landsiedel
Owner/Developer: Philip Goren

Type: Commercial building
Style/Ornament: Mid-twentieth-century commercial
Method of Construction: Masonry load bearing walls
Number of stories: 2

Building Summary

This two-story, twenty-five-foot wide commercial building, which was first used as a factory, is located midblock. In 1947 Philip Goren commissioned Moore & Landsiedel to design a new commercial style facade for the remaining lower two stories of an early nineteenth-century four-story rowhouse. The base of the new facade was designed with a vehicular entrance flanked by doors; a later alteration changed the center bay with the insertion of a smaller entrance and flanking windows. The brick upper facade has a stepped parapet and decorative panels above the windows. Commercial activity had replaced residential use of the site by the 1880s when a storefront was inserted into the base of the rowhouse; at this time the building was leased by the brokerage firm of Butler, Matheson & Company. Around 1920 the building was owned by the Phoenix Cold Storage Company.

No. 405 GREENWICH STREET between Beach Street & Hubert Street (East Side)
Tax Map Block/Lot: 214/5

Date: 1886 [NB 788-1886]
Architect: William Graul
Owner/Developer: Joseph Naylor

Type: Store and loft
Style/Ornament: Utilitarian
Method of Construction: Masonry with cast-iron elements
Number of stories: 6

Building Summary

This six-story, twenty-five-foot wide store and loft building, located midblock, replaced an early-nineteenth-century masonry residence on the lot. The building was commissioned in 1886 by Joseph Naylor, founder of a building contracting and real estate firm; Naylor had erected on this block the warehouse-type building used as a factory at 55-57 Beach Street in 1885, as well as other buildings in the district. William Graul's utilitarian design for the building features a one-story base with brick and cast-iron piers and a lintel framing the openings; a loading platform now spans the facade. The brick upper facade, which is pierced by windows with sandstone heads and sills, is terminated with a sheet-metal cornice. A late 1980s renovation of the building included covering the facade with scored stucco, which unites this building visually to the store and loft building to the north, and the insertion of modern windows in the exposed south brick elevation. Occupants of the building included the J.J. Harrison firm around 1940. A painted sign on the south elevation of the building advertises Embassy Foods, the firm which occupied the adjacent 407-411 Greenwich Street in the mid-twentieth century, and probably this building as well.

Significant Reference(s)

New York Vol. 316a, pp. 107, 111, R.G. Dun & Co. Collection, Baker Library, Harvard Univ. Graduate School of Business Admin.
New York Vol. 383, pp. 529, 800a/12, 200f, 800a/39, R.G. Dun & Co. Collection, Baker Library, Harvard Univ. Graduate School of Business Admin.

No. 407-411 GREENWICH STREET
between Beach Street & Hubert Street (East Side)
a/k/a 15 Hubert Street
Tax Map Block/Lot: 214/6

Date: 1867 [NB 307-1867]
Architect: John M. Forster
Owner/Developer: Frederick Beckstein

Type: Store and loft
Style/Ornament: Utilitarian with Italianate elements
Method of Construction: Masonry with cast-iron supports
Number of stories: 5

Building Summary

This five-story, L-shaped store and loft building has a seventy-five-foot frontage on Greenwich Street, and a twenty-one-foot wide facade on Hubert Street. The building, which replaced three early-nineteenth-century residences on Greenwich Street and a small building on Hubert Street, was one of the first commercial buildings erected in this northern area of the Tribeca West Historic District. In 1867 Frederick Beckstein, founder of a large family business involving meat packing and real estate development, acquired the lots, which had been owned by the Eagle Fire Company of New York, and immediately erected the large store and loft building designed by John M. Forster.

The restrained utilitarian design of the building suggests its original intent for storage rather than retail use, and is typical of such buildings erected in the 1860s. It was built as three almost separate twenty-foot wide buildings, the northernmost with a small extension to Hubert Street; the interior brick partition walls were necessary structural and fire-prevention measures. This internal arrangement is expressed on the exterior as well by the three identical bracketed sheet-metal cornices and by wider piers at the base and walls above. Italianate lintels top the tall window openings. The Hubert Street facade is treated similarly to the Greenwich Street facade, although it has a less-ornate cornice. The cast-iron piers of the base, on both facades, remain although the cornices and capitals have been removed. There is a low loading platform along the Greenwich Street facade and a raised vault and granite slab vault covers on Hubert Street. The exposed eastern brick elevation is windowless.

Beckstein sold the property in 1881 to the prominent carpet firm of W. & J. Sloane which occupied the building until around 1890. In the 1890s the building was owned by the real estate firm of Charles F., Jr. & William M.V. Hoffman and was used as a cheese warehouse. In the early 1900s the R.M. Winans Company storage business was located in this building, as well as at 296 South Street. From around 1940 until the late 1960s the building

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was occupied by the Embassy Grocery Corporation whose advertising sign is painted on the adjacent 405 Greenwich Street. In the 1980s the building was occupied by a bakery warehouse. A late 1980s renovation of the building included the covering of the brick facades with scored stucco and the removal of the base cornice and narrow sheet-metal awning.

Significant Reference(s)

New York Vol. 376, pp. 290, 392, 530, 614, R.G. Dun & Co. Collection, Baker Library, Harvard Univ. Graduate School of Business Admin.

No. 413 GREENWICH STREET between Beach Street & Hubert Street (East Side)
a/k/a 19 Hubert Street
Tax Map Block/Lot: 214/9

Date: 1889 [NB 184-1889]
Architect: William B. Pope
Owner/Developer: Mrs. A.A. Shaw

Type: Store and loft
Style/Ornament: Utilitarian
Method of Construction: Masonry with cast-iron supports
Number of stories: 5

Building Summary

This five-story store and loft building, located at the southeast corner of Greenwich Street and Hubert Street, has a twenty-five-foot wide facade on Greenwich Street and a fifty-three-foot wide facade on Hubert Street. Commissioned in 1889 by Mrs. A.A. Shaw, the building was designed by William B. Pope to be utilitarian in appearance, as were the neighboring buildings. The red brick facades, punctuated by windows with flush sandstone lintels and which originally had fireproof shutters, are terminated with an impressive sheet-metal cornice. The cast-iron framing members of the storefront base along both facades are intact, including the primary and secondary piers, as well as the sheet-metal cornice at the lintel. Beyond the area adjacent to the building where the original stepped vault was located, granite slab vault covers extend to the street.

In the 1890s the building was used for the storage of carpets, probably by the W. & J. Sloane Company, which owned the adjacent 407-411 Greenwich Street, or by Jeremiah Dimick, who owned the small building to the east, 17 Hubert Street, and was also in the carpet business. By 1918 Samuel Weil, a manufacturer of paste, glues, and sizing with an operation located at 194

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Franklin Street, had acquired the building which apparently had been leased to a coffee roasting firm. In the mid-1930s the Baltimore Club Distilleries & Wineries Company leased the building from the Weil family. Painted signage on the building documents the use of the building for coffee roasting: "Morrison & Boinest - Coffee Roasting & Spice Grinding - for the Trade." The building replaced an early-nineteenth-century masonry dwelling on the lot.

STAPLE STREET

Architectural Description

Staple Street, located 100 feet west of Hudson Street and running parallel to it, extends for two blocks, from Duane Street to Harrison Street. The street is lined with side and rear elevations of mid- and late-nineteenth-century commercial buildings facing adjacent streets and the former facilities of the New York Hospital House of Relief.

The brick elevations of four buildings comprise the streetscape of the southern block of Staple Street. On the east side of the street the brick western elevation of the ten-story Schepp Building (47-53 Hudson Street, 1880-81, Stephen Decatur Hatch) has flat- and segmentally-arched window openings; above the stone cornice at the eighth story there is a two-bay return of the mansard roof. To the north, the brick western elevation of the American Express Company Building (55-61 Hudson Street, 1890-91, Edward Hale Kendall) has segmentally-arched window openings once protected with cast-iron shutters; exposed iron lintels frame loading bay openings (now filled in) at the first story. On the west side of the street the eastern brick elevation of 171 Duane Street reveals the evolution of the building through its three building campaigns. Window lintels of the lower two stories date from the construction of a two-and-one-half story Federal-era structure erected around 1803; those of the upper three stories, with shorter openings and less ornate lintels, date from the 1830-31 enlargement of the building. The building was last remodeled in 1859-60, at which time it received a cast-iron front facing Duane Street. The expanse of brick wall near Duane Street, according to historic photographs, was used for painted signage. On the Staple Street elevation of 8-12 Jay Street (1896, John DeHart) there is a one-bay return of the Jay Street facade. Above the cast-iron framed bay openings (with modern infill) at the ground story the brick elevation has windows with exposed iron lintels and hardware indicating that the openings originally had cast-iron shutters.

A prominent feature in the northern block of Staple Street is the footbridge spanning the two former New York Hospital buildings at the southern end of the block. The New York Hospital building (67 Hudson Street, 1893-94, Josiah C. Cady) on the east side of Staple Street has a designed facade on Staple Street which has many of the Renaissance Revival features of the other facades; north of the building is a narrow alley. The facades of the three-story brick hospital laundry and stable building on the west side of the street (9 Jay Street, 1907, Robertson & Potter) feature quoin-like bands and a sheet-metal cornice in the neo-Renaissance style. The design of the cast-iron footbridge (a later addition, designer undetermined) echoes the Renaissance forms of the buildings with pilasters dividing the upper portion of the bridge into bays.

North of the hospital, the east side of Staple Street is lined with the rear elevations of three through-the-block store and loft buildings

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which face Hudson Street. The elevations of 71 Hudson Street (1880, Amzi Hill, increased two stories in 1896, Dehli, Chamberlin & Howard), 73 Hudson Street (1867), and 75 Hudson Street (1868, George Youngs) are similarly utilitarian in appearance. These brick elevations have windows which were covered originally with cast-iron shutters (still mostly intact on 75 Hudson Street) and fire escapes. The ground stories have bays framed by brick piers and, in one case, by secondary iron pillars which support an iron lintel. At the north end of the block, the rear brick elevation of 77-79 Hudson Street (1893-94, Martin V.B. Ferdon), with windows in segmentally-arched openings, and the stuccoed rear elevation of 81 Hudson Street (1919, Schwartz & Gross) have been visible since the demolition of 3-5 Harrison Street in 1967.

On the west side of Staple Street, the brick facade of 4 Staple Street has a cast-iron framed base which was inserted around 1900 into a brick facade added to an earlier frame building around 1868. The Staple Street elevation of 7-9 Harrison Street (1893-94, William Schickel & Company) has a three-bay return of the Harrison Street facade dominated by a three-story arcade. Above pedimented and keyed window surrounds at the second story plain window openings retain their shutter hardware.

Staple Street, between Duane and Jay Streets was paved by the Board of Health with granite pavers (date unknown). Between Jay and Harrison Streets it is paved with sheet asphalt (date unknown).

Historical Summary

Narrow, alley-like Staple Street appears to have been laid out as a twenty-foot wide private street, extending from Duane Street to Harrison Street, when the Trinity Church property known as the "Church Farm" was lotted and sold at auction in 1797. While it was not named by the Vestry of Trinity Church at the time when nearby streets were named, the alley soon became known informally as Staple Street. In 1803 and 1811, when owners of property in the immediate area requested that Staple and Harrison Streets be graded and paved, Staple Street was considered by the Common Council to be a private street not ceded to the City. Although the street perhaps was intended originally as an alley providing access to stables at the rear of houses facing Hudson Street, the street came to be used for a variety of other purposes. The rear of the lot acquired by grocer James Amar in 1797, on which was constructed one of the earliest buildings on the street (4 Staple Street), was used as a coal yard in the first decade of the nineteenth century. Mid-nineteenth century maps indicate that the street was lined with small buildings on the rear portions of the lots facing Hudson Street, housing fire-hazardous businesses such as blacksmith shops rather than stables; from the mid-nineteenth century on, these structures were replaced by buildings which extended through the block between Hudson Street and Staple Street and larger buildings facing Jay and

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Harrison Streets.

The origin of the name of the street remains unclear. The southern end of Staple Street corresponds for a short distance with the boundary between what had been the Rutgers Farm (to the east) and the Trinity Church Farm, but the farm boundary line veers off to the northeast and does not coincide with the entire length of the street. Since many of the streets in the area were named for persons associated with Trinity Church it is possible that this was also the case for Staple Street. A likely namesake is John J. Staples, who resided in 1799 in a large residence on Pearl Street. In the 1810s Staples owned property on Hudson Street just south of Harrison Street, a residence which he leased. Since this lot did not extend through the block to Staple Street and his known title to the property postdates the naming of the street, Staples' original ownership of or association with the street, which was private at that time, remains undocumented. Historians have suggested that the name originated in the Dutch colonial era, referring to the colony's right to collect a duty, or "staple," on tobacco exports. Shipmasters of other nationalities who declined to pay the Dutch duty were required to sell, or staple, their cargo. Given the distance of the street from both the area of colonial New Amsterdam settlement and the North (now Hudson) River, however, and the lack of evidence known to date linking the staple selling of tobacco with the Staple Street area, it seems unlikely that the name of the street has a Dutch-era derivation. In the early nineteenth century the word "staple" meant a commodity (such as wood or wool) and an established market for the sale of such a commodity, as well as the town where a staple commodity was available. However, there is no evidence to date that the area around Staple Street had been or was expected to become a market; the commercial services for the residential neighborhood were located primarily on Greenwich Street.

The development of Staple Street is mostly a reflection of the development of lots facing Hudson, Duane, Jay, and Harrison Streets. The early nineteenth-century character of the street, with wood-frame and masonry service buildings, began to be dramatically altered in the mid-nineteenth century. No. 171 Duane Street, on the west side of Staple Street, was enlarged and faced with a cast-iron facade in 1859-60. At this same time a six-story store and loft building was erected at 6 Staple Street (replaced in 1893-94). The American Express Company freight depot and stable was established on the north half of the block bounded by Hudson, Jay, Staple, and Duane Streets in 1867, and on the block to the north the store and loft buildings at 73 and 75 Hudson Street, extending through the block with elevations on Staple Street, were erected in 1867-68. At about this same time a brick facade appears to have been added to 4 Staple Street, across the street from the store and loft buildings.

A second wave of redevelopment of the street was initiated with the

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construction of the Schepp Building (47-53 Hudson Street) in 1880-81; at this same time the store and loft building at 73 Hudson Street was erected. In 1888 a store and loft building at 3-5 Harrison Street (Martin V.B. Ferdon) was constructed for jewelry merchant Charles S. Welsh, who in 1893 with a partner commissioned the same architect to design the store and loft building at 77-79 Hudson Street. The construction of the present American Express Company Building (55-61 Hudson Street) in 1890 and the store and loft building at 8-12 Jay Street in 1896 completed the streetscape of the southern block of Staple Street. The construction of the store and loft building at 7-9 Harrison Street in 1893, the enlargement of 71 Hudson Street in 1896, and the remodeling of 4 Staple Street in 1900 completed the late nineteenth-century commercial redevelopment of the northern half of Staple Street. During this same period of building activity, the New York Hospital building, later known as the House of Relief, was erected at 67 Hudson Street, occuping the entire southern portion of the block. The hospital stable and laundry building was completed on the west side of Staple Street (9 Jay Street) in 1907; a second-story iron footbridge was added later to join the two buildings.

The cold storage business was active at the northern end of Staple Street. In 1899 No. 3-5 Harrison Street was altered for use by the Harrison Street Cold Storage Company for use as a cold storage warehouse. No. 4 Staple Street was acquired by the same firm in 1900. The building at 7-9 Harrison Street was converted for cold storage use in 1906 and became one of the main facilities of the Harrison Street Cold Storage Company, which was taken over by the Merchants' Refrigerating Company in 1913; the building housed one of the firm's main cooling plants. No. 7-9 Jay Street remained in use for cold storage through the mid-twentieth century.

Staple Street retains much of its historic character and has been little altered since the turn of the century. The only significant change in the streetscape was the demolition of 3-5 Harrison Street in 1967 which left a vacant lot at the north end of the street.

Betsy Bradley

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continuation of . . . . Staple Street
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John W. Tudwig, Alphabet of Greatness, Manhattan's Street Names, unpublished typescript, Local History Room, NYPL.

STAPLE STREET
BETWEEN DUANE STREET & JAY STREET (East Side)

Tax Map Block/Lot: 143/1
SEE: 47-53 Hudson Street

Tax Map Block/Lot: 143/4
SEE: 55-61 Hudson Street

STAPLE STREET
BETWEEN DUANE STREET & JAY STREET (West Side)

Tax Map Block/Lot: 143/8
SEE: 171 Duane Street

Tax Map Block/Lot: 143/1001-1002
SEE: 8-12 Jay Street

STAPLE STREET
BETWEEN JAY STREET & HARRISON STREET (East Side)

Tax Map Block/Lot: 180/1101-1122
SEE: 67 Hudson Street

Tax Map Block/Lot: 180/1001-1006
SEE: 71 Hudson Street

Tax Map Block/Lot: 180/4
SEE: 73 Hudson Street

Tax Map Block/Lot: 180/5
SEE: 75 Hudson Street

Tax Map Block/Lot: 180/9
SEE: 3-5 Harrison Street

STAPLE STREET
BETWEEN JAY STREET & HARRISON STREET (West Side)

Tax Map Block/Lot: 180/12
SEE: 9 Jay Street

No. 4 STAPLE STREET between Jay Street & Harrison Street (West Side)
Tax Map Block/Lot: 180/31

Date: 1868 [Tax Assessment Records 1867-1868]
Architect: Undetermined
Owner/Developer: Thomas Scott

and

Date: c. 1900 [Conveyance Index 1900]
Architect: Undetermined
Owner/Developer: Harrison Street Cold Storage Co.

Type: Commercial building
Style/Ornament: Utilitarian
Method of Construction: Wood-frame/masonry
Number of stories: 2 and one-half

This two-story-and-raised-basement building is thirty-eight feet wide and is located near the middle of the block between Jay and Hudson Streets. Building records have not been found for this building and information about its history is sketchy. The property was purchased from Trinity Church in 1797 by James Amar. Before 1800, a coal yard with a wood-framed building was located on this lot. Maps throughout the nineteenth century continue to show a small, wood-framed structure, recessed from the lot line, at the same location. The property changed hands in the 1860s and in 1868 was purchased by Thomas Scott. That same year there was an increased tax assessment for this property. It is likely that the structure was rebuilt at that time, with a new brick front at the lot line, since the top story appears to date from that period. The ground story possibly received additional alterations in 1900 when the building again changed ownership and was purchased by the Harrison Street Cold Storage Company, owner of the large structure to the north.

The base of this building has three bays separated by thin cast-iron piers which support a rosette-embellished lintel. The two southern bays have a raised basement with a small window. The raised first story is composed of a shop window in the southern bay and a commercial storefront of cast-iron elements in the center bay. A non-historic stairway leads to the entrance. The northern bay is filled with plain brick with a deeply recessed door and a basement window. At the second story are four double-hung, wood sash windows with flat stone lintels and projecting sills. A corbelled brick cornice crowns this simple building.

In the mid-twentieth century the building was converted from a warehouse to a machinery repair shop. Giselle Slonka has owned the property since that time and it continues to be used for business purposes.

Tax Map Block/Lot: 180/29
SEE: 7-9 Harrison Street

COLLISTER STREET

Architectural Description

Collister Street extends for two blocks, from Beach Street to Laight Street; the southern block, from Beach Street to Hubert Street is in the Tribeca West Historic District. The densely built nineteenth-century character of the southern block of Collister Street was altered with the demolition of two large buildings at the Hubert Street end: a store and loft building on the west side of the street and Public School 44 on the east side of the street. These buildings have been replaced by a one-story garage, recently enlarged with a two-story addition, and a parking lot. The buildings at the southern end of Collister Street relate to the development of Beach Street; the large brick utilitarian warehouse at 53-55 Beach Street (1885, Oscar S. Teale), on the west side of Collister Street, is similar to the warehouse facing Beach Street at 135 Hudson Street. The Italianate tenement with a commercial base at 49-51 Beach Street has cast-iron window heads; the storefront framing in the base is largely intact.

Collister Street, only thirteen feet wide, was repaved with sheet asphalt between Beach and Hubert Streets in 1902. Granite pavers are exposed at the southern end of the street in the area of the sidewalks along Beach Street.

Historical Summary

The street was created as an alley in 1808 when two alleys, one to the rear of the St. John's churchyard (located east of Varick Street and not in the district), now known as St. John's Lane, and one from Beach to Laight Streets, now known as Collister Street, were deeded to the city. The alleys provided access to the rear of the lots on which elegant rowhouses facing St. John's Park were developed, and several stables were built on the east side of Collister Street. The alleys came under the regulation of the city in 1818, although it took several years to complete drainage of the area and improvements to the street. Collister Street was named by 1814 for "Tommy" Collister, the sexton of Trinity Church from 1790 to 1816.

The block west of Collister Street was converted from residential to industrial and commercial uses earlier than the block to the east. A coal yard located at the southwestern corner of Collister and Hubert Streets was replaced around 1855 by a sugar refinery (demolished). In 1885 a large warehouse building (53-55 Beach Street) replaced the two residences facing Beach Street south of the refinery building, which at that time was used as a tin can factory. The stables on the east side of Collister Street and some dwellings facing Hubert Street were replaced in 1897 with the construction of Public School 44 at 3-9 Hubert Street (demolished). The tenement with a commercial base at 49-51 Beach Street, built on the site of an earlier residence, joined two existing tenements on Beach Street at the corner of Greenwich Street.

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continuation of . . . . Collister Street

Betsy Bradley

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Dictionary of American Biography (New York: Charles Scribners Sons, 1936).
Stan Fischler, Uptown, Downtown: A Trip Through Time in New York's Subways (New York: Hawthorn, 1976).
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B. Taylor, Map (1796, published in 1797), Stokes Collection of the N.Y.P.L., published in Kouwenhoven (1953), 104-05.

COLLISTER STREET
BETWEEN BEACH STREET & HUBERT STREET (East Side)

Tax Map Block/Lot: 214/26
SEE: 49-51 Beach Street

Tax Map Block/Lot: 214/14
SEE: 3-9 Hubert Street

COLLISTER STREET
BETWEEN BEACH STREET & HUBERT STREET (West Side)

Tax Map Block/Lot: 214/1
SEE: 53-55 Beach Street

Tax Map Block/Lot: 214/12
SEE: 11-13 Hubert Street

READE STREET

Architectural Description

The portion of the north side of Reade Street included in the district has three buildings, located on two blockfronts, which are representative of the commercial development of the Tribeca area in the nineteenth century.

On the north side of the blockfront between Hudson and Greenwich Streets, 19 Hudson Street (a/k/a 126-132 Reade Street), located at the east end of the block, has one facade on Reade and another on Hudson Street. A prominent visual anchor at the south end of the district, it is a six-story Romanesque Revival warehouse designed by George Martin Huss and built in 1885. Its brick facades, trimmed in stone, display a top story embellished with patterned brickwork and arcaded bays, echoing a design scheme commonly found elsewhere in the district. At the western end of the block, 158 Reade Street, built in 1860-61, is a three-story Italianate dwelling with a cast-iron commercial base and brick upper facade, crowned with a sheet-metal cornice. It is characteristic of one aspect of the commercial transformation of the area in which small buildings were constructed to accommodate residential use above a commercial tenant.

The southern elevation of 315 Greenwich Street, located at the northeast corner of Greenwich and Reade Streets, is visible above No. 158. This five-story Italianate store and loft building, constructed in 1861-62, has a cast-iron commercial base and a brownstone upper facade, and is representative of many strictly mercantile buildings constructed during the first wave of commercial development in the district. The northern blockfront of Reade Street between No. 126-132 and No. 158, not included within the district, was developed in the mid- to late-nineteenth century. Most of these buildings have been significantly altered.

The north side of Reade Street between West Broadway and Hudson Street has one building. No. 16 Hudson Street, with a facade at 114-116 Reade Street, is a six-story neo-Grec brick warehouse designed by Charles F. Mengelson and built in 1873-74. Its large size is characteristic of the late nineteenth-century building boom in which warehouses were built to accommocate a significant increase in local commerce. Across Reade Street south of No. 16 is the James Bogardus Triangle, a raised triangular-shaped area bounded by West Broadway and Reade, Chambers, and Hudson Streets. The triangle was constructed as an island to regulate traffic, and is named after James Bogardus, an important figure in the development of cast-iron architecture.

Historical Summary

Reade Street served as the northwest urban limit of New York City from the Revolutionary War until the early 1790s. It may have been named for

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Joseph Reade, a warden of Trinity Church which owned the land through which the street was cut in the eighteenth century. A Joseph Reade is also recorded as a member of the governor's council in colonial days, but it is not clear if these two Reades are the same individual.

A map of 1796 shows Reade Street as completely developed; most of the land to the north was still open. The street was lined on both sides with brick and frame dwellings. Eventually commercial tenants established themselves in the bases of these buildings. Mercantile activity on Reade Street was encouraged by the development of marketplaces to the south. As early as 1771 the Bear Market, located on the west side of Greenwich Street between Fulton and Vesey Streets, served as a produce and dairy market for local residents. It was replaced in 1812 by the Washington Market which by the late nineteenth century became New York's major wholesale and retail produce outlet. Like the other east-west streets in the district, Reade Street began at a Hudson River pier -- in this case later used by the Erie and Raritan & Delaware Bay Railroads -- and crossed passenger and freight railroads on Greenwich and Hudson Streets, which also aided commercial development. By the mid-nineteenth century commercial traffic had increased to the point that Reade Street had to be widened in 1860 to thirty-two feet. At that time the buildings on the north side of Reade Street were demolished or rebuilt. The oddly-shaped lot on which No. 158 stands, for example, is the remaining sliver of what was once a larger corner lot (with the address 309 Greenwich Street) that disappeared when the streetbed was widened.

Reade Street within the district received its most prominent additions during the commercial boom of the late nineteenth century. The aforementioned 19 Hudson Street, located on the northwest corner of Reade and Hudson Streets, towers above its neighbors and is typical of large late nineteenth-century structures built for the storage and trade of goods. Its tenants, characteristic of those in the district, have included retail and storage businesses, offices, and a lampshade and incandescent lamp factory. No. 16 Hudson Street, located on an irregularly-shaped lot bounded by West Broadway, and Reade, Hudson, and Duane Streets, is a visual complement to No. 19 across Hudson Street, and was built for similar purposes. By 1885 the building was occupied entirely by the firm of Thurber, Wyland & Co., wholesale grocers (Horace K. Thurber, owner of the building, and founding partner). Later it was used for light manufacturing, showrooms, and retail concerns. By the turn of the century, Reade Street (within the district) had assumed the character it retains today. Subsequent changes to the street included its repaving with granite block in 1924, and the conversion, beginning in the 1970s, of former commercial spaces for residential use.

Kevin McHugh

continued .....

continuation of . . . . Reade Street

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William Bridges, Map (1807, published in 1811), Eno Collection of the N.Y.P.L., published in Kouwenhoven (1953), 110.
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READE STREET
BETWEEN WEST BROADWAY & HUDSON STREET (North Side)

No. 114-116 READE STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 144/1 in part
SEE: 16 Hudson Street

READE STREET
BETWEEN HUDSON STREET & GREENWICH STREET (North Side)

No. 126-132 READE STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 141/1
SEE: 19 Hudson Street

No. 158 READE STREET between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 141/114

Date: 1860-61 [Tax Assessment Records 1860-1861]
Architect: Unknown
Owner/Developer: Charles G. Carley

Type: Dwelling with commercial base
Style/Ornament: Italianate
Method of Construction: Masonry load bearing walls
Number of stories: 3

Building Summary

This three-story Italianate dwelling with a commercial base is located at the northeastern corner of Greenwich and Reade Streets on a wedge-shaped lot. Set back approximately nine feet from Greenwich Street, this brick building with a cast-iron storefront extends approximately fifty-one feet along Reade Street and was constructed for owner Charles G. Carley in 1860-61. The lot on which 158 Reade Street stands is the remaining sliver of what was once a larger corner lot (with the address 309 Greenwich Street) that disappeared when Reade Street was widened in 1860. The storefront framing remains intact, although the infill has been replaced. Originally, a high stoop led to the entrance at the second story of the building's narrow western end; this entrance provided access to the residential portion of the building. The lintels above the third-story windows have been altered. The building is currently residential.

DUANE PARK
BETWEEN HUDSON STREET & GREENWICH STREET & DUANE STREET

Tax Map Block/Lot: 141/39

This small triangular-shaped park is bounded by Duane Street (which splits at the western end of the park) on the north and south, and Hudson Street on the east. The sidewalk surrounding the park is paved in concrete with Belgian block pavers on the south side. The park, paved in concrete, is enhanced by an entrance on the east side flanked by brick piers. Portions of the park are bounded by wrought-iron fencing and include planted areas with trees and shrubs. Facing inward are benches. There is a flagpole with an inscribed stone base detailing the history of the park.

Duane Park was once part of a sixty-two-acre farm which was granted to Roeloff and Annetje Jans by Governor Wouter Van Twiller in 1636. Jans was contracted by the West India Company to farm the plot, then outside the limits of the New Amsterdam settlement. After Roeloff Jans's death in 1637, Annetje Jans married the Reverend Everades Bogardus, second minister of the Dutch Church of New Amsterdam. Thereafter the farm was known as Dominie's Bouwerie.

After the English took over New Amsterdam in 1664, the property passed to Governor Francis Lovelace. While Jans's heirs did not claim the farm after the brief Dutch reclamation of the city in 1673, Lovelace's holdings were confiscated by the Duke of York, who later became King James II, upon the return of the English in 1674. The farm remained intact, and in 1705 Queen Anne granted it to Trinity Church; it then became known as Trinity's Lower Farm. After Duane Street was laid out in 1794, taking its name from attorney James Duane, mayor of New York City from 1784 to 1789, the park was purchased by the City of New York in 1797 for the sum of five dollars. In 1804 the park was planted in the manner of a formal garden, with triangular and circular shrub beds, and at that time it attained its present name and shape. By the end of the century, during the primary development phase of the area, it was planted in a more picturesque manner, with trees dotting an area of smaller plantings enclosed by a wrought-iron fence. It was reconstructed in 1940.

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DUANE STREET

Architectural Description

The blockfronts of Duane Street included within this district share several characteristics. For the most part, each blockfront is dominated by four and five-story store and loft buildings and terminates in larger buildings at the corners. The work of several notable architects, such as John B. Snook, Stephen D. Hatch, Babb & Cook, and Samuel Warner, is represented on Duane Street, and the blockfronts include a number of particularly unusual and architecturally distinguished buildings.

Along the north side of Duane Street between Greenwich and Staple Streets, where the masonry facades of the store and loft buildings are united (save for one) by their one-story cast-iron bases and all the buildings attained their present appearances between 1852 and 1885, there is a diversity of architectural styles. Located near the Greenwich Street end of the block, the earliest structure, No. 185 (1852-54), is a six-story, utilitarian store and loft building faced in brick with stone trim. Adjacent to No. 185 at the western end of the block, No. 325 Greenwich Street (1856-57) is an Italianate building extending approximately forty feet along Duane Street. To the east of No. 185 are two similarly articulated five-story utilitarian store and loft buildings constructed in 1864-65. One of the district's few buildings faced in cast iron, No. 171 (foundry: Jackson & Throckmorton) attained its present appearance as the result of a building campaign in 1859-60. The building at No. 173-175 (Babb & Cook, 1879-80), faced in brick with stone banding and terra-cotta trim, is an important early example in the district of the use of arcades as a design scheme. The development of the blockfront was completed by the pair at Nos. 177 and 179 (Bloodgood & Bloodgood, 1885). Faced in brick with brick and stone trim, these two buildings display characteristics of the neo-Grec and Queen Anne styles.

Duane Street splits at the confluence of Duane and Staple Streets to accommodate the triangular-shaped Duane Park. Paved in concrete, the park is enhanced by wrought-iron fencing, planted areas with trees and shrubs, inward-facing benches, and a flagpole with an inscribed stone base detailing the history of the park. Across Duane Street north of the park, on the southern portion of the block bounded by Hudson, Duane, Staple, and Jay Streets, is the prominent ten-story Schepp Building (Stephen Decatur Hatch, 1880-81). An early example in the district of a large multi-use building, it is faced in brick, granite, and limestone, and crowned with a slate mansard roof and corner tower. The building displays elements of the Romanesque Revival and neo-Grec styles.

The south side of Duane Street between Greenwich and Hudson Streets is characterized by diverse architectural styles. At the west end of the block, No. 323A Greenwich Street (1867-68) is a five-story Italianate building with cast-iron bay framing at the first story and unusual cast-

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iron lintels above. No. 188-190 (Theodore A. Tribit, 1876), faced in brick with stone trim above a cast-iron base, is a four-story utilitarian building. To the east of this building, the blockfront bends slightly to accommodate the axis of Duane Street's south fork. At the middle of the block Nos. 176 through 182 (1868-69) present an impressive group of four buildings, all designed by prolific architect John B. Snook. These five-story structures are unified by brick facing and stone trim above cast-iron bases and are the earliest examples in the district of the use of neo-Grec ornament. Erected just over a decade later, No. 184-186 (Berger & Baylies, 1881-82) continues the neo-Grec style of the buildings to the east with similar design elements. No. 174 (Schulze & Schoen, 1871) is a four-story structure exhibiting characteristics of the Italianate and neo-Grec styles. Contemporary to No. 174, No. 172 Duane Street (1871-72) was erected as a store and loft building and recently altered behind the existing original front which is a unique example in the district of a two-story Italianate arcaded cast-iron facade. The five-story store and loft building at No. 168 (Stephen Decatur Hatch, 1886-87), culminating in a Flemish gable, is an unusual example in the district of a store and loft building displaying characteristics of the picturesque Northern Renaissance Revival and Queen Anne styles. At the east end of the blockfront, No. 25 Hudson Street (Rouse & Goldstone, 1910-11) is a tall corner building, continuing the pattern set on the north side of Duane Street. This twelve-story neo-Renaissance office and loft building, faced in brick with limestone and terra-cotta trim, towers above its neighbors on Duane Street and forms a visual counterpart to the Schepp Building across Duane Park. The most recent addition to the blockfront is No. 170, a five-story apartment building that resulted from an alteration in 1984-85. Its brick facade was designed to be contextual with the commercial architecture of the neighborhood.

The south fork of Duane Street continues east across Hudson Street. The north side of Duane Street between Hudson Street and West Broadway is a short blockfront with a row of masonry structures of diverse building types and styles. The earliest structure is at No. 155 (1830-31), a five-story store and loft building designed in a utilitarian version of the Greek Revival style. Another early structure at No. 161 (1844-45) is executed similarly and is a rare survivor in the district of a dwelling converted to commercial use. In the center of the block, Nos. 157 (1856-57) and 159 (1855-56) are five-story Italianate structures. Faced in brownstone above cast-iron bases, these store and loft buildings are a remarkably unified pair. No. 36-38 Hudson (Babcock & Morgan, 1891-92), located at the northeast corner of Hudson and Duane Streets, relates in form and scale to the tall buildings across Hudson Street. This seven-story Romanesque Revival warehouse exhibits the use of arcading to define bays within the facade, linking it visually to other such commercial buildings in the district. At the east end of the block is No. 130 West Broadway, a much-altered two-story commercial building.

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The south side of Duane Street between Hudson Street and West Broadway is composed of three buildings. The two larger buildings share several traits -- late nineteenth-century architectural styles, similar building materials, and similar overall height -- despite differences in detailing. No. 158 in the middle of the block is the narrow Duane Street facade of No. 16 Hudson Street (Charles F. Mengelson, 1873-74), a six-story neo-Grec warehouse located on an irregularly-shaped lot that takes up most of the block. The Duane Street facade is executed simply. Located at the southeast corner of Hudson and Duane Streets, No. 24-28 Hudson Street (Samuel A. Warner, 1891) is a six-story Renaissance Revival warehouse faced in brick with stone banding and terra-cotta trim. The historic fabric at the base is remarkably intact and it retains its stepped vaults of metal with glass lens. The remaining structure at 118-124 West Broadway (John Candela, 1955), located on the southwest corner of West Broadway and Duane Street, is a one-story commercial building faced in buff-colored brick that extends approximately fifty feet along Duane.

Historical Summary

Duane Street was laid out in 1794, taking its name from attorney James Duane, mayor of New York City from 1784 to 1789. Duane Park was purchased by the City of New York in 1797 and was planted in 1804. At that time it attained its present name and shape. Duane Street east of the park was originally known as Barley Street; it was renamed in 1809. The south side of Duane Street appears on a map drawn in 1796 as developed with brick and frame dwellings. By the second decade of the nineteenth century, both sides of Duane Street within the district were developed. Among the street's early prominent non-residential buildings was the Methodist Episcopal Church (demolished), a masonry building constructed in the late 1790s, which extended from 178 to 182 Duane Street.

Like the other east-west streets in the district, Duane Street began at a Hudson River pier -- in this case later used by the Erie and Raritan & Delaware Bay Railroads -- and crossed passenger and freight railroads that developed along the north-south streets. Mercantile activity on Duane Street was encouraged by the development of marketplaces to the south. As early as 1771, the Bear Market, located on the west side of Greenwich Street between Fulton and Vesey Streets, served as a produce and dairy market for local residents. It was replaced in 1812 by the Washington Market which by the late nineteenth century became New York's major wholesale and retail produce outlet. A very small market, known as the Duane Street Market, operated for a brief period in the first decades of the nineteenth century at the end of Duane Street. This market, started by New Jersey dairy farmers in an attempt to make Duane Street the central market for butter and eggs in New York, failed due to competition from the Washington Market and Duane Street's greater distance from the Hoboken

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Ferry slip. By the early 1830s it was no longer in business.

Throughout its commercial history Duane Street has accommodated the food industry and has been associated with some of the city's most successful businessmen. The first commercial tenants included egg, butter, and cheese merchants and wholesale grocers located in converted dwellings. Between 1830 and 1890 a total of twenty-three commercial buildings of four to six stories were erected on Duane Street in the district; virtually all were store and lofts and most were directly associated with the wholesale dairy or produce industries. There were also shoe dealers at Nos. 157 (1856-57) and 159 (1855-56) and a whalebone dressing factory in a converted dwelling at No. 161 (1844-45), all three located on the north side of Duane between West Broadway and Hudson Street. The group of four five-story buildings at Nos. 176 to 182 Duane Street (1868-69) were developed by the children of Jacob Lorillard. These buildings were constructed in association with the Lorillard family's successful snuff and tobacco business. From the 1870s to the 1890s, large warehouses were constructed on the Hudson Street corners (all with addresses on Hudson Street) by grocer and importer Horace K. Thurber at No. 16 (1873-74), which occupies most of the block between Reade and Duane Streets, spice and food importer Leopold Schepp at No. 47-53 (1880-81), Margaret Wallace at No. 24-28 (1891), and wholesale grocers Wood & Selick at No. 36-38 (1891-92).

By the turn of the century Duane Street had assumed the character it retains today, except as it was changed by the construction of one corner building and several alterations to existing buildings. In 1910-11 the tall office and loft building at 25 Hudson Street was constructed for the prolific Central Building Improvement and Investment Company. This structure contained a newspaper printing firm and factory for many years. In 1941 the top three stories of the building at 130 West Broadway (a/k/a 153 Duane Street) were removed, and in 1955 the upper stories of six brick-faced commercial buildings were removed by architect John Candela to create a one-story building at 118-124 West Broadway (a/k/a 156 Duane Street). The district's only apartment building, the five-story structure at 170 Duane Street, was the result of the reconstruction in 1984-85 of an existing commercial building. The streetbed of Duane Street was resurfaced with granite pavers in 1925. This surface has since been paved in asphalt. While the street's role in the dairy industry is evident to the present day on the south side of Duane Park, the buildings on Duane Street have also been occupied for light manufacturing and other uses. The construction of Independence Plaza Towers west of the district in the 1970s severed the physical relationship and historic ties Duane Street once had with the Hudson River piers. By the 1970s artists' studios were established there, followed by the conversion of other former commercial spaces for residential use.

Kevin McHugh

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continuation of . . . . Duane Street

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

No. 153 DUANE STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 144/32
SEE: 130 West Broadway

No. 155 DUANE STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 144/12

Date: 1830-31 [Tax Assessment Records 1831-1859]
Architect: Unknown
Owner/Developer: Adam Burgh

Type: Store and loft
Style/Ornament: Utilitarian Greek Revival
Method of Construction: Masonry load bearing walls
Number of stories: 5

Building Summary

This five-story utilitarian Greek Revival store and loft building, located near the West Broadway end of the block, extends approximately twenty-five feet along Duane Street. This structure was built for Adam Burgh in 1830-31. Above the first story, the brick facade has three bays of windows per story with flat heads trimmed in stone. Stone sills and a shallow metal cornice further enhance the design. The eastern elevation, visible above the neighboring building on Duane Street, has been stuccoed. The vault area adjacent to the building has paired metal diamond-plate covers in the center. At the first story, no historic storefront elements are visible except for the remnants of a cornice. In the late 1940s the building contained a restaurant; at present it appears to be vacant.

No. 157 DUANE STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 144/13

Date: 1856-57 [Tax Assessment Records 1850-1860]
Architect: Unknown
Owner/Developer: Orison Blunt

Type: Store and loft
Style/Ornament: Italianate
Method of Construction: Masonry load bearing walls
Number of stories: 5

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Building Summary

This five-story Italianate store and loft building, located near the West Broadway end of the block, extends approximately twenty-six feet along Duane Street. This structure was built in 1856-57 for gun dealer Orison Blunt. Above the first story, the brownstone facade has four bays of windows per story with segmental heads. Stone sills, an historic fire escape spanning the two center bays, and a bracketed sheet-metal cornice further enhance the design. The windows at the second story have historic one-over-one wood sash. The first story has been renovated in a sympathetic manner and retains its cast-iron bay framing and a classically-inspired pedimented doorway faced in sheet metal. Cartouches on the cast-iron pilasters read: "157." There is a diamond-plate stepped vault set flush with the building line. Paired metal diamond-plate vault covers are adjacent to the building at the western bay. The present building replaced a masonry dwelling with a commercial base. In the late 1890s the building contained bottle and lithography suppliers. By the 1940s it housed the Midland Shoe Corporation. At present it is occupied by a restaurant with residential use above.

No. 159 DUANE STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 144/14

Date: 1855-56 [Tax Assessment Records 1850-1860]
Architect: Unknown
Owner/Developer: Alfred F. Lagrave

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

Building Summary

This five-story Italianate style store and loft building, located in the middle of the block, extends twenty-five feet along Duane Street. This structure was built in 1855-56 for hardware merchant Alfred F. Lagrave. Above the first story, the brownstone-fronted facade has four bays of windows per story with segmental heads. Stone sills, a historic fire escape spanning the two center bays, and a sheet-metal cornice further enhance the design. The windows have historic one-over-one and four-over-four wood sash. The building retains its cast-iron bay framing at the first story (the cornice and some of the ornamental details have been removed). Cast-iron cartouches on the piers read "159." Cast-iron pilasters have been inserted as the entrance to a storefront, framing the

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second bay from the west, which once supported a pediment. The first story has historic paired wood doors in the western bay and an inserted historic wood and glass entrance. There is a stepped vault set flush with the building line. Paired metal diamond-plate vault covers are adjacent to the building at the east end. The western elevation, visible above the neighboring building on Duane Street, is faced in brick. In the early twentieth century this building was used for storage and light manufacturing. By the 1930s it housed a shoe salesroom on the first story with associated storage above. At present it is occupied by the Crystal Shoe Company, Inc.

No. 161 DUANE STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 144/15

Date: 1844-45 [Tax Assessment Records 1840-1850]
Architect: Unknown
Owner/Developer: Anne Van Riper

Type: Converted dwelling
Style/Ornament: Utilitarian Greek Revival
Method of Construction: Masonry load bearing walls
Number of stories: 4

Building Summary

This four-story utilitarian Greek Revival converted dwelling, located near the Hudson Street end of the block, extends approximately twenty-five feet along Duane Street. This structure was built in 1844-45 for Anne Van Riper, listed in directories as a boarding house owner. Above the first story, the brick facade (painted) has four bays of windows per story with flat heads trimmed in stone. Stone sills further mark the design. The windows have historic one-over-one and two-over-two wood sash. The building is capped by a narrow metal replacement cornice. Records indicate that the first story was converted to commercial use by 1885. Historic elements may survive behind a more recent storefront. By the mid-1880s the building had a commercial concern on the first story with a whalebone dressing factory on the third and fourth stories. In 1918 the first story was devoted to shoe and leather binding; stories two through four continued to be used for whalebone processing. At present the building is occupied by C. Petrosino & Sons, fish merchants, with residential use above.

No. 163 DUANE STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 144/16
SEE: 36-38 Hudson Street

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

No. 156 DUANE STREET between West Broadway & Hudson Street (South Side)
Tax Map Block/Lot: 144/1 in part
SEE: 118-124 West Broadway

No. 158 DUANE STREET between West Broadway & Hudson Street (South Side)
Tax Map Block/Lot: 144/1 in part
SEE: 16 Hudson Street

No. 160 DUANE STREET between West Broadway & Hudson Street (South Side)
Tax Map Block/Lot: 144/1 in part
SEE: 24-28 Hudson Street

DUANE STREET
BETWEEN HUDSON STREET & STAPLE STREET (North Side)

No. 165-169 DUANE STREET between Hudson Street & Staple Street (North Side)
Tax Map Block/Lot: 143/1
SEE: 47-53 Hudson Street

DUANE STREET
BETWEEN HUDSON STREET & GREENWICH STREET (South Side)

No. 164-166 DUANE STREET
between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 141/32
SEE: 25 Hudson Street

No. 168 DUANE STREET between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lots: 141/1001-1010

Date: 1886-87 [NB 946-1886]
Architect: Stephen Decatur Hatch
Owner/Developer: Fleming Smith
Builder: Robert L. Darragh

Type: Store and loft
Style/Ornament: Northern Renaissance Revival/Queen Anne
Method of Construction: Masonry with cast-iron elements
Number of stories: 5

continued .....

Building Summary

This five-story store and loft building, located near the Hudson Street end of the block, extends approximately thirty feet along Duane Street. Constructed for owner Fleming Smith in 1886-87, the building was designed by Stephen Decatur Hatch, noted for his many commercial and hotel commissions, including other buildings for Fleming Smith. Faced in brick with stone trim, the building displays characteristics of the picturesque Northern Renaissance Revival and Queen Anne styles. Notable features of the building include surviving cast-iron elements on the first story, Queen Anne style multipane windows, a distinctive crowning gable at the fifth story, and a loading platform (now covered in concrete). A granite slab sidewalk fronts the building. The southern elevation, partially visible from Reade Street, is rendered simply. This site was previously occupied by a brick building that was part of Hungerford's Hotel. The hotel consisted of four separate buildings (164 to 170 Duane Street), linked internally, and was shown on the site in an 1857 map. By 1885 it was no longer in business. The present building housed a retail concern in the 1920s. In the early 1930s it was occupied by butter and eggs wholesaler Carl Ahlers, who remained there through the early 1970s. It has recently been converted to condominiums.

No. 170 DUANE STREET between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lots: 141/1201-1210

Date: 1984-85 [Alt 1103-1980]
Architect: Undetermined
Owner/Developer: Undetermined

Type: Apartment building
Method of Construction: Masonry with cast-iron elements
Number of stories: 5

Building Summary

This five-story apartment building, designed to be contextual with the commercial architecture of the neighborhood, is located near the Hudson Street end of the block and extends twenty-five feet along Duane Street. Records indicate that the upper stories including the facade of this building were reconstructed in 1984-85 in conjunction with the renovation of the building for residential use. It retains historic cast-iron elements at the first story. Originally on the site was a five-story residence built for owner John Deraismes in 1835-36, which by the late 1850s was part of Hungerford's Hotel. The hotel consisted of four separate buildings (164 to 170 Duane Street), linked internally. By 1885 it was no

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longer in business. Later in the nineteenth century No. 170 was converted to commercial uses, reflected in the surviving cast-iron bay framing on the first story.

Alteration(s):

1984-85: BN 515-1984 [Source: Building Notice Application]
Sidewalk bridge erected in conjunction with facade renovations under Alteration number 1103-1980.
Architect -- Richmark Associates Owner -- GPS Holding Co.

No. 172 DUANE STREET between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 141/28

Date: 1871-72 [NB 55-1871]
Architect: None
Owner/Developer: John Copcutt
Builder: Jacob Weber

Type: Store and loft
Style/Ornament: Italianate
Method of Construction: Masonry with cast-iron facade
Number of stories: 2

Building Summary

Located near the Hudson Street end of the block, No. 172 Duane Street extends twenty-five feet along Duane Street. Constructed as a store and loft building in 1871-72 for John Copcutt, partner in J. & F. Copcutt Importers, this Italianate structure was designed by builder Jacob Weber, who probably ordered the cast-iron elements from the catalog of an iron foundry. Copcutt's firm specialized in importing exotic woods. The two-story arcaded cast-iron facade -- all that remains of the original building -- is a prominent feature on the block. The building replaced a brick structure with a commercial base. In the late 1880s the building was used for coffee roasting, and in the late 1890s and first decade of the twentieth century it was occupied by a wholesale grocer. From the 1920s through the 1970s the building contained wholesale dairy businesses. In 1988-91 a glass-block facade was constructed, set back several feet behind the building line. In addition, a new roof and skylight were built and several decorative cast-iron elements were added to the two-story arcade to replace missing details, including the pilaster capitals, the parapet frieze, and portions of the arch moldings. A loading platform faced in

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metal diamond-plate with a step was recently added to the front.

Alteration(s):

1987-91: BN 9939-1987 [Source: Building Notice Application]
New facade constructed, roof replaced.
Owner -- Apples Eye Inc. Builder -- Wildman & Bernhardt Const. Co.

No. 174 DUANE STREET between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 141/27

Date: 1871 [NB 1053-1870]
Architect: Schulze & Schoen
Owner/Developer: C. Maluken
Builder: Jacob Weber

Type: Store and loft
Style/Ornament: Italianate/Neo-Grec
Method of Construction: Masonry with cast-iron elements
Number of stories: 4

Building Summary

This four-story store and loft building, located in the middle of the block, extends approximately twenty-six feet along Duane Street. Built for C. Maluken in 1871, the building was designed by Schulze & Schoen and displays characteristics of the Italianate and neo-Grec styles. It is faced in brick above the base, and its segmentally-arched windows have stone lintels. The building retains such historic features as a loading platform, cast-iron bay framing on the first story, a sheet-metal awning suspended from rods, and a bracketed galvanized iron cornice. The eastern elevation is faced in brick (painted). It replaced a brick structure with a commercial base. The present building housed a wholesale grocery in the 1890s and from 1912 through the early 1960s was occupied by W.O. Saxton, a butter and eggs merchant. It is currently used for storage.

No. 176 DUANE STREET between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 141/26

Date: 1868-69 [NB 321-1868]
Architect: John B. Snook
Owner/Developer: Jacob Lorillard Trustees

Type: Store and loft
Style/Ornament: Neo-Grec
Method of Construction: Masonry with cast-iron elements
Number of stories: 5

Building Summary

This five-story neo-Grec store and loft building, located in the middle of the block, extends approximately twenty-five feet along Duane Street. This structure was built in 1868-69 on the same New Building Application as 178 Duane Street, and is also identical to 180 and 182 Duane Street, all designed by noted architect John B. Snook at approximately the same time. Faced in brick, the facade above the first story has three bays of windows per story with segmental heads trimmed in stone. Brick quoins and stone sill courses further mark the design. This building retains its loading platform, its cast-iron bay framing on the first story, and an historic fixed awning added in 1924. The center bay of stories two through five is fronted by an historic wrought-iron fire escape. The iron cornice originally topping the fifth story has been replaced by a patterned brick parapet. The windows have historic six-over-six sash.

This building was constructed for the Trustees of Jacob Lorillard, son of tobacconist Peter Lorillard. The Lorillard family was prominent in the snuff and tobacco business in New York City and had acquired large tracts of real estate by the mid-nineteenth century. The present structure replaced a wood-frame dwelling. In 1891 the building contained a baking powder concern and a coffee and spice grinding factory. At present it contains the Zenith-Godley Co., a butter and eggs wholesaler, which has occupied the building since the mid-1930s.

Significant Reference(s)

New York State's Prominent and Progressive Men (New York: Tribune Association, 1902) vol. 3, 190-192.

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continuation of . . . . 176 Duane Street

Alteration(s):

1924: Alt 2784-1923 [Source: Alteration Application]
Iron awnings erected on 176 and 178 Duane Street.
Owner -- Elizabeth K.S. Lorillard Contractor -- Prince Brothers

No. 178 DUANE STREET between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 141/25

Date: 1868-69 [NB 321-1868]
Architect: John B. Snook
Owner/Developer: Jacob Lorillard Trustees

Type: Store and loft
Style/Ornament: Neo-Grec
Method of Construction: Masonry with cast-iron elements
Number of stories: 5

Building Summary

This five-story neo-Grec store and loft building, located in the middle of the block, extends approximately twenty-five feet along Duane Street. This structure was built in 1868-69 on the same New Building Application as 176 Duane Street, and is also identical to 180 and 182 Duane Street, all designed by prolific architect John B. Snook at approximately the same time. Faced in brick, the facade above the first story has three bays of windows per story with segmental heads trimmed in stone. Brick quoins and stone sill courses further mark the design. This building retains much of its historic fabric at the first story, including a loading platform, cast-iron bay framing, paired wood and glass doors, and a fixed awning added in 1924. The center bay of stories two through five is fronted by an historic wrought-iron fire escape. The windows have historic six-over-six sash.

This building was constructed for the Trustees of Jacob Lorillard, son of tobacconist Peter Lorillard. The Lorillard family was prominent in the snuff and tobacco business in New York City, and by the mid-nineteenth century had acquired large tracts of real estate. The present structure was built on the site of the Methodist Episcopal Church, a masonry building constructed in the late 1790s which extended from 178 to 182 Duane Street. The Methodist Episcopal Church was formally organized in America in 1773; by 1817 there were five such churches in New York, including the one on Duane Street. The present building is occupied by the New York Egg Auction, which purchased it in 1944.

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continuation of . . . . 178 Duane Street

Significant Reference(s)

Moses King, King's Handbook of New York City (Boston: Moses King, 1893), 373-74.
New York State's Prominent and Progressive Men (New York: Tribune Association, 1902) vol. 3, 190-192.

Alteration(s):

1924: Alt 2784-1923 [Source: Alteration Application]
Iron awnings erected on 176 and 178 Duane Street.
Owner -- Elizabeth K.S. Lorillard Contractor -- Prince Brothers

No. 180 DUANE STREET between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 141/24

Date: 1868-69 [NB 319-1868]
Architect: John B. Snook
Owner/Developer: Mary L. Barbey Trustees

Type: Store and loft
Style/Ornament: Neo-Grec
Method of Construction: Masonry with cast-iron elements
Number of stories: 5

Building Summary

This five-story neo-Grec store and loft building, located in the middle of the block, extends approximately twenty-five feet along Duane Street. Built in 1868-69, this structure is identical to 176, 178, and 182 Duane Street, all designed by prolific architect John B. Snook at approximately the same time. Faced in brick, the facade above the first story has three bays of windows per story with segmental heads trimmed in stone. Brick quoins and stone sill courses further mark the design. This building retains much of its historic fabric at the first story, including a loading platform, cast-iron bay framing, paired wood and glass doors, and a fixed awning. The center bay of stories two through five is fronted by a historic wrought-iron fire escape. All but two of the windows have historic six-over-six sash.

This building was constructed for the Trustees of Mary L. Barbey, daughter of tobacconist Peter Lorillard. The Lorillard family was prominent in the snuff and tobacco business in New York City, and by the mid-nineteenth century had acquired large tracts of real estate. The present structure

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was built on the site of the Methodist Episcopal Church, a masonry building constructed in the late 1790s which extended from 178 to 182 Duane Street. The Methodist Episcopal Church was formally organized in America in 1773; by 1817 there were five such churches in New York, including the one on Duane Street. In the 1940s the present building was occupied by butter and eggs wholesalers such as William Schlechter and Charles Seidenwerg's Sons; from the mid-1960s to the mid-1980s it was occupied by butter merchant W.J. Ludwig. It is currently used for storage.

Significant Reference(s)

Moses King, King's Handbook of New York City (Boston: Moses King, 1893), 373-74.
New York State's Prominent and Progressive Men (New York: Tribune Association, 1902) vol. 3, 190-192.

No. 182 DUANE STREET between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 141/23

Date: 1868-69 [NB 320-1868]
Architect: John B. Snook
Owner/Developer: Catherine Kernochen Trustees

Type: Store and loft
Style/Ornament: Neo-Grec
Method of Construction: Masonry with cast-iron elements
Number of stories: 5

Building Summary

This five-story neo-Grec store and loft building, located near the Greenwich Street end of the block, extends approximately twenty-five feet along Duane Street. Built in 1868-69, this structure is identical to 176, 178, and 180 Duane Street, all designed by prolific architect John B. Snook at approximately the same time. Faced in brick, the facade above the first story has three bays of windows with segmental heads trimmed in stone. Brick quoins and stone sill courses further mark the design. This building retains much of its historic fabric at the first story, including a loading platform, cast-iron bay framing, and a large eight-over-eight double-hung wood sash window in the western bay. Most of the windows have historic six-over-six sash.

This building was constructed for the Trustees of Catherine Kernochen, daughter of tobacconist Peter Lorillard. The Lorillard family was

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prominent in the snuff and tobacco business in New York City, and by the mid-nineteenth century had acquired large tracts of real estate. The present structure was built on the site of the Methodist Episcopal Church, a masonry building constructed in the late 1790s which extended from 178 to 182 Duane Street. The Methodist Episcopal Church was formally organized in America in 1773; by 1817 there were five such churches in New York, including the one on Duane Street. In the 1940s the present building contained butter and eggs wholesalers such as W.W. Elzea and the Kesten Butter & Egg Company; it currently houses Harry Wils & Co., Inc. wholesalers in eggs and dairy products.

Significant Reference(s)

Moses King, King's Handbook of New York City (Boston: Moses King, 1893), 373-74.
New York State's Prominent and Progressive Men (New York: Tribune Association, 1902) vol. 3, 190-192.

No. 184-186 DUANE STREET
between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lots: 141/1101-1105

Date: 1881-82 [NB 945-1881]
Architect: Berger & Baylies
Owner/Developer: Gilbert Oakley

Type: Store and loft
Style/Ornament: Neo-Grec
Method of Construction: Masonry with cast-iron elements
Number of stories: 5

Building Summary

This five-story neo-Grec store and loft building, located near the Greenwich Street end of the block on a triangle-shaped lot, extends approximately forty-four feet along Duane Street. Constructed for flour merchant Gilbert Oakley in 1881-82, it was designed by Berger & Baylies, a firm whose commercial work is well represented in the district. The brick facade is organized into five bays of segmentally-arched windows per story; the shoulders of the window heads, the springer courses, and the continuous sill courses are stone. The facade is capped by a corbelled brick entablature and a simple iron cornice. The building retains much of its original fabric at the first story, including a loading platform, cast-iron bay framing, paneled iron shutters in the center bays, and an historic

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fixed awning. The western elevation is faced in brick. This structure replaced two wood-frame dwellings. The present building was occupied by Burton & Davis, wholesale grocers, in 1900 and 1904, and by a meat-packing plant in 1905. By 1946 the building contained the Bergen Coffee Company and the Holland American Coffee Company and Beer & Davies, butter and eggs wholesalers. The building currently houses the Wilshire Eggs Company.

No. 188-190 DUANE STREET
between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 141/21

Date: 1876 [Alt 481-1876]
Architect: Theodore A. Tribit
Owner/Developer: William B. Aitken
Builder: Gilbert M. Platt
Foundry: M.H. Howell

Type: Store and loft
Style/Ornament: Utilitarian
Method of Construction: Masonry with cast-iron elements
Number of stories: 4

Building Summary

This four-story utilitarian store and loft building is located near the Greenwich Street end of the block, extending approximately forty-one feet along Duane Street and occupying an irregularly-shaped lot. This building attained its present appearance as the result of an alteration for owner William B. Aitken in 1876 by architect Theodore A. Tribit, known for his association with Bruno W. Berger of Berger & Baylies, architects of the neighboring building at 184-186 Duane Street. In this alteration the facade of an existing masonry building at 190 Duane Street was rebuilt. The portion of the building at No. 188 was constructed as an extension, replacing a frame building, and a fourth story was added to both sections. Above the base, the brick facade has simple stone lintels and sills and is capped by a modillioned cornice. The windows have historic six-over-six sash. Bolts above the second story may have served as anchors for a fixed awning (now removed). Remnants of painted signs are visible above the second and third stories, and flank the bays of the third story. The building retains its cast-iron bay framing on the first story; a plaque at the base of the center pilaster reads: "M.H. Howell/369 W. 11th St." Also surviving are metal diamond-plate vault covers adjacent to the building and granite vault covers extending to the street. In the 1940s the present building contained the Artex Die Cutting Company, H & S Dairy Products, and

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Shelner & Company Inc., butter & eggs merchants, all uses characteristic of the district.

No. 192 DUANE STREET between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 141/20
SEE: 323A Greenwich Street

DUANE STREET
BETWEEN STAPLE STREET & GREENWICH STREET (North Side)

No. 171 DUANE STREET between Staple Street & Greenwich Street (North Side)
a/k/a Staple Street
Tax Map Block/Lot: 143/8

Date: c. 1803 [Tax Assessment Records 1803-1861]
Architect: Unknown
Owner/Developer: Henry Verveelen

and

Date: 1830-31 [Tax Assessment Records 1803-1861]
Architect: Unknown
Owner/Developer: Francis Kane

and

Date: 1859-60 [Tax Assessment Records 1803-1861 Conveyance Index 1859]
Architect: Undetermined
Owner/Developer: John H. Glover
Foundry: Jackson & Throckmorton

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

Building Summary

This five-story Italianate store and loft building is located at the northwest corner of Duane and Staple Streets, extending twenty-five feet along Duane and ninety feet along Staple. This building attained its present appearance as the result of a building campaign in 1859-60 for John H. Glover, an attorney. At that time the existing structure was extended

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to the building line on Duane Street and given a cast-iron facade. The earlier five-story masonry building, erected in 1830-31 for Francis Kane, had been the result of a three-story addition to a two-and-one-half story Federal-era structure built c. 1803 for schoolmaster Henry Verveelen. Verveelen, who purchased the property from Trinity Church in 1803, was the instructor in a school that met on the site. The original window openings and molded lintels of both earlier buildings are seen on the Staple Street facade. Faced in cast iron, the Duane Street facade above the first story has three bays of windows per story with square heads on the second and fourth stories and arched heads on the third and fifth. The bays are framed by full-height pilasters culminating in the top arcade. The windows above the first story of the Duane Street facade have historic two-over-two sash; the Staple Street facade has historic two-over-two and six-over-six sash. The building is topped with a shallow cornice. At the first story, the iron elements have been covered with wood and the cornice has been removed. An historic fixed metal awning, added in 1915, is extant. The Staple Street facade is faced in brick (now painted); the window bays of the first story retain their cast-iron shutters. The cornice has been removed. The vault area adjacent to the Duane Street facade has been covered with concrete with metal diamond-plate vault covers inserted. In the late nineteenth century the building housed coffee and spice wholesalers; by the early twentieth century it was leased to dairy merchants Enyard & Godley, and used for warehouse space and offices. In the mid-1940s it was occupied by M.J. King, Inc., egg wholesalers, who remained there through the mid-1970s. No. 171 Duane is currently residential.

Significant Reference(s)

Margot Gayle and Edmund V. Gillon, Jr., Cast-Iron Architecture in New York (New York: Dover, 1974), 16.
Peter M. Lyons, "Duane Park: A Proposed Historic District," Typescript, 1976, 9-11, Research files, Landmarks Preservation Commission.

Alteration(s):

1915: Alt 2192-1915 [Source: Alteration Application]
Fixed iron awnings erected on both facades.
Owner -- Robert Colgate Builder -- Mike Prince

No. 173-175 DUANE STREET
between Staple Street & Greenwich Street (North Side)
Tax Map Block/Lot: 143/9

Date: 1879-80 [NB 634-1879]
Architect: Babb & Cook
Owner/Developer: Catherine Cook
Builder: John Tucker

Type: Store and loft
Style/Ornament: Romanesque Revival
Method of Construction: Masonry load bearing walls
Number of stories: 6

Building Summary

This six-story Romanesque Revival store and loft building, located near the Staple Street end of the block, extends fifty-one feet along Duane Street. This structure was built as two buildings in 1879-80 for owner Catherine Cook, mother of architect Walter Cook whose firm, Babb & Cook, was responsible for the design. The firm of Babb & Cook was noted for its distinguished commercial and institutional buildings. This building is an important early example in the district of the use of arcading as a design scheme. Faced in brick with stone and terra-cotta trim, the facade above the first story has arched window openings at the second and sixth stories, two tall arched bays rising from the third to the fifth story, and unusual oval openings at the fifth story. Stone bands and terra-cotta trim, such as at the molded arches of the fifth story, further mark the design. The building is topped by a replacement cornice and an arcaded brick parapet. The ground story retains its metal loading platform covering the stepped vault, its brick piers with stone banding and cast-iron cornice, and an historic fixed awning. The present building replaced a masonry dwelling at No. 173 and a frame dwelling at No. 175 Duane Street. In 1889 the building contained a hide dealer and an electric power company. In 1900 it was converted to a meat-packing plant with Armour of Chicago as lessee. In the 1940s the building contained Golden Eagle Farm Products, the Seville Packing Company, and ABC Dairy Products. From the early-1950s to the mid-1970s it was occupied by Carl Ahlers, a dairy wholesaler. Other uses of the building have included warehousing, shipping, storage, and light manufacturing, all typical within the district.

Significant Reference(s)

"Recent Architecture in America. III. Comm. Bldgs.," Century Magazine 28 (Aug., 1884), 512-513.
Russell Sturgis, "The Warehouse and the Factory," Architectural Record 15 (Jan., 1904), 1-17.

No. 177 DUANE STREET between Staple Street & Greenwich Street (North Side)
Tax Map Block/Lot: 143/11 in part

Date: 1885 [NB 280-1885; Tax Assessment Records 1884-1887]
Architect: Bloodgood & Bloodgood
Owner/Developer: Jenkins & Lagrave
Builder: Bloodgood & Bloodgood

Type: Store and loft
Style/Ornament: Neo-Grec/Queen Anne
Method of Construction: Masonry with cast-iron elements
Number of stories: 6

Building Summary

This six-story store and loft building, located in the middle of the block, extends approximately twenty-five feet along Duane Street. Built for Jenkins & Lagrave in 1885, this building was designed by Bloodgood & Bloodgood, an architecture and building firm noted for its commercial commissions, and displays characteristics of the neo-Grec and Queen Anne styles. No. 177 is identical to No. 179 Duane Street, which was built on the same New Building Application and with which it is joined internally. Above the first story, the brick facade has three bays of windows per story with square and segmental heads trimmed in brick and stone, creating a staggered horizontal pattern. Stone sill courses and keystones further mark the design. The building is crowned by a brick parapet trimmed in terra cotta. The windows have historic two-over-two wood sash. The structure retains its cast-iron bay framing on the first story, with bay infill of historic transoms and paired wood and glass doors. The vault area in front of the building has metal diamond-plate covers; granite vault covers extend to the street. The present building replaced a masonry dwelling. In the late 1880s this building housed Clark, Chapin & Burnett, wholesale grocers. By 1915 it was occupied by dairy merchants Duoste & Snyder. The building was later occupied by the Millsam Food Corporation, Jersey Coast Egg Producers, and the Spiritus Cheese Company. No. 177 Duane Street is currently residential above the first story.

No. 179 DUANE STREET between Staple Street & Greenwich Street (North Side)
Tax Map Block/Lot: 143/11 in part

Date: 1885 [NB 280-1885; Tax Assessment Records 1884-1887]
Architect: Bloodgood & Bloodgood
Owner/Developer: Jenkins & Lagrave
Builder: Bloodgood & Bloodgood

Type: Store and loft
Style/Ornament: Neo-Grec/Queen Anne
Method of Construction: Masonry with cast-iron elements
Number of stories: 6

Building Summary

This six-story store and loft building, located in the middle of the block, extends approximately twenty-five feet along Duane Street. Built for Jenkins & Lagrave in 1885, this building was designed by Bloodgood & Bloodgood, an architecture and building firm noted for its commercial commissions, and displays characteristics of the neo-Grec and Queen Anne styles. No. 179 is identical to No. 177 Duane Street, which was built on the same New Building Application and with which it was joined internally. Above the first story, the brick facade has three bays of windows per story with square and segmental heads trimmed in brick and stone, creating a staggered horizontal pattern. Stone sill courses and keystones further mark the design. The building is crowned by a brick parapet trimmed in terra cotta. The windows have historic two-over-two sash. The building retains its cast-iron bay framing on the first story, with bay infill of historic transoms and paired wood and glass doors. The vault area in front of the building has metal diamond-plate covers; granite vaults extend to the street. The present building replaced a masonry dwelling. In the 1880s the building housed Clark, Chapin & Burnett, wholesale grocers. By 1915 it was occupied by dairy merchants Duoste & Snyder. Later it contained the Otto Roth Cheese Co., which remained there through the mid-1970s. No. 179 Duane Street is currently residential above the first story.

No. 181 DUANE STREET between Staple Street & Greenwich Street (North Side)
Tax Map Block/Lot: 143/13

Date: 1864-65 [Tax Assessment Records 1855-1866]
Architect: Unknown
Owner/Developer: Mary E. Rowley

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

Building Summary

This five-story utilitarian store and loft building is located in the middle of the block, extending approximately twenty feet along Duane Street. Its restrained design is typical of commercial architecture of the mid-nineteenth century. This structure was built in 1864-65 for Mary E. Rowley, who later joined in a partnership with broker Remsen Appleby, owner of the neighboring building at 183 Duane Street. Above the first story, the brick facade has three bays per story with flat-headed openings trimmed in stone. Stone sills and a crowning brick cornice further mark the design. The windows above the first story have historic two-over-two sash; the western bays have been sealed with brick. Hardware remaining at the window openings is evidence that the windows once had shutters. Remnants of painted signs are visible above the second, third, and fourth stories. The building retains most of its cast-iron bay framing at the first story, although the infill is a replacement. A plaque at the base of the western pilaster is illegible except for the word "Houston" on the second line, probably part of the address of the foundry. The cornice above the first story and the column capitals have been removed. There are metal diamond-plate vault covers in front of the building. This building replaced a frame dwelling. By 1885 the present building housed liquor dealers Fisher & Heinrichs, who also occupied the neighboring building at No. 183. In 1891 some sills and lintels were replaced after a fire. At that time, and into the early twentieth century, the building contained coffee and spice merchants. In the 1940s it was occupied by butter and eggs wholesalers such as Charles Krasnoff and the Hunter Farm Company. It is currently residential.

No. 183 DUANE STREET between Staple Street & Greenwich Street (North Side)
Tax Map Block/Lot: 143/14

Date: 1864-65 [Tax Assessment Records 1860-1866]
Architect: Unknown
Owner/Developer: Remsen Appleby

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

Building Summary

This five-story utilitarian store and loft building is located near the Greenwich Street end of the block and extends approximately twenty feet along Duane Street. Its restrained design is typical of commercial architecture of the mid-nineteenth century. This structure was built in 1864-65 for Remsen Appleby, listed as a broker, who later joined in a partnership with Mary E. Rowley, owner of the neighboring building at 181 Duane Street. Above the first story, the brick facade has three bays of windows per story with flat heads trimmed in stone. Stone sills further enhance the design. In recent years the facade above the first story has been cleaned and repointed, and the sheet-metal cornice, originally crowning the brick dentil course above the fifth story, has been removed. The windows have historic wood sash covered with aluminum storm sash. The building retains its cast-iron bay framing at the first story, although the infill is a replacement. At street level, the eastern bay is fronted by metal diamond-plate vault covers, and the center bay by a shallow ramp. This structure replaced a frame dwelling. In 1885 the present building housed liquor dealers Fisher & Heinrichs, who also occupied the neighboring building at No. 181. In the 1940s No. 183 contained butter and eggs wholesalers such as Morton & Isidore Hyman and Badian Brothers. It is currently residential.

No. 185 DUANE STREET between Staple Street & Greenwich Street (North Side)
Tax Map Block/Lot: 143/15

Date: 1852-54 [Tax Assessment Records 1850-1860]
Architect: Unknown
Owner/Developer: Ralph P. Bush

Type: Store and loft
Style/Ornament: Utilitarian
Method of Construction: Masonry with cast-iron elements
Number of stories: 6

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Building Summary

This six-story utilitarian store and loft building is located near the Greenwich Street end of the block, extending approximately twenty feet along Duane Street. Its restrained design is typical of commercial architecture in the mid-nineteenth century. This structure was built in 1852-54 for Ralph P. Bush. Above the first story, the brick facade has three bays of windows per story with square heads trimmed in stone. Stone sills, a large sheet-metal cornice (probably dating from the late nineteenth century), and an historic fire escape further enhance the design. Some of the windows have historic six-over-six wood sash; some are fronted with aluminum storm sash. Hardware remaining at the window openings indicates that the windows once had cast-iron shutters. At the first story, the building retains most of its cast-iron bay framing which is enhanced with decorative cartouches, two of which read: "185." Portions of the column capitals and the cast-iron entablature have been removed; the entablature has been partially replaced with sheet metal. In front of the building at the first story, the center bay has a concrete loading ramp and the western bay has paired metal diamond-plate vault doors. In the 1940s the building contained Margo Farms, butter and eggs wholesalers, and Leo Hoffner, manufacturer of egg cases. The building is currently commercial at the first story and residential above.

No. 187 DUANE STREET between Staple Street & Greenwich Street (North Side)
Tax Map Block/Lot: 143/16 in part
SEE: 325 Greenwich Street

THOMAS STREET

Architectural Description

The blockfront of Thomas Street included in the district, the south side of the street between Hudson Street and West Broadway, has four buildings illustrating a variety of architectural styles. The structures present a unified street wall varying in height between three and seven stories. The earliest building is at the east end of the block and the most recent at the west end. Located across Thomas Street on the block bounded by West Broadway, and Worth, Hudson, and Thomas Streets is the Western Union Building at 60 Hudson Street (1928-30, Voorhees, Gmelin & Walker), an imposing twenty-four story Art Deco skyscraper faced in brick of various hues and trimmed in granite and terra cotta. It is not included within the boundaries of the historic district.

No. 140-142 West Broadway (a/k/a 82 Thomas Street), prominent on the block due to its corner location and remarkably intact first story, is the earliest structure on Thomas Street within the district. This five-story store and loft building, designed by Carl Pfeiffer and built in 1866, displays characteristics of the Italianate and neo-Grec styles. The stone facades above the first story have bays of segmentally-arched windows that echo similar designs throughout the southern section of the district. The building retains its cast-iron Corinthian columns and piers and stone piers at the first story, and a loading platform on the Thomas Street facade. The neighboring building to the east at No. 84 Thomas Street, a five-story store and loft building designed in the Second Empire style by Youngs & Outcault and constructed in 1870, is one of the district's few cast-iron fronted buildings. The adjacent building at No. 86 is a store and loft building designed by Ralph S. Townsend and built in 1901. At seven stories, it is the tallest building on the blockfront. This neo-Renaissance building has a two-story base with flanking masonry piers, cast-iron bay framing, and a loading platform. No. 46-50 Hudson Street, with a facade extending approximately 114 feet along Thomas Street, is a three-story factory building designed by William F. Hemstreet and built in 1925. It is executed in a bold, straightforward style characteristic of early twentieth-century commercial architecture, and is faced in brick trimmed in stone and terra cotta.

Historical Summary

Thomas Street, laid out by 1796, appears as largely undeveloped on a map drawn at that time. It was named for Thomas Lispenard, son of prominent landowner Leonard Lispenard. The street, extending from Hudson Street to Broadway, runs through what was once Lispenard Meadows. By 1807 it had been developed with brick and frame dwellings, and eventually commercial tenants established themselves in the bases of these buildings. The commercial transformation of the area was encouraged by the development of the Hudson River piers to the west and marketplaces to the south. The

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three store and loft buildings on Thomas Street in the district are the result of the late nineteenth-century building boom caused by the rapid growth of commerce in the area. These three structures were built by merchants associated with the food industry that prospered in what is now the Tribeca West Historic District. They were Henry Brinker & Co., produce merchants (No. 140-142 West Broadway); Erastus Titus, a cracker merchant (No. 84); and prominent grocers Wood & Selick (No. 86). The most recent addition to the blockfront, No. 46-50 Hudson Street, was built in 1925 as a factory for the John F. Sarle Co., paper manufacturers. Paper-making and related industries had established a foothold in the area by the last decade of the nineteenth century; No. 46-50 was the final building in the district constructed specifically for the paper industry.

With the completion of No. 46-50 Hudson Street, the south side of Thomas Street between Hudson Street and West Broadway assumed the character it retains today. In 1913 the streetbed was resurfaced with granite pavers; it is now covered in asphalt. By the 1970s the buildings contained residential space, offices, and storage.

Kevin McHugh

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Stan Fischler, Uptown, Downtown: A Trip Through Time in New York's Subways (New York: Hawthorn, 1976).
Casimir Goerck and Joseph F. Mangin Map (1803) published in, D.T. Valentine, Manual of the Corporation of the City of New York (New York: McSpedon & Baker, 1856), 338.
John A. Kouwenhoven, The Columbia Historical Portrait of New York (Garden City, N.Y.: Doubleday & Co., 1953).
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B. Taylor, Map (1796, published in 1797), Stokes Collection of the N.Y.P.L., published in Kouwenhoven (1953), 104-05.

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

No. 82 THOMAS STREET between West Broadway & Hudson Street (South Side)
Tax Map Block/Lot: 144/26
SEE: 140-142 West Broadway

No. 84 THOMAS STREET between West Broadway & Hudson Street (South Side)
Tax Map Block/Lot: 144/23 in part

Date: 1870 [NB 47-1870]
Architect: Youngs & Outcault
Owner/Developer: Erastus Titus
Builder: George Coddington

Type: Store and loft
Style/Ornament: Second Empire
Method of Construction: Masonry with cast-iron facade
Number of stories: 5

Building Summary

This five-story Second Empire store and loft building is located near the West Broadway end of the block, extending approximately thirty-three feet along Thomas Street. Built in 1870 for cracker merchant Erastus Titus, this building was designed by Youngs & Outcault. Above the first story the cast-iron facade has four bays of windows per story with flat-arched heads supported by engaged columns. The column capitals have been removed. Rusticated end piers and an ornate metal cornice further enhance the design. Some of the windows have historic two-over-two and four-over-four wood sash. At the first story, the building retains its loading platform and cast-iron bay framing, consisting of columns supporting a cornice. Granite vault covers extend to the street. The present structure replaced two brick dwellings with commercial bases. In the mid-1880s the building housed Salisbury & Van Wagenen, lithographers. At present it contains residential use and storage.

No. 86 THOMAS STREET between West Broadway & Hudson Street (South Side)
Tax Map Block/Lot: 144/23 in part

Date: 1901 [NB 1256-1900]
Architect: Ralph S. Townsend
Owner/Developer: Wood & Selick

Type: Store and loft
Style/Ornament: Neo-Renaissance
Method of Construction: Masonry with cast-iron elements
Number of stories: 7

Building Summary

This seven-story neo-Renaissance store and loft building is located in the middle of the block, extending approximately twenty-five feet along Thomas Street. Built in 1901 for grocers Wood & Selick, this building was designed by architect Ralph S. Townsend, noted for his residential and commercial building designs in New York City. This building has a two-story base with flanking brick piers banded in stone, cast-iron bay framing, and a loading platform. Surviving elements also include historic transoms and an historic wrought-iron lamp bracket (with a more recent lantern) attached to the eastern pier. Stories three through six have one bay per story, each containing three window openings that have historic one-over-one and two-over-two wood sash, with iron mullions and stone sill courses. The sixth story is topped by brick corbelling. The seventh story has smaller window openings and a corbelled brick parapet. The western elevation, visible above the neighboring building on Thomas Street, is faced in brick with a return of the facade's facing brick. The present structure replaced a frame dwelling with a commercial base. At present it houses storage and residential uses.

No. 88-96 THOMAS STREET between West Broadway & Hudson Street (South Side)
Tax Map Block/Lot: 144/22
SEE: 46-50 Hudson Street

JAY STREET

Architectural Description

Extending from Greenwich Street to Hudson Street and intersected by Staple Street, the blockfronts of Jay Street included within this district are composed of buildings displaying a variety of architectural styles. The structures form street walls varying in height from three to twenty-one stories.

Along the north side of Jay Street between Greenwich and Staple Streets, the buildings range in height from three to six stories and were constructed during the period from 1886 to 1908. The earliest structures are the store and loft buildings in the middle of the blockfront at Nos. 13, 15, and 17 which were designed by the noted architectural firm of D. & J. Jardine and built in 1887 on the same New Building Application. This impressive group of three five-story buildings is unified by brick facing with stone trim above cast-iron bases, and exhibits elements of the Romanesque Revival and neo-Grec styles. To the west, No. 19 (1888, William Graul) is a five-story neo-Grec store and loft building faced in brick with stone trim. The building retains its cast-iron base and historic fixed metal awning. No. 11, designed by architect Alfred Zucker and built in 1893, is a five-story store and loft building faced in brick with stone trim above an unusual cast-iron base. At the west end of the block, the Bazzini Building (1899-1900, C. Wilson Atkins), at 339-343 Greenwich Street, is an imposing six-story warehouse extending approximately seventy-eight feet along Jay Street. Above the base, which retains its historic fixed metal awning, broad brick piers culminate in arcades, echoing a pattern in warehouse design seen throughout the district. At the east end of the blockfront, the three-story stable and laundry building 9 Jay Street, built for New York Hospital's House of Relief, is a corner building with facades on Jay and Staple Streets. This neo-Renaissance building was designed by the architectural firm of Robertson & Potter and constructed in 1907-08. An enclosed iron footbridge spans Staple Street at the second story and connects No. 9 to the (former) New York Hospital's House of Relief at 67 Hudson Street, located at the southern end of the block bounded by Hudson, Harrison, Staple, and Jay Streets. Designed by the well-known architect Josiah C. Cady, it was constructed in 1893-94. Extending ninety-five feet along Jay, this Renaissance Revival building has four stories with a raised base.

The south side of Jay Street between Greenwich and Staple Streets has four buildings ranging in height from six to thirteen stories and constructed during the period from 1882 to 1931. Near the center of the blockfront, the earliest structure at No. 14 is an eight-story neo-Grec store and loft building designed by Berger & Baylies and built in 1882; it is faced in brick with stone trim above a cast-iron base. To the east, on the southwest corner of Jay and Staple Streets, No. 8-12 Jay (1896, John DeHart) is a six-story Renaissance Revival store and office building. The

continued .....

building displays the use of metal mullions and spandrel panels to support the window sash and retains a loading platform (altered) at the first story. No. 16-18, located in the middle of the blockfront, is a six-story neo-Renaissance warehouse. Faced in buff-colored brick with stone trim above a two-story base, the building was designed by architect Franklin Baylies and constructed in 1907. No. 335-337 Greenwich Street, located on the southeast corner of Greenwich and Jay Streets, extends 100 feet along Jay. Designed by the noted firm of Cross & Cross and constructed in 1930-31, this thirteen-story building towers above its neighbors. It has a high one-story base faced in cast stone, punctuated by distinctive paired doors cast in a bronze alloy and multipane kalamein windows. Above the first story, both facades are faced in white brick with decorative brickwork found in some spandrel panels. The building is set back above the tenth story.

Across Staple Street to the east, the south side of Jay Street has one building occupying the northern section of the block bounded by Hudson, Jay, Staple, and Duane Streets. No. 55-61 Hudson Street, extending ninety-seven feet along Jay Street, was designed by prominent architect Edward Hale Kendall and constructed in 1890-91. This Romanesque Revival factory and warehouse has a two-story base and an arcaded six-story midsection, faced in brick with stone and terra-cotta trim.

Historical Summary

Jay Street was laid out perpendicular to Greenwich Street and the Hudson River by 1790; the section of Jay Street within the district appears as undeveloped on a map of 1796. It was named for John Jay who served from 1789 to 1795 as first Chief Justice of the United States. A descendent of late seventeenth-century Huguenots, John Jay worked with James Madison and Alexander Hamilton on drafting the Constitution. Jay was governor of New York from 1795 to 1801. Like most of the other east-west streets in this district, Jay Street began at a Hudson River pier, crossing the rail lines that developed along the north-south streets. By 1810 both sides of Jay Street were developed with brick and brick and frame dwellings; all received commercial bases by the 1840s due to burgeoning mercantile activity in the area.

From 1882 to 1931, coinciding with the major development phase of what is now the Tribeca West Historic District, all of the thirteen buildings fronting Jay Street within the district were constructed. Reflecting the growing diversity of businesses in the area, tobacco merchant D. Buchner constructed a tobacco processing factory in 1882 at No. 14, and wholesale grocer and real estate developer John Castree erected store and loft buildings at Nos. 13 and 15 (No. 17 was developed by Alexander Halliday). No. 8-12 was built on speculation in 1896 by builder Alexander Brown, Jr. Soon after its construction it was occupied by a fruit market with offices

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and storage above; by the mid-twentieth century it contained a nut-roasting factory. In the last decade of the nineteenth century, as warehouse buildings appeared throughout the district, two such structures were built on corner lots on Jay Street. The American Express Building at 55-61 Hudson Street (1890-91, Edward Hale Kendall) and the Bazzini Building at 339-343 Greenwich Street (1899-1900, C. Wilson Atkins) were designed for commercial uses directly associated with those traditionally found in the district. The American Express Company, which had occupied previous buildings on the site of the present structure since the mid-nineteenth century, operated a depot and stable for the purpose of hauling local freight. The Bazzini Building, which was initially used for the storage of butter, eggs, and tea and light manufacturing, has been occupied for many years by the Bazzini Nut Company.

The New York Hospital's House of Relief, or Emergency Hospital at 67 Hudson Street (Josiah C. Cady), an institution which served local residents, was built in 1893-94 to replace a facility at 160 Chambers Street. In 1907-08 the Hospital expanded to the west across Staple Street with a stable and laundry at 9 Jay Street (Robertson & Potter). No. 335-337 Greenwich Street (1930-31, Cross & Cross), one of the last tall office buildings constructed in the district, was built for the Centrun Corporation, a subsidiary of the Central Hanover Bank & Trust Company, and was occupied by the bank for many years.

With the construction of No. 335-337 Greenwich Street, Jay Street assumed the character it retains today. The streetbed was resurfaced in 1930 with granite pavers, which at present are mostly still visible. The construction of Independence Plaza Towers west of the district in the 1970s severed the physical relationship and historic ties Jay Street once had with the Hudson River piers. The street's traditional association with the egg, cheese, and nut industries and services such as the hospital, shipping, and banking survived well into the twentieth century. By the 1970s artists' studios were established there, followed by the conversion of former commercial spaces for residential use.

Kevin McHugh

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William Bridges, Map (1807, published in 1811), Eno Collection of the N.Y.P.L., published in Kouwenhoven (1953), 110.
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B. Taylor, Map (1796, published in 1797), Stokes Collection of the N.Y.P.L., published in Kouwenhoven (1953), 104-05.

JAY STREET
BETWEEN HUDSON STREET & STAPLE STREET (North Side)

No. 1-7 JAY STREET between Hudson Street & Staple Street (North Side)
Tax Map Block/Lots: 180/1101-1122
SEE: 67 Hudson Street

JAY STREET
BETWEEN HUDSON STREET & STAPLE STREET (South Side)

No. 2-6 JAY STREET between Hudson Street & Staple Street (South Side)
Tax Map Block/Lot: 143/4
SEE: 55-61 Hudson Street

JAY STREET
BETWEEN STAPLE STREET & GREENWICH STREET (North Side)

No. 9 JAY STREET between Staple Street & Greenwich Street (North Side)
a/k/a Staple Street
Tax Map Block/Lot: 180/12

Date: 1907-08 [NB 367-1907]
Architect: Robertson & Potter
Owner/Developer: New York Hospital
Builder: George Vasser, Jr. Co.

Type: Hospital stable and laundry
Style/Ornament: Neo-Renaissance
Method of Construction: Steel-frame
Number of stories: 3

Building Summary

This three-story stable and laundry building is located on the northwest corner of Jay and Staple Streets, with a frontage of approximately twenty-five feet on Jay Street and fifty-three feet on Staple Street. Constructed in 1907 for the New York Hospital, a branch of which was located across Staple Street, the building was designed by the architectural firm of Robertson & Potter.

The main facade of this brick building is on Jay Street where the original large entrance has been partially filled in and modernized, leaving only the rosette-embellished iron lintel. Narrow stone bands articulate the ground story above the granite water table. All three visible corners of the building and the rectangular window openings, which retain their historic sash, are defined by banded brick. These quoin-like elements and

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the broad, galvanized iron cornice which caps the structure are characteristic of the neo-Renaissance style. The ground story on Staple Street has narrow windows between the stone bands and a large secondary, vehicular entrance which has been sealed. Above the base, the large windows have the same decorative motifs as on Jay Street. A terra-cotta shield marked by "NYH" is located near the corner, at the third story, and an enclosed iron footbridge spans Staple Street at this level, connecting this building with the hospital. A concrete sidewalk fronts both sides of the building.

No. 11 JAY STREET between Staple Street & Greenwich Street (North Side)
Tax Map Block/Lots: 180/1150-1151

Date: 1893 [NB 307-1893]
Architect: Alfred Zucker
Owner/Developer: Estate of John LeConte

Type: Store and loft
Style/Ornament: Abstracted Renaissance Revival
Method of Construction: Masonry w/ cast-iron and steel supports
Number of stories: 5

Building Summary

This five-story, twenty-five foot wide store and loft building is located on the north side of Jay Street, near the corner of Staple Street. Designed by the architectural firm of Alfred Zucker at a time when John Edelman was the chief designer, it was constructed in 1893 for Helen LeConte representing the trustees of the estate of John L. LeConte. This building replaced a smaller brick structure on this lot.

The one-story stone base has incised end piers and an unusual corbelled cornice. It has been painted and it is possible that some ornament has been removed. The infill in the openings and the awnings are of recent date. Metal access doors and granite slabs cover the vault area in front of the building. Above the base, the three-bay wide brick facade is enframed by simple, paired brick moldings. The rectangular window openings have stone sills and splayed brick lintels. All of the window sash has been replaced. A broad, bracketed cornice provides the finishing element to this simple facade.

This building was constructed with cold storage facilities and was leased by the Enterprise Cold Storage Company in 1894. The egg merchant Samuel

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Meierfeld occupied the building during the middle of the twentieth century. It is now in residential use.

No. 13 JAY STREET between Staple Street & Greenwich Street (North Side)
Tax Map Block/Lot: 180/14

Date: 1887 [NB 558-1887]
Architect: D. & J. Jardine
Owner/Developer: John Castree

Type: Store and loft
Style/Ornament: Romanesque Revival with Neo-Grec elements
Method of Construction: Masonry with iron supports
Number of stories: 5

Building Summary

This five-story, twenty-five foot wide store and loft building is located in the middle of the block between Greenwich and Hudson Streets. Designed by D. & J. Jardine, a firm responsible for several buildings in the district, this building was constructed in 1887 under the same New Building Application as the identical buildings at 15 and 17 Jay Street. Of the three buildings, 13 and 15 Jay Street were developed by John Castree, while 17 Jay Street was developed by Alexander Halliday. Born in Ireland in 1811, Castree established a successful grocery business located first at the corner of Washington and Jay Streets, and later at Hudson and North Moore Streets. He then turned his attention to real estate and other investments, including insurance and banking. A member of the Mercantile Exchange, he was continuously interested in the development of this area of the city and contributed to its commercial expansion.

At the ground story, this building retains its original cast-iron piers and pressed-metal cornice, as well as historic transoms and folding metal doors in the west bay. The building is fronted by a stepped vault and granite vault covers. Above the base, the three-bay brick facade is trimmed with terra cotta and stone. Continuous piers link the second and third, and fourth and fifth stories, with Romanesque Revival-inspired foliate spandrels between them. This style is also reflected in the round-arched arcade at the top story and the corbelled brick cornice which crowns the building. The unusual stone lintels of the segmental windows at the third story show the waning influence of the neo-Grec style. Remnants of hardware at the windows indicate that shutters were once present.

As with so many buildings in this area, 13 Jay Street was used for many

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years by butter and egg merchants. It is currently a cooperative residence.

Significant Reference(s)

Mitchell C. Harrison, New York State's Prominent and Progressive Men (New York: New York Tribune, 1900) vol. 2, 55.

No. 15 JAY STREET between Staple Street & Greenwich Street (North Side)
Tax Map Block/Lot: 180/15

Date: 1887 [NB 558-1887]
Architect: D. & J. Jardine
Owner/Developer: John Castree

Type: Store and loft
Style/Ornament: Romanesque Rev. w/ Neo-Grec elements
Method of Construction: Masonry with iron supports
Number of stories: 5

Building Summary

This five-story, twenty-five foot wide store and loft building is located in the middle of the block between Greenwich and Hudson Streets. Designed by D. & J. Jardine, a firm responsible for several buildings in the district, this building was constructed in 1887 under the same New Building Application as the identical buildings at 13 and 17 Jay Streets. Of the three buildings, 13 and 15 Jay Street were developed by John Castree, while 17 Jay Street was developed by Alexander Halliday. Born in Ireland in 1811, Castree established a successful grocery business located first at the corner of Washington and Jay Streets, and later at Hudson and North Moore Streets. He then turned his attention to real estate and other investments, including insurance and banking. A member of the Mercantile Exchange, he was continuously interested in the development of this area of the city and contributed to its commercial expansion.

At the ground story, this building retains its original cast-iron piers and pressed-metal cornice, as well as historic transoms over cast-iron lintels, a shop window in the west bay, and full-height metal shutters in the east bay. The building is fronted by a stepped vault and granite vault covers. Above the base, the three-bay brick facade is trimmed with terra cotta and stone. Continuous piers link the second and third, and fourth and fifth stories, with Romanesque Revival-inspired foliate spandrels between them. This style is also reflected in the round-arched arcade at the top story

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and the corbelled brick cornice which crowns the building. The unusual stone lintels of the segmental windows at the third story show the waning influence of the neo-Grec style. Remnants of hardware at the windows indicate that shutters were once present. This building retains most of its historic wood sash windows.

In the early twentieth century, the building at 15 Jay Street was used by the Fred Fear Company which manufactured flavoring extracts. By 1920 it was used as a butter, cheese and egg warehouse. In 1932 was leased by the Fairmont Creamery and in 1946 by the Arrow Dairy Company for similar purposes. The building is currently vacant.

Significant Reference(s)

Mitchell C. Harrison, New York State's Prominent and Progressive Men (New York: New York Tribune, 1900) vol. 2, 55.

No. 17 JAY STREET between Staple Street & Greenwich Street (North Side)
Tax Map Block/Lot: 180/16

Date: 1887 [NB 558-1887]
Architect: D. & J. Jardine
Owner/Developer: Alexander Halliday

Type: Store and loft
Style/Ornament: Romanesque Revival with Neo-Grec elements
Method of Construction: Masonry with iron supports
Number of stories: 5

Building Summary

This five-story, twenty-four foot wide store and loft building is located in the middle of the block between Greenwich and Hudson Streets. Designed by D. & J. Jardine, a firm responsible for several buildings in the district, this building was constructed for Alexander Halliday in 1887 under the same New Building Application as the identical buildings at 13 and 15 Jay Street which were developed by John Castree. Halliday also commissioned the Jardine firm to design 13 Harrison Street in the same year.

At the ground story, this building retains its original cast-iron piers and pressed-metal cornice. Two bays have their historic lintels surmounted by transoms, while in the east bay is a door adapted from the original metal

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shutters. In front of the building, the stepped vaults have been removed although the granite vault covers remain. Above the base, the three-bay brick facade is trimmed with terra cotta and stone. Continuous piers link the second and third, and fourth and fifth stories, with Romanesque Revival-inspired foliate spandrels between them. This style is also reflected in the round-arched arcade at the top story and the corbelled brick cornice which crowns the building. The unusual stone lintels of the segmental windows at the third story show the waning influence of the neo-Grec style. Remnants of hardware at the windows indicate that shutters were once present. At each story the window in the eastern bay retains all or part of its historic wood sash.

Alexander Halliday was a liquor merchant who conducted business from this address for many years. In the twentieth century the building was used by wholesalers of butter and eggs. Today the structure is vacant.

No. 19 JAY STREET between Staple Street & Greenwich Street (North Side)
Tax Map Block/Lot: 180/17

Date: 1888 [NB 121-1888]
Architect: William Graul
Owner/Developer: John H. Mohlmann

Type: Store and loft
Style/Ornament: Neo-Grec
Method of Construction: Masonry with cast-iron supports
Number of stories: 5

Building Summary

This five-story, twenty-two foot wide store and loft building is located on the northern side of Jay Street, near the corner of Greenwich Street. Constructed in 1888 for John H. Mohlmann, the building was designed by William Graul and replaced an earlier brick structure.

This brick and stone building is three bays wide and exhibits ornament in the neo-Grec style. The one-story base retains much historic fabric including cast-iron piers, a rosette-embellished frieze, and a dentiled cornice. Within each bay are historic lintels and transoms. The western bay contains historic metal shutters while the eastern bay retains an historic shop window. Above the fixed metal awning, piers project slightly between the windows, while continuous end piers frame the entire facade, culminating in an elaborately corbelled parapet. Continuous stone lintels and stone imposts articulate each story by their contrasting material,

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while projecting sillcourses are also marked by stone bands. Most of the windows retain historic wood sash. At the street level, the stepped vault has been been replaced with concrete. Beyond this, the granite vault covers remain intact.

The developer, John Mohlmann, was a successful grocery merchant. In 1880 he began accumulating property near the corner of Greenwich and Jay Streets, including this lot and the next one to the west. This building at 19 Jay Street was constructed in 1888 and by 1892 Mohlmann owned four more lots, closer to the corner, all containing small brick buildings. Those were cleared in 1899 for the construction of the existing large corner building at 339-343 Greenwich Street, developed by Mohlmann's heirs. Directories show Mohlmann's company located at 339 Greenwich Street beginning in 1887 through the turn of the century, with other produce merchants, and later butter and egg dealers located at 19 Jay Street. Today this building, as well as most of those on Greenwich Street between Jay and Harrison Streets, is owned and occupied by the Bazzini Brothers Company, processors and distributors of nuts and dried fruit.

No. 21 JAY STREET between Staple Street & Greenwich Street (North Side)
Tax Map Block/Lot: 180/19
SEE: 339-343 Greenwich Street

JAY STREET
BETWEEN STAPLE STREET & GREENWICH STREET (South Side)

No. 8-12 JAY STREET between Staple Street & Greenwich Street (South Side)
a/k/a Staple Street
Tax Map Block/Lots: 143/1001-1002

Date: 1896 [NB 2121-1896]
Architect: John DeHart
Owner/Developer: Alexander Brown, Jr.
Mason: Alexander Brown, Jr.

Type: Store and office building
Style/Ornament: Renaissance Revival
Method of Construction: Masonry with cast-iron supports
Number of stories: 6

Building Summary

This six-story Renaissance Revival store and office building is located on

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the southwest corner of Jay and Staple Streets, extending approximately fifty feet along Jay and eighty-nine feet along Staple. Built in 1896 for Alexander Brown, Jr., a builder and mason who also constructed the building, it was designed by architect John DeHart, known for his apartment and commercial buildings. Above the first story, the brick facade on Jay Street has three bays per story, each containing two large square-headed window openings separated by metal mullions and spandrel panels. The flanking pilasters are trimmed in stone and terminate at the fifth story in stylized Corinthian capitals. Sheet-metal cornices above the second and fifth stories further enhance the design of the upper stories. The metal cornice originally topping the sixth story has been removed. At the first story, the building retains its loading platform (altered), its masonry and cast-iron bay framing, its sheet-metal cornice, and historic multipane transoms.

The Staple Street elevation has a one-bay return of the Jay Street facade. Above the first story and south of the return, the elevation is faced in brick with five bays of window openings per story. Hardware flanking the windows indicates the presence of cast-iron shutters (removed). The cornice has been removed. Cast-iron bay framing is retained at the first story, including a continuous cast-iron lintel. The present building replaced three frame dwellings on Jay Street and two brick commercial buildings on Staple Street. In the early twentieth century No. 8-12 Jay Street was occupied by a fruit market with offices and storage above. By mid-century it contained a nut roasting factory. It is presently commercial at the first story and residential above.

No. 14 JAY STREET between Staple Street & Greenwich Street (South Side)
Tax Map Block/Lot: 143/25

Date: 1882 [NB 875-1882]
Architect: Berger & Baylies
Owner/Developer: D. Buchner
Mason: John Schweikert

Type: Store and loft
Style/Ornament: Neo-Grec
Method of Construction: Masonry with cast-iron elements
Number of stories: 8

Building Summary

This eight-story neo-Grec store and loft building, located near the Staple Street end of the block, extends approximately twenty-five feet along Jay

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Street. This structure was built in 1882 for tobacco merchant D. Buchner, and designed by Berger & Baylies, a firm noted for its commercial commissions whose work is well-represented within the district. Above the first story, the brick facade has three bays of windows per story with segmental heads trimmed in stone. Coursed and patterned brick pilasters further mark the design. The center bays of stories two through eight contain historic paired wood and glass doors leading onto a recent fire escape that spans the facade. The building is capped by a decorative brick parapet. The ground story retains its loading platform and its cast-iron bay framing which is shielded by an historic fixed metal awning. In front of the loading platform, the vault covers are bluestone. The present building replaced a brick dwelling. In the late nineteenth century, this building was used as a tobacco processing factory; by the mid-twentieth century it was occupied as a butter and eggs warehouse with a wholesale market on the first story. It is presently commercial on the first story and residential above.

No. 16-18 JAY STREET between Staple Street & Greenwich Street (South Side)
a/k/a 333 Greenwich Street
Tax Map Block/Lot: 143/20

Date: 1907 [NB 241-1907]
Architect: Franklin Baylies
Owner/Developer: Hugh Getty

Type: Warehouse
Style/Ornament: Neo-Renaissance
Method of Construction: Masonry w/cast-iron and steel supports
Number of stories: 6

Building Summary

This six-story neo-Renaissance warehouse building, situated on an L-shaped lot, extends approximately fifty feet along the middle of the Jay Street block and twenty-six feet along Greenwich Street at No. 333, where it is set back behind a deep loading platform. Constructed for builder Hugh Getty in 1907, the building was designed by Franklin Baylies, formerly of Berger & Baylies, the firm responsible for the neighboring building at No. 14 Jay Street, as well as many others throughout the district. The facade of No. 16-18 Jay Street has six bays per story. Above the two-story base, the windows have flat heads trimmed in stone and splayed keystones. Pilasters at the sixth story are topped by a sheet-metal cornice cut to accommodate a fire escape (removed). The base is articulated by brick

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pilasters with terra-cotta capitals and is topped at the second story by a terra-cotta cornice. The cast-iron pilasters of the bay framing are intact, although much of the bay infill has been replaced at the first story. The loading platform has been replaced with two platforms faced in granite. A non-historic fixed awning of metal and glass is anchored to the facade above the main entrance.

The deep, enclosed loading platform at No. 333 Greenwich Street was the result of an alteration in 1959 in which the upper stories of a five-story warehouse (built for Israel Cook in 1853-54) were demolished, leaving portions of the party walls at the first story. This lot was joined with that of 16-18 Jay Street at approximately the same time. The loading platform at No. 333 Greenwich has brick sidewalls with a wood roof. The western elevation of No. 16-18 Jay Street, visible above the loading platform, is faced in brick with two bays of segmentally-arched window openings per story.

No. 333 Greenwich Street was originally a masonry dwelling with a commercial base, later increased to six stories and used as a hotel. In 1869 it was altered for commercial use and later contained the Thomas R. Harris cracker bakery. In the twentieth century it was used for storage until demolition in 1959. No. 16-18 Jay Street replaced a three-story brick building used as a smokehouse. The present building was used as storage for butter and eggs and for light manufacturing, and currently has office and residential tenants.

Alteration(s):

1959: Alt 720-1959 [Source: Alteration Application]
Upper stories of five-story building at 333 Greenwich Street (1853-54) removed, part of first story remains as loading dock.
Architect -- Jacob & Donald D. Fisher
Owner -- Frederick Lowenfels & Son
Builder -- Tutin Construction Co.

No. 20-24 JAY STREET between Staple Street & Greenwich Street (South Side)
Tax Map Block/Lot: 143/21
SEE: 335-337 Greenwich Street

WORTH STREET

Architectural Description

Like the sections of this historically important street further to the east, the portion of Worth Street's north side between Hudson Street and West Broadway included in this district (the parking lot and adjacent corner building at the eastern end are excluded) displays a largely homogeneous streetscape of five- to six-story warehouses and store and loft buildings. The predominant colors of the streetscape are derived from the red and buff brick facades (No. 5 is painted).

The eastern group of three buildings (Nos. 9 to 13) at the edge of the district are sparsely decorated, six-story, brick-faced store and loft buildings, their tripartite granite bases fronted by loading platforms. Near the western corner of the block stand two later buildings which, despite a general continuation of height and material, reveal greater attention to architectural embellishment. The Queen Anne store and loft building at No. 5 (1887, Samuel A. Warner) incorporates stone trim and cast-iron elements to produce a graceful facade with a high proportion of glazed area; its tripartite arrangement and loading platform further relate this building to those at Nos. 9 to 13. The small warehouse at No. 1-3 incorporates classical details in its otherwise simple exterior (1896, McKim, Mead & White) and replaces the typical tripartite bases of the earlier buildings with broader loading bays and a separate entrance for the upper stories, an arrangement characteristic of warehouses and found throughout the northern portion of this district.

Few twentieth-century changes are evident along this portion of the north side of Worth Street. In 1919 the thirty-foot wide streetbed was repaved with granite pavers which were subsequently resurfaced with asphalt; the original granite vault covers survive only at No. 5. The streetscape has suffered somewhat from the reduction to two stories and refacing of No. 7 in 1955 and the demolition in 1938 of the Federal-era building at the western corner (at 74 Hudson Street). The entire south side of Worth Street between West Broadway and Hudson Street is occupied by the twenty-four-story Western Union Building at 60 Hudson Street (1930, Voorhees, Gmelin & Walker; not included within the boundariew of the district.)

Historical Summary

Originally part of the Anthony Rutgers farm, the area around today's Worth Street was divided between Effingham Embree and the Lispenard family. In the late 1790s, before any houses were erected there, a street was laid out and named Catherine Street after the wife of Hendricks Rutgers. The name was changed to Anthony Street in 1803 by Leonard Lispenard to honor one of his sons. Soon thereafter the street was built up with frame and masonry dwellings; none of these remain. Commerce and related hazardous

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businesses began to appear in the neighborhood and change was greatly accelerated during the early 1850s. This transformation was due, in part, to an exodus of dry-goods merchants from Pearl Street, which suffered a disastrous fire in 1853, to Anthony Street, and especially to the blocks directly east of this district.

The street's rise to become New York's (and eventually the world's) textile hub coincided with another transformation: in 1855 the street's name was changed to Worth Street, in honor of Brevet Major General William Jenkins Worth. A commander of the U.S. Military Academy from 1820 to 1828 and reputedly the first American soldier to enter Mexico City during the Mexican War, Worth died in 1849 while in command of Texas and was buried in Madison Square. Worth Street continued to grow in importance as a commercial thoroughfare, particularly after 1869 when the demolition of the buildings of New York Hospital (east of the district, between Broadway and Church Street) permitted the erection of more commercial structures and when the construction of the Hudson River Railroad Freight Terminal (1867-68) four blocks to the north increased the area's access to transportation.

By the 1880s, the section of Worth Street included in the district had been transformed into a block of brick store and loft buildings, between four and six stories in height, interrupted only by two older dwellings at the western edge and a frame stable at No. 5. These large structures were erected for men of local importance, particularly Henry and Joseph Naylor, building contractors and real estate developers. During the subsequent decade, Robert and Ogden Goelet, members of one of the city's most prosperous and socially prominent families, built a warehouse at No. 1-3.

Worth Street's commercial buildings have had a variety of occupants including dry-goods firms, merchants of bakers' supplies, eggs, and dairy products, and, more recently, trucking companies. Another inhabitant of the block was Jacob Mark, a manufacturer of iron vault lights such as those which may still be found in this district and throughout the Tribeca area. Beginning in the 1970s, the upper stories of several of the buildings have been converted to artists' studios and residential use.

David Breiner

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Casimir Goerck and Joseph F. Mangin Map (1803) published in, D.T. Valentine, Manual of the Corporation of the City of New York (New York: McSpedon & Baker, 1856), 338.

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continuation of . . . . Worth Street
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Minutes of the Common Council of the City of New York 1784-1831, 21 vols. (New York: City of New York, 1917).
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B. Taylor, Map (1796, published in 1797), Stokes Collection of the N.Y.P.L., published in Kouwenhoven (1953), 104-05.
Frank L. Walton, Tomakawks to Textiles, The Fabulous Story of Worth Street (New York: Appleton-Century-Crofts, 1953).
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WORTH STREET
BETWEEN WEST BROADWAY & HUDSON STREET (North Side)

WORTH STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 179/13
SEE: 74-82 Hudson Street

No. 1-3 WORTH STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 179/11

Date: 1896 [NB 321-1896]
Architect: McKim, Mead & White
Owners/Developers: Robert Goelet, Ogden Goelet
Builder: Michael Reid & Co.

Type: Warehouse
Style/Ornament: Late nineteenth-century commercial with classical elements
Method of Construction: Masonry with steel supports
Number of stories: 6

Building Summary

This six-story, forty-five-and-a-half foot wide warehouse building is located near the Hudson Street end of the block. It was designed by the noted firm of McKim, Mead & White and erected in 1896 by Michael Reid & Company, a team which produced many of the city's outstanding buildings. This structure was commissioned by Robert and Ogden Goelet, members of one of New York's most successful and socially prominent families, for the storage of dry goods. It replaced one masonry structure and one frame structure.

The facade consists of a one-story base -- which retains its original cast-iron and brick piers, wood transom, and interior loading platform (behind roll-down gates) -- and a brick grid-like upper portion which has single bays of recessed window openings and spandrels, grouped within a four-story arcade, and a stringcourse surmounted by the sixth-story window openings. Several two-over-two wood sash windows remain; the cornice has been removed. The exposed west elevation is a brick wall that has been partly stuccoed and pierced by window openings. The exposed north elevation is a brick wall that retains some of its historic two-over-two wood sash windows.

In 1905 the building was united to No. 10-12 Leonard Street via the opening of rear passages. No. 1-3 Worth Street has been used to store groceries and Jaburg Brothers' bakers' supplies; it was recently occupied by the United States Egg Corporation on the first story and the upper stories appear to have been converted to residential use.

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continuation of . . . . 1-3 Worth Street

Significant Reference(s)

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 810.

No. 5 WORTH STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 179/10

Date: 1887 [NB 12-1887]
Architect: Samuel A. Warner
Owner/Developer: Samuel Inslee
Foundry: Lindsay & Graff

Type: Store and loft
Style/Ornament: Queen Anne
Method of Construction: Masonry with iron facade supports
Number of stories: 5

Building Summary

This five-story, twenty-five-and-a-half-foot wide store and loft building is located near the Hudson Street end of the block. Designed by Samuel A. Warner, it was erected in 1887 for Samuel Inslee, a dry-goods merchant. The following year these men collaborated on building another commercial structure at 27 Howard Street (not in this district). No. 5 Worth Street is on a site that had been occupied by "hazardous" commercial tenants since at least the 1850s, including the firm of Ingalls & Mark (succeeded by Jacob Mark), manufacturers of vault lights, such as those seen throughout the district. The present edifice replaced a frame stable and masonry rear structure.

Its facade, composed of a one-story base and four-story upper section, is ornamented with Queen Anne decorative motifs. At the base, brick end piers trimmed in stone bracket the intermediate cast-iron piers and retain a "LINDSAY & GRAFF" foundry mark. At the upper section (now painted), giant brick pilasters frame stories two through four and support a modillioned pressed-metal cornice; the fifth story has paneled piers which support another pressed-metal cornice. An armature of cast-iron mullions and spandrels separates window openings at the upper stories. A diamond-plate-covered loading platform survives across the base of the building and granite vault covers extend to the street. The eastern elevation is a parged brick wall with window openings that have been bricked up.

In the early twentieth century the property belonged to the estate of Caroline W. Astor, and among its tenants have been distributors of butter,

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eggs, and cheese, including Carl Ahlers and the Bender Goodman Company. The building has been converted for artists' studios and residential use.

Significant Reference(s)

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 828.
Margot Gayle and Edmund V. Gillon, Jr., Cast-Iron Architecture in New York (New York: Dover Publications, 1974), 37.

No. 7 WORTH STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 179/6 in part

Date: 1955 [Alt 1606-1955]
Architect: None
Owner/Developer: B. & G. Thomaselli Co.
Builder: East Coast Wrecking Co.

Type: Industrial workshop
Method of Construction: Masonry with steel interior supports
Number of stories: 2

Building Summary

This twenty-five foot wide building is located near the middle of the block between West Broadway and Hudson Street. An Alteration Application of 1882 indicates that this structure was then a four-story brick store and loft building used as a pork packing plant and owned by Theodore C.B. Vidal. Five years later it was owned by Fanny L. Carter, a relative of Henry C. Carter, who is listed in city directories as a merchant of "supplies." At that time, and for some years afterward, the lessee was Jacob Mark, a prosperous manufacturer of iron vault lights (such as those seen throughout the district) who had formerly been with the firm Ingalls & Mark. By 1910 the building had become a wholesale grocery warehouse. In 1955 the B. & G. Thomaselli Company had two stories demolished, converting the "store" building into a trucking terminal and warehouse at the first story and factory, office, and warehouse at the second story; it served as an accessory garage for Nos. 9 to 13. The resultant two-story building, faced in brick, has two entrances (the vehicular entrance has a metal roll-down door) at the first story and three multipane steel windows at the second story.

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continuation of . . . . 7 Worth Street

Significant Reference(s)

New York Vol. 316, pp.100a/57, 100a/84, R.G. Dun & Co. Collection, Baker Library, Harvard Univ. Grad. School of Business Admin.
Department of Taxes, 1938-1940, photographic collection of improved property, New York City, Municipal Archives, D 1179/15.

No. 9 WORTH STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 179/6 in part

Date: 1873 [NB 611-1873; Tax Assessment Records 1873-1875]
Architect: Joseph Naylor
Owner/Developer: Henry Naylor
Builder: Michael Cusack

and

Date: 1881 [Alt 549-1881]
Architect: William Graul
Owner/Developer: Joseph Naylor

Type: Store and loft
Style/Ornament: Utilitarian
Method of Construction: Masonry load bearing walls
Number of stories: 4 (now 6)

Building Summary

This over-twenty-five foot wide store and loft building is located near the middle of the block between Hudson Street and West Broadway. Designed by Joseph Naylor for his son Henry (their contracting and real estate firm is associated with several buildings in the district), it was built as a four-story structure, apparently modeled on its neighbors at Nos. 11 and 13 (see), also built for the Naylor family (the address on the New Building Application appears to be erroneous). In 1881 No. 9 was raised to six stories.

Its simple, utilitarian exterior is composed of a one-story base, with granite piers (now stuccoed) and a stone cornice, and a brick upper section (now painted), featuring window openings with stone lintels and sills and a pressed-metal cornice resting on a brick corbel table. This arrangement, save for the more substantial cornice on No. 9, is common to Nos. 11 and 13. Metal shutter hinges remain at every window opening and some of the historic two-over-two wood sash also remain. A concrete-covered ramp runs across the base of the facade. The exposed west elevation is a brick wall

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into which several window openings have been cut. Nos. 9, 11, and 13 are connected through interior openings.

Among the building's occupants have been Towers Stores, presumably the successor to the famous Tower Manufacturing & Novelty Company, a stationery business with headquarters at the intersection of Broadway and Duane Street, and the Church St. Trucking Company. The upper stories are now used for residential purposes.

Significant Reference(s)

Moses King, King's Photographic Views of New York (Boston: Moses King, 1895), 410-11.
New York Vol. 316a, pp.107, 111, R.G. Dun & Co. Collection, Baker Library, Harvard Univ. Grad. School of Business Admin.
New York Vol. 383, pp.200f, 529, 800a/12, 800a/39, R.G. Dun & Co. Collection, Baker Library, Harvard Univ. Grad. School of Business Admin.

No. 11 WORTH STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 179/6 in part

Date: 1873 [NB 457-1873; Tax Assessment Records 1873-1879]
Architect: William Field & Son
Owner/Developer: Henry Naylor
Builder: Michael Cusack

and

Date: 1878-79 [Tax Assessment Records 1873-1879]
Architect: Undetermined
Owner/Developer: Joseph Naylor

Type: Store and loft
Style/Ornament: Utilitarian
Method of Construction: Masonry load bearing walls
Number of stories: 5 (now 6)

Building Summary

This twenty-two-and-a-half foot wide store and loft building is located near the middle of the block between Hudson Street and West Broadway. It was designed by William Field & Son for Henry Naylor (c.1838-1891), a co-partner with his father, Joseph, of a busy contracting and real estate

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company. Erected in 1873, it was one of two similar five-story buildings built under the same New Building Application (see No. 13; the addresses on the application appear to be erroneous); in 1878-79 both were raised to six stories for Joseph Naylor.

The simple, utilitarian facade of No. 11 is composed of a one-story base, with granite piers (now stuccoed) and a stone cornice, and a brick upper section (now painted), featuring window openings with stone lintels and sills and a pressed-metal cornice resting on a brick corbel table. This arrangement is common to Nos. 11 and 13 as well as No. 9, which apparently was modeled after its neighbors (see No. 9). Metal shutter hinges remain at every window opening; several wood sash windows survive. There is a concrete-covered loading platform across the base of the facade. Nos. 9, 11, and 13 are connected through interior openings.

Among this building's occupants have been Towers Stores, presumably the successor to the famous Tower Manufacturing & Novelty Company, a stationery business with headquarters at the intersection of Broadway and Duane Street, and the Church St. Trucking Company. The upper stories are now used for residential purposes.

Significant Reference(s)

Moses King, King's Photographic Views of New York (Boston: Moses King, 1895), 410-11.
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New York Vol. 383, pp.200f, 529, 800a/12, 800a/39, R.G. Dun & Co. Collection, Baker Library, Harvard Univ. Grad. School of Business Admin.

No. 13 WORTH STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 179/6 in part

Date: 1873 [NB 457-1873; Tax Assessment Records 1873-1879]
Architect: William Field & Son
Owner/Developer: Henry Naylor
Builder: Michael Cusack

and

Date: 1878-79 [Tax Assessment Records 1873-1879]
Architect: Undetermined
Owner/Developer: Joseph Naylor

continued .....

Type: Store and loft
Style/Ornament: Utilitarian
Method of Construction: Masonry load bearing walls
Number of stories: 5 (now 6)

Building Summary

This almost-twenty-five foot wide store and loft building is located near the middle of the block between Hudson Street and West Broadway. It was designed by William Field & Son for Henry Naylor (c.1838-1891), a co-partner with his father, Joseph, of a busy contracting and real estate company. Erected in 1873, No. 13 was one of two similar five-story store and loft buildings built under the same New Building Application (see No. 11; the addresses on the application appear to be erroneous); in 1878-79 both were raised to six stories for Joseph Naylor.

The simple, utilitarian facade of No. 13 is composed of a one-story base, with granite piers (now stuccoed) and a stone cornice, and a brick upper section (now painted), featuring window openings with stone lintels and sills and a pressed-metal cornice resting on a brick corbel table. This arrangement is common to Nos. 11 and 13 as well as No. 9, which was also built for the Naylor family and apparently was modeled after its neighbors (see No. 9). Metal shutter hinges remain at every window opening. A stepped vault and a loading platform, with concrete surfaces extend across the base of the facade and a brick enclosure has been added at the roof. The exposed east elevation is a brick wall into which variously sized window openings have been cut. Nos. 9, 11, and 13 are connected through interior openings.

Among this building's occupants have been Towers Stores, presumably the successor to the famous Tower Manufacturing & Novelty Company, a stationery business with headquarters at the intersection of Broadway and Duane Street, and the Church St. Trucking Company. The upper stories are now used for residential purposes.

Significant Reference(s)

Moses King, King's Photographic Views of New York (Boston: Moses King, 1895), 410-11.
New York Vol. 316a, pp.107, 111, R.G. Dun & Co. Collection, Baker Library, Harvard Univ. Grad. School of Business Admin.
New York Vol. 383, pp.200f, 529, 800a/12. 800a/39, R.G. Dun & Co. Collection, Baker Library, Harvard Univ. Grad. School of Business Admin.

HARRISON STREET

Architectural Description

The one block of Harrison Street which is included in the Tribeca West Historic District is dominated visually by the large Mercantile Exchange Building located on the northwest corner of Hudson and Harrison Streets. The rest of the block, west to Greenwich Street, consists of masonry store and loft buildings with cast-iron bases constructed primarily in the 1880s and '90s.

On the north side of the street, the New York Mercantile Exchange (1885, Thomas R. Jackson), with facades on Hudson and Harrison Streets, is a five-story brick and granite structure with superposed arcades and ornament inspired by the Queen Anne and the Romanesque Revival styles. The building is distinguished from its neighbors by its prominent hipped and gabled roof and western tower. Adjacent to this structure are three five- and six-story store and loft buildings with brick and stone-trimmed facades, all of which were built in the 1880s and designed by Thomas R. Jackson. Cast-iron shutters between the piers of the ground stories present a uniform appearance. The rest of the blockfront is comprised of four- and five-story store and loft buildings with cast-iron supporting members at the ground story. These buildings display a variety of decorative treatments, ranging from the simple, utilitarian structures at No. 18 (1886, Detlef Lienau), No. 22 (1892, Peter Roberts) and No. 24 (1886, Edward Simon), to those buildings which show an indebtedness to current architectural styles, such as No. 14-16 (1882, George DaCunha) which features a four-story arcade, No. 20 (1892, P. Henry Gilvarry) which displays Renaissance Revival ornament in the spandrels and cornice, and No. 26-28 (the side facade of 355-359 Greenwich Street, 1890, Leicht & Havell) which is crowned by an ornate pedimented cornice.

The south side of the block is divided into two parts by Staple Street. On the eastern section is the side facade of No. 81 Hudson Street, a three-story, terra-cotta clad office building constructed in 1919, and a parking lot. To the west of Staple Street is a row of four brick store and loft buildings with surviving cast-iron ground-story elements. Erected in 1893, the two buildings at No. 7-9 (William Schickel & Co.) and No. 11 (Thomas R. Jackson) are seven stories in height and have decorative treatments inspired by the Renaissance Revival style. The four-story structures at No. 13 (1887, D. & J. Jardine) and No. 15-17 (1869-70, Charles W. Huth) are simpler, utilitarian buildings with ornament typical of the neo-Grec style. Near the corner of Greenwich Street are two early, three-story dwellings combined (in 1888) into one building with a commercial base. Sharing the same lot, but with its main facade on Greenwich Street, is a five-story brick tenement, ornamented with Renaissance Revival elements.

The Harrison Street streetbed was repaved in 1936 with granite pavers.

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Portions of that surface are still visible despite the more recently applied asphalt.

Historical Summary

Harrison Street was among the streets named by the Vestry of Trinity Church in 1790, laid out by the Common Council in 1795, and deeded to the City by the church in 1802. The street was first paved in 1811 and 1820.

The name Harison, as it was spelled in the late eighteenth and early nineteenth centuries, had long been associated with the area of Harrison Street. The extensive brewery facility developed by George Harison, and others, between Greenwich Street and the North River appears on the 1766 "Plan of the City of New York." This facility was offered for sale in 1776, but the subsequent ownership of this property during the late eighteenth century remains undetermined. Perhaps the brewery site stayed in the Harison family, as suggested by the 1824 sale by Richard and Frances Harison of several lots on the blocks bounded by Harrison, Greenwich, Jay, and West Streets, property which could have been the former site of the brewery.

It seems likely that when, in 1790, the Vestry of Trinity Church was naming the street, it was honoring Richard Harison, the then prominent public official and officer of Trinity Church, rather than the former brewery owner. Richard Harison served Trinity Church as a vestryman in 1783, and from 1788 until 1811, and as a warden from 1811 until 1827. Harison also held the positions of Clerk of the Corporation of Trinity Church at the time of the rebuilding of Trinity Church, and was the first comptroller of Trinity Church, retiring from that position in 1827. Richard Harison was one of the most prominent attorneys in the city and held the offices of Recorder of the City, as well as Counsel and Attorney, from 1798 until 1807; he was a Federalist-slate delegate to the New York State convention which ratified the Federal constitution. President Washington appointed Harison as auditor of the Treasury from 1791 to 1836 and as the U.S. Consul at Cadiz for five years.

By the middle of the nineteenth century Harrison Street was completely built up with wood and masonry houses, several with stores inserted at the ground story. The only visible reminder of that earlier period are the Greek Revival buildings at 19-21 Harrison Street, which were combined and given a new commercial base in 1888. The earliest building on this block to be constructed for commercial purposes is the store and loft building at 15-17 Harrison (1869). Redevelopment began in earnest in the 1880s and the small houses were replaced by four- to seven-story store and loft buildings. The earliest structure from this period is No. 14-16, built in 1882 as a factory for candy merchant Henry Heide. By 1885, spurred by the construction of the Mercantile Exchange on the corner of Hudson and

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Harrison Streets, numerous store and loft buildings, mostly for the storage and distribution of butter, eggs and produce, began to be developed on this street. This period of development continued through the early 1890s. In the 1890s and later, many of these buildings were modernized by the addition of cold storage rooms, an adaptation which continued to make them useful for the storage of dairy products through most of the twentieth century.

Two buildings on this street do not fit into this general pattern of store and loft development. These are a five-story tenement at the southeast corner of Harrison and Greenwich Streets (1891), probably intended to house some of the many people who worked in this food distribution area, and a small office building constructed in 1919 on the southwest corner of Hudson and Harrison Streets.

Today many of these late nineteenth-century store and loft structures have been converted to living lofts, with commercial ground stories. Despite this change in use, Harrison Street retains much of its historic character. The most significant change in the streetscape was the demolition of No. 3-5 in 1967; that site remains vacant.

Betsy Bradley
Virginia Kurshan

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HARRISON STREET
BETWEEN HUDSON STREET & GREENWICH STREET (North Side)

No. 2-6 HARRISON STREET
between Hudson Street & Greenwich Street (North Side)
a/k/a 87-91 Hudson Street
Tax Map Block/Lots: 181/1101-1107

(FORMER) NEW YORK MERCANTILE EXCHANGE

Date: 1885 [NB 1146-1884]
Architect: Thomas R. Jackson
Owner/Developer: New York Mercantile Exchange

Type: Mercantile Exchange
Style/Ornament: Queen Anne with Romanesque Revival elements
Method of Construction: Masonry with cast-iron supports
Number of stories: 5

Building Summary

This five-story building is located on the northwest corner of Hudson and Harrison Streets, extending seventy-five feet along Hudson Street and ninety-seven feet along Harrison Street. Constructed in 1885 for the New York Mercantile Exchange, its architect was Thomas R. Jackson.

This large brick and granite structure incorporates elements of the Queen Anne and Romanesque Revival styles into its lively design. The contrasting materials, asymmetry, and a variety of decorative treatments used in the design are typical of the Queen Anne style, while the round-arched, deeply-set windows, the paired columns, and the corbelled brickwork are elements characteristic of Romanesque Revival buildings.

On the two facades, the granite piers and cornice of the first story set off the base. A granite bandcourse above the third story surmounts tall, arcaded window openings which mark the two-story trading floor. The facades are again divided by another granite bandcourse above the fifth story. The fourth and fifth stories form a double-height segmental arcade with paneled spandrels. At the sixth story, the fenestration changes to smaller arched windows, set more closely together, but with a similar decorative scheme. The arcades are embellished by such elements as pilasters with contrasting granite capitals, keystones, and molded brick.

The Hudson Street facade is symmetrically arranged around a broad central bay ornamented with overscaled consoles. This section is capped by a triangular gable, supported by paired colonnettes, which intersects the hipped roof. A similar gabled arrangement is found in the eastern bay of

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the Harrison Street facade, balanced asymmetrically by a large, square tower in the western bay which is crowned by a mansard roof peaked to a flagpole. This tower is ornamented by multipane bull's-eye windows, terra-cotta panels, and a brick corbel table. At the ground story of the western bay is the main entrance to the building, marked by a granite porch with an ornate entablature carried on paired columns.

The windows, some with iron framing, retain their original wood sash. Portions of the ground-story infill, including the doors, have been modernized. The cast-iron piers in the bays remain intact. The area of the sidewalk closest to the building has been replaced with cement, while the rest is composed of granite.

The New York Mercantile Exchange began in 1872 when a group of dairy merchants banded together as the Butter and Cheese Exchange of New York, in an effort to improve the organization of the trade of their goods. They intended to create a centralized location for the pricing, selling, and distribution of their products, something that had previously been accomplished with other commodities. The first home of the Exchange was at 309 Greenwich Street, not far from the railroad terminals which brought the products into the city. By 1880, the group had become the Butter, Cheese and Egg Exchange of New York, and in 1882 the organization changed its name to the New York Mercantile Exchange, due to the inclusion of the trades of groceries, dried fruits, canned goods, and poultry. By that time the group had outgrown its quarters and it moved temporarily to the Erie Building at West, Reade, and Duane Streets while it purchased land (from Trinity Church) and planned its new building at Hudson and Harrison Streets.

The noted architect Thomas R. Jackson designed numerous other buildings in Tribeca and lower Manhattan. Several small residences and commercial buildings were demolished for the construction of the Mercantile Exchange. The imposing exterior appearance the building was matched on the interior by the double-height trading floor -- fitted with mosaic floor tiles, mahogany woodwork, and brass fixtures -- which was used continuously until the Exchange moved in 1977 to its present quarters in the World Trade Center. Currently the building houses several small businesses and is partially unoccupied.

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No. 8 HARRISON STREET between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 181/1

Date: 1885 [NB 455-1885]
Architect: Thomas R. Jackson
Owner/Developer: William Nisbet
Builder: Hugh Getty

Type: Store and loft
Style/Ornament: Neo-Grec
Method of Construction: Masonry with iron supports
Number of stories: 5

Building Summary

This five-story, twenty-five-foot wide store and loft building is located near the Hudson Street end of the block. Constructed in 1885 for William Nisbet, the building was designed by Thomas R. Jackson, architect of the neighboring Mercantile Exchange as well as several other structures in this district. It replaced a smaller wood-frame dwelling which had been converted to business use.

The building has a largely intact one-story base containing full-height cast-iron shutters with ornate moldings between cast-iron piers. Two bays retain transom grilles above these shutters which originally provided security so that the transoms could be left open to ventilate the goods stored within the building. Above the base, the brick facade is four bays wide, and each story is marked by a continuous stone sill and a continuous lintel course composed of splayed brick voussoirs between rough-cut stone keystones and imposts. A paneled and bracketed brick cornice crowns the building. At street level a continuous stepped vault fronts the building, with granite slabs extending to the street.

The building's location next door to the Mercantile Exchange set the course for its use. In 1895, it was occupied by a butter merchant for storage and distribution of his product, and in 1965, it was purchased by the Columbia Cheese Corporation which continues in ownership. The upper stories are currently used as residences.

No. 10 HARRISON STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 181/2

Date: 1889 [NB 1121-1889]
Architect: Thomas R. Jackson
Owner/Developer: W.H.B. Totten
Builder: Hugh Getty

Type: Store and loft
Style/Ornament: Neo-Grec
Method of Construction: Masonry with cast-iron supports
Number of stories: 6

Building Summary

This six-story, almont twenty-six-foot wide store and loft building is located near the Hudson Street end of the block. Built in 1889, to the designs of architect Thomas R. Jackson, this building duplicated 12 Harrison Street which Jackson had designed in 1885 for the same client, W.H.B. Totten. These warehouses replaced two small brick buildings which had occupied these lots since the middle of the century.

The three-bay wide painted brick facade has a one-story base which retains its original cast-iron piers framing full-height cast-iron shutters with decorative moldings. Historic cast-iron transom grilles remain on one and part of another bay. Above the base the neo-Grec style is articulated by the staccato rhythm of the contrasting stone lintels and imposts and the continuous sills and by the crowning brick corbel table. The windows retain historic two-over-two, double-hung wood sash. At the ground level a continuous stepped vault fronts the building and granite vault covers extend to the curb.

The developer W.H.B. Totten was a produce merchant with numerous business addresses in the Tribeca area including 12 Harrison Street. He was active in the Mercantile Exchange and served on the building committee for its headquarters building at 2-6 Harrison Street. Totten sold this building in 1892 to Shepard Rowland who was a butter merchant. In 1915 it was purchased by D.W. Whitmore & Co., butter and cheese distributors, who held the building until 1938. The building continued in use by butter, cheese and egg distributors. In 1964, it was acquired by the Columbia Cheese Corporation which continues to own it today.

No. 12 HARRISON STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lots: 181/1201-1202

Date: 1885 [NB 479-1885]
Architect: Thomas R. Jackson
Owner/Developer: W.H.B. Totten
Builder: Hugh Getty

Type: Store and loft
Style/Ornament: Neo-Grec
Method of Construction: Masonry with cast-iron supports
Number of stories: 6

Building Summary

This six-story, twenty-five-foot wide store and loft building is located near the center of the block between Hudson and Greenwich Streets. It was built in 1885 for W.H.B. Totten and designed by architect Thomas R. Jackson. The same client had Jackson design an identical building in 1889 at 10 Harrison Street, creating the effect of one large building in the middle of this block. These two buildings replaced two smaller brick buildings which had occupied these lots at least since mid-century.

The painted brick facade is three bays wide and has a one-story base which retains its original cast-iron piers framing full-height cast-iron shutters with decorative moldings. All three bays have historic cast-iron transom grilles. Above the base, the neo-Grec style is articulated by the staccato rhythm of the contrasting stone lintels and imposts and the continuous sills and by the crowning brick corbel table. All of the windows retain historic two-over-two, double-hung wood sash. At the ground level, diamond plate covers the vault area and granite slabs extend to the curb.

In keeping with the overall distribution of tenants in the area, this building was used by a dealer of canned goods and fruit.

No. 14-16 HARRISON STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 181/4

Date: 1882 [NB 316-1882]
Architect: George W. DaCunha
Owner/Developer: Henry Heide
Builder: John Demarcet

Type: Store and loft
Style/Ornament: Neo-Grec/Romanesque Revival
Method of Construction: Masonry with cast-iron elements
Number of stories: 5

Building Summary

This five-story, thirty-seven-foot wide store and loft building is located in the middle of the block between Hudson and Greenwich Streets. It was built in 1882 for the well-known candy merchant Henry Heide for the manufacture of his product and replaced two smaller dwellings which were on the site. The building was designed by George W. DaCunha, a prolific architect who was responsible for several other buildings in this district.

The one-story base retains its original cast-iron piers, most topped by ornate capitals. A sheet-metal cornice crowns the base and the historic fixed metal awning is still extant. The four stories above the base are linked by brick piers which form a round-arched arcade. The arcade is accentuated by hood moldings and diaper work below the cornice, details characteristic of the Romanesque Revival style. The stone trim of the sills, lintels, pier bands and capitals evokes the linear quality of neo-Grec designs. The painted, sheet-metal cornice has had small windows pierced in it between the double brackets. Almost half of the windows retain their original two-over-two, double-hung wood sash. A loading platform covered with wood fronts the entire building at street level, and granite slabs extend from there to the curb.

Heide had begun his business in 1868 and had outgrown several other quarters, including that across the street at 15 Harrison Street, before developing this site. Four years after moving to 14-16 Harrison, in 1886, Heide took a lease on the neighboring building at 18 Harrison Street and internally joined the two. By 1888, Heide had another building constructed, behind this one, at 179 Franklin Street. A 1909 alteration to 14-16 Harrison Street extended the building to the rear so that this structure could be joined to that behind it. By that time Heide had moved his candy factory further north and this complex of buildings was converted for use as a cold storage warehouse. Heide sold the building to a realty company in 1916 which leased the premises to the Merchants' Refrigerating Company and later the Harrison Cold Storage Company. Later lessees included the

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Consolidated Cold Storage Corporation and the West Side Cold Storage Company. It is currently used as a cooperative residence.

No. 18 HARRISON STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 181/5

Date: 1885 [NB 800-1885]
Architect: Detlef Lienau
Owner/Developer: Jeremiah W. Dimick
Builder: Lewis H. Williams

Type: Store and loft
Style/Ornament: Utilitarian
Method of Construction: Masonry with cast-iron supports
Number of stories: 5

Building Summary

This five-story store and loft building is eighteen-and-a-half feet wide and is located near the middle of the block between Hudson and Greenwich Streets. Constructed in 1885 for Jeremiah Dimick, it was designed by Detlef Lienau, an architect responsible for a number of New York's fine buildings in the mid to late nineteenth century.

The one-story base retains its original cast-iron lintel and piers which define the bays, as well as brick end piers. Above this, the three bays of the brick facade are ornamented solely with flat stone lintels above the windows and a sheet-metal cornice at the top. The sparse decorative elements of the facade and the building's cornice are characteristic of the neo-Grec style as applied to commercial buildings. At the sidewalk, the stepped vault is fronted by diamond-plate metal vault covers and concrete which extends to the curb.

Jeremiah Dimick owned a company which imported and maufactured carpeting, oil cloth, and matting, and had two stores elsewhere in what is now the Tribeca neighborhood. He rented this building to candy merchant Henry Heide, who joined it internally, in 1886, to his own building next door. In 1897, Garret M. Van Olinda, a liquor merchant, obtained a lease on the property. It was purchased in 1908 by the firm of Lambly & Alpaugh which dealt in produce and later, butter. From 1920 through the 1930s, the building housed the firm of Honig & Klein, egg and dairy merchants. Several other cheese and egg distribution companies occupied the building through the 1940s and '50s. The building is currently used for residences.

No. 20 HARRISON STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 181/6

Date: 1892 [Alt 87-1892]
Architect: P. Henry Gilvarry
Owner/Developer: Estate of Eliza Hopkins
Builder: Hugh Getty

Type: Store and loft
Style/Ornament: Renaissance Revival
Method of Construction: Masonry with cast-iron supports
Number of stories: 4 (now 5)

Building Summary

This five-story store and loft building is approximately eighteen feet wide and is located near the middle of the block between Hudson and Greenwich Streets. The building was originally a Federal-era dwelling which had been fitted with a storefront in 1884 for owner Eliza B. Hopkins. In 1892, it was completely rebuilt to the designs of architect P. Henry Gilvarry for Hopkins' heirs.

The present building retains its cast-iron piers and sheet-metal cornice on the ground story. Above the base, continuous brick end piers frame the facade and each story contains three large, metal sash windows, separated by narrow cast-iron piers. The Renaissance Revival style of the building is articulated by the ornate cast-iron spandrels and by the swag-embellished frieze and bracketed cornice which cap the building. A recessed penthouse above this is a later addition. At the ground level, the stepped vault was removed and replaced by diamond-plate sheeting. The rest of the sidewalk is concrete.

The original house and lot were acquired by Archibald Hopkins in 1860. The property remained in the Hopkins family until 1948. From 1920 through the mid-1930s the property was leased by the dairy merchants, Breakstone & Levine, later Breakstone Brothers. Other dairy merchants occupied the building in the following years. The building has been converted to residential use.

No. 22 HARRISON STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 181/40

Date: 1892 [NB 877-1892]
Architect: Peter Roberts
Owner/Developer: Edwin M. Harrison
Builder: Peter Roberts

Type: Store and loft
Style/Ornament: Utilitarian
Method of Construction: Masonry with steel supports
Number of stories: 4

Building Summary

This four-story twenty-one-foot wide store and loft building is located near the Greenwich Street end of the block. Designed by builder Peter Roberts, it was constructed in 1892 for Edwin M. Harrison. The building replaced a late Federal era-house which Harrison had converted to a store with a dwelling above in 1885.

The one-story base has been modernized. Above, the painted brick facade of this utilitarian store and loft structure has three bays of simple window openings with flat stone lintels at each story. The sheet-metal cornice has brackets and dentils. One granite slab remains at the sidewalk, surrounded by concrete.

Edwin M. Harrison was a produce, butter, and egg merchant who had offices on Duane and Carmine Streets, and First Avenue. Harrison began acquiring property near the corner of Harrison and Greenwich Streets in 1876, and developed several other adjacent buildings. This building at 22 Harison Street was leased at the turn of the century to the Oswego Starch Company for sales and distribution. Like so many others in this district, it was later used by a varity of butter and egg merchants. The upper stories have been converted to residences with retail space on the ground story.

No. 24 HARRISON STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 181/41

Date: 1886 [NB 277-1886]
Architect: Edward Simon
Owner/Developer: Edwin M. Harrison
Builder: Peter Roberts

Type: Store and loft
Style/Ornament: Utilitarian
Method of Construction: Masonry with cast-iron supports
Number of stories: 4

Building Summary

This four-story thirty-two-foot wide store and loft building is located near the Greenwich Street end of the block. It was commissioned in 1886 by Edwin M. Harrison, who owned several buildings on this block, and replaced a two-story brick building he had built there in 1878. The architect for this building was Edward Simon.

This four-bay wide building has two storefronts on the ground story which are still extant. The historic wooden double doors with transoms and wood-sash windows are framed by brick end piers and cast-iron columns and topped by a cast-iron cornice. A fixed metal awning extends over the ground story. Above, the painted brick facade of this utilitarian store and loft structure has simple window openings with stone sills and flush lintels and is capped by a pressed-metal cornice with dentils and brackets. An historic fire escape fronts the center two bays. On the sidewalk in front of the building, the stepped vault has been replaced by diamond-plate sheeting and the rest of the sidewalk is concrete.

Edwin Harrison was a successful merchant in produce, butter, and eggs, with offices on Duane and Carmine Streets and First Avenue. He began acquiring property near the corner of Harrison and Greenwich Streets in 1876 and developed several adjacent buildings. During most of this century the building has been the location of various dairy merchants. Through the 1970s and '80s the Imperia Foods Company, a cheese processing and distribution firm, begun in the 1940s, was housed in this building. Today the building is residential, with commercial space on the ground story.

No. 26-28 HARRISON STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lots: 181/1001-1012 in part
SEE: 355-359 Greenwich Street

HARRISON STREET
BETWEEN HUDSON STREET & STAPLE STREET (South Side)

No. 1 HARRISON STREET between Hudson Street & Staple Street (South Side)
Tax Map Block/Lot: 180/8
SEE: 81 Hudson Street

No. 3-5 HARRISON STREET between Hudson Street & Staple Street (South Side)
a/k/a Staple Street
Tax Map Block/Lot: 180/9

Date: 1967 [Demo 245-1967]
Parking lot

Summary

Extending thirty-nine feet along Harrison Street and fifty-nine feet along Staple Street, the parking lot on this site was created after the demolition, in 1967, of a masonry building which had been constructed in 1888 for Charles S. Welsh. Originally designed by M.V.B. Ferdon, the building had been altered in 1899 by John B. Snook & Sons for Joseph J. O'Donohue and the Harrison Street Cold Storage Company for use as a cold storage warehouse. Prior to demolition the building had been gutted by fire.

HARRISON STREET
BETWEEN STAPLE STREET & GREENWICH STREET (South Side)

No. 7-9 HARRISON STREET
between Staple Street & Greenwich Street (South Side)
a/k/a Staple Street
Tax Map Block/Lot: 180/29

Date: 1893-94 [NB 900-1893]
Architect: William Schickel & Co.
Owner/Developer: Joseph J. O'Donohue

Type: Store and loft
Style/Ornament: Renaissance Revival
Method of Construction: Masonry with cast-iron supports
Number of stories: 7

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Building Summary

This seven-story store and loft building is located on the southwest corner of Harrison and Staple Streets, with a frontage of fifty feet on Harrison Street and 100 feet on Staple Street. Designed by the prominent firm of William Schickel & Company, this building was constructed in 1893-94 for Joseph J. O'Donohue, a retired coffee and tea merchant. Prior to the construction of this structure, a three-story building and a six-story building (the latter, at 7 Harrison Street, was owned by Hugh O'Donohue) occupied these lots.

This large brick building, constructed as two twenty-five-foot wide sections, has six symmetrically-arranged bays on the Harrison Street facade. At the ground story, rough-cut granite piers support the ends and center, with cast-iron piers separating the three bays in each half of the building. Full-height metal shutters and a metal transom grille are extant in the western bay. The ground story retains its pressed-metal cornice. Above the base, the second and fifth stories are articulated by keyed window surrounds of vermiculated brick and splayed lintels. The third, fourth and fifth stories are unified by unbroken piers rising from a continuous sill course and culminating in a round-arched arcade. A similar continuous sill course is at the sixth story while the seventh story is marked by a projecting bandcourse at the sill line. The entire facade is crowned by a broad, bracketed cornice. Most of the building's windows retain historic sash. At the sidewalk on Harrison Street, portions of the original stepped vault remain. Granite vault covers extend most of the way to the curb.

The design of the Harrison Street facade continues on the three northernmost bays of the Staple Street elevation, although the top cornice had been removed and replaced by an arcaded brick parapet. At the ground story cast-iron piers define the first three northern bays, with cast-iron lintels and transom grilles between them. The rest of the ground story is faced with painted brick, with a variety of plain window and door openings, including a vehicular entrance in the southernmost bay. At the second story, the same decorative window surrounds as are found on the Harrison Street facade continue on Staple Street. The rest of this facade has plain, evenly-spaced window openings with stone sills and flat lintels. Flanking the windows are parts of hinges indicating the past existence of shutters at these openings. A narrow sill course marks the seventh story. There is a painted signband at the top of the building which reads "West Side Cold Storage," indicating a recent owner. The sidewalk along Staple Street consists of a series of diamond-plate metal vault access doors cut into granite vault covers.

In 1906, the interior of the building was altered to allow for cold storage and it was leased to the Merchants Refrigerating Company. Numerous

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businesses leased space in this large building, including produce and dairy merchants. By 1946, half of the building had become the Westside Warehouse and half had become the Washington Cold Storage Company. In 1955 the entire building was leased by the West Side Cold Storage Company. Today the building is in residential use.

No. 11 HARRISON STREET
between Staple Street & Greenwich Street (South Side)
Tax Map Block/Lots: 180/1200-1207

Date: 1893 [NB 823-1893]
Architect: Thomas R. Jackson
Owner/Developer: Mary Clarkson
Builder: Hugh Getty

Type: Store and loft
Style/Ornament: Renaissance Revival
Method of Construction: Masonry with iron and steel supports
Number of stories: 7

Building Summary

This seven story, twenty-five-foot wide store and loft building is located on the south side of Harrison Street, near the corner of Staple Street. Designed by Thomas R. Jackson, an architect responsible for a number of other buildings in this district, the building was constructed in 1893 for Mary Clarkson.

This tall, painted brick structure retains broad, cast-iron piers at the one-story base. Superposed end piers, each rising for three stories, frame the facade above the base. The spandrel between the second and third stories displays foliate designs typical of the Renaissance Revival style, while that between the fifth and sixth stories is composed of corbelled brick. Rough-cut stone sill and lintel courses articulate each story and the entire compositon is crowned by a round-arched arcade at the top story. A brick parapet with patterned panels finishes the composition. All of the windows have been replaced. In front of the building, the stepped vault has been covered with non-historic materials and surrounded by an iron fence, while granite slabs extend to the curb.

This tall building was used originally for the storage of produce and groceries. It was later equipped for cold storage and was leased and then purchased by the Merchants Refrigerating Company. Later in the twentieth

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century this building, as with so many others in the district, was used for the storage of dairy products. The building is currently residential.

No. 13 HARRISON STREET
between Staple Street & Greenwich Street (South Side)
Tax Map Block/Lot: 180/27

Date: 1887 [NB 577-1887]
Architect: D. & J. Jardine
Owner/Developer: Alexander Halliday

Type: Store and loft
Style/Ornament: Utilitarian with Neo-Grec elements
Method of Construction: Masonry with iron supports
Number of stories: 4

Building Summary

This four-story, twenty-five foot wide utilitarian store and loft building is located near the center of the block between Staple and Greenwich Streets. Constructed in 1887 for Alexander Halliday, it was designed by the architectural firm of D. & J. Jardine to duplicate the existing structure at 15-17 Harrison Street, also owned by Halliday at this time. This building replaced a frame dwelling.

The one-story base has cast-iron columns and end piers featuring incised motifs typical of the neo-Grec style. Notched, segmentally-arched openings compose the bays of the base; an historic wood-framed shop window remains in the western bay. A pressed-metal cornice crowns this story. The three upper stories are articulated by continuous stone sill courses and flat stone lintels at each of the rectangular window openings. Metal support rods from a previous metal awning remain suspended between the windows. The facade is crowned by a paneled and bracketed sheet-metal cornice which is also typical of the neo-Grec style. Most of the window sash has been replaced. In front of the building is a low stepped vault covered in wood with a concrete sidewalk continuing to the curb.

Halliday was a liquor merchant and conducted his business from this and the adjacent building at 15-17 Harrison (which he also owned) for many years. In addition he owned the building at 17 Jay Street, which was also designed by the firm of D. & J. Jardine and constructed in 1887 and which meets 15-17 Harrison at the rear. During the twentieth century, this structure was used by butter and egg merchants. It is currently vacant.

No. 15-17 HARRISON STREET
between Staple Street & Greenwich Street (South Side)
Tax Map Block/Lot: 180/26

Date: 1869-70 [NB 1105-1869]
Architect: Charles W. Huth
Owner/Developer: John Adriance
Builder: Peter O'Brien

Type: Store and loft
Style/Ornament: Utilitarian with Neo-Grec elements
Method of Construction: Masonry with cast-iron supports
Number of stories: 4

Building Summary

This four-story utilitarian store and loft building is approximately forty-two feet wide and is located near the middle of the block between Staple and Greenwich Streets. Designed by Charles W. Huth, this building was constructed in 1869-70 for John Adriance. It replaced two wood-framed dwellings which occupied what were previously two lots.

This wide brick building was constructed as two identical structures, each three bays wide. The one-story base has cast-iron columns and piers featuring incised motifs typical of the neo-Grec style. Notched, segmentally-arched openings contain historic wooden doors and windows, including four with transoms. A pressed-metal cornice crowns this story. The three upper stories are articulated by continuous stone sill courses and flat stone lintels at each of the rectangular window openings. Metal support rods from a previous metal awning remain suspended between the windows. The facade is crowned by a paneled and bracketed sheet-metal cornice which is also typical of the neo-Grec style. All of the window sash has been replaced. In front of the building is a low metal stepped vault covered in wood with a concrete sidewalk continuing to the curb.

This building was owned by liquor merchant Alexander Halliday before 1887 when he redeveloped the adjoining lot at 13 Harrison Street, with a building designed to replicate this structure. Halliday also developed the building at 17 Jay Street which meets this building at the rear. Halliday used 15-17 Harrison Street for liquor storage and later it was leased by numerous butter and egg merchants. The building is currently vacant.

No. 19-21 HARRISON STREET
between Staple Street & Greenwich Street (South Side)
Tax Map Block/Lot: 180/25 in part

Date: c. 1830
Architect: Unknown
Owner/Developer: Unknown

and

Date: 1888 [Alt 480-1888]
Architect: Mortimer C. Merritt
Owner/Developer: Sonn Brothers

Type: Converted dwelling
Style/Ornament: Late Greek Revival w/commercial base
Method of Construction: Masonry with cast-iron elements
Number of stories: 3

Building Summary

This three-story, forty-foot-wide structure is located near the Greenwich Street corner of Harrison Street. Constructed as two dwellings around 1830, this brick building was updated with cast-iron storefronts in an 1888 alteration designed by Mortimer C. Merritt for Henry and Hyman Sonn.

The one-story base retains its cast-iron piers and sheet-metal cornice. Between the piers are two historic shopfronts composed of double wooden doors topped by transoms and large, multipane wood-sash windows. The window bulkheads have been modernized. In front of the building are stepped vaults with glass lens covers and granite slabs extending to the curb. Above the base, the building is five bays wide, each bay containing a plain rectangular window opening with a stone sill and flat lintel. All of the windows of the upper stories have been replaced. The composition is crowned by a dentilled, wooden cornice. There is a narrow space between this building and the one to the east at the second and third stories. The eastern elevation of this building is an unarticulated brick wall.

The building at 19-21 Harrison Street shares its lot with the tenement building at 353 Greenwich Street. Maps fron the mid-nineteenth century however, show two small brick buildings, at 19 and 21 Harrison, with a larger building at 353 Greenwich Street, each on its own lot. By the 1880s the lots had been combined into one and were purchased in 1888 by the Sonn Brothers, liquor merchants, who combined the two buildings at Nos. 19 and 21. They moved their business to 17 Beach Street in 1899 and sold the buildings on Harrison and Greenwich Streets to Edward and Frederick Post. During the twentieth century the building was leased by the firm of Lackmann & Borjes, also liquor distributors, and several egg merchants,

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including J. Neugeborenn & Sons and Silverman Butter & Egg Company. Currently the building is occupied by residences above a commercial base.

LEONARD STREET

Architectural Description

Although Leonard Street between Hudson Street and Finn Square exhibits examples of buildings from a wide span of years, the majority of the structures on both sides of the street create consistent streetscapes of six- and seven-story store and loft facades. Built between 1873 and 1881, faced in brick, crowned by brick cornices, and for the most part simply articulated, these buildings create a powerful ensemble of utilitarian simplicity (especially Nos. 14 to 22). They are Nos. 20 (1874, J.S. Purdy) and 22 (1873-74, Joseph Naylor) which are identical, though erected under different New Building Applications; Nos. 23 to 27 (1876-77, John G. Prague); Nos. 29 and 31 (1880-81, J. Morgan Slade); and Nos. 14 to 18 (1881, J. Morgan Slade). The predominant color is red, with a small amount of buff (and some of the brick facades are painted in contrast to the buildings' original appearance). The buildings are further united by one-story bases with loading bays and diamond-plate loading platforms. The historic granite slabs in front of the buildings, which serve the dual purpose of basement vault covers and sidewalk pavement, remain in a few locations along the street.

Amid this general typological uniformity, a few individual buildings distinguish themselves because of their age, size, or use. At No. 17 remains a three-story commercial building from c. 1855-56, its quasi-residential character expressed in a utilitarian manner. Adjacent at No. 19-21, a well preserved former police precinct station house (1868, Nathaniel D. Bush) survives as an example of mid-nineteenth-century New York City public architecture in the Italianate style. At the western end of the street stand the secondary facades of some of the district's most prominent buildings; No. 155-159 Franklin Street (a/k/a 7-9 Leonard Street), a six-story neo-Grec store and loft building with a cast-iron base and a loading platform (1881, George W. DaCunha); No. 84-94 Hudson Street (a/k/a 2-8 Leonard Street) and No. 10-12 Leonard Street, two parts of a seven-story late nineteenth-century commercial style warehouse with Romanesque Revival elements (1881-82 and 1884-85, Edward Hale Kendall); and the ten-story neo-Renaissance Franklin-Hudson Building at 96-100 Hudson Street (a/k/a 1-5 Leonard Street), faced in buff brick, stone, and terra cotta (1909-10, Alexander Baylies). The remainder of the lots along this street (Nos. 11-13, 15, and 33) are one-story buildings whose facades of brick, stucco, and stainless steel date from the twentieth century and are largely altered. The four-story garage at No. 24-32 and the adjacent, concrete-block structure are outside the boundaries of this district.

Historical Summary

Named by Leonard Lispenard, owner of the nearby Lispenard Meadows, after his son of the same name, Leonard Street was laid out around 1797 as a twenty-seven-and-a-half-foot-wide street by Effingham Embree and ceded to

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the city in 1800. It was widened to its present fifty-foot width in 1806 and immediately developed with frame and masonry residences, none of which remain. By the 1850s the spread of commerce from downtown locations had transformed this street. Many houses were adapted for commercial occupants at the first story and received ancillary structures at the rear of the lot; other houses were replaced by small commercial structures, such as the brick building at No. 17 erected in 1855-56 for the Knickerbocker Ice Company. At that time, a sugar refinery, one of several in the neighborhood, was located on the site of what is today No. 24-32, just outside the boundary of the district.

A wave of development between 1873 and 1885 created more unified streetscapes on both sides of the street through the erection of six- and seven-story store and loft buildings and warehouses used primarily for the storage of dry goods; thirteen of these survive on the portion of the street included within the boundaries of the district. These structures were commissioned by a wide range of clients: Nos. 20 and 22 by the Naylor family, which ran a contracting and real estate company that was particularly active in the district; Nos. 14 to 18 for Helen C. Juilliard, who was presumably associated with the famous dry-goods firm of that name; Nos. 29 and 31 by financier Samuel D. Babcock and dry-goods merchant Augustus D. Juilliard; Nos. 23 to 27 by Walter B. Lawrence, a member of the Board of Governors of the New York Stock Exchange; and Nos. 84-94 Hudson Street (a/k/a 2-8 Leonard) and 10-12 Leonard Street by Robert and Ogden Goelet, members of one of New York's most successful and socially prominent families.

During the early twentieth century, typical uses of the buildings on Leonard Street included the storage of food products and of cardboard and paper. Varick Street (see) was extended southward from Franklin to Leonard Street around the end of World War I, necessitating the demolition of several buildings, two of which were large structures on the northwest corner of Leonard Street and West Broadway. These were substituted by a diner and an auto accessory store. Other later development consisted of the demolition of the remaining early nineteenth-century residences and their replacement by one-story industrial workshops. In 1932 the twenty-four foot wide streetbed was repaved in Belgian block, which still appears in sections despite the later application of asphalt. Several of the buildings have been converted to residential use on the upper stories; however, many commercial concerns remain as tenants.

David Breiner

Significant Reference(s)

William Bridges, Map (1807, published in 1811), Eno Collection of the N.Y.P.L., published in Kouwenhoven (1953), 110.
Dictionary of American Biography (New York: Charles Scribners Sons, 1936).

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continuation of . . . . Leonard Street
Significant Reference(s)

Stan Fischler, Uptown, Downtown: A Trip Through Time in New York's Subways (New York: Hawthorn, 1976).
Casimir Goerck and Joseph F. Mangin Map (1803) published in, D.T. Valentine, Manual of the Corporation of the City of New York (New York: McSpedon & Baker, 1856), 338.
John A. Kouwenhoven, The Columbia Historical Portrait of New York (Garden City, N.Y.: Doubleday & Co., 1953).
Minutes of the Common Council of the City of New York 1784-1831, 21 vols. (New York: City of New York, 1917).
Henry Moscow, The Street Book (New York: Hagstrom Co., 1978).
Street Pavement of all Kinds, Borough of Manhattan, City of New York (New York: City of New York, 1948).
B. Taylor, Map (1796, published in 1797), Stokes Collection of the N.Y.P.L., published in Kouwenhoven (1953), 104-05.

LEONARD STREET
BETWEEN WEST BROADWAY & HUDSON STREET (North Side)

No. 1-5 LEONARD STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 179/56
SEE: 96-100 Hudson Street

No. 7-9 LEONARD STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 179/59
SEE: 155-159 Franklin Street

No. 11-13 LEONARD STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 179/52

Date: 1920 [NB 9-1920]
Architect: Edward Schneider
Owner/Developer: Markham Realty Corp.
Builder: G. Genovese & Son

Type: Industrial workshop
Style/Ornament: Early twentieth-century commercial
Method of Construction: Masonry load bearing walls
Number of stories: 1

Building Summary

This one-story, over-fifty-foot wide industrial workshop is located near the middle of the block between Hudson Street and West Broadway. Designed by Queens architect Edward Schneider and erected in 1920 by the Markham Realty Corp., this building replaced a four-story masonry dwelling that had been converted for commercial use, a three-story masonry structure to its rear, and a frame structure with a masonry facade. The Flemish-bond brick facade, in an early twentieth-century commercial style, contains a central vehicular entrance, outfitted with a wood roll-down door and surmounted by a gabled parapet, and side wings -- one pierced by a pair of original windows, the other by a pedestrian door and an altered window opening -- with flat parapets that are stepped at the ends.

No. 15 LEONARD STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 179/51

Date: 1924 [Alt 926-1924]
Architect: Charles Goldman
Owner/Developer: A.H. Matthews & Co.

Type: Industrial workshop
Method of Construction: Masonry with wood columns & girders
Number of stories: 1

Building Summary

This one-story, twenty-five foot wide industrial workshop is located near the middle of the block between Hudson Street and West Broadway. During the nineteenth century this lot was occupied by a three-and-a-half-story frame dwelling that was converted into a tenement and given a brick three-story rear extension that was eventually used as a blacksmith's shop. In 1906 the tenement was owned by broker Walter B. Lawrence, who owned other nearby properties, and by 1916 it had been acquired by realtor William D. Kilpatrick and James H. Cruickshank. The front building, by then converted into office and factory use, was demolished in 1924; it was replaced by this one-story industrial workshop, designed by Charles Goldman for A.H. Matthews & Company. At that time the rear building was reduced to one story. The stepped parapet of the 1924 facade remains; however, the facade has been resurfaced with corrugated aluminum panels and imitation brick.

No. 17 LEONARD STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 179/50

Date: 1855-56 [Tax Assessment Records 1855-1856; Perris (1853-1857)]
Architect: Unknown
Owner/Developer: Knickerbocker Ice Co.

Type: Commercial building
Style/Ornament: Utilitarian
Method of Construction: Masonry load bearing walls
Number of stories: 3

Building Summary

This three-story, over-twenty-five-foot wide commercial building is located near the middle of the block between Hudson Street and West Broadway. The site was previously occupied by a house that predated 1819 and was owned by the Gilbert family for several decades. It appears that this house was replaced in 1855 or 1856 by the present structure, which was owned by the

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Knickerbocker Ice Company and either used for residential purposes with a first-story stable or converted to such use soon after construction. The simple utiliarian style of the brick facade, typical of mid-nineteenth-century commercial buildings, is comprised of a one-story base and two-story upper section. The base is framed by a surprisingly long lintel and two slender brick piers. Recessed behind these are two brick walls, one of which is pierced by a pedestrian doorway, and a vehicular entrance with a wooden roll-down door. Surmounted by a brick and pressed-metal cornice, the upper section is pierced by three window openings per story with simple lintels and sills and metal hinges which originally held shutters. The exposed western elevation is a parged brick wall into which a window opening has been inserted.

No. 19-21 LEONARD STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 179/48

(FORMER) FIFTH PRECINCT POLICE STATION

Date: 1868 [NB 386-1868]
Architect: Nathaniel D. Bush
Owner/Developer: City of New York

Type: Police station and prison
Style/Ornament: Italianate
Method of Construction: Masonry load bearing walls
Number of stories: 4

Building Summary

This four-story, over-fifty-foot wide former police station and prison, located near the middle of the block between Hudson Street and West Broadway, is an early example of civic architecture in the district. Built c. 1868, replacing two masonry structures, the Leonard Street building served as the station house of the Fifth Precinct, which moved from its earlier location at No. 49. It was designed by Nathaniel D. Bush, at that time the Police Department's official full-time architect who is also responsible for the former 30th Police Precinct Station House, a designated New York City Landmark, at 1854 Amsterdam Avenue.

The symmetrical, Italianate facade, surfaced in brick and trimmed in stone, is composed of a gabled, slightly projecting central section flanked by narrow side wings. Resting on a stone watertable, the first story is pierced by a central entrance surmounted by a bracketed and pedimented cornice, two side entrances with projecting lintels, and two window

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openings with projecting lintels and sills. At the upper stories, the window openings have similar lintels and sills, except for the curved and triangular pediments of the central openings. A bracketed iron cornice surmounts the facade, which retains an historic iron fire escape and star-shaped tie-rod plates. The exposed western elevation is a parged brick wall.

By 1918 the building had been vacated by the Police Department and was converted for commercial use by the addition of a loading platform and staircase, among other changes. Among its occupants since that time were the Standard Rice Co., the Ronald Paper Co., the Hailer Elevator Co. (for storage and assembly of elevators), and the Empire Elevator Corp.

Significant Reference(s)

D.T. Valentine, Manual of the Corporation of the City of New York for 1866 (New York: McSpedon & Baker, 1866), 110.
D.T. Valentine, Manual of the Corporation of the City of New York for 1868 (New York: McSpedon & Baker, 1868), 160.
D.T. Valentine, Manual of the Corporation of the City of New York for 1870 (New York: McSpedon & Baker, 1870), 91.

Alteration(s):

1918: Alt 1631-1918 [Source: Alteration Application]
Vacant building converted for storage use with new elevator shaft, new posts and girders, new roof, and other changes.
Architect -- Charles Schaefer, Jr. Owner -- Robert E. Paine

No. 23 LEONARD STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 179/47

Date: 1876-77 [NB 653-1876]
Architect: John G. Prague
Owner/Developer: Walter B. Lawrence
Builder: E.D. Conolly

Type: Store and loft
Style/Ornament: Neo-Grec
Method of Construction: Masonry with iron columns & girders
Number of stories: 6

continued .....

Building Summary

This six-story, twenty-five-and-a-half-foot wide store and loft building is located near the West Broadway end of the block. Designed by prolific architect John G. Prague, who is usually associated with his residential designs on Manhattan's Upper East and West Sides, it was erected in 1876-77 for Walter B. Lawrence (1834-1912), a socially prominent member of the Board of Governors of the New York Stock Exchange. Replacing a frame dwelling that had been converted for commercial use, this building is the westernmost of three identical buildings erected under the same New Building Application (see Nos. 25 and 27).

Its neo-Grec facade is composed of a one-story base and a five-story upper section. The base retains its cast-iron piers, pressed-metal cornice, a pair of glazed wood doors, and a paneled brick bulkhead. The brick upper section is pierced by segmentally-arched fenestration, united at each level by stone stringcourses which join the projecting sills and by stone shoulders and imposts; also surviving are the hinges for the original iron shutters and a paneled brick cornice. A stepped vault of granite fronts the building, partially removed and covered with brick, and granite vault covers extend to the street. A brick rooftop enclosure has been erected on the building's western side.

This building has been used to store woodenware for merchant Adolph Hauptmann and metal hardware; later it was occupied by importers of food products -- John Alban & Company and Ambrosia Food Products.

Significant Reference(s)

Walter B. Lawrence obituary, New York Times, Jan. 13, 1912, p.13.

No. 25 LEONARD STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 179/46

Date: 1876-77 [NB 653-1876]
Architect: John G. Prague
Owner/Developer: Walter B. Lawrence
Builder: E.D. Conolly

Type: Store and loft
Style/Ornament: Neo-Grec
Method of Construction: Masonry with iron columns & girders
Number of stories: 6

continued .....

Building Summary

This six-story, over-twenty-two-foot wide store and loft building is located near the West Broadway end of the block. Designed by prolific architect John. G. Prague, who is usually associated with his residential designs on Manhattan's Upper East and West Sides, it was erected in 1876-77 for Walter B. Lawrence (1834-1912), a socially prominent member of the Board of Governors of the New York Stock Exchange. This building replaced one frame structure and is the central of three identical buildings erected under the same New Building Application (see Nos. 23 and 27). Its neo-Grec facade has a one-story base which retains its cast-iron piers framing historic wood doors, shopfront windows with grilles, and brick bulkheads; the shopfront cornice has been removed. The brick facade is articulated by segmentally-arched windows trimmed with stone shoulders, imposts, and sill-line courses. Historic wood sash windows and shutter hardware survive. A shallow stepped vault of granite, partially hidden by a diamond-plate platform, also survives and granite vault covers extend to the street. Among the building's occupants was Simon & Mills, whose name still appears on the piers flanking the entrance.

Significant Reference(s)

Walter B. Lawrence obituary, New York Times, Jan. 13, 1912, p.13.

No. 27 LEONARD STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 179/45

Date: 1876-77 [NB 653-1876]
Architect: John G. Prague
Owner/Developer: Walter B. Lawrence
Builder: E.D. Conolly

Type: Store and loft
Style/Ornament: Neo-Grec
Method of Construction: Masonry with iron columns & girders
Number of stories: 6

Building Summary

This six-story, twenty-four-and-a-half-foot wide store and loft building is located near the West Broadway end of the block. Designed by prolific architect John G. Prague, who is usually associated with his residential designs on Manhattan's Upper East and West Sides, it was erected in 1876-77 for Walter B. Lawrence (1834-1912), a socially prominent member of the Board of Governors of the New York Stock Exchange. This building replaced

continued .....

one frame structure and is the easternmost of three identical buildings erected under the same New Building Application (see Nos. 23 and 25). Its neo-Grec facade has a one-story base with cast-iron piers; the infill has been altered and the cornice removed. A shallow stepped vault of granite, partially hidden by a diamond-plate platform, fronts the building and granite vault covers extend to the street. The brick facade is articulated by segmentally-arched windows trimmed with stone shoulders, imposts, and sill-line courses. Historic wood sash windows and shutter hardware survive. A brick rooftop enclosure has been erected on the building's western side.

Among the building's occupants have been importers Strohmeyer & Arpe, Inc., founded in 1882, and the Sturdy Bolt & Nut Company. In 1920-21 a bridge was built at the rear to connect this building to No. 139-141 Franklin Street (see).

Significant Reference(s)

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 806.
Walter B. Lawrence obituary, New York Times, Jan. 13, 1912, p.13.

No. 29 LEONARD STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 179/44

Date: 1880-81 [NB 798-1880]
Architect: J. Morgan Slade
Owners/Developers: Samuel D. Babcock, Augustus D. Juilliard
Builders: John Fish, Henry D. Powers

and

Date: 1881 [Alt 711-1881]
Architect: William G. Slade
Owner/Developer: J.H. Nichols
Builder: A.C. Hoe & Co.

Type: Store and loft
Style/Ornament: Utilitarian
Method of Construction: Masonry with iron supports
Number of stories: 6 (now 7)

continued .....

Building Summary

This seven-story, almost-twenty-five-foot wide store and loft building is located near the West Broadway end of the block. Designed by J. Morgan Slade, as were many buildings in the district, and erected in 1880-81, it was one of two six-story structures built under the same New Building Application (see No. 31) and replaced a frame structure. The buildings were commissioned by two prominent men: financier Samuel Denison Babcock (1822-1902) and dry-goods merchant Augustus D. Juilliard (d. 1919). A member of the original syndicate that developed Riverdale in the Bronx, Babcock was the president of International Bell Telephone Company and several real estate associations including the Central Real Estate Association, a leader of the New York Chamber of Commerce, and a philanthropist involved in the building of low-cost housing. Juilliard founded a textile-selling company in 1874 which bore his name (it eventually acquired mills throughout the East Coast) and was the director of many railroads, banks, and life insurance companies, the head of the Metropolitan Opera, a member of the city's most prestigious clubs, and a supporter of numerous cultural organizations. Babcock and Juilliard transferred the property soon after the construction of the building, and later in 1881, owner J.H. Nichols of Newton, Massachusetts, hired builder William G. Slade to erect a seventh story.

The simple style of the facade is characteristic of many late nineteenth-century commercial buildings. It is composed of a one-story base and six-story upper section. The base retains its embellished iron lintel, supported by brick end piers and cast-iron intermediate piers, and a retractable awning. The brick upper section retains its projecting stone sills, flat stone lintels, hardware which originally held shutters, and many historic sash windows. The decorative brick cornice bears terra-cotta tiles imprinted with sunflowers.

The building has been used for the storage and packing of food products by the Ideal Trading Company. Nos. 29 and 31 were joined by an interior opening in 1938.

Significant Reference(s)

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 474, 762.
A.D. Juilliard obituary, New York Times, Apr. 26, 1919, p.15.
Landmarks Preservation Commission, Riverdale Historic District Designation Report (New York: City of New York, 1990), 142-43.

No. 31 LEONARD STREET between West Broadway & Hudson Street (North Side)
a/k/a 196 West Broadway
Tax Map Block/Lot: 179/43

Date: 1880-81 [NB 798-1880]
Architect: J. Morgan Slade
Owners/Developers: Samuel D. Babcock, Augustus D. Juilliard
Builders: John Fish, Henry D. Powers

and

Date: 1881 [Alt 711-1881]
Architect: William G. Slade
Owner/Developer: J.H. Nichols
Builder: A.C. Hoe & Co.

Type: Store and loft
Style/Ornament: Utilitarian
Method of Construction: Masonry with iron supports
Number of stories: 6 (now 7)

Building Summary

This seven-story, twenty-five-foot wide store and loft building is located near the West Broadway end of the block. Designed by J. Morgan Slade, as were many buildings in the district, and erected in 1880-81, it was one of two six-story structures built under the same New Building Application (see No. 29) and replaced a frame structure. The buildings were commissioned by two prominent men: financier Samuel Denison Babcock (1822-1902) and dry-goods merchant Augustus D. Juilliard (d. 1919). A member of the original syndicate that developed Riverdale in the Bronx, Babcock was the president of International Bell Telephone Company and several real estate associations including the Central Real Estate Association, a leader of the New York Chamber of Commerce, and a philanthropist involved in the building of low-cost housing. Juilliard founded the textile company in 1874 which bore his name (it eventually acquired mills throughout the East Coast), and was the director of many railroads, banks, and life insurance companies, the head of the Metropolitan Opera, a member of the city's most prestigious clubs, and a supporter of numerous cultural organizations. Babcock and Julliard transferred the building soon after its construction, and later in 1881, owner J.H. Nichols of Newton, Massachusetts, hired builder William G. Slade to erect a seventh story.

The simple utilitarian style of the facade, characteristic of many late nineteenth-century commercial buildings, is generally identical to that of No. 29, save for the former's smaller retractable awning and different first-story bay infill. The first story retains its exposed cast-iron

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lintel and the iron framing of the center bay. A diamond-plate loading platform partially conceals the original shallow granite-slab platform. Above, the facade has simple window openings, with flat stone lintels, containing historic sash. Remaining at the windows are hinges which once supported iron shutters. A decorative brick cornice with terra-cotta sunflowers caps the facade. The exposed eastern elevation of No. 31 is an unadorned brick wall. Its chamfered section, facing northeast, has a stuccoed first story (appearing contiguous to No. 198 West Broadway) with a central entrance flanked by windows; its upper stories have paired windows. The exposed rear elevation is a partially stuccoed brick wall with a small applied sign; the simple window openings have projecting stone sills and hinges that remain from the original iron shutters.

No. 31 has been occupied by the Twisted Wire Box Strap Company and Holden & Hawley, Inc. (for the storage of paper and cardboard); later occupants include the Ideal Trading Company (for the storage and packing of food products), the Greenwich Seed Company, and food broker William Lichtenstein. Nos. 29 and 31 were joined by an interior opening in 1938.

Significant Reference(s)

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 474, 762.
A.D. Juilliard obituary, New York Times, Apr. 26, 1919, p.15.
Landmarks Preservation Commission, Riverdale Historic District Designation Report (New York: City of New York, 1990), 142-43.

No. 33 LEONARD STREET between West Broadway & Hudson Street (North Side)
Tax Map Block/Lot: 179/42 in part

Date: 1922 [NB 301-1922]
Architect: Richard Shutkind
Owner/Developer: Angeline Roberts

Type: Commercial building
Method of Construction: Concrete block
Number of stories: 1

Building Summary

This one-story, sixteen-and-one-half-foot wide commercial building, located near the West Broadway end of the block, shares its lot with the adjacent diner at 192 West Broadway (see). A concrete-block structure designed by Richard Shutkind and erected in 1922 for Angeline Roberts, No. 33 first

continued .....

served as the office and auto-accessory store of lessee Jacob B. Schneitzer. The facade has been resurfaced in stucco, the parapet rebuilt, and a new doorway inserted at the east side. The site's complicated history dates back to a mid-nineteenth-century masonry structure which was replaced in 1881-82 by a six-story brick edifice designed by J. Morgan Slade for Richard P. Messiter. This building, which by 1912 was used for offices (including publishing offices), was demolished in 1918 when the southern portion of Varick Street was cut through from Franklin to Leonard streets and the present structures were subsequently erected.

LEONARD STREET
BETWEEN WEST BROADWAY & HUDSON STREET (South Side)

No. 2-8 LEONARD STREET between West Broadway & Hudson Street (South Side)
Tax Map Block/Lot: 179/17 in part
SEE: 84-94 Hudson Street

No. 10-12 LEONARD STREET between West Broadway & Hudson Street (South Side)
Tax Map Block/Lot: 179/21

Date: 1884-85 [NB 458-1884]
Architect: Edward Hale Kendall
Owners/Developers: Robert Goelet, Ogden Goelet
Builder: Sinclair & Wills

Type: Warehouse
Style/Ornament: Late nineteenth-century commercial with Romanesque Revival elements
Method of Construction: Masonry load bearing walls
Number of stories: 7

Building Summary

This seven-story, fifty-foot wide building, located near the Hudson Street end of the block, was erected as an extension to the adjacent warehouse at 84-94 Hudson Street (see). Both were designed by Edward Hale Kendall, an alumnus of the Ecole des Beaux-Arts and important architect who received many commissions in New York. This extension was built in 1884-85 by Sinclair & Wills for Robert and Ogden Goelet, members of one of the city's most successful and socially prominent families. It replaced two masonry structures, a two-story building and a three-story building used for commercial purposes. At first partially separated from the original building by a small triangular structure, the extension was fully united to

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the 84-94 Hudson Street warehouse during the early twentieth century when a seven-story "hyphen" was erected.

Faced in brick with stone and terra-cotta trim, the building's six bays are composed of a one-story base and a six-story upper section. The base (now painted) retains its pressed-metal cornice and brick piers. The upper section repeats the articulation of Kendall's design for No. 84-94 Hudson Street. It is divided by cornices into three double-story tiers and is characterized by its balance of horizontal bands of stone and chessboard-patterned brick and vertical rows of piers and fenestration. Metal tie-rod bosses decorate the third, fifth, and seventh stories. Molded arches surmount the seventh-story openings which in turn are crowned by a corbelled brick cornice and a stepped parapet. A rooftop watertower is visible from the street. The rear of the building, visible from Hudson Street, is composed of a brick wall with segmentally-arched openings which retain their shutter hardware.

This property remained in the ownership of the Goelet family for many years. Among the building's occupants was the firm of Norman Storage & Trucking. The upper stories were subsequently converted to residential use with one commercial tenant at the first story.

Significant Reference(s)

NYC, Tax Assessment Records 1873-1887, Municipal Archives and Records Center.

No. 14 LEONARD STREET between West Broadway & Hudson Street (South Side)
Tax Map Block/Lot: 179/23

Date: 1881 [NB 466-1881]
Architect: J. Morgan Slade
Owner/Developer: Helen C. Juilliard
Builder: Joseph Smith, John Downey

Type: Store and loft
Style/Ornament: Utilitarian
Method of Construction: Masonry with iron facade supports
Number of stories: 7

Building Summary

This seven-story, twenty-five foot wide store and loft building is located near the middle of the block between West Broadway and Hudson Street.

continued .....

Designed by J. Morgan Slade, an architect active in this district, it was erected in 1881 as the westernmost of three adjacent, identical buildings (see Nos. 16 and 18) for Helen C. Juilliard, who was probably connected to the dry-goods firm of Augustus D. Juilliard, located on Worth and Leonard streets (see Nos. 29 and 31 Leonard). It replaced a frame dwelling that had been converted to commercial use.

The simple, utilitarian facade (now painted) is composed of a one-story base -- which retains its stone-trimmed end piers, cast-iron intermediate piers, and paired wood doors -- and a brick upper section, which is unadorned except for its projecting stone sills, remaining shutter hinges, and unusually patterned brick cornice. Historic wood sash windows survive at stories two through seven and a diamond-plate loading platform erected over the stepped vault extends across the base of the building. The sidewalk has been surfaced with asphalt.

The building remained in the ownership of the Juilliard family for many years; among its occupants were H.B. Claflin & Company, the country's largest wholesale dry-goods house whose imposing store was across West Broadway (outside this district and now demolished); and James H. Dunham & Co., wholesalers of dry goods and fancy goods and the successor firm of Amos R. Eno, founded in 1831.

Significant Reference(s)

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 762, 781.
Moses King, King's Photographic Views of New York (Boston: Moses King, 1895), 393.

No. 16 LEONARD STREET between West Broadway & Hudson Street (South Side)
Tax Map Block/Lot: 179/24

Date: 1881 [NB 466-1881]
Architect: J. Morgan Slade
Owner/Developer: Helen C. Juilliard
Builder: Joseph Smith, John Downey

Type: Store and loft
Style/Ornament: Utilitarian
Method of Construction: Masonry with iron facade supports
Number of stories: 7

continued .....

Building Summary

This seven-story, over-twenty-five foot wide store and loft building is located near the middle of the block between West Broadway and Hudson Street. Designed by J. Morgan Slade, an architect active in this district, it was erected in 1881 as the central of three adjacent, identical buildings (see Nos. 14 and 18) for Helen C. Juilliard, who was probably connected to the dry-goods firm of Augustus D. Juilliard, located on Worth and Leonard streets (see Nos. 29 and 31 Leonard). It replaced provisions dealer Tuttle Culver's masonry commercial building and a masonry building at the rear of the site.

The simple, utilitarian facade (now painted) is composed of a one-story base -- which retains its stone-trimmed end piers, cast-iron intermediate piers, paired wood doors with a wood-framed transom at the center bay, a sign board, and a retractable awning -- and a brick upper section, which is unadorned except for its projecting stone sills, remaining shutter hinges, and unusually patterned brick cornice. Some historic wood sash windows remain (storm windows have been installed at the second story) and a diamond-plate loading platform extends across the base of the building. The sidewalk has been surfaced with asphalt.

At one time the building was occupied by H.B. Claflin & Company, the country's largest wholesale dry-goods house whose imposing store was across West Broadway (outside this district and now demolished).

Significant Reference(s)

William Thompson Bonner, New York: The World's Metropolis, 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 762, 799.
Moses King, King's Photographic Views of New York (Boston: Moses King, 1895), 393.

No. 18 LEONARD STREET between West Broadway & Hudson Street (South Side)
Tax Map Block/Lot: 179/25

Date: 1881 [NB 466-1881]
Architect: J. Morgan Slade
Owner/Developer: Helen C. Juilliard
Builder: Joseph Smith, John Downey

Type: Store and loft
Style/Ornament: Utilitarian
Method of Construction: Masonry with iron facade supports
Number of stories: 7

continued .....

continuation of . . . . 18 Leonard Street

Building Summary

This seven-story, almost-twenty-five foot wide store and loft building is located near the middle of the block between West Broadway and Hudson Street. Designed by J. Morgan Slade, an architect active in this district, it was erected in 1881 as the easternmost of three adjacent, identical buildings (see Nos. 14 and 16) for Helen C. Juilliard, who was probably connected to the dry-goods firm of Augustus D. Juilliard, located on Worth and Leonard streets (see Nos. 29 and 31 Leonard). It replaced one masonry building and a masonry structure at the rear of the site.

The simple, utilitarian facade is composed of a one-story base -- which retains its stone-trimmed end piers, cast-iron intermediate piers, and a retractable awning -- and a brick upper section, which is unadorned except for its projecting stone sills, remaining shutter hinges, and unusually patterned brick cornice. Some historic wood sash windows survive. A diamond-plate loading platform extends across the base of the facade and the sidewalk has been surfaced with asphalt.

At one time the building was occupied by H.B. Claflin & Company, the country's largest wholesale dry-goods house whose imposing store was across West Broadway (outside this district and now demolished).

Significant Reference(s)

William Thompson Bonner, New York: The World's Metropolis, 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 762, 799.
Moses King, King's Photographic Views of New York (Boston: Moses King, 1895), 393.

No. 20 LEONARD STREET between West Broadway & Hudson Street (South Side)
Tax Map Block/Lot: 179/26

Date: 1874 [NB 649-1874]
Architect: J.S. Purdy
Owner/Developer: Henry Naylor
Builder: Peter Smith, M. Zane

Type: Store and loft
Style/Ornament: Utilitarian
Method of Construction: Masonry load bearing walls
Number of stories: 6

Building Summary

This six-story, twenty-five foot wide store and loft building is located

continued .....

near the middle of the block between West Broadway and Hudson Street. Designed by J.S. Purdy, the building was erected in 1874 for Henry Naylor (c.1838-1891), a co-partner with his father, Joseph, of a busy contracting and real estate company; it replaced a frame structure. Purdy's design for the simple, utilitarian facade was modeled on that of Joseph Naylor for the adjacent building at No. 22 (see), with which it is now joined.

The facade of No. 20 (now painted) consists of a one-story base -- which retains its granite piers, stone cornice, and a retractable awning -- and a brick upper section, that is adorned with brick corbelling and a pressed-metal cornice. The window openings display stone lintels and sills and the remnants of shutter hinges. The granite-slab stepped vault is largely covered by a diamond-plate loading platform.

Among this building's later occupants was Towers Stores, Inc., presumably the successor to the famous Tower Manufacturing & Novelty Company, a stationery business with headquarters at the intersection of Broadway and Duane Street; and H.B. Claflin & Company, the country's largest wholesale dry-goods house whose imposing store was across West Broadway (outside this district and now demolished).

Significant Reference(s)

Moses King, King's Photographic Views of New York (Boston: Moses King, 1895), 393-411.
New York Vol. 316a, pp.107, 111, R.G. Dun & Co. Collection, Baker Library, Harvard Univ. Grad. School of Business Admin.

No. 22 LEONARD STREET between West Broadway & Hudson Street (South Side)
Tax Map Block/Lot: 179/27

Date: 1873-74 [NB 753-1873]
Architect: Joseph Naylor
Owner/Developer: Henry Naylor
Builder: Peter Smith

Type: Store and loft
Style/Ornament: Utilitarian
Method of Construction: Masonry load bearing walls
Number of stories: 6

Building Summary

This six-story, twenty-five foot wide store and loft building is located

continued .....

near the middle of the block between West Broadway and Hudson Street. It was designed by Joseph Naylor for his son Henry (c.1838-1891); as co-partners of a busy contracting and real estate firm, the Naylors are associated with several buildings in the district. Erected in 1873-74, this building replaced a masonry structure. The simple, utilitarian design served as a model for the adjacent building at No. 20 (see), which was erected for Henry Naylor several months later. The facade of No. 22 consists of a one-story base, which retains its granite piers and a retractable awning, and a brick upper section, which is adorned with brick corbelling and a pressed-metal cornice. The window openings display stone lintels and sills and the remnants of shutter hinges. At the upper stories, historic wood sash windows survive. The granite-slab stepped vault is largely covered by a diamond-plate loading platform.

Among this building's later occupants were the V. Sabella Company, Inc.; an H.B. Claflin & Company, the country's largest wholesale dry-goods house whose imposing store was across West Broadway (outside this district and now demolished).

Significant Reference(s)

Moses King, King's Photographic Views of New York (Boston: Moses King, 1895), 393.
New York Vol. 316a, pp.107, 111, R.G. Dun & Co. Collection, Baker Library, Harvard Univ. Grad. School of Business Admin.

FRANKLIN STREET

Architectural Description

The blockfronts of Franklin Street between Greenwich Street and West Broadway included within this district share several characteristics. For the most part, each blockfront is dominated by six-to seven-story store and loft buildings and warehouses and terminates in even larger buildings at the corners. The exteriors are faced in brick and stone; therefore, the predominant colors of the streetscape are red, reddish orange, and buff -- the latter especially strong at the corner buildings. (A few facades have been painted inappropriate colors; these buildings originally conformed to the hues of their neighbors.) Over one-half of the total sidewalk surface retains the historic granite vault covers.

Along the north side of Franklin Street between Greenwich and Hudson Streets, where the masonry facades (save for two) are united by their one-story cast-iron bases and all the buildings were built between 1885 and 1910, there is a diversity of building types, styles, and sizes. The two smallest buildings, both store and loft structures less than twenty-five feet wide, are a five-story, late nineteenth-century commercial style building faced in brick with stone trim at No. 182 (1891, Walgrove & Israels) and a three-story Beaux-Arts edifice faced in limestone with a cast-iron base at No. 176 (1907, Henri Fouchaux; base altered in 1916). One of the district's few tenements, a six-story brick-faced neo-Grec building at No. 184 (1885, Louis Meystre), is also located on this blockfront. The remainder of the blockfront is filled in with wider, six-story store and loft structures faced in brick -- a Romanesque Revival building with a cast-iron base at No. 186-188 (1890, Martin V.B. Ferdon) and another building in an early twentieth-century commercial style at No. 178-180 (1910, Louis Charles Maurer). The massive corner buildings, both extending 100 feet along Franklin Street, are among the district's most notable. On the eastern corner at No. 105-109 Hudson Street stands the eleven-story Powell Building (1890-92, Carrere & Hastings; 1905, Henri Fouchaux), a Beaux-Arts office building faced in marble and brick, lavishly embellished in terra cotta. Its counterpart on the western corner at No. 371-375 Greenwich Street is the eight-story B. Fischer & Company Building (1905, Joseph Wolf), a neo-Renaissance warehouse faced in brick with stone trim. These corner buildings exhibit the use of arcading to define bays within the facades, linking them visually to other such commercial buildings in the district.

On the south side of Franklin Street between Greenwich and Hudson Streets, smaller buildings frame a more continuous row of five six-story brick-faced store and loft buildings in a variety of styles; these are Nos. 175 to 185, all erected between 1887 and 1892. To the east of this group, the three-story former firehouse of Engine Company No. 27 at No. 173 (1881-82, N. LeBrun & Son), a brick structure designed with elements of the neo-Grec and Queen Anne styles articulated by brownstone and molded brick

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trim above a cast-iron base, is a notable survivor of its public building type. Also located on the blockfront, to the west of the store and loft buildings is a small industrial workshop. The corner building at 369 Greenwich Street is a relatively modest six-story brick store and office structure (1905, Joseph Wolf), but its counterpart at the eastern end, No. 93-101 Hudson Street, is a towering, sixteen-story Art Deco office and factory building, faced in concrete and brick and extending almost 100 feet along Franklin Street (1930, Victor Mayper).

The north side of Franklin Street between Hudson and Varick Streets presents a continuous wall of brick-faced six- and seven-story warehouses and store and loft buildings, with cast-iron bases and loading platforms, bracketed between two massive corner buildings. Except for the corner building on Hudson Street, these structures share nearly continuous horizontal lines defining the height of their bases and of their terminal cornices or parapets. Three of the buildings have their bays articulated by broad, molded arches, an architectural device found in the design of many store and loft buildings and warehouses within the district. The buildings display characteristics of a variety of styles, including two neo-Grec warehouses at Nos. 144-146 and 148-150 (c. 1882-83, J. Morgan Slade); two store and loft structures at Nos. 158 and 162 (1886-87, Berger & Baylies) which combine elements of the neo-Grec and the Queen Anne styles; and one Romanesque Revival warehouse at No. 152-154 (1891, John B. Snook & Sons). The store and loft building at No. 156 was altered in 1897-98 with a Beaux-Arts facade (Stein, Cohen & Roth). The corner edifices on this blockfront are also prominent structures. On the corner of Varick Street (No. 1-9), extending almost 123 feet along Franklin Street, is a six-story Romanesque Revival store and factory (1887-88, Albert Wagner) faced in brick and trimmed in brownstone and terra cotta. Its counterpart on the corner of Hudson Street (No. 106-110), rising to ten stories, is a Beaux-Arts office building (1902-04, George Howard Chamberlin) faced in granite and brick and liberally embellished with terra-cotta ornament.

The south side of Franklin Street between Hudson Street and Finn Square is composed of five buildings with broad brick-fronted facades and two much smaller buildings. Three of the larger buildings share several traits -- loading platforms, horizontal emphasis in design, and similar overall height -- despite differences in detailing. These buildings are characterized by smooth pilasters and foliate spandrels on the Romanesque Revival warehouse at No. 149-151 (1888-89, Charles C. Haight), brick coursing and overscaled window treatments on the Renaissance Revival warehouse at No. 143-147 (1897-98, Henry Anderson), and stone banding typical of the neo-Grec style on the store and loft edifice at No. 155-159 (1882, George W. DaCunha; 1902 renovation, Franklin Baylies). Also outfitted with a loading platform, the ten-story, early twentieth-century commercial style warehouse at No. 139-141, has an elaborate neo-Renaissance entrance at its unusual chamfered eastern bay. The remaining large

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building on the blockfront, the Franklin-Hudson Building, occupies the irregular corner lot at Hudson Street (No. 96-100). Its northern facade, extending almost ninety feet along Franklin Street, is a ten-story neo-Renaissance composition with a stone base and terra-cotta ornament (1909-10, Alexander Baylies). The two smaller buildings include the interesting one-story remnant of the former three-story firehouse of Hose Company No. 54 (1853, architect unknown) at No. 153 and a much altered two-story restaurant at the eastern end, erected after the extension of Varick Street destroyed the two most easterly buildings on the south side of Franklin Street.

The remaining structure on Franklin Street (No. 126-128) included in the district comprises a blockfront by itself, bounded by Varick Street and West Broadway. This warehouse (1881-82, George W. DaCunha) resembles other corner buildings in its massiveness, materials, and visibility. Faced in brick and stone, it retains its stepped vault and granite slabs on Franklin Street. The three westernmost bays of its Franklin Street facade were demolished with the widening of Varick Street.

The streetbed of Franklin Street was resurfaced with granite pavers during two campaigns. The portion between Greenwich and Hudson Streets, which varies in width, was done in 1934; its counterpart between Hudson and Varick streets, thirty-six feet wide, was finished in 1937 by the Works Progress Administration. Most of this surface remains exposed today. The construction of Independence Plaza Towers west of the district in the 1970s has obscured the physical relationship and historic ties Franklin Street once had with the Hudson River piers.

Historical Summary

The portion of Franklin Street included in the district was originally called Provoost (or Provost) Street after the Right Rev. Samuel Provoost, D.D. (d.1815), the rector of Trinity Church and the first Bishop of the Episcopal Church in New York State. Provoost served as chaplain of the Continental Congress and of Washington's inaugural services; he also laid the foundation stone of Trinity Church (the second structure, completed in 1790) and the cornerstone of St. Mark's-in-the-Bowery Church.

Provoost Street was laid out by Trinity Church during the 1790s and was ceded to the city in 1802. It remained undeveloped as late as 1803 (except perhaps for the northeast corner of Greenwich Street) about which time the one block west of Hudson Street was graded. Frame and masonry dwellings were erected along Provoost Street by 1807 and about that time the streetbed east of Hudson Street was graded. Provoost Street was joined in 1809 to the street directly to the east, Sugar Loaf Street, which was renamed to honor Benjamin Franklin in 1816. Provoost Street was also renamed after Franklin in about 1823. Among its early prominent, non-

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residential buildings was the Fourth Associated Reformed Church, a Gothic Revival edifice at No. 139-141 (demolished).

Due to its prime location, Franklin Street was transformed by the spread of commerce from downtown around the mid-nineteenth century. Like the other east-west streets in this district, this street began at a Hudson River pier -- in this case used by the Albany & Troy Barges -- and crossed the rail lines that developed along the north-south streets. The accessibility of Franklin Street to other parts of the city was greatly enhanced during the 1870s when the Metropolitan Elevated Railway erected lines along Greenwich Street (see) and West Broadway (see) with stops at Franklin Street. In the 1880s and 1890s, structures specifically intended for commercial purposes were built along this street, due in part to the erection of the Hudson River Railroad Freight Terminal (1867-68), located just two blocks to the north.

Throughout its commercial history, Franklin Street accommodated the food industry and was associated with some of the city's best known businessmen. The first commercial tenants included a lard wholesaler and a meat packing house. During the 1880s large warehouses were constructed by produce merchant Francis H. Leggett at No. 126-128 (1881-82), sausage and casings dealer Augustus C. Beckstein at No. 155-159 (1882), wine sellers Cook & Bernheimer at Nos. 144-146 and 148-150 (c. 1882-83), and confection merchant Henry Heide at No. 179 (1888). By 1891-92, eleven other commercial buildings of five to seven stories were erected, for similar occupants as well as jewelry wholesaler Samuel Charles Welsh who financed two nearly identical buildings at Nos. 175 (1889-90) and 186-188 (1890), and for the paper concern of D.S. Walton & Company on the northwest corner of Varick Street (1887-88). In the following two decades five more warehouses and store and loft structures appeared, along with the five corner buildings (Nos. 369 and 371-375 Greenwich Street and Nos. 96-100, 105-109, and 106-110 Hudson Street) also built primarily to serve businesses involved in the food industry, especially dealers in dairy products, candy, and spices. For these later structures, developers included the Powell family, confection distributors who commissioned Henri Fouchaux to greatly enlarge the building on the northwest corner of Hudson Street (1905 renovation) and erect the adjacent building at No. 176 (1907), and the Borden's Condensed Milk Company, which built the structure on the northeast corner of that intersection. Less dominant but still notable tenants were dealers in mirrors and glass, imported foods, and restaurant supplies.

By 1910 Franklin Street had assumed the character it retains today, except as it was changed by two events. The three large office buildings at the intersection with Hudson Street were joined by a fourth, even taller structure commissioned by the Protestant Episcopal Society for the Promotion of Religion and Learning (1930), which was occupied by tenants

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typical of the district. Also, the aforementioned extension and widening of Varick Street, caused the loss of several buildings at the southwestern corner of the intersection of Franklin Street and the partial demolition of No. 126-128. Later changes were relatively minor: a small commercial building was put up at No. 187 and two stories were removed from No. 153. While the street's relationship to food and candy businesses has survived into the late twentieth century, other uses moved in, such as light manufacturing. By the 1970s, artists' studios were established there and these were followed by the conversion of former commercial spaces for residential use. Several buildings between Greenwich and Hudson Streets are presently vacant.

David Breiner

Significant Reference(s)

William Bridges, Map (1807, published in 1811), Eno Collection of the N.Y.P.L., published in Kouwenhoven (1953), 110.
Dictionary of American Biography (New York: Charles Scribners Sons, 1936).
"The Dry Goods District," Real Estate Record & Guide, Jan. 29, 1881, 92.
Stan Fischler, Uptown, Downtown: A Trip Through Time in New York's Subways (New York: Hawthorn, 1976).
Casimir Goerck and Joseph F. Mangin Map (1803) published in, D.T. Valentine, Manual of the Corporation of the City of New York (New York: McSpedon & Baker, 1856), 338.
John A. Kouwenhoven, The Columbia Historical Portrait of New York (Garden City, N.Y.: Doubleday & Co., 1953).
Minutes of the Common Council of the City of New York 1784-1831, 21 vols. (New York: City of New York, 1917).
Henry Moscow, The Street Book (New York: Hagstrom Co., 1978).
Street Pavement of all Kinds, Borough of Manhattan, City of New York (New York: City of New York, 1948).
B. Taylor, Map (1796, published in 1797), Stokes Collection of the N.Y.P.L., published in Kouwenhoven (1953), 104-05.

FRANKLIN STREET
BETWEEN WEST BROADWAY & VARICK STREET (North Side)

No. 126-128 FRANKLIN STREET
between West Broadway & Varick Street (North Side)
a/k/a 220-224 West Broadway & 2-8 Varick Street
Tax Map Block/Lots: 189/1001-1006

Date: 1881-82 [NB 107-1881]
Architect: George W. DaCunha
Owner/Developer: Francis H. Leggett

Type: Warehouse
Style/Ornament: Neo-Grec/Queen Anne
Method of Construction: Masonry with cast-iron columns
Number of stories: 9 (now 11)

Building Summary

This eleven-story warehouse building extends fifty-five feet along Franklin Street, over seventy-four feet along West Broadway, and over ninety feet along Varick Street. Designed by George W. DaCunha, whose buildings are found in this district and in other Manhattan historic districts, this structure was built in 1881-82 for Francis H. Leggett (1840-1909), an influential businessman and owner of one of the country's largest importing firms in groceries, teas, and coffees. Leggett's business remained in the building until at least the middle of the second decade of the twentieth century.

The facades display the bold, linear articulation of the neo-Grec style in combination with more intricate and complex detailing that characterizes the Queen Anne style. Originally the building, which replaced eight structures, had three imposing, and very similar, facades. In 1914, as part of the widening of Varick Street, the western half of the building was demolished and a brick wall with simple openings was erected on the new western building line. The West Broadway and Franklin Street facades share a one-story base (once shaded by a continuous awning), a seven-story midsection, and a two-story upper section. The first story consists of granite-faced piers which once flanked loading bays. The midsection, sheathed in brick and trimmed in stone and terra cotta, is articulated by smooth and incised piers flanking bays with flat-headed, round-arched, and segmentally-arched window openings. Slightly projecting corner "towers" add further weightiness to the design, with the southeastern "tower" designed to be slightly more prominent. An overscaled cornice and corbel table, into which the eighth-story windows are fitted, unites the exterior. Granite vault covers extend to the street at Franklin Street and West Broadway.

In 1923 a one-story extension was added at the west side and it was

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increased to two levels in 1934; by then the building was used as stores and a factory. Other alterations were the insertion of tenth-story windows within the top of the structure and the addition of an eleventh story along a part of the west side of the building. After its association with the Leggett grocery firm ended, the building was known as the Comet Warehouse Building; later occupants included All America Cables and Radio, Inc. and the Mackay Radio & Telegraph Company.

Significant Reference(s)

Moses King, King's Photographic Views of New York (Boston: Moses King, 1895), 397.
Francis H. Leggett obituary, New York Times, Aug. 30, 1909, p.7.
New York Public Library, Photographic Views of New York City, 1870's-1970's (Ann Arbor: University Microfilms, 1981), 0846/C2-3.
New York Public Library, Photographic Views of New York City, 1870's-1970's (Ann Arbor: University Microfilms, 1981), 1008/A1-2.

Alteration(s):

c.1914: Alt 2285-1914 [Source: Alteration Application]
West front and part of south front removed; wall erected on new western building line.
Architect -- C.P.H. Gilbert Owner -- Francis H. Leggett & Co.

1923: Alt 494-1923 [Source: Alteration Application]
One-story extension erected along west side.
Architect -- Charles H. Richter Owner -- Emma G. Shuttleworth

1934: Alt 879-1934 [Source: Alteration Application]
Second story added to existing extension at corner of Franklin and Varick streets.

FRANKLIN STREET
BETWEEN WEST BROADWAY & HUDSON STREET (South Side)

No. 137 FRANKLIN STREET between West Broadway & Hudson Street (South Side)
a/k/a 200 West Broadway
Tax Map Block/Lot: 179/68

Date: 1921-22 [NB 431-1920]
Architect: Rudolph C.P. Boehler
Owner/Developer: F & B Lunch Corp.
Builder: Merchants Holding Co.

and

Date: 1983-85 [Alt 534-1983]
Architect: Reuben Miller
Owner/Developer: CC & T Restaurant Inc.

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

Building Summary

This two-story commercial building extends twenty-four-and-a-half feet along Franklin Street and ninety-one-and-a-half feet along West Broadway. Originally designed by Maxwell A. Cantor for the Merchants Holding Company, the project underwent several changes; a New Building permit was eventually issued to architect Rudolph C.P. Boehler, with the F & B Lunch Corp. listed as the owner and the Merchants Holding Company as the builder. Erected in 1921-22, the building replaced a six-story structure faced in brick and stone which had been designed by George W. DaCunha and built in 1879-80. The lot had formerly been the site of Riley's Fifth Ward Museum. During the 1980s, the building was refaced with aluminum siding and stucco. A subway entrance with historic cast-iron railings and lamp posts survives adjacent to the building.

Significant Reference(s)

New York Public Library, Photographic Views of New York City, 1870's-1970's (Ann Arbor: University Mircofilms, 1981), 1035/A4.
Department of Taxes, 1938-1940, photographic collection of improved property, New York City, Municipal Archives, D 1179/24.

No. 139-141 FRANKLIN STREET
between West Broadway & Hudson Street (South Side)
Tax Map Block/Lot: 179/66

(FORMER) STROHMEYER & ARPE COMPANY/SAPCO BUILDING

Date: 1909 [NB 175-1909]
Architect: Maynicke & Franke
Owner/Developer: Strohmeyer & Arpe Co.

Type: Warehouse
Style/Ornament: Early twentieth-century commercial with Neo-Renaissance elements
Method of Construction: Masonry with cast-iron columns
Number of stories: 10

Building Summary

This ten-story, over-fifty-three foot wide warehouse is located near the West Broadway end of the block. Designed by the well-known firm of Maynicke & Franke for the Strohmeyer & Arpe Company, an importing business founded in 1882, it was erected in 1909. Previously on the site stood a two-and-a-half-story Gothic Revival structure which had been the home of the Fourth Associated Reformed Church during the 1850s. That structure received a five-story brick rear addition for a "factory and workshop" in 1873, built by Havilah M. Smith for Taylor & Wilson; by 1887 Beach & Sherwood, produce and grocery merchants, occupied the addition and at some point converted the former church building to commercial use.

Maynicke & Franke's design, articulated with a cellular treatment typical of early-twentieth-century commercial buildings, is embellished with neo-Renaissance elements. The six-bay facade, which by conforming to the irregular street configuration has a chamfered eastern bay, is composed of a two-story base and an eight-story upper section. Faced in coursed stone, the base retains its segmentally-arched entranceway of polished-stone Tuscan columns and an entablature, containing paired wood doors and a transom. In front of the entrance there is paving of concrete with glass lens. To the west, cast-iron piers and a pressed-metal cornice survive, framing the historic wood infill of the five loading bays. A loading platform and metal awning with skylights extend across these five bays. At the second story, the coursed stone separates simple rectangular window openings and supports a stone cornice. Giant piers span the brick-faced upper section of the building, broken only by a cornice above the eighth story. Window openings mostly have flat stone lintels, although some have segmental brick arches; two-over-two wood sash windows survive. Spandrels are of unadorned brick except below the third story's end bays and below the top story, where they support a geometric pattern. The parapet is characterized by corbelled brick and is raised at the end bays. The exposed

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side elevations are parged brick walls with many historic multipane windows.

In 1920-21 a rear bridge was built to connect this building to No. 27 Leonard Street (see). The warehouse is now owned by Sofia Brothers.

Significant Reference(s)

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 806.
New York Public Library, Photographic Views of New York City, 1870's-1970's (Ann Arbor: Unversity Microfilms, 1981), 0872/C4-5.

No. 143-147 FRANKLIN STREET
between West Broadway & Hudson Street (South Side)
Tax Map Block/Lot: 179/63

Date: 1897-98 [NB 594-1897]
Architect: Henry Anderson
Owner/Developer: Henry G. Gabay

Type: Warehouse
Style/Ornament: Renaissance Revival
Method of Construction: Masonry with iron supports
Number of stories: 6

Building Summary

This six-story, sixty-nine foot wide warehouse is located near the West Broadway end of the block. Designed by Henry Anderson, a prolific architect associated with residential designs, for Henry G. Gabay, the owner of a successful plumbing business, it was erected in 1897-98 and replaced three structures, including at least one two-and-a-half-story Federal-era house.

The Renaissance Revival facade is composed of a one-story base and a five-story upper portion. The base retains its cast-iron piers, wood transoms, retractable awnings, and a pressed-metal cornice; a loading platform, covered with diamond plate, extends across the building's width. The upper portion of the building is divided into end bays, each with two window openings per story, and a slightly recessed central bay with four openings per story. At the second level, the brick wall, banded with terra cotta, displays arched openings with oversized voussoirs and archivolts terminating in bosses. Stories three to five have raised-brick banding at

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the side bays. Segmental arches of terra cotta and brick cap the openings except at the fifth story, where the second-story arch motif reappears. Surmounting a stringcourse, the sixth story is a modified version of the third or fourth story. Its central section is crowned by a modillioned pressed-metal cornice. Some of the upper-story openings retain historic four-over-four wood sash. Granite vault covers extend to the street. Among the building's occupants have been: several generations of the Popper family, merchants of mirrors and glass; the George E. Athans Co.; and Lan Yik (Asian) Foods, Inc.

Significant Reference(s)

Great American Architect Series, The Architectural Record, No.6; July 1899 (Rpt. New York: Da Capo Press, 1977), 42.

No. 149-151 FRANKLIN STREET
between West Broadway & Hudson Street (South Side)
Tax Map Block/Lot: 179/61

Date: 1888-89 [NB 692-1888]
Architect: Charles C. Haight
Owner/Developer: John E. Parsons

Type: Warehouse
Style/Ornament: Romanesque Revival
Method of Construction: Masonry with iron supports
Number of stories: 6

Building Summary

This six-story, over-fifty-eight-foot wide warehouse building is located near the middle of the block between Hudson Street and West Broadway. Designed by noted architect Charles C. Haight, it was built in 1888-89 for attorney John E. Parsons (1829-1915), who was a founder and president of the Bar Association and the General Memorial Hospital for the Treatment of Cancer and Allied Diseases, president of Cooper Union for the Advancement of Science and Art, and vice president of the New York Law Institute. The building replaced two frame buildings with masonry rear additions.

The grid-like facade is divided into one narrow bay and two wide bays by brick piers with stone trim and by cast-iron window framing. The ornament is characteristic of the Romanesque Revival style. At the first-story base, surmounted by a stone cornice, the narrow bay is occupied by the main entrance; a stone arch with carved spandrels is framed by Doric pilasters

continued .....

and an entablature, which in turn is surmounted by paired miniature piers and carved ornament. At each of the wide bays, cast-iron intermediate piers flank several historic wood doors and windows, most with operable wood transoms. An original loading platform survives at the base of the facade and granite vault covers extend to the street.

The four-story midsection is composed of two identical two-story sections, each capped by a brick and stone cornice. At the wide bays, groups of three large windows are separated by cast-iron mullions; the narrow bay has only one window. All windows, most of which retain their historic wood sash, are separated by spandrels with foliate patterns. At the crown, giant piers are replaced by paired piers; they separate windows arranged as below and support a brick and brownstone cornice. The exposed western elevation is a plain brick wall. The exposed southern elevation is a painted brick wall which retains its historic wood sash windows and shutter hardware.

Later tenants of the building have included the Thomas J. Lipton Company, importers; and Levi Berth & Company, merchants of sausage and casings. In 1972 owner Richard L. Giroh converted the "warehouse and factory" into a warehouse and cutting facility for gaskets on the lower stories, with artists' studios on the upper four stories, which are now residential in use.

Significant Reference(s)

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 215, 281.
Great American Architects Series, The Architectural Record, No.6; July 1899 (Rpt. New York: Da Capo Press, 1977), 42-43.
Real Estate Record & Guide 46 (Oct. 28, 1890), 43.
Who's Who in New York (New York: L.R. Hamersly & Co., 1907), 1019.

No. 153 FRANKLIN STREET between West Broadway & Hudson Street (South Side)
Tax Map Block/Lot: 179/60

(FORMER) "EUREKA" HOSE COMPANY NO. 54 FIREHOUSE

Date: 1853 [Tax Assessment Records 1853-1854]
Architect: Unknown
Owner/Developer: City of New York

Type: Converted firehouse
Style/Ornament: Vernacular with Italianate remnants
Method of Construction: Masonry with iron supports
Number of stories: 3 (now 1)

continued .....

Building Summary

This almost-twenty-seven foot wide former firehouse is located near the middle of the block between Hudson Street and West Broadway. It replaced a frame dwelling built by carpenter William Gillespie in c. 1805. The three-story firehouse was erected in 1853 for Hose Company No. 54 (later known as "Eureka" Company) and "Knickerbocker" Hook and Ladder Company No. 11. It was transferred to "North River" Engine Company No. 30 in 1859 and then to "Baxter" Hook and Ladder Company No. 15, which occupied the building from 1864 to 1866. The city sold this building in 1877 and seven years later it was acquired by the Beckstein family, which owned much property on the block. For a time the building was occupied by merchants of plumbing supplies and hardware and by the elevator company of Fred D. Shaper. In 1967 the structure's top two stories were demolished and the remaining story is now used as an artist's workshop and studio. The exterior consists of remaining Italianate cast-iron bay framing which flanks recent infill and supports a portion of the original brick upper wall, now painted.

Significant Reference(s)

Great American Architects Series, The Architectural Record, No.6; July 1899 (Rpt. New York: Da Capo Press, 1977), 42.
D.T. Valentine, Manual of the Corporation of the City of New York for 1854 (New York: McSpedon & Baker, 1854), 167.
D.T. Valentine, Manual of the Corporation of the City of New York for 1859 (New York: McSpedon & Baker, 1859), 192.
D.T. Valentine, Manual of the Corporation of the City of New York for 1866 (New York: McSpedon & Baker, 1866), 155.
Department of Taxes, 1938-1940, photographic collection of improved property, New York City, Municipal Archives, D 1179/2.

Alteration(s):

c.1967: BN 343-1967 [Source: Building Notice Application]
Two upper stories of three-story building demolished; new roof installed.
Owner -- Etta Smith Demolition company -- Hammer-Barr, Inc.

No. 155-159 FRANKLIN STREET
between West Broadway & Hudson Street (South Side)
a/k/a 7-9 Leonard Street
Tax Map Block/Lot: 179/59

Date: 1882 [NB 317-1882]
Architect: George W. DaCunha
Owner/Developer: Augustus C. Beckstein
Builder: John Keleher and John Smith

and

Date: 1902 [Alt 1218-1902]
Architect: Franklin Baylies
Owner/Developer: Augustus C. Beckstein
Builder: John Smith

Type: Store and loft
Style/Ornament: Neo-Grec
Method of Construction: Masonry with iron columns & girders
Number of stories: 6

Building Summary

This six-story store and loft building is located near the Hudson Street end of the block and extends through the block with frontages of eighty-four-and-a-half feet along Franklin Street and forty-nine feet along Leonard Street. In the mid-nineteenth century, this site contained five frame buildings. Four of them were replaced in 1882 by an irregularly-shaped building used as a provisions warehouse designed by prolific architect George W. DaCunha for Augustus C. Beckstein, a meat packer and real estate developer whose company also occupied the adjacent site along Hudson Street and eventually replaced it with an office building; both men were associated with other building projects in this district.

The neo-Grec Leonard Street facade, which appears to date from this building campaign, is composed of a one-story base and a five-story upper section. The base retains its cast-iron piers, pressed-metal cornice, and paneled wood doors with transoms. The brick upper section (now painted) projects slightly at the east side and is pierced by four window openings per story, united by stone coursing and adorned with eared stone lintels and projecting sills. Each western opening contains a pair of narrow windows separated by a wood mullion; the two eastern openings at each story share a sill and have a shared lintel. All windows retain their wood sash. A bracketed metal cornice surmounts the facade. A loading platform, covered in diamond plate, remains and granite vault covers extend to the street.

After a fire in 1895, Beckstein hired noted architect Thomas R. Jackson to

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rebuild the structure. In 1902 Franklin Baylies, an architect responsible for other buildings in this district, was commissioned to design an extension at the northeastern corner of the lot and a new Franklin Street facade. Erected in 1902-03 and closely resembling the character of the Leonard Street facade, the Franklin Street facade (now painted) has a slightly projecting section near its center. The two-story base is defined by brick pilasters, with stone banding and capitals, which support a stone entablature. The bays retain their intermediate cast-iron piers at both stories and some of the first-story wood infill such as a door, bulkhead, show window, and transoms. A metal awning extends across the facade above the first story. The upper section, faced in brick, is pierced by window openings with lintels, sills, and stringcourses similar to those of the Leonard Street facade; original wood sash windows survive. A bracketed metal cornice, different from its Leonard Street counterpart, surmounts this facade. Also surviving are the stepped vault, covered in iron with glass lens, and granite vault covers, which extend to the street. The exposed eastern elevation is a brick wall pierced by window openings.

The building is currently occupied by Eagle Storage.

Significant Reference(s)

New York Vol. 376, pp. 290, 392, 530, 614, R.G. Dun & Co. Collection, Baker Library, Harvard Univ. Graduate School of Business Admin.

Alteration(s):

1896: Alt 32-1896 [Source: Alteration Application]
Damaged rear wall and interior to be rebuilt.
Architect -- Thomas R. Jackson Owner -- Augustus C. Beckstein
Builder -- Hugh Getty

No. 161-163 FRANKLIN STREET
between West Broadway & Hudson Street (South Side)
Tax Map Block/Lot: 179/56
SEE: 96-100 Hudson Street

FRANKLIN STREET
BETWEEN VARICK STREET & HUDSON STREET (North Side)

No. 136-142 FRANKLIN STREET
between Varick Street & Hudson Street (North Side)
Tax Map Block/Lot: 189/1
SEE: 1-9 Varick Street

No. 144-146 FRANKLIN STREET
between Varick Street & Hudson Street (North Side)
Tax Map Block/Lot: 189/5

Date: c. 1882-83 [NB 1026-1882]
Architect: J. Morgan Slade
Owner/Developer: George P. Slade
Builder: William G. Slade

Type: Warehouse
Style/Ornament: Neo-Grec
Method of Construction: Masonry with cast-iron columns & piers
Number of stories: 7

Building Summary

This seven-story, forty-foot-wide warehouse building, located near the middle of the block between Hudson and Varick streets, is typical of the early warehouses found in the district. Designed by J. Morgan Slade, who was active in the district, and erected c. 1882-83 for George P. Slade, this structure is the mirror image of the building at No. 148-150, built under the same New Building Application. Together the two buildings replaced four earlier structures.

At the one-story base, the neo-Grec design features intact cast-iron bay framing, which surrounds surviving historic wood doors and transoms; a stone cornice; and brick piers, trimmed in stone, which support the arched entrance surround with its iron transom grille in the projecting eastern bay. A loading platform remains, as do granite vault covers that serve as the sidewalk paving and extend to the street. The six-story upper section is articulated by brick piers and polychrome brick spandrels, which together frame the window openings. Many historic six-over-six wood sash windows survive. The building shares an ornate iron fire escape with No. 148-150. The facade terminates in a polychrome brick parapet. The exposed northern elevation is a brick wall that retains its historic fireproof shutters and some historic window sash.

Among the historic tenants of this building was Cook & Bernheimer, wine and

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liquor distibutors. Founded in 1870 (Martin R. Cook had previous experience in the business), this firm grew to become the country's second largest in its field by the time it moved into this building in the mid-1880s. The upper stories have been converted to residential use.

Significant Reference(s)

New York Vol. 264, pp.100a/33-34, 68, 71, 87, R.G. Dun & Co. Collection, Baker Library, Harvard Univ. Grad. School of Business Admin.

No. 148-150 FRANKLIN STREET
between Varick Street & Hudson Street (North Side)
Tax Map Block/Lot: 189/7

Date: c. 1882-83 [NB 1026-1882]
Architect: J. Morgan Slade
Owner/Developer: George P. Slade
Builder: William G. Slade

Type: Warehouse
Style/Ornament: Neo-Grec
Method of Construction: Masonry with cast-iron columns & piers
Number of stories: 7

Building Summary

This seven-story, over-forty-foot-wide warehouse building, located near the middle of the block between Hudson and Varick streets, is typical of the early warehouses found in the district. Designed by J. Morgan Slade, who was active in the district, and erected c. 1882-83 for George P. Slade, this structure is the mirror image of the building at No. 144-146, built under the same New Building Application. Together the two buildings replaced four earlier structures.

At the one-story base, the neo-Grec design features intact cast-iron bay framing, which surrounds a pair of surviving historic wood doors with a transom in the easternmost bay; a stone cornice; and brick piers, trimmed in stone, which support the arched entrance surround with its iron transom grille in the projecting western bay. A loading platform and metal awning (not original) remain, as do granite vault covers that serve as the sidewalk paving and extend to the street. The six-story upper section is articulated by brick piers and polychrome brick spandrels, which together frame the window openings. Several historic six-over-six wood sash windows

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survive. The building shares an ornate iron fire escape with No. 144-146. The facade terminates in a polychrome brick parapet.

Among the historic tenants of this building was a restaurant supply company, grocery firms, and an import-export company. The upper stories have been converted to residential use.

No. 152-154 FRANKLIN STREET
between Varick Street & Hudson Street (North Side)
Tax Map Block/Lot: 189/8

Date: 1891 [NB 1900-1890]
Architect: John B. Snook & Sons
Owner/Developer: John T. Williams

Type: Store and loft
Style/Ornament: Romanesque Revival
Method of Construction: Masonry with cast-iron columns
Number of stories: 7

Building Summary

This seven-story, fifty-one-foot wide warehouse building is located near the center of the block between Hudson and Varick streets. Designed by the prominent firm of John B. Snook & Sons, it was built in 1891 for wholesaler John T. Williams. The facade is composed of a one-story base, with intact bay framing of brick and cast iron, and a brick arcaded upper portion with cast-iron mullions, terra-cotta ornament, and a sheet-metal cornice. Its Romanesque Revival style is articulated by the large molded arches, by pilasters with carved capitals, and by the top-story colonnade of squat piers, all displaying intricate ornamental details. At the eastern portion of the facade, historic two-over-two wood sash windows remain. The building is fronted by a loading platform that is shielded by retractable canvas awnings. The granite vault covers terminate in bluestone curbs. The building has been tenanted by grocery importers and remains associated with the wholesale import trade by virtue of a current occupant, Pastene & Company.

No. 156 FRANKLIN STREET between Varick Street & Hudson Street (North Side)
Tax Map Block/Lot: 189/10

Date: 1874 [NB 386-1874]
Architect: Griffith Thomas
Owner/Developer: Daniel O. Archer
Builder: John T. Conner

and

Date: 1898 [Alt 1161-1897]
Architect: Stein, Cohen & Roth
Owner/Developer: Benjamin Bleier

Type: Store and loft
Style/Ornament: Beaux-Arts with earlier base
Method of Construction: Masonry w/fireproof floor construction
Number of stories: 5 (now 7)

Building Summary

This twenty-five foot wide store and loft building is located near the middle of the block between Varick and Hudson streets. The site was originally occupied by a three-story dwelling. In 1874 a five-story building, designed by noted architect Griffith Thomas, was erected on the site for Daniel O. Archer, a wholesaler of lard; it extended through the block to No. 38-40 North Moore Street. In 1897 Benjamin Bleier, listed as a "superintendent" in directories of the era, purchased the Franklin Street portion of the structure; he commissioned Stein, Cohen & Roth to enlarge the building by adding two stories and to modernize it by erecting a new facade above the existing first story. (Despite the firm's name, Emery Roth, the well known architect, was the only active partner at that time.)

At the original one-story base, the facade displays intact cast-iron piers and engaged columns, crowned by a sheet metal cornice, and historic wood doors and transoms. Roth's design for the altered facade consists of a midsection and a crown. The midsection is defined by tall white brick piers with stone capitals and a cartouche-adorned segmental arch, which frame windows with ornate spandrels and mullions; the second story has a projecting bay. Some of the windows retain their historic wood sash. At the crown, sixth-story windows are flanked by brick piers and surmounted by a bracketed sheet-metal cornice; the simple seventh story is pierced by three window openings. Other historic elements which remain are granite vault covers and a diamond-plate covered loading platform.

Among the first tenants of the building was the Eisner & Mendelsohn Company, vendors of bottled water; remnants of that firm's signage are

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evident above the fourth story. Later tenants include a distributor of dairy products.

No. 158 FRANKLIN STREET between Varick Street & Hudson Street (North Side)
Tax Map Block/Lot: 189/11

Date: 1886-87 [NB 811-1886]
Architect: Berger & Baylies
Owner/Developer: F.J.J. De Raismes
Builder: W.C.Hanna & Son/C.W. Klapperts Sons

Type: Store and loft
Style/Ornament: Neo-Grec/Queen Anne
Method of Construction: Masonry with cast-iron supports
Number of stories: 6

Building Summary

This six-story, twenty-five foot wide warehouse building, characteristic of the middle development phase of the district, is located near the Hudson Street end of the block. The facade is composed of a one-story base, with cast-iron bay framing, and a brick upper portion, with intact cast-iron mullions and stone trim. Its neo-Grec style is articulated by the linear incisions in the end piers. Designed by the firm of Berger & Baylies, whose partners produced other buildings in this district as well as others in the Soho-Cast Iron and Ladies' Mile Historic Districts, this structure was erected in 1886-87 for F.J.J. De Raismes.

This six-story, twenty-five foot wide store and loft building is located near the Hudson Street end of the block. Designed by the firm of Berger & Baylies, whose partners produced other buildings in this district and in the SoHo-Cast Iron and Ladies' Mile Historic Districts, this building is very similar in appearance to the adjacent building, which was erected simultaneously (see No. 162). Commissioned by F.J.J. De Raismes of Flushing, No. 158 was built in 1886-87; together, Nos. 158 and 162 replaced three frame buildings. De Raismes was possibly a relative of the Deraismes family, fancygoods merchants, which commissioned a store and loft building from Berger & Baylies that was erected in 1885 at 111 Reade Street (not in this district).

Its facade is composed of a one-story base, with its original cast-iron engaged columns and end piers and a sheet-metal cornice, and a brick upper portion, with intact cast-iron mullions, stone trim, and historic two-over-two sash windows. The facade displays characteristics of the

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neo-Grec and Queen Anne styles, articulated by the bay-framing decoration, sunburst plaques, and linear incisions in the end piers. Remaining features of the building that are typical of the district include the granite vault covers, which extend to the street, and the loading platform. The building's cornice has been removed.

During the early twentieth century, one occupant was S.J. Valk & Brother, olive wholesalers; the upper stories were converted to artists' studios and residences in the 1970s.

No. 162 FRANKLIN STREET between Varick Street & Hudson Street (North Side)
a/k/a 112 Hudson Street
Tax Map Block/Lots: 189/12 & 17

Date: 1886-87 [NB 814-1886]
Architect: Berger & Baylies
Owner/Developer: Mrs. E.J. Storey
Builder: W.C.Hanna & Son/C.W. Klapperts Sons

Type: Store and loft
Style/Ornament: Neo-Grec/Queen Anne
Method of Construction: Masonry with cast-iron supports
Number of stories: 6

Building Summary

This six-story L-shaped store and loft building has a twenty-five-foot wide facade on Franklin Street and a similar facade about twenty-two-feet wide on Hudson Street. Designed by Berger & Baylies, whose partners produced several buildings in this district and in other Manhattan historic districts, it was erected in 1886-87. At approximately the same time the firm also designed No. 158 (see), which is very similar in appearance. The client, Mrs. E.J. Storey of Brooklyn, was a relative of downtown Manhattan merchant Edward A. Storey.

Each facade is composed of a one-story base, with original cast-iron engaged columns and end piers and a pressed-metal cornice, and a brick upper portion, with intact cast-iron mullions, stone trim, and (on Franklin Street) historic two-over-two sash windows. The facades display characteristics of the neo-Grec and Queen Anne styles, articulated by the bay-framing decoration, sunburst plaques, and linear incisions in the end piers. Remaining features of the building that are typical of the district include a loading platform on Franklin Street and granite vault covers which extend to bluestone curbs on Franklin Street and to the street on

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Hudson Street. The exposed northern elevation of the Hudson Street wing is a painted brick wall with blocked up openings.

Later occupants sold food products; these include Ossola Brothers, imported cheeses; Gebhardt Chili Powder; and Italian Farmers Inc., dairy products.

Significant Reference(s)

New York Public Library, Photographic Views of New York City, 1870's-1970's (Ann Arbor: University Microfilms, 1981), 0872/C7.

No. 164-166 FRANKLIN STREET
between Varick Street & Hudson Street (North Side)
Tax Map Block/Lots: 189/1020-1034
SEE: 106-110 Hudson Street

FRANKLIN STREET
BETWEEN HUDSON STREET & GREENWICH STREET (North Side)

No. 174 FRANKLIN STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 187/30
SEE: 105-109 Hudson Street

No. 176 FRANKLIN STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 187/1

Date: 1907 [NB 3-1907]
Architect: Henri Fouchaux
Owner/Developer: Ida May Powell

and

Date: 1916 [Alt 533-1916]
Architect: George Hof, Jr.
Owner/Developer: George A. Powell

Type: Store and loft
Style/Ornament: Beaux-Arts
Method of Construction: Masonry with steel beams [fireproof]
Number of stories: 3

continued .....

Building Summary

This three-story store and loft building, approximately twenty-five feet wide, is located near the Hudson Street end of the block. Designed by architect Henri Fouchaux, the building was erected in 1907 and replaced a three-story masonry dwelling that had been converted into a chapel and dwelling by the Franklin Street Methodist Episcopal Church in 1881. The client for the new building was Ida May Powell, whose family was in the wholesale confections business. On an adjacent site, Fouchaux had previously enlarged the Pierce Building for the Powell family, and that building was renamed the Powell Building (see No. 105-109 Hudson Street).

The facade of No. 176 is composed of a one-story base and a limestone upper portion with carved ornament. Its Beaux-Arts style is articulated by the coursed stone and classically-inspired details such as bezants and lion's-head waterspouts. The unusual base, characterized by its cast-iron piers, wood and iron infill, and leaded glass transoms, dates from a 1916 alteration designed by George Hof, Jr. Historic granite vault covers extend to the street.

The Powell family owned this building for many years, during which time it housed a restaurant, cabaret, offices, and factory. The occupants included an importer of coffee and spices.

No. 178-180 FRANKLIN STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 187/2

Date: 1910 [NB 775-1909]
Architect: Louis Charles Maurer
Owner/Developer: 178-180 Franklin Street Co.
Builder: 178-180 Franklin Street Co.

Type: Store and loft
Style/Ornament: Early twentieth-century commercial
Method of Construction: Masonry w/iron columns and steel girders
Number of stories: 6

Building Summary

This six-story, thirty-three-foot wide store and loft building is located near the middle of the block between Hudson and Greenwich streets. Designed by architect Louis Charles Maurer for the building firm 178-180 Franklin Street Company, it was erected in 1910, replacing two masonry structures.

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Resting on a rock-faced watertable, the grid-like brick facade is articulated by stringcourses, recessed panels, a perforated parapet, and openings embellished with limestone surrounds, features which are characteristic of early-twentieth-century commercial architecture. The wood infill at the first story is of recent date.

Among its tenants this building has housed Roethlisberger & Company (presumably connected to the cotton and cheese firm owned by two Swiss immigrants, Ulrich Roethlisberger and Simon Geber) whose tenancy is signaled by a prominent mosaic sign above the first story, Progress Food Products, Beech Nut Life Saver, Inc., and the Western Sausage & Provision Company. The edifice was converted to residential use at the upper stories in 1979-80.

Significant Reference(s)

New York Vol. 417, p.159/Vol. 202, p. 585, R.G. Dun & Co. Collection, Baker Library, Harvard Univ. Grad. School of Business Admin.

No. 182 FRANKLIN STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 187/4

Date: 1891 [NB 501-1891]
Architect: Walgrove & Israels
Owner/Developer: Daniel Birdsall

Type: Store and loft
Style/Ornament: Late nineteenth-century commercial
Method of Construction: Masonry with cast-iron beams
Number of stories: 5

Building Summary

This five-story, twenty-one foot wide store and loft building, a straightforward design characteristic of many late nineteenth-century commercial structures, is located near the middle of the block between Hudson and Greenwich streets. Designed by Walgrove & Israels, the building was erected in 1891 and replaced a masonry dwelling. The client, Daniel Birdsall (1840/41-1920), owned a successful real estate business that was devoted entirely to renting, selling, and managing business properties in the downtown wholesaling districts. Faced in brick with stone trim, the facade contains a partially intact one-story base, with a wood cornice and window sash and cast-iron piers, and an upper portion with polychrome

continued .....

molded brick, saw-tooth brick bands, a pressed-metal cornice, and one-over-one wood sash windows. The vault area directly in front of the building is surfaced with two historic materials, diamond plate and metal with glass lens. Throughout its history, this structure has had food businesses among its tenants, including two cheese companies.

Significant Reference(s)

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 376.

No. 184 FRANKLIN STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 187/5

Date: 1885 [NB 64-1885]
Architect: Louis Meystre
Owner/Developer: Louis Meyers

Type: Tenement with commercial base
Style/Ornament: Neo-Grec
Method of Construction: Masonry with cast-iron elements
Number of stories: 6

Building Summary

This six-story, twenty-one foot wide tenement with a commercial first story is located near the center of the block between Hudson and Greenwich streets. Designed by Hoboken architect Louis Meystre for Louis Meyers, a client involved in the meat business, it was erected in 1885 on the site of Meyers's home. The facade is composed of a one-story base, with cast-iron piers, a pressed-metal cornice, and historic wood transoms, and a brick upper section, with prominent pressed-metal window lintels and sills and a large cornice. The metal details give this facade its neo-Grec character. Other remaining features include the ornate iron fire escape and the bluestone paving which survives in the area adjacent to the building. In the mid-twentieth century, the first story was occupied by a branch of the Western Union Telegraph Company. Above the first story, the building is still residential.

No. 186-188 FRANKLIN STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 187/6

Date: 1890 [NB 457-1890]
Architect: Martin V.B. Ferdon
Owner/Developer: Samuel Charles Welsh
Builder: James P. Niblo

Type: Store and loft
Style/Ornament: Romanesque Revival
Method of Construction: Masonry with cast-iron columns & beams
Number of stories: 6

Building Summary

This six-story store and loft building, approximately fifty feet wide, is located near the Greenwich Street end of the block. It was designed by Martin V.B. Ferdon, who created several very similar buildings in the district, and was constructed in 1890 for jewelry merchant Samuel Charles Welsh, replacing two masonry dwellings. Welsh also commissioned No. 175 Franklin Street, erected in 1889-90, from Ferdon.

The arcaded Romanesque Revival facade is composed of a one-story base with cast-iron piers and a brick upper portion articulated with double-height segmental arches. The upper portion retains its stone trim, continuous corbel table formed in brick and stone, pressed-metal cornice, and two-over-two wood sash windows. The exposed north and west elevations are brick walls; the former displays historic wood sash windows and industrial shutters.

The building remained in the Welsh family's possession for many years. Later occupants include a metal company and several glass firms. The upper stories have since been converted to residential use.

No. 190 FRANKLIN STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lots: 187/1101-1109
SEE: 371-375 Greenwich Street

FRANKLIN STREET
BETWEEN HUDSON STREET & GREENWICH STREET (South Side)

No. 169-171 FRANKLIN STREET
between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lots: 181/1125-1130
SEE: 93-101 Hudson Street

No. 173 FRANKLIN STREET
between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 181/20

(FORMER) ENGINE COMPANY NO. 27

Date: 1881-82 [NB 281-1881]
Architect: N. Le Brun & Son
Owner/Developer: City of New York

Type: Firehouse
Style/Ornament: Neo-Grec/Queen Anne
Method of Construction: Masonry with cast-iron supports
Number of stories: 3

Building Summary

This three-story, twenty-five foot wide firehouse is located near the Hudson Street end of the block. The site had been occupied by the Fire Department since an earlier firehouse was erected in 1863-64 for "North River" Engine Company No. 30; that company was replaced in 1866 by Engine Company No. 27. The City of New York commissioned N. LeBrun & Son, a firm that designed approximately thirty firehouses for the city between 1879 and 1895 (some of which are designated New York City Landmarks), to design a new structure. Construction occurred in 1881-82. The facade displays characteristics of the neo-Grec and Queen Anne styles and is divided into a one-story base and two-story brick upper section. Its largely intact base is composed of cast-iron piers and a pressed-metal cornice; other surviving features are original wood multipane transoms, an embellished iron lintel over the apparatus entrance, and a faded sign noting "27 ENGINE 27." The brick upper section, framed by end piers, contains central windows with segmental heads and end windows joined by stone lintel courses, continuous stone sill courses, and intermediate stone bands, a foliate frieze above the third-story windows, and a pressed-metal cornice. Several wood sash

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windows remain. After the building was decommissioned as a firehouse, it served as a welding shop; it is now vacant.

Significant Reference(s)

Report of the Fire Department of the City of New York for 1868 (New York: Martin B. Brown, 1869), 35.
Report of the Fire Department of the City of New York for 1882 (New York: Martin B. Brown, 1883), 224.
D.T. Valentine, Manual of the Corporation of the City of New York for 1864 (New York: McSpedon & Baker, 1864), 143.
D.T. Valentine, Manual of the Corporation of the City of New York for 1866 (New York: McSpedon & Baker, 1866), 156.

No. 175 FRANKLIN STREET
between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 181/19

Date: 1889-90 [NB 912-1889]
Architect: Martin V.B. Ferdon
Owner/Developer: Samuel Charles Welsh
Builder: James P. Niblo

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

Building Summary

This six-story, twenty-five foot wide store and loft building is located near the middle of the block between Hudson and Greenwich streets. It was designed by prolific architect Martin V.B. Ferdon for jewelry wholesaler Samuel Charles Welsh, whose family retained ownership of the property for many years. Erected in 1889-90, the building replaced a small frame structure and a masonry building at the rear and slightly predated another building of similar design that this architect produced for the same client across the street at No. 186-188 (see).

The Romanesque Revival facade of No. 175 is composed of a one-story base and a brick upper section. At the first story, surviving elements include cast-iron piers, a pressed-metal cornice, a pair of metal folding doors (once common in the district), and a wood window frame and paneled bulkhead. At the upper stories, the flat and segmental window heads are

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trimmed in stone. Stringcourses, wood sash windows, a brick corbel table with a simple sheet-metal cornice, and a decorated iron fire escape remain intact. A stepped vault survives at the base and granite vault covers extend to the street.

Among the building's occupants, which were typical of the district, were Simplex Butter Machines, Inc.; William & M.J. Weinberg, butter and egg merchants; and Zausner Foods, Inc.

No. 177 FRANKLIN STREET
between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 181/18

Date: 1887-88 [NB 1241-1887]
Architect: Frederick Jenth
Owner/Developer: William Grupe
Foundry: Lindsay Graff

and

Date: 1890 [Alt 1668-1890]
Architect: Robert Callack
Owner/Developer: William Grupe
Builder: Hugh Getty

Type: Store and loft
Style/Ornament: Neo-Grec
Method of Construction: Masonry with cast-iron elements
Number of stories: 5 (now 6)

Building Summary

This six-story, twenty-five foot wide store and loft building is located near the middle of the block between Hudson and Greenwich streets. Designed by Frederick Jenth and erected as a five-story building in 1887-88 for William Grupe, it replaced one masonry structure. In 1890 Grupe had a sixth story added to the building, which was being used as a candy factory. Its neo-Grec facade is composed of a one-story base and a five-story upper section. At the base, surviving features include cast-iron piers from the Lindsay Graff foundry (indicated on two clear foundry marks), a pressed-metal cornice, and paired wood doors with transoms; at the upper stories, surviving elements are the prominent lintels of brick and incised stone, stone stringcourses, many wood sash windows, a brick corbel table, and a pressed-metal cornice. The vault area adjacent to the building is covered

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partially with diamond plate and granite vault covers extend to the street.

Among the building's occupants were the Newark Cheese Company and Sante Foods. The first story is currently occupied by the China Brilliance Corp., and the upper stories are occupied by residences and the office of an electrical contractor.

No. 179 FRANKLIN STREET
between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 181/16 in part

Date: 1888 [NB 587-1888]
Architect: Havilah M. Smith & Son
Owner/Developer: Henry Heide
Builder: S. Niewenhous

Type: Store and loft
Style/Ornament: Late nineteenth-century commercial
Method of Construction: Masonry with cast-iron supports
Number of stories: 6

Building Summary

This six-story, twenty-four-and-one-half foot wide store and loft building is located near the middle of the block between Hudson and Greenwich streets. Designed by Havilah M. Smith & Son, it was erected in 1888 for confection manufacturer Henry Heide (1846-1931), a German immigrant who became a leader in his field and was recognized for his philanthropy. It replaced a frame building with a masonry stable at the rear. Three years later, Heide had this structure joined to his building at 14-16 Harrison Street through a rear opening and commissioned a third store and loft building of similar design to No. 179 next door at No. 181-183 (see). The facade of No. 179, designed in a manner characteristic of late nineteenth-century commercial buildings, is composed of a one-story base and a five-story brick upper section with stone trim. At the base, surviving features include cast-iron piers supporting a modillioned cornice, paired wood doors, transoms, and a stepped vault cover of iron with glass lens. At the upper stories all the two-over-two wood sash windows remain and a pressed-metal cornice surmounts the facade. Also surviving are the granite vault covers in front of the building which extend to the street. Among the building's later occupants was Fantis Foods, Inc.

continued .....

continuation of . . . . 179 Franklin Street

Significant Reference(s)

Henry Heide obituary, New York Times, Dec. 14, 1931, p.21.

No. 181-183 FRANKLIN STREET
between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 181/16 in part

Date: 1891-92 [NB 928-1891]
Architect: Hugo Kafka
Owner/Developer: Henry Heide

Type: Store and loft
Style/Ornament: Late nineteenth-century commercial
Method of Construction: Masonry with cast-iron columns & girders
Number of stories: 6

Building Summary

This six-story, thirty-foot wide store and loft building is located near the middle of the block between Greenwich and Hudson streets. Designed by Hugo Kafka, formerly associated with the firm of William Schickel & Company and the architect of the Stern Brothers store in the Ladies' Mile Historic District, it was erected in 1891-92 for confection manufacturer Henry Heide (1846-1931), a German immigrant who became a leader in his field and was recognized for his philanthropy. Complementing the slightly earlier adjacent building at No. 179 (see), this building's facade, designed in a manner characteristic of late nineteenth-century commercial buildings, is composed of a one-story base and a five-story brick upper section with stone trim, and is divided by piers into a wider western bay and a slightly recessed and narrower eastern bay. At the first story, surviving features include banded cast-iron piers supporting a modillioned cornice, paired wooden doors and a tripartite window with transoms, and a stepped vault cover of iron with glass lens. Granite vault covers extend to the street. At the upper stories some two-over-two wood sash windows remain and a pressed-metal cornice surmounts the facade.

The building was erected on the former site of a Wetmore & Company building that was used to store iron. Although remaining in Heide's possession for many years, later the building was occupied for several years by Fantis Foods, Inc. and the J.S. Hoffman Company, cheese merchants; it is now vacant.

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Significant Reference(s)

Henry Heide obituary, New York Times, Dec. 14, 1931, p.21.

No. 185 FRANKLIN STREET
between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 181/15

Date: 1891-92 [NB 1032-1891]
Architect: Matthew A. Ryan
Owner/Developer: Jeremiah W. Dimick
Builder: M.A. Ryan & Brothers

Type: Store and loft
Style/Ornament: Utilitarian
Method of Construction: Masonry with cast-iron elements
Number of stories: 6

Building Summary

This six-story, twenty-foot wide store and loft building is located near the Greenwich Street end of the block. Designed by Matthew A. Ryan for prominent wool and carpet merchant Jeremiah W. Dimick and erected in 1891-92, it replaced a frame building with a masonry rear portion. The simple facade, designed in a utilitarian manner typical of late nineteenth-century commercial buildings, consists of a one-story base, which retains its cast-iron piers, and a brick upper portion, which retains its original stone lintels and sills and a pressed-metal cornice. Although the portion of the sidewalk adjacent to the building is now paved with concrete, the remainder of the sidewalk retains its granite vault covers. The exposed west elevation is a parged brick wall.

Originally intended to be used as a factory, the building remained vacant for a few years and in 1894-95 received a rear addition so that it could be "rented for business purposes." During the mid twentieth century, the building was occupied by several dairy companies and has since been converted for residential use with a lobby at the first story.

Significant Reference(s)

Margot Gayle and Edmund V. Gillon, Jr., Cast-Iron Architecture in New York (New York: Dover Publications, 1974), 34.

No. 187 FRANKLIN STREET
between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 181/14

Date: 1923 [NB 386-1923]
Architect: M. Joseph Harrison
Owner/Developer: Loco Realty Corp.
Builder: Lever Construction Co.

Type: Commercial building
Style/Ornament: Early twentieth-century commercial
Method of Construction: Masonry load bearing walls
Number of stories: 1

Building Summary

This one-story, thirty-seven-and-a-half-foot wide commercial building is located near the Greenwich Street end of the block. Designed by M. Joseph Harrison for the Loco Realty Corp. and erected in 1923, it replaced a three-story frame building. The brick facade, now painted, retains one paneled wood door and wood transom and terminates in a stepped parapet with a decorative pattern. Among its occupants has been an auto body repair shop.

No. 189-191 FRANKLIN STREET
between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 181/13
SEE: 369 Greenwich Street

NORTH MOORE STREET

Architectural Description

The streetscapes of North Moore Street in the Tribeca West Historic District are dominated by five- and six-story store and loft buildings and warehouses in the midblock areas. Rare survivors of the first residential development phase of the area remain at the Greenwich Street end of North Moore Street. Larger warehouses and more ornate store and loft buildings are located at the Hudson Street corners, and a 1920s-era cold storage building and a pair of tenements with commercial bases at the Varick Street end of the street attest to the differing uses of the north-south streets in the district.

The blockfront on the north side, between Greenwich and Hudson Streets, has two survivors from the residential development of this area during the Federal period. Though these two small buildings at the Greenwich Street corner are altered, they retain the scale and form typical of the first phase of development. The narrow side facade of the L-shaped store and loft building erected at 387-391 Greenwich Street is a utilitarian design with only slight references to contemporary architectural styles. The six-story store and loft buildings and the warehouse erected on the midblock lots are designed in the manner typical of the 1890s, and together create a strong street wall. Nos. 61-63 and 65-67 North Moore Street were designed in the commercial style by Buchman & Deisler in 1897, the former enlarged with the addition of No. 59 in 1907. The arcaded warehouse at 55-57 North Moore Street (1890) was one of the several buildings on this block designed by Charles C. Haight for the Protestant Episcopal Society. The warehouse at the corner of North Moore and Hudson Street (1891, 121-123 Hudson Street, a/k/a 53 North Moore Street) is one of a pair of similar buildings, the other across the street to the south at 117-119 Hudson Street (a/k/a 52 North Moore Street, 1888-89, designed by Thomas R. Jackson for the John Castree firm). These arcaded warehouses have bases of a specialized form with loading bays at the western ends of the North Moore Street facades.

The blockfront on the south side, between Greenwich and Hudson Streets, has just three buildings remaining, each a different type. At the west end of the blockfront is a parking lot which has a 100-foot frontage on North Moore Street. The five-story store and loft building with neo-Grec ornament at 64-66 North Moore Street (1889-90, William Graul) is characteristic of such buildings erected in the district. The garage at No. 56-62 Beach Street, erected in 1914 and raised two stories in 1916, has many characteristics of early twentieth-century commercial architecture. The warehouse at the corner of North Moore and Hudson Street (1888-89, 117-119 Hudson Street) is the other of the pair of similar buildings designed by Thomas R. Jackson for the John Castree firm. These corner buildings flanking North Moore Street together have a strong physical presence.

The blockfront on the north side, between Hudson and Varick Streets,

continued .....

is dominated by six-story arcaded buildings erected around the turn of the century. This blockfront is further unified by a long expanse of sheet-metal awnings sheltering loading docks. At the corner of North Moore Street and Hudson Street (No. 122), the prominent arcaded store and loft building designed by Julius Kastner (1897-98) was expanded visually with the addition of two narrow, similarly articulated store and loft buildings on North Moore Street, No. 41 (1903), and No. 39 (1908), which extends through the block to Ericsson Place. The arcaded warehouse erected by the Merchants' Refrigerating Company at 35-37 North Moore Street (1891), which also extends through the block, was designed by Thomas R. Jackson. The adjacent warehouse at 31-33 North Moore Street (1896), was designed by the firm of Marsh, Israels & Harder in a palazzo mode with Renaissance Revival ornament. The ten-story cold storage warehouse erected by the Merchants' Refrigerating Company at 27-29 North Moore Street (1905), which extends through to Ericsson Place, was designed by William H. Birkmire with arcaded walls to minimize the visual effects of limited fenestration. The sixteen-story reinforced concrete cold storage warehouse (No. 17-25) at the corner of North Moore Street and Varick Street, designed by John B. Snook Sons in 1924, represents a later era of cold storage warehouse design with its windowless facades, as well as the culmination of the Merchants' Refrigerating Company's complex on this block.

The blockfront on the south side, between Hudson and Varick Streets, is dominated at midblock by a number of store and loft buildings ranging in height from six to nine stories. The store and loft building at the Hudson Street corner, designed by Thomas R. Jackson (120 Hudson Street) with Renaissance-inspired ornament, has a storefront in the Hudson Street end of the base and loading docks at the eastern end of the North Moore Street facade. The small palazzo-type warehouse at 38-40 North Moore Street was designed by Franklin Baylies and built in 1902 for the prolific builder Hugh Getty. The modest store and loft buildings at 42 and 34-36 North Moore Street and the pair of more high-style arcaded buildings which form one unified facade at 32 and 28-30 North Moore Street (1884-85, Richard Berger) are characteristic of the buildings erected in the district from 1880 through the early 1890s. The warehouse at No. 20-24 (1895), designed by William Schickel, is representative of the more abstracted arcaded designs of the 1890s. At the eastern end of the block are two five-story tenements with commercial bases, Nos. 18 and 16, which are modest buildings with neo-Grec style ornament; a significant amount of historic material remains in the cast-iron framed storefronts.

The short blockfront on the south side, between Varick Street and West Broadway, consists of three buildings. The fire station at 10 North Moore (1903) was designed by Alexander H. Stevens, the Superintendent of Buildings for the New York City Fire Department. The store and loft at 8 North Moore Street (1892, Maynard & Wistairr) is one facade of an L-shaped building at 228 West Broadway; both facades are embellished with

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Renaissance-inspired ornament. The utilitarian store and loft building at the corner of North Moore Street and West Broadway (232-234 West Broadway, a/k/a 2-6 North Moore Street, 1870) is an early example of its type in the northern portion of the Tribeca West Historic District.

North Moore Street was repaved in two campaigns; granite pavers were laid in the streetbed from Greenwich Street to Varick Street in 1930 and from Varick Street to West Broadway in 1934. Much of this paving remains, although it has been partially covered with asphalt in all three blocks in the district.

Historical Summary

North Moore Street was among the streets named by the Vestry of Trinity Church in 1790, laid out by the Common Council in 1795, and deeded to the city by the church in 1802. North Moore Street ran originally from West Street to Varick Street, and then eastward to West Broadway (originally, Chapel Street) once that street was extended north through the wetlands. North Moore Street originally was proposed as the southern boundary of Hudson Square, later known as St. John's Park, but by 1809 Beach Street had become the southern boundary of the park. The street was named for Benjamin Moore who simultaneously held the positions of rector of Trinity Church, Episcopalian Bishop of New York, and President of Columbia College in the first years of the nineteenth century. During Moore's tenure at Trinity Church, the St. John's Chapel was erected on Varick Street and St. John's Park established. Though originally designated as Moore Street, the street has been known as North Moore Street to distinguish it from Moore Street at the southern tip of Manhattan.

North Moore Street was developed in the first years of the nineteenth century, primarily with dwellings. Surviving from this period are two buildings, one at 385 Greenwich Street (later enlarged as a tenement) and the small dwelling at 71 North Moore (altered in 1949 for use as a coffee roasting facility). On the block between Hudson Street and Varick Street several service buildings were erected, including stables for the houses on the opposite side of the block facing St. John's Park. One of these buildings was used as the carpenter shop of Havilah M. Smith, who was active in the district.

The first small changes in the physical character of North Moore Street took place in the 1870s: the conversion of the dwelling at the corner of North Moore Street and Greenwich Street to a tenement, and the construction of the store and loft buildings at 232-234 West Broadway (a/k/a 2-6 North Moore Street, 1870), and at 38-40 North Moore Street, which extended through the block to 156 Franklin Street (1874). More important changes took place in the 1880s with the construction of several store and loft buildings on the south side of North Moore Street between

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Hudson and Varick Streets and the large warehouse at the southwest corner of North Moore Street and Hudson Street, as well as a store and loft building near Greenwich Street on this same blockfront. The redevelopment of the rest of the street soon followed with several buildings erected on the north blockfront between Greenwich and Hudson Streets in the 1890s, and construction on the north blockfront between Hudson and Varick Streets between 1890 and 1905.

The short blockfront between Varick Street and West Broadway has long been the site of municipal buildings. Ward School No. 44 had been erected on the southeast corner of North Moore Street and Varick Street by 1852; after the public school was erected on Hubert Street in 1897 this site became available for the construction of the fire station that exists today.

The wholesale food business was prominent on North Moore Street, as it was on the streets to the south. The large wholesale firm of the Seeman Brothers occupied most of the blockfront west of Hudson on the north side of North Moore Street; the E.C. Hazard wholesale grocery firm was across the street at 117-119 Hudson Street. Food-related businesses included the use of 64-66 North Moore Street by confectioner George Anspach and later by a coffee and spice mill operation.

The dyestuff industry also had a presence on North Moore Street in the first decades of the twentieth century. No. 122 Hudson Street and the adjacent 41 and 39 North Moore Street buildings were occupied by the Herman Metz dyestuff company. Adolph Kuttroff, president of the Kuttroff, Prickhardt & Company firm, erected the warehouse at 20-24 North Moore which was used by his firm and other dye and chemical firms. The German dye firm of Farberfabriken occupied 117-119 Hudson Street at the corner of North Moore Street around 1910.

The dominant presence on North Moore Street was the complex of the Merchants' Refrigerating Company which owned most of the block bounded by North Moore Street, Hudson Street, Ericsson Place, and Varick Street. At 35-37 North Moore Street (a/k/a 30-32 Ericsson Place), erected in 1891, the firm operated one of its refrigeration plants which supplied refrigerant to the firm's buildings and area customers; the capacity of this plant was enlarged in 1917 and it supplied all of the firm's refrigeration in the Tribeca West area after two other plants were closed. The firm occupied the three mid-block warehouses and erected the more modern facility at 17-19 North Moore Street in 1924.

The automobile affected the use and appearance of North Moore Street in the early twentieth century. The large garage at 54-62 North Moore Street, constructed in 1914 and enlarged in 1916, was joined in the area by a second large garage at the corner of North Moore and Greenwich Streets in

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1925, a building that was demolished in 1989. Though a number of buildings on North Moore Street remain in use as warehouses, several buildings have been converted for residential use.

Betsy Bradley

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William Bridges, Map (1807, published in 1811), Eno Collection of the N.Y.P.L., published in Kouwenhoven (1953), 110.
Dictionary of American Biography (New York: Charles Scribners Sons, 1936).
Stan Fischler, Uptown, Downtown: A Trip Through Time in New York's Subways (New York: Hawthorn, 1976).
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John A. Kouwenhoven, The Columbia Historical Portrait of New York (Garden City, N.Y.: Doubleday & Co., 1953).
Minutes of the Common Council of the City of New York 1784-1831, 21 vols. (New York: City of New York, 1917).
Henry Moscow, The Street Book (New York: Hagstrom Co., 1978).
Street Pavement of all Kinds, Borough of Manhattan, City of New York (New York: City of New York, 1948).
B. Taylor, Map (1796, published in 1797), Stokes Collection of the N.Y.P.L., published in Kouwenhoven (1953), 104-05.

NORTH MOORE STREET
BETWEEN WEST BROADWAY & VARICK STREET (South Side)

No. 2-6 NORTH MOORE STREET
between West Broadway & Varick Street (South Side)
Tax Map Block/Lot: 189/39 in part
SEE: 232-234 West Broadway

No. 8 NORTH MOORE STREET between West Broadway & Varick Street (South Side)
Tax Map Block/Lot: 189/41
SEE: 228 West Broadway

No. 10 NORTH MOORE STREET
between West Broadway & Varick Street (South Side)
a/k/a 12 Varick Street
Tax Map Block/Lot: 189/35

HOOK AND LADDER COMPANY NO. 8

Date: 1903 [NB 832-1903]
Architect: Alexander H. Stevens
Owner/Developer: City of New York
Builder: Peter J. Ryan

Type: Firehouse
Style/Ornament: Neo-Renaissance
Method of Construction: Masonry with iron and steel supports [fireproof]
Number of stories: 3

Building Summary

This three-story firehouse, located at the northeast corner of North Moore Street and Varick Street, has a twenty-six-foot facade on North Moore Street and a seventy-five-foot facade on Varick Street. Designed by Alexander H. Stevens, Superintendent of Buildings for the New York City Fire Department in the early years of the twentieth century, the building is one of the first generation of firehouses built after the 1898 consolidation of New York City. The building was originally constructed as a fifty-foot wide building adjacent to a storage yard. Due to the widening of Varick Street, in 1914 the western portion of the building was moved thirty-five feet to the east and a new east wall was erected. The firehouse stands on the lot on which Ward School No. 44 had been erected prior to the early 1850s.

The neo-Renaissance style of the brick building features a smooth limestone base with one arched vehicular entrance (of the original two) in the North Moore facade. The formal design of the main facade features window groups

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in a two-story, keyed segmental surround; simpler two-story keyed surrounds frame the windows of the side facade. A broad limestone cornice with elongated brackets crowns the red brick facades. The name "8 Hook & Ladder 8" appears in the frieze above the vehicular entrance; the company has remained the only occupant of the building. A narrow storage yard remains to the east of the building. A wrought-iron gate encloses the area to the south of the building, where a swinging wrought-iron bracket holds a pulley.

Significant Reference(s)

Erin Drake, Hook and Ladder Company 8, National Register Nomination
Albany: New York State Parks & Recreation, 1979.

Alteration(s):

1914: Alt 2690-1914 [Source: Alteration Application]
East half of building demolished, west portion moved 35' to the east, new east wall constructed.
Architect -- William S. Connell Owner -- City of New York

NORTH MOORE STREET
BETWEEN VARICK STREET & HUDSON STREET (North Side)

No. 17-25 NORTH MOORE STREET
between Varick Street & Hudson Street (North Side)
a/k/a Varick Street
Tax Map Block/Lot: 190/1

(FORMER) MERCHANTS' REFRIGERATING CO.

Date: 1924 [NB 33-1924]
Architect: John B. Snook Sons
Owner/Developer: Merchants' Refrigerating Co.
Builder: Turner Construction Co.

Type: Cold storage warehouse
Style/Ornament: 1920s industrial
Method of Construction: Reinforced concrete [fireproof]
Number of stories: 16 penthouse

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Building Summary

This large reinforced concrete cold storage warehouse at the northwest corner of North Moore Street and Varick Street has a 108-foot facade along North Moore Street and a seventy-five-foot facade along Varick Street. Designed by the prolific John B. Snook Sons firm, the building was erected in 1924 by the prominent Turner Construction Company and replaced four three- and four-story brick commercial buildings on the site. This building was the last constructed of the extensive complex developed on this block by the Merchants' Refrigerating Company, which included the adjacent cold storage warehouse at 27-29 North Moore Street (a/k/a 22-28 Ericsson Place, erected by the firm in 1905), 31-33 North Moore Street (1896) acquired by the firm in 1900, and 35-37 North Moore Street (a/k/a 30-32 Beach Street) erected by the firm in 1891. The Merchants' Refrigerating Company offices were moved from 161 Chambers Street to the two-story lantern-like top of 17-25 North Moore Street which the firm owned through the mid-twentieth century.

This special-purpose facility reflects the modernization of the wholesale dairy business by the development of larger refrigerated warehouses. The building has a two-story base, a twelve-story windowless shaft, and two stories of offices at the top. The design is frankly utilitarian and reflects the mid-1920s concrete design aesthetic which placed an emphasis on structural expression, as seen in the piers which divide the windowless facades into bays and terminate in segmental arches. The rusticated first story with multi-pane steel sash windows and a classically-inspired entrance surround of granite at the base of the Varick Street facade are also characteristic of industrial architecture of the period. Sheet-metal awnings shelter the interior loading platforms of the North Moore Street facade. The Atalanta Importing firm has recently used the building for the storage of cheese and ham. The unaltered appearance and continued use of the building as a cold storage facility attest to the success of its functional design. Belgian block paving extends to the curb in front of the western bay on North Moore Street; there is a subway entrance with cast-iron balustrades and light posts adjacent to the Varick Street facade.

Alteration(s):

1963: Alt 1134-1963 [Source: Alteration Application]
new cooling device and boiler enclosure added on roof

No. 27-29 NORTH MOORE STREET
between Varick Street & Hudson Street (North Side)
a/k/a 22-28 Ericsson Place
Tax Map Block/Lot: 190/26

(FORMER) MERCHANTS' REFRIGERATING CO.

Date: 1905 [NB 329-1905]
Architect: William H. Birkmire
Owner/Developer: Merchants' Refrigerating Co.

Type: Cold storage warehouse
Style/Ornament: Neo-Renaissance
Method of Construction: Masonry with iron and steel supports [fireproof]
Number of stories: 10

Building Summary

This ten-story brick cold storage warehouse, located at the Varick Street end of the block, extends through the block as an L-shaped building with a fifty-foot facade on North Moore Street and a 108-foot facade on Ericsson Place. Designed by the architect William Harvey Birkmire, an authority on steel construction and architect of numerous office and loft buildings, the building was erected by the Merchants' Refrigerating Company; it replaced six smaller buildings on the site. This building was the second structure the firm erected for its complex on this block, which included 35-37 North Moore (a/k/a 30-32 Ericsson Place, erected by the firm in 1891) and 31-33 North Moore (acquired by the firm in 1900), and which was completed with the construction of the adjacent cold storage warehouse at 17-25 North Moore Street (1924). The Merchants' Refrigerating Company continued to own the building until the mid-twentieth century.

Built with iron columns and steel girders, and a cinder concrete floor system, the building has limited fenestration in its yellow brick facade on North Moore Street and red brick facade on Ericsson Place, revealing its use as a cold storage warehouse. The stark facades incorporate abstracted classicizing elements in their design: the tall arcades, with arches springing from stylized Corinthian pilaster capitals, and the attic story of abstracted Palladian windows. Many of the windows, which are placed under extended sandstone lintels spanning from pier to pier, have been blocked. Most of the remaining windows have historic two-over-two sash. Loading platforms and sheet-metal awnings span loading bays along the bases of both facades where cast-iron piers and lintels frame openings between brick piers. In the 1910s cooling towers were erected on the roof of the building, including a unit transferred from the firm's building at 9 Harrison Street, also within the Tribeca West Historic District.

No. 31-33 NORTH MOORE STREET
between Varick Street & Hudson Street (North Side)
Tax Map Block/Lot: 190/8

Date: 1896 [NB 1082-1896]
Architect: Marsh, Israels & Harder
Owner/Developer: George W. Levy
Builder: George W. Levy

Type: Warehouse
Style/Ornament: Renaissance Revival
Method of Construction: Masonry with steel supports
Number of stories: 6

Building Summary

This six-story, fifty-four-foot wide warehouse building is located midblock; it replaced two masonry buildings, one of which was a stable. Commissioned by George W. Levy in 1896, the building was designed by the firm of Marsh, Israels & Harder, which later became Israels & Harder. The Merchants' Refrigerating Company acquired the building in 1900, adding the facility to its complex on the block which included 35-37 North Moore Street (a/k/a 30-32 Ericsson Place, erected by the firm in 1891), and which would later include 27-29 North Moore Street (erected by the firm in 1905) and 14-25 North Moore Street (1924). The Merchants' Refrigerating Company owned the building through the mid-twentieth century; it has has remained in use as a warehouse.

Masonry and cast-iron piers support the cast-iron lintel framing the loading bays of the base; a loading platform and sheet-metal awning span the facade. The tan iron-spot brick of the upper facade is trimmed with rock-faced granite window lintels and quoin-like bands at the corners of the facade and edges of the windows, which, along with the stringcourses subtly suggest the Renaissance Revival style then popular in commercial architecture. Brick corbelling remains at the crown of the facade, although the cornice has been covered. In 1901 many of the windows were blocked with brick similar to that of the facade after the Merchants' Refrigerating Company acquired the building.

No. 35-37 NORTH MOORE STREET
between Varick Street & Hudson Street (North Side)
a/k/a 30-32 Ericsson Place
Tax Map Block/Lot: 190/10

MERCHANTS' REFRIGERATING & ICE MANUFACTURE CO.

Date: 1891 [NB 442-1891]
Architect: Thomas R. Jackson
Owner/Developer: Merchants' Refrigerating Co.
Builder: Hugh Getty

Type: Cold storage warehouse
Style/Ornament: Romanesque Revival
Method of Construction: Masonry with cast-iron supports
Number of stories: 6

Building Summary

This six-story, fifty-foot wide cold storage warehouse building extends through the block from North Moore Street to Ericsson Place. The building replaced two elegant rowhouses on Ericsson Place which originally faced St. John's Park, and a brick stable and Havilah M. Smith's carpenter's shop on North Moore Street. The building was designed by the prominent architect Thomas R. Jackson who designed several other buildings in the district. The building was erected by the Merchants' Refrigerating Company in 1891 and after 1901 housed the firm's refrigeration plant from which it supplied cooled brine to customers in the the two-block area bounded by Beach, Hudson, Franklin, and Varick Streets; around 1917 the refrigerating plant in this building was enlarged, and it supplied all of the firm's customers in the Tribeca area. The Merchants' Refrigerating Company soon expanded its complex on this block with the acquisition of the adjacent warehouse, 31-33 North Moore Street, in 1900 and the construction of a large cold storage warehouse at 27-29 North Moore (a/k/a 22-28 Beach Street) in 1905. The construction of an additional cold storage warehouse at 17-19 North Moore Street in 1924 completed the complex. Merchants' Refrigerating Company owned No. 35-37 North Moore Street through the mid-twentieth century; it recently has been used as a paper warehouse.

Jackson's design for the warehouse displays the structural expression of the arcaded commercial architecture that emerged in the 1880s. The three exterior bays of each facade reflect the interior configuration of space created by iron columns which support iron beams and girders in fifteen-foot by eighteen-foot units. The North Moore facade is tan iron-spot brick and the Ericsson Place facade is common red brick. The arcaded facades are treated in typical warehouse fashion, without the limited fenestration to facilitate cooling which characterizes later cold storage warehouses; paired windows, many of which have been blocked, are located in each of the

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bays. Carved granite signbands above the third story with "Merchants Refrigerating & Ice Manufact. Co." and the street numbers span both facades. Cast-iron piers and lintels frame the loading bays of the one-story base of both facades which have loading docks and sheet-metal awnings. Granite slab vault covers extend from the loading platforms to the streets.

No. 39 NORTH MOORE STREET
between Varick Street & Hudson Street (North Side)
a/k/a 34 Ericsson Place
Tax Map Block/Lot: 190/12

Date: 1908 [NB 462-1908]
Architect: William Emerson
Owner/Developer: Mrs. W.J. Fitzgerald
Builder: H.D. Bert Co.

Type: Store and loft
Style/Ornament: Neo-Renaissance
Method of Construction: Masonry with cast-iron elements
Number of stories: 6

Building Summary

This six-story, twenty-seven-foot wide store and loft building, which extends through the block from North Moore Street to Ericsson Place, is located near the Hudson Street end of the block. The building was designed in 1908 by William Emerson, an architect who specialized in bank buildings and model tenements, for Mrs. W.J. Fitzgerald of London; it replaced a brick stable on the site.

Emerson's design for the North Moore facade nearly replicated the Renaissance-inspired terra-cotta ornamental features of the earlier corner building at 122 Hudson Street (1897) as well as the adjacent narrow store and loft building at 41 North Moore Street (1903), both designed by Julius Kastner. On North Moore Street, the yellow iron-spot brick of the upper facade is used for the piers of the base where a low loading dock spans the building; granite slab vault covers extend to the street. The retractable canvas awning has been removed. Four windows at each story are framed by cast-iron mullions and lintels. A sheet-metal cornice crowns the facade. The Ericsson Place facade is a simpler design with window openings placed singly in the red brick wall which terminates in a minimal corbelled brick cornice. Brick piers frame the one-story base where loading bays flank an entrance bay in which historic doors and a transom remain. A very high

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loading dock and a sheet-metal awning span the facade; granite slab vault covers extend to the street. The brick west elevation has a weathered painted sign on the north portion, and single windows, with original two-over-two sash, in the south portion.

The building was occupied for some time by the Herman Metz Company, dealers of dyestuffs, which had occupied the store and loft building at the corner, No. 122 Hudson Street, since its construction in 1897-98. By 1941 the Richter Brothers were using the building as a warehouse. A few years later a smoked and dried fish processor occupied the building and placed tanks on the roof to hold syrup and vinegar; the sign on the west elevation advertises this business. The building has remained in use for food storage and processing.

No. 41 NORTH MOORE STREET
between Varick Street & Hudson Street (North Side)
Tax Map Block/Lot: 190/13

Date: 1903 [NB 40-1903]
Architect: Julius Kastner
Owner/Developer: Joseph H. Bearns

Type: Store and loft
Style/Ornament: Neo-Renaissance
Method of Construction: Masonry with iron and steel supports
Number of stories: 6

Building Summary

This six-story store and loft building, only nineteen feet wide, is located near the Hudson Street end of the block; it replaced a masonry building on the site. It was designed by Julius Kastner in 1903 for Joseph Bearns, a liquor merchant whose business was located at 10 Hubert Street (1892); that building, along with 151 Hudson Street (1894) also had been designed by Kastner for Bearns. No. 41 North Moore Street was joined internally to the adjacent corner building at 122 Hudson Street (1897-98), which had been commissioned from Kastner by the same client.

This brick building with terra-cotta ornament reads as an additional bay of the corner building, the design of which it essentially duplicates. The triple window groups, framed by cast-iron mullions and lintels, are flanked by brick piers; this composition is repeated at the fifth story in lieu of the arched scheme of the corner building. A sheet-metal cornice crowns the

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facade. Most of the windows retain their historic two-over-two sash. An ornate cast-iron fire escape spans the facade. Austere cast-iron piers frame the bays of the one-story base above the loading platform which covers the original stepped vault. Granite slab vault covers form the sidewalk. The visible side and rear elevations have single and grouped windows in the brick walls, many of which retain historic two-over-two double-hung sash.

The building was occupied for quite some time by the Herman Metz Company, a dyestuff supplier whose main business location was the adjacent building, 122 Hudson Street. By 1947 the Fulton Fruit Products Company had acquired the building which was then used for fruit processing and storage.

No. 43-47 NORTH MOORE STREET
between Varick Street & Hudson Street (North Side)
Tax Map Block/Lot: 190/16
SEE: 122 Hudson Street

NORTH MOORE STREET
BETWEEN VARICK STREET & HUDSON STREET (South Side)

No. 16 NORTH MOORE STREET
between Varick Street & Hudson Street (South Side)
a/k/a 11 Varick Street
Tax Map Block/Lot: 189/34

Date: 1880 [NB 189-1880]
Architect: Frederick W. Klemt
Owner/Developer: Albert Black
Builder: L. Antonius

Type: Tenement with commercial base
Style/Ornament: Neo-Grec
Method of Construction: Masonry with cast-iron elements
Number of stories: 5

Building Summary

This five-story tenement with a commercial base is located at the southwest corner of North Moore Street and Varick Street and has a twenty-five-foot facade on North Moore Street and a seventy-five-foot facade on Varick Street. The building was designed in 1880 by Frederick W. Klemt for Albert Black; it replaced a house on the lot. The incised floral design in the

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sandstone window lintels is characteristic of the neo-Grec style which had flourished in the 1870s. A prominent bracketed and paneled sheet-metal cornice terminates the red brick facades. A ceramic street sign is inset at the corner of the building. The original two-over-two wood sash remains intact. The one-story base, where cast-iron piers support a lintel with a sheet-metal cornice, has a corner storefront and a second storefront at the southern end of the building on Varick Street. The cast-iron corner column remains at the northern storefront, although the configuration of the originally angled corner entrance has been changed. In both facades wood-framed projecting show windows are adjacent to the corner entrance. In the southern storefront, similar projecting show windows, now covered with non-historic materials, flank two entrance bays. The entrance to the upper stories, with paired wood paneled doors and a step consisting of granite slab vault covers, is near the center of the Varick Street facade. The original form of the stepped vault has been altered; there are vault access doors in the concrete sidewalk, edged with a granite curb on North Moore Street. Along the Varick Street facade most of the vault has been rebuilt in brick and concrete as two platforms. At the southern end of the building, the first story extends slightly. A fire escape on the southern elevation has stairs and a decorative balustrade along the top of the one-story extension. A restaurant occupies the ground story of the building and the upper stories remain in residential use.

No. 18 NORTH MOORE STREET
between Varick Street & Hudson Street (South Side)
Tax Map Block/Lot: 189/33

Date: 1894 [NB 1000-1894]
Architect: George F. Pelham
Owner/Developer: R. & E. Block
Builder: John Van Dolsen

Type: Tenement with commercial base
Style/Ornament: Late nineteenth-century Neo-Grec
Method of Construction: Masonry with steel supports
Number of stories: 5

Building Summary

This five-story, twenty-five-foot wide tenement with a commercial base is located near the Varick Street end of the block. George F. Pelham, who was responsible for numerous multiple dwellings in Manhattan, designed this building in 1894 for Richard and Edward Block; Richard Block had a liquor business at 14 Reade Street in the 1880s. The restrained neo-Grec design

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of the brick tenement is nearly identical to the adjacent building, designed by Frederick W. Klemt in 1880. An incised floral motif in the sandstone window lintels is very similar to that found on the adjacent building; the cornice, which has been removed, was probably similar to the adjacent cornice as well. The original two-over-two wood sash windows survive. Most of the original features of the storefronts, separated by the entrance to the upper stories, remain intact, including the cast-iron piers and lintel, part of the sheet-metal cornice, projecting show windows in wood frames, an historic door, and the wood bulkheads. The eastern storefront was joined to the store in the adjacent building, 16 North Moore Street, in 1908. Two vault doors provide access to the basement. The building is still in residential use.

No. 20-24 NORTH MOORE STREET
between Varick Street & Hudson Street (South Side)
Tax Map Block/Lot: 189/30

Date: 1895 [NB 1703-1895]
Architect: William Schickel & Co.
Owner/Developer: Adolf Kuttroff

Type: Warehouse
Style/Ornament: Renaissance Revival
Method of Construction: Masonry with steel supports [fireproof]
Number of stories: 9

Building Summary

This nine-story, seventy-one foot wide warehouse is located near the Varick Street end of the block. The noted architect William Schickel designed the building in 1895 for Adolph Kuttroff, the head of a dyestuff firm. Schickel also designed a residence for Kuttroff at East 69th Street and Madison Avenue (1882-83) and residences for both Kuttroff and his partner Carl Pickhardt on Shelter Island (1893) where the architect also had a residence. The design of the warehouse interprets the arcaded form with a minimum of Renaissance-inspired ornament; there are many similarities between this building and Schickel's design for the Constable Building (109-111 Fifth Avenue, 1894-95, in the Ladies' Mile Historic District). The two-story rusticated pink granite base has three bays with nearly-flat arched heads; the openings contain secondary cast-iron framing, transoms, and, in the center bay, an historic window with a grille protecting the lower portion. There are three corresponding window bays above. Narrow side bays denote the location of the elevator shafts and have a small

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window at each story. Arcades are formed by smooth six-story piers culminating in segmental arches in the midsection of the facade; recessed spandrels have granite and terra-cotta elements and separate grouped windows with historic two-over-two sash. At the attic story engaged columns of curved brick serve as mullions in the window groups, framed with bull's-eye windows in the end bays; a bracketed copper cornice terminates the facade. The reddish iron-spot brick of the facade returns as keys on the two elevations of common red brick.

Kuttroff's firm, Kuttroff, Pickhardt & Company, occupied the building for ten years before it was leased to the Continental Color & Chemical Company in 1906. Later tenants included the Myers Lipman Wool Stock Company and the Emil Greiner Company, paint manufacturers. The building has been converted into a residential condominium.

Significant Reference(s)

William Schickel, Contract Books, 1873-1907, Book 5, pp. 37-38, Book 14, pp. 152-153, Rare Book Room, Pennsylvania State Univ. Library.

No. 26 NORTH MOORE STREET
between Varick Street & Hudson Street (South Side)
Tax Map Block/Lot: 189/29

Date: 1914 [NB 220-1914]
Architect: William John Larch
Owner/Developer: Adolf Kuttroff

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

Building Summary

This one-story, nineteen-foot wide commercial building, designed by William John Larch, was erected by Adolf Kuttroff as an extension to his adjacent warehouse at 20-24 North Moore Street. The facade is faced with white brick above a granite base. The corbelled brick band below the parapet suggests the corbelled brick cornices of larger buidings in the area. The building, which replaced a brick and frame residence, was used as a storage and shipping facility. It has also been used as a garage, and is currently vacant.

No. 28-30 NORTH MOORE STREET
between Varick Street & Hudson Street (South Side)
Tax Map Block/Lot: 189/28

Date: 1884-85 [NB 824-1884]
Architect: Richard Berger
Owner/Developer: New York Real Estate Association
Builder: William G. Slade
Foundry: Lindsay, Grafe & Megouier

Type: Store and loft
Style/Ornament: Romanesque Revival
Method of Construction: Masonry with cast-iron elements
Number of stories: 7

Building Summary

This seven-story, thirty-seven-foot wide store and loft building, located midblock, was erected as one of a pair of buildings with 32 North Moore Street. The buildings, designed by Richard Berger, appear as one large structure with a slightly projecting central pavilion (the western two bays of this building). They were commissioned in 1884 by the New York Real Estate Association. The design of the orange brick facade trimmed with a darker shade of brick blends neo-Grec ornament with the arcaded form; three two-story tiers of single window bays have arches which spring from angled rock-faced sandstone imposts. Paneled spandrels and decorative tie-rod plates and a brick arcaded parapet and cornice complete the facade. Much of the historic six-over-six wood sash remains in the windows. Cast-iron piers and engaged columns, cast by the Lindsay, Graff & Megouier foundry, support the cast-iron lintel and sheet-metal cornice of the base, where historic wood-framed transom windows and one set of folding paneled wood doors remain. The facade is spanned by a loading platform, sheathed with diamond plate, which extends across the two buildings in the pair; granite slab vault covers extend to the street. The exposed eastern brick elevation is windowless.

The Burton & Davis wholesale grocery firm purchased the building in 1914; the firm had been located at 198 Franklin Street and 120 Hudson Street. The imprint of a sign, "Lilydale Farms Co., Eggs, Butter, Cheese, Office 3rd Floor," documents a later tenant. The building continues to be used as a warehouse by an importing firm.

No. 32 NORTH MOORE STREET
between Varick Street & Hudson Street (South Side)
Tax Map Block/Lots: 189/1101-1108

Date: 1884-85 [NB 824-1884]
Architect: Richard Berger
Owner/Developer: New York Real Estate Association
Builder: William G. Slade

Type: Store and loft
Style/Ornament: Romanesque Revival
Method of Construction: Masonry with cast-iron elements
Number of stories: 7

Building Summary

This seven-story, twenty-five-foot wide store and loft building was erected as one of a pair of buildings with 28-30 North Moore Street. The buildings, designed by Richard Berger, appear as one large structure with a slightly projecting central pavilion (the western two bays of the eastern building). They were commissioned in 1884 by the New York Real Estate Association which soon after the buildings were completed sold this portion of the complex to Helen C. Juilliard, whose family was involved in property development with Association members. The design of the orange brick facade trimmed with a darker shade of brick blends neo-Grec ornament with the arcaded form; three two-story tiers of single window bays have arches which spring from angled rock-faced sandstone imposts. Paneled spandrels and decorative tie-rod plates and a brick arcaded parapet and cornice complete the facade. Cast-iron piers and engaged columns support the cast-iron lintel of the base; the sheet-metal cornice and bay infill has been replaced. The facade is spanned by a loading platform, sheathed with diamond plate, which extends across the two buildings in the pair. No. 32 remained in use as a warehouse through the 1970s, and has been converted to a residential condominium.

No. 34-36 NORTH MOORE STREET
between Varick Street & Hudson Street (South Side)
Tax Map Block/Lot: 189/25

Date: 1881 [NB 536-1881]
Architect: J. Morgan Slade
Owner/Developer: Dunbar & Wayne
Builder: J.H. Masterton, J. Smith

Type: Store and loft
Style/Ornament: Neo-Grec
Method of Construction: Masonry with cast-iron columns
Number of stories: 7

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Building Summary

This seven-story, fifty-foot wide store and loft building, located midblock was erected as a storage facility for drygoods merchants Dunbar & Wayne, whose business was located at 59 Leonard Street. Designed by J. Morgan Slade, the building is a restrained example in the district of a store and loft building with neo-Grec style ornament. The one-story base has brick and cast-iron piers supporting a cast-iron lintel covered with a modern metal sheathing. The loading platform appears to have been built over the stepped vault; the sheet-metal awning which spanned the facade has been removed. The brick upper facade is detailed with a staggered horizontal pattern created by the granite window lintels and bands across the piers between the windows.

In 1895 the building housed a printing operation; in 1905 the building was leased by James Rowland & Company, a grocery and butter firm. Through the 1970s the building was used as a warehouse; it has been converted to residential use at which time the base was altered, and the window infill replaced.

No. 38-40 NORTH MOORE STREET
between Varick Street & Hudson Street (South Side)
Tax Map Block/Lot: 189/23

Date: 1902 [NB 128-1900]
Architect: Franklin Baylies
Owner/Developer: Hugh Getty

Type: Warehouse
Style/Ornament: Neo-Renaissance
Method of Construction: Masonry load bearing walls
Number of stories: 6

Building Summary

This six-story, fifty-foot wide warehouse is located near the Hudson Street end of the block. Commissioned by the prominent builder, Hugh Getty who was very active in the area, the palazzo-like building was designed by Franklin Baylies in the neo-Renaissance style. The two-story base of the building has pilasters supporting a stone cornice; paired windows with cast-iron mullions fill the second-story bays. Masonry piers and secondary cast-iron piers frame the openings of the ground story where historic wood-framed transoms and a window in the west end bay remain. A sheet-metal awning, suspended by rods hung from star-shaped plates and supported on brackets constructed of angle iron, shelters the diamond-plate covered

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loading platform resting on granite slab vault covers. The upper facade of cream-colored iron-spot brick is divided horizontally by secondary stone cornices. Brick pilasters frame the windows of the attic story below a modillioned sheet-metal cornice.

The Getty building replaced a five-story store and loft building, erected in 1874 by Daniel Archer, which extended through the block to 156 Franklin Street. That building was leased in the 1890s by the John H. Mohlmann Company, a grocery firm whose main location was on Greenwich Street. The present building was described at the time of construction as a factory and workshop; upon completion it was leased by the grocery firm of Acker, Merrill & Condit, which had several business addresses. The produce and butter firm of Pettit & Reed leased the building around 1910. The building remains, in part, in use as a food products warehouse.

No. 42 NORTH MOORE STREET
between Varick Street & Hudson Street (South Side)
Tax Map Block/Lot: 189/22

Date: 1891 [NB 499-1891]
Architect: Richard Berger
Owner/Developer: Lillian M. Stokes

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

Building Summary

This six-story, twenty-five-foot wide store and loft building is located near the Hudson Street end of the block. Commissioned by Lillian M. Stokes, the building was designed by Richard Berger in 1891; it replaced a masonry dwelling on the site. The Romanesque Revival building has an orange brick upper facade with a rusticated second story, round arched windows at the top story, and a corbelled brick cornice. Historic metal sash remains in the windows, which have sandstone lintels and sills. Brick piers and secondary cast-iron piers frame the narrow openings of the base in which some historic doors and transoms remain. The stepped vault has been replaced with a wood-frame and diamond-plate sheathed structure; bluestone slabs form the sidewalk, edged with granite curbs. The building was leased in 1910 by Gabriel Nachman who was in the wool trade and, later, the produce business. In 1944 the building was equipped with a refrigeration room for the cold storage of butter.

No. 44 NORTH MOORE STREET
between Varick Street & Hudson Street (South Side)
Tax Map Block/Lot: 189/21
SEE: 120 Hudson Street

NORTH MOORE STREET
BETWEEN HUDSON STREET & GREENWICH STREET (North Side)

No. 53 NORTH MOORE STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 188/28
SEE: 121-123 Hudson Street

No. 55-57 NORTH MOORE STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 188/1

Date: 1890 [NB 527-1890]
Architect: Charles C. Haight
Owner/Developer: Protestant Episcopal Society
Builder: L.N. Crow, John L. Hamilton

Type: Warehouse
Style/Ornament: Romanesque Revival
Method of Construction: Masonry with cast-iron supports
Number of stories: 6

Building Summary

This six-story, fifty-foot-wide warehouse, located midblock, was erected in 1890 by the Protestant Episcopal Society for the Promotion of Religion and Learning in the State of New York. The warehouse was the earliest of the four buildings on this block designed by the prominent architect, Charles C. Haight, for the Society. A loading platform spans the base of the building where granite pillars and secondary cast-iron piers support the cast-iron lintel; the bays are filled with folding iron doors. A sheet-metal awning shelters the loading bays. The piers of the orange brick upper facade rise from those of the base, forming two wide arcaded bays in which cast-iron armatures hold window groups, and a narrower side bay which reveals the location of the elevator within the building. The foliate Romanesque Revival ornament of the moldings and terra-cotta panels at the fifth and sixth stories is combined with the Renaissance Revival detailing of the first story masonry piers and the sheet-metal parapet balustrade.

The building replaced two masonry rowhouses on the site. The warehouse was first used for the storage of broom corn, broom handles, and grocery

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articles, and soon taken over by the Seeman Brothers wholesale grocery business which occupied the adjacent building to the east, and later -- until the mid-twentieth century -- most of the buildings on this blockfront. In 1978 the building was converted from a warehouse to apartments.

No. 59-63 NORTH MOORE STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 188/3

Date: 1897 [NB 372-1897]
Architect: Buchman & Deisler
Owner/Developer: Protestant Episcopal Society
Lessee: Chesebro & Brown

and

Date: 1907 [Alt 2520-1907]
Architect: James Gavigan
Lessee: Chesebro, Brown & Davidson

Type: Warehouse
Style/Ornament: Late nineteenth-century commercial
Method of Construction: Masonry with iron and steel supports
Number of stories: 6

Building Summary

This six story, fifty-six-foot wide warehouse, located midblock, was erected as one of a pair of warehouses (which included 65-67 North Moore Street) in 1897 and enlarged in 1907. Together these buildings create a unified facade of over 100 feet, typical in size and design of the warehouse buildings erected at that time. The original thirty-foot wide structure, on the west, was designed by Buchman & Deisler for the real estate developers Denison P. Chesebro and Alexander Brown, Jr., who leased the lot from the Protestant Episcopal Society for the Promotion of Religion and Learning in the State of New York. The building was nearly doubled in size in 1907 with a twenty-five-foot wide addition, designed by James Gavigan to replicate the original building, for Chesebro & Brown and Alfred E. Davidson. The building replaced two masonry rowhouses on the site.

The grid-like design of the orange iron-spot brick upper facade has a structural quality, with expressed cast-iron lintels joining pairs of

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windows in each of the cellular bays. Spandrels and intermediate cornices are horizontal counterparts to the projecting pilasters. Many of the windows have historic two-over-two sash. Two sheet-metal cornices terminate the facade. The base of the building has a continuous loading platform and loading bays framed by brick and brownstone pillars and secondary cast-iron framing piers; two sheet-metal awnings shelter the dock.

After the addition was completed, the warehouse was leased to the Seeman Brothers wholesale grocery business which later -- until the mid-twentieth century -- occupied most of the buildings on this blockfront.

No. 65-67 NORTH MOORE STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lots: 188/1001-1011

Date: 1897 [NB 372-1897]
Architect: Buchman & Deisler
Owner/Developer: Protestant Episcopal Society
Lessee: Chesebro & Brown

Type: Warehouse
Style/Ornament: Late nineteenth-century commercial
Method of Construction: Masonry with iron and steel supports
Number of stories: 6

Building Summary

This six-story, forty-five-foot wide warehouse, located midblock, was erected in 1897 as one of a pair of buildings, along with No. 63 North Moore Street; these buildings, along with the addition of No. 59 to 63 North Moore in 1907, create a unified facade of over 100 feet, which is typical in size and form of warehouse buildings erected at that time. The firm of Buchman & Deisler designed the building for the real estate developers Denison P. Chesebro & Alexander Brown, Jr., who leased the site from the Protestant Episcopal Society for the Promotion of Religion and Learning in the State of New York. The building replaced three masonry dwellings on the site.

The grid-like design of the orange iron-spot brick facade has a structural quality, with expressed iron lintels joining pairs of windows in each of the cellular bays. Brownstone banding of the first-story piers, spandrels, and intermediate cornices are horizontal counterparts to the projecting

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pilasters. A sheet-metal cornice terminates the facade. A remodeled loading platform provides access to the highly-set base of the building where the center bay still functions as a loading bay.

The wine dealers Edinger Brothers & Jacobi, later known as Lachman & Jacobi, occupied the building until 1912 when the building was leased by the Seeman Brothers wholesale grocery business which occupied most of the buildings on this blockfront until the mid-twentieth century. The warehouse has also been used by the Nestles' Food, Inc. and Kraft Phoenix Food Cheese companies. The building has been converted into residential condominiums.

No. 69 NORTH MOORE STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 188/10
SEE: 387-391 Greenwich Street

No. 71 NORTH MOORE STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 188/9 in part

Date: c. 1815 [Tax Assessment Records 1808-1857]
Architect: Unknown
Owner/Developer: Joshua Barker

Type: Converted dwelling
Method of Construction: Masonry load bearing walls
Number of stories: 3

Building Summary

This small, approximately twenty-foot wide by twenty-five foot deep converted dwelling appears to have been built around 1815. Joshua Barker, a merchant and former alderman of the Sixth Ward, acquired the lot in 1805 and soon built a two-story dwelling on the Greenwich Street end of the lot (see 385 Greenwich Street). Around 1815 he built this second dwelling and a few years later erected a third small dwelling (no longer standing) on the eastern end of the lot which became the home of his widow in 1821. No. 71 retains the scale and proportion of a dwelling and the original brownstone lintels and sills of the windows remain intact. The building was remodeled in 1949 for use as a coffee roasting facility and the signage, "Kobrick's Coffee," is still visible; the vehicular entrance was inserted in the ground story and the upper stories were covered with scored stucco.

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Alteration(s):

1949: Alt 409-1949 [Source: Alteration Application]
The building was reinforced internally with steel, the vehicular entrance in the base was added, and the exterior was covered with scored stucco.
Architect -- John A. Knubel Owner -- John Foster

No. 73 NORTH MOORE STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 188/9 in part
SEE: 385 Greenwich Street

NORTH MOORE STREET
BETWEEN HUDSON STREET & GREENWICH STREET (South Side)

No. 52 NORTH MOORE STREET
between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 187/25
SEE: 117-119 Hudson Street

No. 54-62 NORTH MOORE STREET
between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 187/21

Date: 1914 [NB 44-1914]
Architect: Renwick, Aspinwall & Tucker
Owner/Developer: Saint Marks P.E. Church

and

Date: 1916 [Alt 3276-1916]
Architect: Renwick, Aspinwall & Tucker
Owner/Developer: Saint Marks P.E. Church

Type: Garage
Style/Ornament: Early twentieth-century commercial
Method of Construction: Masonry walls and concrete floors [fireproof]
Number of stories: 3 (now 5)

Building Summary

This five-story, 100-foot wide garage building, located midblock, was

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erected in 1914 as a three-story building and enlarged in 1916 with two additional stories. Both the original design and the addition were the work of Renwick, Aspinwall & Tucker, a prominent firm responsible for numerous industrial buildings in the first decades of the twentieth century Three proposals for six- and seven-story warehouses were abandoned before St. Marks Church erected the garage on the site, which by the mid-1890s had been cleared of two multiple dwellings that had been erected in 1869 and 1882. The flat plane of the facade is a study in brick patterning, as was typical in commercial building design of the period, punctuated with white marble trim, window sills, and parapet coping. The first story of the building is a minimally-defined base with a granite water table, set off by a double vertical stretcher course which forms segmental arches above two of the four vehicular entrances. Security screens have been placed over all of the windows which have twelve-over-twelve double-hung sash. The building continues to be used as a parking garage.

No. 64-66 NORTH MOORE STREET
between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 187/19

Date: 1889-90 [NB 701-1889]
Architect: William Graul
Owner/Developer: Max Arms

Type: Store and loft
Style/Ornament: Neo-Grec
Method of Construction: Masonry with cast-iron supports
Number of stories: 5

Building Summary

This five-story, fifty-foot wide building, located near the Greenwich Street end of the block, was designed by William Graul, who was responsible for other buildings in the district. The building, which replaced two frame buildings on the site owned by St. Marks Church, was commissioned by lessee Max Arms whose fish product wholesale business was located on the west side of Greenwich Street, between Franklin and North Moore Streets. The facade is composed of a one-story base, of which the original cast-iron piers remain, and a brick upper facade which reveals the two twenty-five-foot wide halves of the building separated by a partition wall. The simple facade is enriched with elements characteristic of the neo-Grec style: vertical brick header patterns and rock-faced granite bands which appear as pilaster capitals between the windows; granite lintels meet the pilaster capitals, creating strong horizontal accents of staggered bands. Historic

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two-over-two double-hung wood sash remains in most of the windows. Decorative tie-rod plates enhance the facade. Granite slab vault covers extend to the curb from the stepped vault, now covered with concrete. One of the first occupants of the building in the 1890s was candy manufacturer George Anspach; during much of the first half of the twentieth century Thomas Van Loan's "Arrow Mills" coffee and spice mill operation was located in the building. The upper stories have been converted for residential use.

No. 68-72 NORTH MOORE STREET
between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 187/16
SEE: 377-381 Greenwich Street

ERICSSON PLACE

Architectural Description

Ericsson Place is a one-block long stretch of Beach Street, from Hudson Street to Varick Street. The blockfront of buildings lining the south side of Ericsson Place represents the late commercial redevelopment of the Tribeca West area. Now dominated by large warehouse and store and loft buildings, the street makes a strong boundary for the Tribeca West Historic District.

The middle portion of the blockfront is a row of rear facades for three large through-the-block warehouse and store and loft buildings with addresses on North Moore Street. No. 34 Ericsson Place (1908) is a simple utilitarian facade for the store and loft building which at 39 North Moore Street has a more ornamented facade that nearly replicates the adjacent buildings to the west. No. 30-32 Ericsson Place (a/k/a 35-37 North Moore Street, 1891, Thomas R. Jackson) was the first cold storage warehouse of the Merchants' Refrigerating Company's complex on this block, developed between 1891 and 1924. The arcaded facades of the building are identical except for the use of common red brick on the Ericsson Place facade rather than the tan iron-spot brick on the other facade. In 1905 the Merchants' Refrigerating Company erected a larger facility, an L-shaped building with a longer red brick facade at 22-28 Ericsson Place and a yellow brick facade at 27-29 North Moore Street, designed by William H. Birkmire. The design of the arcaded facades reduces the visual impact of this cold storage warehouse's limited fenestration.

The Fourth Police Precinct Station House (now First Precinct) was erected at the corner of Ericsson Place and Varick Street in 1912 to plans drawn by the firm of Hoppin & Koen in the neo-Renaissance style. The station house has a strong civic presence. Above the low building are visible the upper stories of the cold storage warehouse at the corner of North Moore Street and Varick Street erected by the Merchants' Refrigerating Company in 1924. A one-story garage building stands in the parking lot at the western end of Ericsson Place.

Granite pavers, probably laid in 1928 when Beach Street was repaved, are exposed and unpatched on Ericsson Place. The entire streetbed is included within the boundaries of the Tribeca West Historic District.

Historical Summary

Ericsson Place is a one-block portion of Beach Street that was renamed in 1922 to honor the civil engineer "Captain" John Ericsson. The designer of the screw propeller and the Monitor, the first ironclad battleship which fought the Merrimac in 1862, Ericsson owned and resided in a dwelling at 36 Beach Street between 1864 and 1889. In his home office Ericsson worked on designs for ships and heavy ordinance, and his other interests. Ericsson

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Place was named in the year of the sixtieth anniversary of the engagement of the ironclad ships, soon after a bronze tablet was placed at the site of his residence (the tablet is no longer extant).

Beach Street was in the area of streets named by the Vestry of Trinity Church in 1790, laid out by the Common Council in 1795, and deeded to the city by Trinity Church in 1802. Beach Street was named for Abraham Beach, an assistant minister in Trinity Parish in the 1780s, and later an assistant rector. Beach Street originally ran from West Street to Hudson Street at the western edge of Hudson Square, later known as St. Johns Park, and from Varick Street at the eastern edge of the park to West Broadway (formerly Chapel) Street. By 1809 when the streets bordering Hudson Square were improved, Beach was the southern boundary of the square.

As the south border of St. John's Park, one of the city's private parks, the block was developed, for the most part, in the mid-1820s with a row of elegant attached dwellings. Although the occupancy of these buildings must have changed after the construction in 1868 of the Hudson River Railroad Freight Terminal in the park, most of the residences remained until the 1890s or later. Three unrealized plans for erecting multiple dwellings at the corner of Ericsson Place and Varick Street in the 1870s and 1880s indicate the changing nature of the area.

Redevelopment of the block took place at a steady pace after the Merchants' Refrigerating Company erected its first warehouse on the block at 35-37 North Moore Street (a/k/a 30-32 Ericsson Place) in 1891. The through-the-block buildings at 39 North Moore Street (a/k/a 34 Ericsson Place, 1903), which expanded the premises of the two adjacent buildings on North Moore Street, and the Merchants' Refrigerating Company's large cold storage warehouse at 27-29 North Moore Street (a/k/a 22-28 Ericsson Place, 1905) soon followed. The unrealized plans to develop the corner of Ericsson Place and Varick Street left a site available for city acquisition and the subsequent construction of the Police Precinct House, a project initiated in 1908 and completed in 1912. The nineteenth-century buildings at the southeast corner of Ericsson Place and Hudson Street -- tenements and dwellings -- were demolished in 1943 and 1965 for the creation of the parking lot and commercial building erected in 1977. The warehouses and the store and loft building on Ericsson Place remain in commercial use.

Betsy Bradley

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continuation of . . . . Ericsson Place
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ERICSSON PLACE
BETWEEN VARICK STREET & HUDSON STREET (South Side)

No. 16-20 ERICSSON PLACE between Varick Street & Hudson Street (South Side)
a/k/a Varick Street
Tax Map Block/Lot: 190/33

(FORMER) FOURTH POLICE PRECINCT STATION HOUSE
(NOW) FIRST POLICE PRECINCT STATION HOUSE

Date: 1912 [NB 243-1912]
Architect: Hoppin & Koen
Owner/Developer: City of New York

Type: Police Station House and stable
Style/Ornament: Neo-Renaissance
Method of Construction: Masonry walls with concrete floors [fireproof]
Number of stories: 3 and 2

Building Summary

This three-story police station house, prominently sited at the southwest corner of Hudson Street and Ericsson Place, has a 108-foot facade on Ericsson Place and a 100-foot facade on Varick Street which includes a two-story stable wing at the southern end. The building was designed by Hoppin & Koen, the firm which had designed the Police Headquarters Building at 240 Centre Street (1905-09), and which was also responsible for the nearby Second Precinct House at 156-158 Greenwich Street, as well as other buildings for the Police Department. The neo-Renaissance style of the building, clad in buff-colored cast stone on the street facades and yellow iron-spot brick on the west elevation, provides civic dignity through its freely-adapted palazzo form. The horizontal emphasis of the design created by the high water table, the stringcourse above the second story, and the modillioned cornice, as well as corner quoins and swag plaques contribute to the building's Renaissance-inspired image. Three of four original cast-iron lanterns held on brackets remain in place beside the two entrances on Ericsson Place which are set in two-story arched surrounds. The entrance on Varick Street was originally an entrance for motor vehicles to an internal garage which was extended later into the central open court. All of the paneled wood doors appear to be original.

The need for a new station house, to replace the one located at 17-19 Leonard Street, was recognized in 1907 and the lots at Varick Street and Ericsson Place were acquired. Elegant rowhouses facing St. John's Park had originally stood on these lots; three proposals for constructing multiple dwellings on the site in the 1870s and 1880s had not been realized, and the lots were available for redevelopment. The construction of the building,

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which contained the station house, prison, motor vehicle garage, and stable, incorporated several patented construction systems not routinely used in City-erected buildings, including a fireproof floor system. The building is now occupied by the First Precinct, which continues to use the stables for its mounted units.

Significant Reference(s)

Board of Estimate Minutes (New York: City of New York, 1908), 2173.

No. 22-28 ERICSSON PLACE between Varick Street & Hudson Street (South Side)
Tax Map Block/Lot: 190/26
SEE: 27-29 North Moore Street

No. 30-32 ERICSSON PLACE between Varick Street & Hudson Street (South Side)
Tax Map Block/Lot: 190/10
SEE: 35-37 North Moore Street

No. 34 ERICSSON PLACE between Varick Street & Hudson Street (South Side)
Tax Map Block/Lot: 190/12
SEE: 39 North Moore Street

No. 36-42 ERICSSON PLACE between Varick Street & Hudson Street (South Side)
a/k/a 124-130 Hudson Street
Tax Map Block/Lot: 190/19

Date: 1977 [Alt 540-1977]
Architect: Thomas R. Kalsky
Owner/Developer: Park Yorkshire Garage Co.

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

Building Summary

This one-story commercial building is located at the eastern half of the Ericsson Place frontage of a parking lot which occupies the northwest portion of the block, including all of the Hudson Street frontage north of the 122 Hudson Street building. The fifty-foot by seventy-five-foot building, which houses a car repair business, is constructed of concrete block; four vehicular entrances fill the North Moore Street facade.

A number of nineteenth-century buildings have been removed from this site.

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Two tenements at 124 and 126 Hudson Street, which were converted in 1911 to primarily commercial use, were demolished in 1943 for the construction of a steel shed garage in a parking lot. A garage (date unknown) at 36-40 Ericsson Place, which replaced three rowhouses facing St. John's Park, was demolished in 1963. In 1964 a one-story commercial building was constructed at 36-42 Ericsson Place to house a restaurant and vehicle repair shop, a building replaced by the current structure. In 1965 the corner of the site at Hudson Street and Ericsson Place was cleared with the demolition of two five- and six-story multiple dwellings.

BEACH STREET

Architectural Description

Beach Street extends for only one block in the Tribeca West Historic District, from Greenwich Street to Hudson Street; the portion of the street to the east, between Hudson Street and Varick Street, was renamed Ericsson Place in 1922. Several types of buildings are found on Beach Street, most erected in the later years of redevelopment of the district, from the 1880s to 1910, along with some earlier buildings.

The southern side of Beach Street has only three large buildings on it, representing the earliest and latest periods of development for store and loft and warehouse buildings in the district. United by functional bases and brick upper facades, the buildings form an unbroken street wall. The Italianate store and loft building erected on the southeast corner of Beach Street and Greenwich Street (395-397 Greenwich Street) around 1857 is a large brick structure, the main facade of which was scored with stucco to emulate the stone facades of the elegant commercial palaces near Broadway. The long, one-hundred-foot side facade on Beach Street is ornamented with arched and molded stone window heads contrasting with the brick walls.

The two warehouses erected on the rest of the southern blockfront of Beach Street were both designed by Charles C. Haight for the Protestant Episcopal Society, which developed a large amount of the property on this block. No. 48-60 Beach Street (1905) has a facade of 150 feet which demonstrates the commercial style approach to warehouse design and incorporates Neo-Renaissance elements and ornament. Both this building and the adjacent 129-133 Hudson Street (1910) have large rounded arched openings in the ground story, a characteristic feature of warehouse design from the 1880s to the early twentieth century. The grid-like design of the corner structure has piers and spandrels framing window groups.

The blockfront on the north side of Beach street is broken by Collister Street, and consists of two types of buildings -- tenements with commercial bases built in the 1870s, and functionally-designed warehouse buildings erected in the 1880s. At the Greenwich Street end of the block, two tenements were erected in the 1870s on one of the original early-nineteenth-century house lots. Only the first story remains of the corner building (399 Greenwich Street), which was converted to commercial use in 1941. No. 57 Beach Street (1874) has cast-iron window heads, as does the very similar tenement at 49-51 Beach Street (1870). The latter tenement, on the east side of Collister Street, has a commercial base in which the nineteenth-century storefront configuration remains. A warehouse on the west side of Collister Street at 53-55 Beach Street (1885, Oscar S. Teale), is a bold design with round-arched openings along both street facades. The warehouse that occupies the rest of the blockfront, 135 Hudson Street (1886-87, Kimball & Ihnen), is similar in concept to 53-55 Beach Street, with arched openings in the first story. The use of iron elements in the

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design, including pier bases and impost plates, distinguishes this building from contemporary warehouses.

The streetbed of Beach Street was repaved with granite pavers in 1928. Most of this paving and granite curbing at the sidewalks remain exposed.

Historical Summary

Beach Street was in the area of streets named by the Vestry of Trinity Church in 1790, laid out by the Common Council in 1795, and deeded to the city by the church in 1802. There always has been some confusion over the original spelling of the name of the street, as well as the namesake. The name of the street was written as Beach in the minutes of the Vestry, suggesting that the street was named for Abraham Beach, who was appointed assistant minister to the Trinity Parish in 1784 and elected an assistant rector in 1811. The name of the street was spelled Bache, however, in the minutes of the Common Council in 1802, suggesting that the street was named for a member of the Bache family. Theophylact Bache, the patriarch of the the Bache family in New York City, indeed could have been more prominent than Abraham Beach was. According to a Bache family geneologist, the name Bache was an anglicization of the French name "de la Beche" and was pronounced as if spelled Beach during the late eighteenth century. Theophylact Bache inherited a mercantile business from an uncle and became active in commercial affairs of the City, including serving as president of the Chamber of Commerce in 1773 and from 1788-1792, and as president of the New York Hospital from 1794-1797. Bache served as a Vestryman of Trinity Church from 1760 to 1784, in 1788, and again from 1792 until 1800; he married Ann Dorothy Barclay, daughter of Andrew Barclay, rector of St. Peters Church in Albany and granddaughter of the Reverend Henry Barclay, Rector of Trinity Church. One of Bache's fifteen children, Paul, married a daughter of Anthony Lispenard who owned the Lispenard Meadows south of what is now Canal Street and also has been suggested as a namesake for the street.

The original configuration of Hudson Square, later known as St. John's Park, appears on period maps to have extended south to North Moore Street; if this was the case, then Beach Street originally ran from West Street to Hudson Street at the western edge of the square, and from Varick Street, at the eastern edge of the square, to West Broadway (formerly Chapel) Street. By 1809 when the streets bordering Hudson Square were improved, Beach Street had become the southern boundary of the square.

The early nineteenth-century buildings erected on the north side of Beach Street were replaced first in the 1870s with tenements, two of which survive, and later with commercial buildings. The lots in the small blocks on the north side of the street were apparently attractive to small businessmen who erected the tenements. The buildings at the corner of

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Greenwich and Beach Street were erected by James Mooney, a liquor merchant who used the first story of the corner building for his business; Mooney resided in one of the early nineteenth-century dwellings at 55 1/2 Beach Street around 1880. The warehouse at 53-55 Beach Street was constructed for Joseph Naylor, a merchant and real estate developer active in the area. The warehouse at 125 Hudson Street was built by the Cary Brothers storage firm which had other facilities in the area. These warehouses were occupied by a variety of tenants, only some of which were related to the wholesale food business.

The three buildings on the south side of Beach Street also replaced early nineteenth-century dwellings. The store and loft building at 395-397 Greenwich Street, erected about 1857, reflects the commercial nature of that street from the earliest days of development. The Protestant Episcopal Society waited until the last years of the redevelopment of the Tribeca West area to erect four warehouses on the block south of Beach Street. No. 48-60 was used as a general purpose warehouse, while the building on the corner of Beach and Hudson Street was used for a long time by a grocery business.

Betsy Bradley

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BEACH STREET
BETWEEN HUDSON STREET & COLLISTER STREET (North Side)

No. 43-47 BEACH STREET
between Hudson Street & Collister Street (North Side)
Tax Map Block/Lot: 214/25
SEE: 135 Hudson Street

No. 49-51 BEACH STREET
between Hudson Street & Collister Street (North Side)
a/k/a Collister Street
Tax Map Block/Lot: 214/26

Date: 1870 [NB 576-1870]
Architect: Robert Mook
Owner/Developer: John Leischer
Builder: John Leischer

Type: Tenement with commercial base
Style/Ornament: Italianate
Method of Construction: Masonry with cast-iron elements
Number of stories: 5

Building Summary

This five-story tenement with a commercial base is located at the northeast corner of Beach Street and Collister Street, and has a forty-six-foot wide facade on Beach Street and a twenty-eight-foot wide facade on Collister Street. The building, designed by Robert Mook, was erected in 1870 by John Leischer, both owner and builder, who had acquired the property in 1866. Cast-iron Italianate window heads and sills enrich windows, with original two-over-two wood sash, which are placed in pairs in the brick facade below a prominent bracketed sheet-metal cornice. The entrance to the upper floors, centered in the commercial base of the building, remains essentially unchanged. In 1889 the corner storefront was altered [Alt. 1144-1889] with the creation of an angled corner entrance; the cast-iron framing elements of this storefront and those of the storefront in the eastern half of the building remain, although the cornice has been removed. Vault access doors remain in the concrete sidewalk which is edged with granite curbs.

BEACH STREET
BETWEEN HUDSON STREET & GREENWICH STREET (South Side)

No. 44-46 BEACH STREET
between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 188/23 in part
SEE: 129-133 Hudson Street

No. 48-60 BEACH STREET
between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 188/16

Date: 1905 [NB 978-1905]
Architect: Charles C. Haight
Owner/Developer: Protestant Episcopal Society
Builder: A.J. Robinson Co.

Type: Warehouse
Style/Ornament: Neo-Renaissance
Method of Construction: Masonry with iron and steel supports
Number of stories: 6

Building Summary

This six-story, 151-foot wide warehouse, located midblock, replaced seven three-story dwellings on the site. The building was designed in 1905 by Charles C. Haight, who designed three other buildings on this block for the same client, the Protestant Episcopal Society for the Promotion of Religion and Learning in the State of New York. Haight's neo-Renaissance style design emphasizes the long expanse of the flat red brick wall with punched openings above a base that has strong structural qualities. The massive rounded arches with granite bases, at the ground story, frame wide loading bay openings, the center two of which have been filled in with brick bifurcated arched openings and central bull's eyes. The stepped vault in front of the base increases to loading-platform height at the west end due to the change in grade. The central portion of the upper stories is treated as a one large section, punctuated by sharply defined segmentally-arched window openings with two bays of Palladian-style window groups which break up the long facade, and further emphasized by an attic story of closely-set flat-headed windows above a secondary cornice. Two-bay wide sections with flat-headed windows, surmounted by raised portions of the parapet fronting elevator bulkheads, frame the facade at each end. The crenelated parapet is underscored with a stone cornice. The building has been used primarily as a general merchandise warehouse. The Society had a long-term lease with the Varick Warehouse Company, negotiated at the time of construction; a later tenant was Coastwise Warehouses, Inc. The

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building is no longer used as a warehouse.

No. 62 BEACH STREET between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 188/15 in part
SEE: 395-397 Greenwich Street

BEACH STREET
BETWEEN COLLISTER STREET & GREENWICH STREET (North Side)

No. 53-55 BEACH STREET
between Collister Street & Greenwich Street (North Side)
a/k/a Collister Street
Tax Map Block/Lot: 214/1

Date: 1885 [NB 396-1885]
Architect: Oscar S. Teale
Owner/Developer: Joseph Naylor
Builder: Joseph Naylor

Type: Warehouse
Style/Ornament: Utilitarian
Method of Construction: Masonry load bearing walls
Number of stories: 6

Building Summary

This six-story warehouse building is located at the northwest corner of Beach Street and Collister Street and has a fifty-foot wide facade on Beach Street and a one-hundred-foot wide facade on Collister Street. The building replaced two early-nineteenth-century buildings on the site. Designed by architect Oscar S. Teale, the building was commissioned in 1885 by Joseph Naylor, founder of a building contracting and real estate firm; Naylor also erected on this block the store and loft building at 405 Greenwich Street (1886), as well as others in the district. The functional design of the brick warehouse-type building, originally used as a factory, reflects the interior framing with the piers, expressed as buttresses rather than decorative pilasters, dividing the facades into bays with two segmentally-arched windows. Round arches in each of the street facade bays feature a granite keystone; the loading bays appear to have been originally the western two bays of the Beach Street facade where iron bands protect the brick piers and a loading platform has been built over the stepped vault. A late 1980s renovation of the building included the removal of fireproof shutters on the Collister Street facade and the insertion of

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glass-block infill in the arched openings of the base. From the mid-1920s through the 1940s the Loring Lane Company used the building for wood and willow ware sales and storage. From the 1960s to the 1980s the building was occupied by the Appliance Packing and Warehousing Corporation.

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No. 57 BEACH STREET
between Collister Street & Greenwich Street (North Side)
Tax Map Block/Lot: 214/2 in part

Date: 1874 [NB 569-1874]
Architect: William Jose
Owner/Developer: James Mooney

Type: Tenement with commercial base
Style/Ornament: Italianate
Method of Construction: Masonry load bearing walls
Number of stories: 5

Building Summary

This five-story, fifty-foot wide tenement building with a commercial base is located midblock. It was erected on the rear portion of the lot on which a masonry residence facing Greenwich Street had stood since the early nineteenth century. The lot was acquired in 1874 by James Mooney, a liquor merchant, who developed this portion of the site and then erected a four-story tenement with a commercial base on the corner half of the lot a few years later. By 1880 Mooney had moved his liquor business to the building on the corner, 399 Greenwich Street, and was residing at 55 1/2 Beach Street, a small residence just east of 57 Beach Street which was replaced in 1885. Designed by the architect William Jose in the Italianate style, No. 57 is distinguished by decorative cast-iron window sills and heads, pedimented on the second story, and a prominent sheet-metal cornice. Only the cast-iron pier at the east end of the first story, and perhaps additional piers now boxed in wood, remain of the commercial base.

No. 59 BEACH STREET
between Collister Street & Greenwich Street (North Side)
Tax Map Block/Lot: 214/2 in part
SEE: 399 Greenwich Street

HUBERT STREET

Architectural Description

The two short blockfronts on the south side of Hubert Street between Greenwich Sreet and Hudson Street, which form the northernmost boundary of the Tribeca West Historic District, are separated by narrow Collister Street. The appearance of this street was dominated for nearly a century by the presence of Public School 44 at the southeast corner of Hubert Street and Collister Street.

At the western end of the blockfront between Greenwich Street and Collister Street stand three mid- and late-nineteenth-century utilitarian store and loft buildings with cast-iron bases, red brick facades (one of which has been stuccoed recently), and sheet-metal cornices. No. 413 Greenwich Street, at the corner of Greenwich and Hubert Streets, was erected in 1889, and the small building at 17 Hubert Street, erected the following year, nearly replicates the design of the corner building. No. 15 Hubert Street is the side facade of the large L-shaped store and loft building at 407-411 Greenwich Street, erected in 1867. A large store and loft building at 11-13 Hubert Street was demolished prior to the construction of the one-story garage building on this site erected in 1946 and enlarged in 1989-90.

The blockfront between Collister Street and Hudson Street now consists of a parking lot (No. 3-9) on the former site of Public School 44 (constructed 1897, demolished 1971) and the side facade of the fourteen-story factory building, 145 Hudson Street, erected in 1929.

The streetbed of Hubert Street was repaved with granite pavers in 1931. Most of this surface remains exposed today, especially on the southern half of the street included within the boundaries of the Tribeca West Historic District.

Historical Summary

Hubert Street was the northernmost of the group of streets named by the Vestry of Trinity Church in 1790, laid out in 1795, and officially deeded to the city by the church in 1802. The namesake of the street was Hubert Van Wagonen, a dealer in iron, who was a vestryman of Trinity Church from 1787 until 1806. The street, graded around this time and first paved in 1823, originally ran from West Street to Hudson Street at the western edge of Hudson Square, known as St. John's Park after 1803, and also extended from the eastern side of the square to West Broadway (formerly Chapel Street).

The use of Hubert Street was originally mixed, with industrial operations such as a mahogany yard and a coal yard located west of Greenwich Street. Residences and commercial operations were located on the

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eastern end in the mid-nineteenth century, including a sugar refinery and a coal yard on the west side of Collister Street. Four residences were erected on the south side of Hubert Street, east of Collister Street. Smaller buildings occupied the intervening lots, the size of which is evident in the width of the existing buildings between Collister and Greenwich Street.

This area was among the last in the Tribeca West area to be redeveloped in the late nineteenth century although some buildings were erected there in the mid nineteenth century. The store and loft buildings and the Public School were erected in the 1890s. These store and loft buildings were used for general storage and later food product storage, as were many of the buildings to the south. At this time the store and loft building at 11-13 Hubert Street was used as a tin can factory. The substantial residences built facing St. John's Park, which after 1868 faced the Hudson River Railroad Freight Terminal, were not replaced at the Hudson Street end of the block until 1929 when the factory was erected.

Betsy Bradley

Significant Reference(s)

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B. Taylor, Map (1796, published in 1797), Stokes Collection of the N.Y.P.L., published in Kouwenhoven (1953), 104-05.

HUBERT STREET
BETWEEN HUDSON STREET & COLLISTER STREET (South Side)

No. 1 HUBERT STREET between Hudson Street & Collister Street (South Side)
Tax Map Block/Lot: 214/18
SEE: 145 Hudson Street

No. 3-9 HUBERT STREET between Hudson Street & Collister Street (South Side)
a/k/a 137 Hudson Street
Tax Map Block/Lot: 214/14

Date: 1971 [Dem. 230-1971]
Parking lot

Summary

This 100-foot by 171-foot lot, with a seventy-six-foot by twenty-eight-foot extension to Hudson Street, has been used as a parking lot since 1971, when two buildings were demolished. Public School 44 was erected at the southeast corner of Hubert Street and Collister Street in 1897, replacing four residences facing Hubert Street and several stables on Collister Street. The school, designed the Board of Education's Superintendent of School Buildings, C.B.J. Snyder, was five stories in height and had wings extending along Hubert Street and Collister Street that enclosed a court. In the 1930s the school was used as a Works Project Administration office and in the 1940s it housed a police training facility. On the portion of this lot extending through to Hudson Street, from 1901 until 1971, stood a six-story warehouse, designed by Louis Korn for Samuel Weil, who later acquired the store and loft building at 413 Greenwich Street.

HUBERT STREET
BETWEEN COLLISTER STREET & GREENWICH STREET (South Side)

No. 11-13 HUBERT STREET
between Collister Street & Greenwich Street (South Side)
a/k/a Collister Street
Tax Map Block/Lot: 214/12

Date: 1946 [NB 131-1946]
Architect: Dietrich Wortmann
Owner/Developer: Highway Transportation Co.

and

Date: 1989-90 [Alt 551-1988]
Architect: Undetermined
Owner/Developer: Gold Wings Air Freight Co.

continued .....

Type: Garage and offices
Method of Construction: Masonry load bearing walls
Number of stories: 1 and 3

Building Summary

The one-story parking garage with a later addition has a fifty-foot wide facade on Hubert Street and a 100-foot wide facade on Collister Street. Designed by Dietrich Wortmann and erected in 1946 by the Highway Transportation Co., the garage was altered in 1989-90 with the addition of a two-story office wing over the eastern half of the building. Above a cast-stone water-table, the facade of the building is stuccoed. The two vehicular openings in the Hubert Street facade have interior loading docks; bands of windows and roof-top balustrades further the horizontal emphasis established by the vehicular doors. Bay openings in the Collister Street facade, created during the remodeling of the building, have exposed iron lintels; two of these bays are loading docks. Windows in the upper stories, in scored stucco window surrounds, have fixed sash. The building is now occupied by the Gold Wings Air Freight firm.

A coal yard located on this lot was replaced in 1857 by a six-story building used as a sugar refinery and later as a tin can factory. The lot was vacant from 1937, when the building was demolished, until 1946.

No. 15 HUBERT STREET
between Collister Street & Greenwich Street (South Side)
Tax Map Block/Lot: 214/6
SEE: 407-411 Greenwich Street

No. 17 HUBERT STREET
between Collister Street & Greenwich Street (South Side)
Tax Map Block/Lot: 214/10

Date: 1890 [NB 1755-1890]
Architect: Matthew A. Ryan
Owner/Developer: Jeremiah W. Dimick
Builder: M.A. Ryan Brothers

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

continued .....

continuation of . . . . 17 Hubert Street

Building Summary

This five-story, twenty-five-foot square store and loft building is located midblock and replaced a small early-nineteenth-century building on the lot. The building was designed in 1890 by Matthew A. Ryan for carpet merchant Jeremiah Dimick, whose business was headquartered at 268-270 Canal Street, and later at 111 Fifth Avenue. Erected the year after the building to the west, 413 Greenwich Street, this utilitarian building is very similar in appearance and has an identical cornice. The cast-iron framing members and sheet-metal cornice of the base remain (though altered); the base and the brick wall above have a four-bay design, rather than the three-bay division typically found on a narrow facade. Dimick may have used this building and the adjacent 413 Greenwich Street (a/k/a/ 19 Hubert Street) for carpet storage in the 1890s. The signage painted on the facade,"Dayton Corsa & Co., Importers of Teas and Coffees," documents a later use of the building, typical of the district.

No. 19 HUBERT STREET
between Collister Street & Greenwich Street (South Side)
Tax Map Block/Lot: 214/9
SEE: 413 Greenwich Street

ARCHITECTS' APPENDIX

This appendix lists all architects who designed buildings within the Tribeca West Historic District as well as those who made substantial alterations to the exteriors of existing buildings.

Each entry lists the name of the architect or firm and the addresses of the buildings in the district which were designed or altered by the architect or firm. Biographical information including birth and death dates, is provided if known.

Entries have been prepared by Margaret M.M. Pickart.

ARCHITECTS' APPENDIX

HENRY ANDERSON (dates undetermined)

143-147 Franklin Street p. 276

Henry Anderson was a prolific New York City architect. Beginning his practice by 1882, he designed numerous residential buildings in the city, most of which were completed in the 1890s and early 1900s. Examples of his neo-Renaissance style rowhouses, flats, and tenement buildings can be found in what is now the Upper West Side/Central Park West Historic District. In the Tribeca West Historic District Anderson designed a warehouse with characteristics of the Renaissance Revival style, including banding and an overscaled window treatment, which was constructed in 1897-98.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 11.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 3.

EDWARD E. ASHLEY (dates undetermined)

40 Hudson Street p. 82

According to city directories, Edward E. Ashley was active in the real estate business in New York City beginning in 1895. Apparently working as an architect as well, buildings were constructed according to his design between 1895 and 1905 in the city. These were mainly residential buildings on St. Nicholas Avenue and West 150th Street. However, a single store and loft building with characteristics of the Renaissance Revival style was constructed according to his design in 1897-98 in the Tribeca West Historic District.

Landmarks Preservation Commission, Research Files.
Trow's New York City Directory (New York, 1895-1910).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 4.

C. WILSON ATKINS

339-343 Greenwich Street p. 133

BABB & COOK

George Fletcher Babb (1843-1916)
Walter Cook (1846-1916)

173-175 Duane Street p. 192

George Fletcher Babb was born in New York City and spent his early childhood in New Jersey. He began his architectural career in 1858 in the New York office of Thomas R. Jackson (see). From 1859 to 1865 Babb collaborated with Nathaniel G. Foster. Three years later he served as senior draftsman in the office of Russell Sturgis. Babb was a Fellow of the American Institute of Architects and a member of its New York chapter. Walter Cook was born in New York and was a Harvard graduate (1869) who had also studied architecture in Munich and Paris. Cook was an early member and Fellow of the American Institute of Architects and was a member of the Architectural League of New York and the Society of Beaux-Arts Architects. In 1877, Babb and Cook formed a partnership and were joined in 1883 by Daniel W. Willard to form the firm of Babb, Cook & Willard which was active through 1907. By the 1890s Cook was the principal designer of the firm. In the Tribeca West Historic District Babb & Cook designed a Romanesque Revival-inspired store and loft building with a three-story arcade, constructed in 1879-80. Babb, Cook & Willard designed several branch buildings for the New York Public Library throughout the city, as well as the DeVinne Press Building (393 Lafayette Street, 1885) and the Andrew Carnegie Mansion (now the Cooper-Hewitt Museum, 2 East 91st Street, 1899-1903), both designated New York City Landmarks. In 1908 Babb & Cook joined with Winthrop A. Welch in a partnership which lasted until 1911.

"Babb, Cook & Willard," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 1, 121-22.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 12,23,82.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 4.
Norval White and Elliot Willensky, AIA Guide to New York City (New York, 1978), 97, 238.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 135-36.

BABCOCK & MORGAN

John C. Babcock (dates undetermined)
Clarence M. Morgan (dates undetermined)

36-38 Hudson Street p. 81

John C. Babcock was established as a New York City architect by 1868. In 1882 he established a partnership with Thomas H. McAvoy. An example of that firm's work is seen in a group of five neo-Grec tenements in the Upper West Side/Central Park West Historic District. Clarence M. Morgan was established in architectural practice in New York City as early as 1879. In 1892 Babcock and Morgan first advertised themselves as a firm, even though they had worked together the previous year on the design of a Romanesque Revival warehouse in the Tribeca West Historic District. The partnership dissolved by 1894, at which time both architects continued in independent practice. From 1901 to 1923 Morgan worked in the office of the Superintendent of Buildings for the Department of Education in New York City.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 13, 56.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
Trow's New York City Directory (New York, 1879-1925).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 55.

ALEXANDER BAYLIES (dates undetermined)

96-100 Hudson Street p. 100

Alexander Baylies began his architectural career in New York City by 1909, the year in which he designed the Franklin-Hudson Building, an office/store and loft building with neo-Renaissance detailing in the Tribeca West Historic District. Baylies continued to practice architecture through 1930. It is likely that he was a relative of Franklin Baylies (see Berger & Baylies) as the two shared office space in 1920-21.

Trow's New York City Directory (New York, 1899-1913).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 6.

FRANKLIN BAYLIES (dates undetermined)

345 Greenwich Street p. 135
353 Greenwich Street p. 138
16-18 Jay Street p. 214
155-159 Franklin Street p. 280
38-40 North Moore Street p. 319

See Berger & Baylies, below.

CHARLES R. BEHRENS (dates undetermined)

118 Hudson Street p. 106

Little is known of the life of Charles R. Behrens. He was established as an architect in New York by 1893 and had an office in Brooklyn in 1894. In the 1890s he altered commercial storefronts in what is now the Ladies Mile Historic District and was a member of the Architectural Department of Columbia College. Also in 1895 he designed a utilitarian store and loft building with Renaissance Revival elements in the Tribeca West Historic District. Behrens remained in practice at least through 1897.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 15, 85.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989).
Trow's New York City Directory (New York, 1895-1896).

THOMAS M. BELL (dates undetermined)

399 Greenwich Street p. 150

Thomas M. Bell practiced architecture in New York City in the early to mid twentieth century, with offices located at 200 West 15th Street in 1937. Bell's work is represented in the Greenwich Village Historic District by St. Luke's School (1953) on Christopher Street. In the Tribeca West Historic District, Bell removed the upper stories of a tenement to create a small commercial building in 1941.

American Architects Directory (1956), 35.
Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (LP-0489), (New York, 1969), 233.
Trow's New York City Directory (New York, 1877-1925).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 6.

BERGER & BAYLIES

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

184-186 Duane Street p. 188
14 Jay Street p. 213
158 Franklin Street p. 286
162 Franklin Street p. 287

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

Berger & Baylies remained active until 1890, at which time both architects established independent practices. Baylies's own office remained active through 1929 designing mostly commercial structures, some of which can be found in what is now the SoHo-Cast Iron Historic District. Baylies also designed a tenement, two warehouses, and store and loft buildings in the Tribeca West Historic District, all of which display characteristics of the Renaissance Revival or neo-Renaissance styles. It is likely that he was a relative of Alexander Baylies (see) as the two shared office space in 1920-21. In 1904 Berger established the firm of Bruno W. Berger & Son which was active at least through 1940.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 14, 15.
Key to the Architects of Greater New York (New York, 1900), 11.
Key to the Architects of Greater New York (New York, 1901), 13.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989).
Trow's New York City Directory (New York, 1879-1921).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 6, 7.

RICHARD BERGER (dates undetermined)

28-30 North Moore Street p. 317
32 North Moore Street p. 318
42 North Moore Street p. 320

Little is known of Richard Berger except that he established an architectural practice in New York by 1883 and continued in independent practice until 1916. Some of his designs produced during this period were published in "American Architect and Building News" in the 1910s: The Graphic Arts Building in 1915, and the First Congregational Church in Old Lyme, Connecticut in 1911. Berger designed several commercial buildings in what is now the SoHo-Cast Iron Historic District and a restaurant in what is now the Ladies Mile Historic District. In the Tribeca West Historic District Berger designed store and loft buildings with characteristics of the Romanesque Revival style in the 1880s and '90s. In 1916 Berger established a partnership with his son, and the firm of Richard Berger & Son remained active at least through 1940.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 15.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 7.

WILLIAM H. BIRKMIRE (1860-1924)

27-29 North Moore Street p. 308

Born in Philadelphia, William Harvey Birkmire graduated from the Philadelphia Academy of Music in 1883 and studied architecture with influential American architects including Samuel Sloan. In Philadelphia Birkmire was associated with the Penncoyd Steel Works and Rolling Mills and in New York with the Jackson Architectural Iron Works where he was head of the construction department in 1885. After 1892 he was employed by the J.B. & J.M. Cornell Iron Works. His work with these companies and his interest in advanced building techniques led Birkmire to become known as an authority on modern steel construction. He often focused on the engineering aspects of design, developing the steel details for the Astor Hotel in New York, the Mexican National Opera House in Mexico City, and many large commercial structures. In 1894 and 1898 Birkmire worked as both architect and engineer for John T. Williams, with whom he designed the Silk Exchange and the Lord's Court Building in New York. By 1895, Birkmire was established as an architect in New York with offices on Franklin Street, and later on Broadway. Birkmire applied his knowledge of structural techniques to the design of large store and loft buildings in the Ladies

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Mile Historic District. In the Tribeca West Historic District Birkmire designed a cold storage warehouse with neo-Renaissance details for the Merchants Refrigerating Company in 1905.

In the 1890s, Birkmire compiled his extensive knowledge of modern building methods into several publications. An early work, "Skeleton Construction in Buildings" (1893), was an attempt to provide information about the rapid improvements in iron and steel construction. This was followed by "The Planning and Construction of High Office Buildings," first published in 1896 as a series of articles in "Architecture and Building" and later published in book form, which incorporated his practical experience since the earlier publication. Other writings include: "Architectural Iron and Steel" (1891), "The Planning and Construction of American Theaters" (1896), and "Compound Riveted Girders" (1893). Birkmire practiced architecture through 1923.

William Harvey Birkmire, "The Planning and Construction of High Office Buildings," Architecture and Building 25 (Dec. 5, 1896), 269+.
"William Harvey Birkmire," Who Was Who in America, (Chicago, 1967), vol. 5, 97.
"William Harvey Birkmire," Who's Who in New York City and State, (New York, 1905), 91.
William Harvey Birkmire obituary, American Art Annual, ed. F.N. Levy (New York, 1924), vol. 21, 283.
William Harvey Birkmire obituary, New York Times, Feb. 10, 1924, p.23:3.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 16.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 8.

BLOODGOOD & BLOODGOOD

Freeman Bloodgood (dates undetermined)
William E. Bloodgood (dates undetermined)

349-351 Greenwich Street p. 137
177 Duane Street p. 193
179 Duane Street p. 194

Freeman and William Bloodgood began their practice as partners in an architecture and building firm which was established as early as 1885. The firm designed commercial buildings in Manhattan, with three store and loft

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buildings to its credit in the Tribeca West Historic District. In what is now the Upper West Side/Central Park West Historic District, the firm designed a row of Chateauesque houses. When the firm dissolved, both members continued in independent practice. Freeman retired in 1895, while William was associated with Walter Lund in 1895-97, and practiced from 1919 through 1923 in the firm of Bloodgood & Sugarman with Henry M. Sugarman.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 16.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 8.

RUDOLPH C.P. BOEHLER (dates undetermined)

137 Franklin Street p. 274

Rudolph C.P. Boehler was active as an architect in New York City in the early to mid 1920s. In 1921 he designed a small garage on Christopher Street in what is now the Greenwich Village Historic District and a commercial building, later altered, in the Tribeca West Historic District.

Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (LP-0489), (New York, 1969), 227.
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 8.

PATRICK F. BROGAN (dates undetermined)

44 Hudson Street p. 84

Patrick F. Brogan's architectural career was established in New York by 1896, and in 1900 he formed a brief partnership with Charles E. Reid under the firm name of Brogan & Reid. In the Tribeca West Historic District he designed a store and loft building with neo-Renaissance ornament, built in 1903. Other examples of his work can be found in the Ladies Mile Historic District. Brogan continued to practice in the city through 1935.

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

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Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 10.

BUCHMAN & DEISLER

Albert C. Buchman (1859-1936)
Gustav Deisler (dates undetermined)

59-63 North Moore Street p. 322
65-67 North Moore Street p. 323

The partnership of Buchman & Deisler was formed in 1887. Albert C. Buchman, who later formed the firms of Buchman & Fox (1900-1917) and Buchman & Kahn (1917-1931), trained at Cornell and Columbia Universities; Gustave Deisler was trained in technical schools in Stuttgart and Munich. Both men worked in the Philadelphia office of A. J. Schwarzmann, architect of the Centennial Exhibition buildings. Buchman & Deisler became very successful during the 1890s with commissions for commercial buildings, and lower Broadway especially is dotted with the firm's work, including several buildings in the SoHo-Cast Iron Historic District. Other commercial buildings can be found within what is now the Ladies Mile Historic District. The firm also did residential work, including the Schiff residence on Fifth Avenue and groups of houses for developers on the Upper East Side in the fashionable Beaux-Arts and neo-Renaissance styles. The Beaux-Arts Orleans Hotel and a row of houses in the Renaissance Revival style can be found in the Upper West Side/Central Park West Historic District. In the Tribeca West Historic District Buchman & Deisler designed a pair of arcaded store and loft buildings, constructed in 1897. The firm remained active until 1899.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 19.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 11.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 88.

JOHN C. BURNE (dates undetermined)

347 Greenwich Street p. 136

John C. Burne was established as a New York City architect by 1877 and specialized in the design of houses and apartment buildings, often constructed on speculation. After his early work in the neo-Grec style, Burne favored the Romanesque and Renaisance Revival styles. Examples of his work can be found throughout the city and in the Upper East Side, Mount Morris Park, Park Slope, Hamilton Heights and Upper West Side/Central Park West Historic Districts. In the Tribeca West Historic District Burne designed a store and loft building with Renaissance Revival characteristics, constructed in 1892. He practiced architecture through 1901.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 19.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 11.

NATHANIEL D. BUSH (dates undetermined)

19-21 Leonard Street p. 252

Nathaniel D. Bush was the architect for the New York City Police Department beginning in 1862. Augustine Costello commented on Bush's career in his review of the Police Department, indicating that Bush had "built, reconstructed or repaired" twenty station houses in the city, and calling them "models for all others over the U.S." Among the station houses Bush designed are the 19th Precinct Station House (1886-87) at 155-157 East 67th Street, the 26th Precinct Station House (1889-91, demolished) at 150 West 68th Street, the former 32nd Precinct Station House (1871, a designated New York City Landmark) at 1854 Amsterdam Avenue, and the former Fifth Precinct Police Station House (1868) in the Tribeca West Historic District.

Augustine Costello, Our Police Protectors (New York, 1972).
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 8.
Landmarks Preservation Commission, Research Files.
Norval White and Elliot Willensky, AIA Guide to New York City (New York, 1978), 181, 268.

JOSIAH C. CADY (1837-1919)

67 Hudson Street p. 88

Born in Providence, Rhode Island, and educated at Trinity College, graduating in 1860, J.C. Cady worked as a draftsman with the firm of Town & Davis, and was established as an architect in New York by 1864.

In 1882 Cady, a Fellow of the American Institute of Architects, joined with Louis DeCoppett Berg and Milton See in the firm of J.C. Cady & Co., Berg and See having been associated with Cady unofficially for several years prior to the firm's establishment. In 1893 the firm's name was changed to Cady, Berg & See. At about this time Cady independently designed a Renaissance Revival emergency hospital building for the New York Hospital in what is now the Tribeca West Historic District. The firm, active through 1904, was a leader in the use of the Romanesque Revival style of architecture. This style is evident in its designs for St. Andrew's Methodist Episcopal Church (1889-90), 122-138 West 78th Street, and for the south wing of the American Museum of Natural History (1890-91), both found in the Upper West Side/Central Park West Historic District. Other works by the firm in New York City included the Metropolitan Opera House, the Gallatin Bank on Wall Street, and additions to Presbyterian Hospital (all demolished). From 1905 to 1908 Cady and See practiced together without Berg; from 1909 to 1919 Cady was associated with William S. Gregory, who had previously held the position of head draftsman for Cady, Berg & See.

"J.C. Cady," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 1, 364-365.

J.C. Cady obituary, American Architect and Building News 115 (1919), 583.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 15,20,68.

A History of Real Estate, Building and Architecture in New York City (1898; rpt. New York, 1967), 673.

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

James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 12.

Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 104, 545.

ROBERT CALLACK

177 Franklin Street p. 295

JOHN CANDELA

118-124 West Broadway p. 49

CARRERE & HASTINGS

John Merven Carrere (1858-1911)
Thomas Hastings (1860-1929)

105-109 Hudson Street p. 108

John Merven Carrere, born in Rio de Janeiro to American parents of French descent, was educated in Switzerland. In 1877 he entered the Ecole des Beaux-Arts and worked in several prominent ateliers, including that of Leon Ginain, a proponent of the Neo-Grec style of architecture. Thomas Hastings, born in New York, spent a short time at Columbia University before entering the Ecole des Beaux-Arts and serving an apprenticeship in the atelier of Jules Andre. The future partners met in Paris; both earned their diplomas -- Carrere in 1882, and Hastings in 1884 -- and entered the office of McKim, Mead & White (see), where they became re-acquainted.

In 1885, Carrere and Hastings established a partnership in New York City. Encouraged by Henry Flagler, a partner in Standard Oil and a promoter interested in the development of Florida railroads and real estate, they designed and supervised the construction of churches and hotels in Florida. The Ponce de Leon and Alcazar Hotels, the Flagler Memorial Presbyterian Church, and a house for Flagler in Palm Beach soon resulted. These buildings reflected the Spanish Renaissance style and were innovative in their use of concrete. Later hotels include the Laurel-in-the-Pines Hotel (1889-90) in Lakewood, New Jersey, and the Hotel Jefferson (1893-94) in Richmond, Virginia. At about this time they designed the Pierce Building, an office building in the Beaux-Arts style, which was constructed in 1890-92 for a prominent food products company in the Tribeca West Historic District. The firm's later buildings were designed in the French Renaissance and Beaux-Arts styles, as seen in the winning design for the 1897 New York Public Library competition. The library (a designated New York City Landmark), constructed in 1898-1911, established Carrere & Hastings as one of the country's leading architectural firms and among the leading exponents of the Beaux-Arts style.

In addition to monumental public buildings, Carrere & Hastings was very active in residential design and was also responsible for the design of fourteen Carnegie-funded libraries in New York, a commission awarded to the firm after the success of the central library building. The approaches and arch of the Manhattan Bridge (1905, a designated New York City Landmark)

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and Grand Army Plaza, Manhattan (1913, a designated New York City Landmark) show the firm's interest in city planning. Woolsey and Memorial Halls at Yale University (1906), the New (Century) Theater (1906-10), the Vanderbilt Estate on Long Island, the Frick Mansion, Richmond Borough Hall in Staten Island (1903-07), and a school for the New York Society for Ethical Culture on West 63rd Street, now in the Upper West Side/Central Park West Historic District, were also by the firm.

A Fellow of the American Institute of Architects, Carrere was a member of the Architectural League and the Society of Beaux-Arts Architects, as well as director of the American Academy at Rome. After Carrere's death in 1911, Hastings continued to work under the firm's name. His later career included the design of large office buildings in New York City such as the Standard Oil Building (1926), the MacMillan Building (1924), and the Cunard Building (1919-21). Hastings was an early exponent of the curtain wall system of construction and experimented with it in the Blair Building (1902). He was a Fellow of the American Institute of Architects and a founder and former president of the Architectural League of New York.

"John Merven Carrere," Who Was Who in America, (Chicago, 1967), vol. 1, 197.
"Carrere and Hastings," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 1, 387-88.
John Merven Carrere obituary, New York Times, Mar. 2, 1911, p.9:3.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 20.
"Thomas Hastings," Who Was Who in America, (Chicago, 1967), vol. 1, 533.
Landmarks Preservation Commission, First Church of Christ Scientist Designation Report (LP-0833), (New York, 1974), 1; Henry T. Sloane Residence Designation Report (LP-0937), (New York, 1977), 2; Hamilton Fish Park Play Center Designation Report (LP-1264), (New York, 1982); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 13.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 109, 269.

GEORGE HOWARD CHAMBERLIN (1868-1948)

106-110 Hudson Street p. 102

George Howard Chamberlin was born to American parents in Manchester, England, and came to the United States as a child. Chamberlin studied architecture with R.H. Robertson (see Robertson & Potter) from 1886 to 1890 and continued his education in Italy and France. By 1891 he returned to the United States and began his architectural practice in New York City. (He may have previously worked for a short time in the field of real estate.) In 1892 he established a partnership with Arne Dehli (1857-1942), an architect whose New York City career began in the previous year at the same address as Chamberlin. In 1896 when Harry Howard joined the firm it became known as Dehli, Chamberlin & Howard (see). Chamberlin practiced independently in the city from 1897 until 1908. It was during this period that he designed an office building in the Beaux-Arts style, liberally embelished with terra-cotta ornament, in what is now the Tribeca West Historic District. (By this time Chamberlin resided in Yonkers, New York, where he most likely moved his practice.) In 1913 he was appointed architect to the Yonkers Board of Education and designed many schools in that capacity, including the Roosevelt High School and the High School of Commerce. He also designed the Yonkers YMCA. A member of the Yonkers Art Commission, Chamberlin became a member of the American Institute of Architects in 1921 and a Fellow in 1932. He retired from practice in 1934.

George Howard Chamberlin obituary, New York Times, Jan. 29, 1948, p.23:2.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 21, 25.
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 13.
"Who's Who in Architecture," American Art Annual, (Washington, D.C., 1924-25), vol. 21, 379.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 115-116.

ALLAN L. CHURCH

401 Greenwich Street p. 151

CROSS & CROSS

John Walter Cross (1878-1951)
Eliot Cross (1884-1949)

335-337 Greenwich Street p. 132

John Walter Cross and Eliot Cross, brothers, were born in South Orange, New Jersey, and attended Groton School in Groton, Massachusetts. John graduated from Yale in 1900 and continued his architectural studies at Columbia and at the Ecole des Beaux-Arts from which he received a diploma in 1907. Eliot graduated from Harvard in 1906. The two brothers formed their partnership upon John's return to the United States in 1907, with John assuming the design responsibilities of the firm and Eliot securing the commissions and forming extensive interests in real estate. Cross & Cross designed a number of prominent buildings in the city. Early commissions were typically residential in nature; later commissions were predominantly for commercial buildings, reflecting Eliot's success in the real estate field. Most notable are the General Electric Building at 570 Lexington Avenue (1929-31, a designated New York City Landmark), the Passavant Building (44 Park Avenue, 1912), the twin Knapp Buildings (Madison Avenue and 47th Street), the Postum Building (250 Park Avenue, 1924), and the Tiffany Company Building (Fifth Avenue and 57th Street). The firm's designs of the 1910s and 1920s, many for buildings now in the Upper East Side Historic District, exhibit the neo-Federal or neo-Georgian styles. Some later buildings, most notably the General Electric Building, are Art Deco in style, including an office building constructed in 1930-31 for a subsidiary of the Hanover Bank in the Tribeca West Historic District. The firm's only ecclesiastical design was for the Church of Notre Dame (a designated New York City Landmark) at Morningside Drive and 114th Street.

"John Cross," Who's Who in New York City and State, (New York, 1952), 254.
"Cross & Cross," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 1, 477-78.
John W. Cross obituary, New York Times, July 26, 1951, p.21.
Eliot Cross obituary, New York Times, Jan. 24, 1949, p.19.
Landmarks Preservation Commission, General Electric Building Designation Report (LP-1412), (New York, 1985); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

GEORGE W. DACUNHA (d. 1894)

14-16 Harrison Street p. 235
126-128 Franklin Street p. 272
155-159 Franklin Street p. 280

George W. DaCunha was established as an architect in New York City by 1879. He designed business and residential structures, examples of which can be found in what are now the Soho-Cast Iron and the Upper West Side/Central Park West Historic Districts. In the 1880s DaCunha designed a warehouse and two store and loft buildings in the Tribeca West Historic District which display characteristics of the neo-Grec, Queen Anne and Romanesque Revival styles. Later in life he moved to Montclair, New Jersey. His son of the same name was also an architect.

George W. DaCunha obituary, New York Times, May 11, 1917, p.11:1.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 24.
Landmarks Preservation Commission, "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).

JOHN DEHART (1863-1927)

8-12 Jay Street p. 212

John DeHart was established as an architect in New York City by 1892, typically designing flats, apartments, and office buildings, including a flat in the Renaissance Revival style in what is now the Upper West Side/Central Park West Historic District. DeHart's work is represented in the Tribeca West Historic District by a neo-Renaissance store and loft building, constructed in 1896. DeHart practiced architecture through 1925.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 25.
Landmarks Preservation Commission, "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 19.

DEHLI, CHAMBERLIN & HOWARD

Arne Dehli (1858-1942)
George Howard Chamberlin (1868-1948)
Harry Howard (dates undetermined)

71 Hudson Street p. 90

Arne Dehli, born in Norway and educated in Europe, began his architectural career in New York in 1891, sharing office space with George Howard Chamberlin (see). In 1892 the partnership of Dehli & Chamberlin was established. In 1896 Harry Howard, who had begun his career in the city in 1890 with the Architectural Assistant Company, joined the firm. Chamberlin practiced independently beginning in 1897 and Dehli & Howard continued to practice together. In 1910 the firm was Dehli, Howard & Callman, and in the following year Dehli pursued an independent practice which was active through 1940, with the designs of ecclesiastical, public, and commercial buildings. He designed the original zoological building for Prospect Park (demolished) and St. Jerome's Roman Catholic Church in the Bronx. During his career, Dehli acted as head of the Department of Architecture and Fine Arts of the Brooklyn Institute of Arts and Sciences and was the author of "Details of Byzantine Architecture." After working with Dehli, Howard practiced for a short time in the firm of Howard, Callman & Treat. In the Tribeca West Historic District the firm of Dehli, Chamberlin & Howard altered a store and loft building at 71 Hudson Street, adding two stories and a curved gable typical of the Flemish Revival style.

"Arne Dehli," Avery Architectural Library Obituary File, (New York).
Arne Dehli obituary, Pencil Points 23 (Oct., 1942), 12.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 21,25,41.
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 13,19,37.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 167.

WILLIAM EMERSON (1873-1957)

39 North Moore Street p. 311

A New York native, William Emerson graduated from Harvard in 1895 and studied architecture at Columbia from 1895 to 1897 and at the Ecole des Beaux-Arts in Paris from 1897 to 1901. The great-nephew of Ralph Waldo Emerson, he was also a relative of William Ralph Emerson (d. 1917), a prodigious architect of domestic structures in Boston. Emerson began his professional practice in New York in 1901 and early in his career was associated with William B. Tubby, York & Sawyer, and Boring & Tilton. He practiced in the city through 1923, specializing in model tenements and

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bank buildings. In the Tribeca West Historic District, Emerson designed a neo-Renaissance store and loft building in 1908. After service in Red Cross construction in France (1917-19) he collaborated with Georges Cromort on "The Uses of Brick in French Architecture" (1935) and "Old Bridges of France" (1925). Emerson became a member of the American Institute of Architects in 1911 and was elected to Fellowship in 1919. In that year he terminated his New York practice (although directories listed him as an architect again in 1922-23) and began his twenty-year career as a professor and dean of the School of Architecture at MIT.

American Architects Directory (1956), 157.
"William Emerson," Avery Architectural Library Obituary File, (New York).
"William Emerson," Who Was Who in America, (Chicago, 1967), vol. 3, 259-60.
William Emerson obituary, RIBA Journal 64 (Sept., 1957), 473-74.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 23.
"Who's Who in Architecture," American Art Annual, (Washington, D.C., 1924-25), vol. 21, 394.

MARTIN V.B. FERDON (dates undetermined)

77-79 Hudson Street p. 94
186-188 Franklin Street p. 292
175 Franklin Street p. 294

Martin V.B. Ferdon was established as an architect in New York by 1885. Initially practicing alone, he later collaborated with James A. Ellicott. Ferdon designed a number of buildings in Manhattan in the late nineteenth and early twentieth centuries, several of which can be found in the Greenwich Village Historic District. These include a Romanesque Revival warehouse and five five-story apartment buildings. Other residential work can be found on Manhattan's Upper West Side, including several rows of houses and tenements in the Upper West Side/Central Park West and Riverside-West End Historic Districts, most in the Renaissance Revival style. In the Tribeca West Historic District Ferdon designed three nearly identical Romanesque Revival store and loft buildings in the 1880s and '90s.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 30.
Landmarks Preservation Commission, Research Files.

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Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (LP-0489), (New York, 1969), 234 +; "Architects' Appendix," Riverside - West End Historic District Designation Report (LP-1626), (New York, 1989); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).

WILLIAM FIELD & SON

William Field (1812-1891)
William Field, Jr. (dates undetermined)

11 Worth Street p. 224
13 Worth Street p. 225

William Field was born in Charlestown, Massachusetts, and received his education in Roxbury, Massachusetts. He worked as a builder in Boston until he moved to New York City in 1837. Field is first listed in city directories in 1844 with offices located at 157 Rivington Street. In 1850 he was associated with John Correja, Jr., a partnership which he terminated to begin work with his son, William Field, Jr., in 1856. That partnership lasted until 1890, after which time the younger Field continued in independent practice in Brooklyn where the partnership had been located during the firm's last year of business. The name of William Field & Son was retained through 1892. The obituary of William, Sr. in the "Real Estate Record & Guide" credited him with the Buckingham Hotel and the Brooklyn Atheneum. He also designed a row of houses on West 119th Street in 1878. William Field & Son designed tenements in what is now the Cobble Hill Historic District in the 1870s, and a pair of utilitarian store and loft buildings in the Tribeca West Historic District in 1873.

William Field obituary, Real Estate Record & Guide (Oct. 31, 1891).
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 30, 88.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, Cobble Hill Historic District Designation Report (LP-0320), (New York, 1969).
Trow's New York City Directory (New York, 1864-1890).

JOHN M. FORSTER (dates undetermined)

407-411 Greenwich Street p. 154

Little is known of John M. Forster. He established an architectural practice in New York City by 1862 and practiced through 1888. Examples of his work include the brick parsonage of the Eighth Presbyterian Church in what is now the Greenwich Village Historic District (1868) and several residential buildings on the east side of Manhattan. In the Tribeca West Historic District Forster designed a utilitarian store and loft building with Italianate elements in 1867.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 31.
Landmarks Preservation Commission, Research Files.
Trow's New York City Directory (New York, 1860-1890).

HENRI FOUCHAUX (1856-1910)

105-109 Hudson Street p. 108
111-113 Hudson Street p. 110
176 Franklin Street p. 288

Henri Fouchaux was born to French parents in Coytesville, New York. He began his architectural career in New York City as superintendent of the firm of Schickel & Ditmars (see William Schickel & Co.). There he participated in the work on St. Joseph's Hospital. Fouchaux was extremely successful in his own architectural practice, which had been established by 1886. He designed numerous houses and large apartment buildings in a variety of styles in what are now the Hamilton Heights, Jumel Terrace, and Upper West Side/Central Park West Historic Districts. He also designed the Institution for the Instruction of the Deaf and Dumb at 163rd Street and Riverside Drive. He remained in practice until his death. In the Tribeca West Historic District the Powell family, confection distributors, commissioned Fouchaux to design two store and loft buildings and to enlarge the Carrere & Hastings-designed office building at Franklin and Hudson Streets, all in the early 1900s.

"Henri Fouchaux," American Art Annual, ed. F.N. Levy (New York, 1903), vol. 4, 109.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 31.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).

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continuation of . . . . Henri Fouchaux

James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 26.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 216.

JAMES GAVIGAN (dates undetermined)

59-63 North Moore Street p. 322

James J.F. Gavigan was established as an architect in New York by 1892 and practiced through 1935. At the turn of the century he worked briefly with Paul F. Higgs. Also at that time Forbes's "Keys to the Architects of Greater New York" listed his representative works as the Second German Baptist Church and the Cherokee Club. In the Tribeca West Historic District in 1907 Gavigan enlarged the store and loft building at 63 North Moore Street, replicating the original design in the section of the building at 59 North Moore Street.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 33.
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 27.

MORRIS A. GESCHEIDT (dates undetermined)

393 Greenwich Street p. 148

Morris A. Gescheidt was established as a New York City architect by 1848 and practiced through 1867. Between 1855 and 1860, and again in 1866, he had offices in Brooklyn as well as in Manhattan. In 1866 he designed an Italianate store and loft building in the Tribeca West Historic District.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 33, 89.

P. HENRY GILVARRY (dates undetermined)

20 Harrison Street p. 237

New York City directories indicate that P. Henry Gilvarry, a resident of Brooklyn, was established as an architect in Manhattan by 1886, although he is recorded as a member of the New York Chapter of the American Institute of Architects from 1877. He designed a Renaissance Revival store and loft building in the Tribeca West Historic District in 1892 and practiced at least through 1898.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 34.
Trow's New York City Directory (New York, 1889-1890).

CHARLES GOLDMAN (dates undetermined)

15 Leonard Street p. 251

In 1880, Charles Goldman was established as a carpenter in New York City. By 1913/14 Goldman, who had begun to classify himself as a builder, had established the Charles A. Goldman Corporation, a building firm which was active at least through 1925. In the Tribeca West Historic District the firm erected an industrial workshop in 1924.

Trow's New York City Directory (New York, 1878-1925).

MAURICE V. GRANT

192 West Broadway p. 54

WILLIAM GRAUL (dates undetermined)

405 Greenwich Street p. 153
19 Jay Street p. 211
9 Worth Street p. 223
64-66 North Moore Street p. 326

William Graul, established as an architect in New York City by 1868, practiced through 1903, although for a short period around 1890 he was listed in city directories as a draftsman. In 1892 he held a year-long partnership with William C. Frohne. Graul designed numerous apartment buildings in the city, examples of which can be found in what is now the Greenwich Village Historic District. Examples of Graul's rowhouse designs in the Queen Anne style can be found in what is now the Carnegie Hill Historic District. During the 1880s Graul designed several store and loft buildings with elements evoking the neo-Grec style in the Tribeca West

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continuation of . . . . William Graul

Historic District .

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 35.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, Carnegie Hill Historic District Designation Report (LP-0861), (New York, 1974).
Trow's New York City Directory (New York, 1866-1905).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 30.

GEORGE H. GRIEBEL (dates undetermined)

130 West Broadway p. 49

George H. Griebel was established as an architect in New York by 1885. During the 1880s and 1890s he designed a number of apartment buildings and rows of houses in the Queen Anne and Renaissance Revival styles in what is now the Upper West Side/Central Park West Historic District, as well as a Romanesque Revival commercial building (1890-91) in what is now the Stuyvesant Square Historic District. Griebel continued in practice at least through 1925, the year in which he modified the two lower stories of an existing tenement building in the Tribeca West Historic District.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 35.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, Central Park West - 73rd - 74th Street Historic District Designation Report (LP-0964), (New York, 1977), 17; Central Park West - 73rd - 74th Street Historic District Designation Report (LP-0964), (New York, 1977), 17; "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 31.

EMIL GUTERMAN

198 West Broadway p. 55

CHARLES C. HAIGHT (1841-1917)

125-127 Hudson Street p. 115
129-133 Hudson Street p. 116
149-151 Franklin Street p. 277
55-57 North Moore Street p. 321
48-60 Beach Street p. 338

Charles Coolidge Haight was born in New York City and graduated from Columbia College (now a part of Columbia University) in 1861. After serving in the Civil War, Haight studied architecture and worked with New York architect Emlen T. Littell, then opened his own office in New York in 1867. His career was advanced through his family and religious connections -- his father was the Rev. Benjamin I. Haight, assistant rector of Trinity Church. In the 1870s he was appointed architect of the Trinity Church Corporation, subsequently designing for the Corporation warehouses (1882-85), an apartment house at Charlton and King Streets (1882), and the Trinity Vestry offices at Fulton and Chapel Streets (1886), none of which survive.

Haight's early buildings were churches and residences in the Victorian Gothic and English Tudor styles. He later gained recognition for his public and educational buildings, many in the English Collegiate Gothic style, including the General Theological Seminary (1883-1901, now part of the Chelsea Historic District), buildings at Yale University (1894-1914, later buildings completed in association with Alfred Morton Githens), and Trinity School (1893-94, 139-147 West 91st Street, a designated New York City Landmark). Haight also designed buildings for Columbia's midtown campus (1874-84), and the New York Cancer Hospital (1884-86, later the Towers Nursing Home, a designated New York City Landmark). In the Tribeca West Historic District Haight designed five warehouses between 1888 and 1912, four on a single block bounded by North Moore, Hudson, Beach, and Greenwich Streets, incorporating characteristics of the Romanesque Revival and Renaissance-inspired styles. The client for the four warehouses at the northwest section of the district was the Protestant Episcopal Society of the State of New York for the Promotion of Religion and Learning, a subsidiary organization of Trinity Church. Haight was a director of the Society. John E. Parsons, the client for 149-151 Franklin Street, was the president of the New York Cancer Hospital.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 36.
"Charles Coolidge Haight," Dictionary of American Biography (New York, 1929), vol. 4.
"Charles Coolidge Haight," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 2, 296-97.
"Charles Coolidge Haight," Who Was Who in America, (Chicago, 1967), vol. 1, 500.

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Charles Coolidge Haight obituary, New York Times, Feb. 9, 1917, p.11:5.
Landmarks Preservation Commission, Trinity School and the Former St. Agnes Parish House Designation Report (LP-1659), (New York, 1989).
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 255.

M. JOSEPH HARRISON (dates undetermined)

187 Franklin Street p. 299

M. Joseph Harrison was established as an architect in New York City by 1908 and practiced through 1941. Little is known of his work in the city, although he designed a small commercial building in what is now the Tribeca West Historic District in 1923.

Manhattan Telephone Directory (1930-43).
Trow's New York City Directory (New York, 1908-1923).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 33.

STEPHEN DECATUR HATCH (1839-1894)

47-53 Hudson Street p. 86
168 Duane Street p. 180

Stephen Decatur Hatch, who was born in Swanton, Vermont, began his career as a draftsman in the office of John B. Snook (see). By 1864 Hatch had established his own architectural practice in New York City which consisted of commercial buildings -- two of which are found in the Tribeca West Historic District -- hotels, including the cast-iron fronted Gilsey House (a designated New York City Landmark), and residences. Some of his best known buildings are: the Boreel Building at 115 Broadway, the Murray Hill Hotel at Park Avenue and 40th Street, and the Rockefeller residence at 54th Street and Fifth Avenue (all demolished). His High Victorian Gothic St. Andrew's Methodist Episcopal Church, now Grace and St. Paul's Lutheran Church, 123-125 West 71st Street, is found in what is now the Upper West Side/Central Park West Historic District. Both of Hatch's buildings in the Tribeca West Historic District front onto Duane Park. The Schepp Building (1880-81), 47-53 Hudson Street, is an impressive ten-story warehouse, office and factory structure, designed in the Romanesque Revival style with neo-Grec elements. The building at 168 Duane Street (1886-87) displays characteristics of the picturesque Northern Renaissance Revival and Queen Anne styles. For the client of the Duane Street building Hatch designed the Fleming Smith Warehouse (1891-92, 451-53 Washington Street, a designated New York City Landmark) with neo-Flemish and Romanesque Revival

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style features.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 38.
"Stephen Decatur Hatch," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 2, 330.
"Stephen Decatur Hatch," Who Was Who in America, (Chicago, 1967), vol. H, 239.
Stephen Decatur Hatch obituary, American Architect and Building News 45 (Aug. 25, 1894), 69.
Stephen Decatur Hatch obituary, Real Estate Record & Guide (Aug. 18, 1894).
Landmarks Preservation Commission, Fleming Smith Warehouse Designation Report (LP-0987), (New York, 1978); Gilsey House Designation Report (LP-1039), (New York, 1979); Robbins & Appleton Building Designation Report (LP-1038), (New York, 1979); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
"Stephen Decatur Hatch," Architecture and Building (Aug. 18, 1894).

WILLIAM F. HEMSTREET (dates undetermined)

46-50 Hudson Street p. 85

William F. Hemstreet was established as an architect in New York City by 1902 and continued to practice through 1935. In the Tribeca West Historic District, he designed a small factory building, built in 1925 for the paper manufacturing company of John F. Sarle.

Trow's New York City Directory (New York, 1899-1923).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 34.

AMZI HILL (dates undetermined)

71 Hudson Street p. 90

Amzi Hill was established as an architect with offices in Manhattan by 1849. In 1860 he relocated to Brooklyn where he remained active in the practice of architecture through 1892. From 1889 he practiced with his son under the firm name of Amzi Hill & Son. They were very active in the residential development of Stuyvesant Heights with examples of their work in the Romanesque Revival, neo-Grec, and Queen Anne styles found in the historic district there. In addition to practicing architecture, the elder Hill was also active in the fields of real estate and insurance. The store

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and loft building designed by Hill in what is now the Tribeca West Historic District was built in 1880.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 39, 90.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, Stuyvesant Heights Historic District Designation Report (LP-0695), (New York, 1971).
Trow's New York City Directory (New York, 1864-1865).

GEORGE HOF, JR. (dates undetermined)

176 Franklin Street p. 288

George Hof, Jr., was established in architectural practice in New York City from 1913 through 1918. In the Tribeca West Historic District Hof altered the base of a store and loft building for the Powell family, wholesale confectioners, in 1916.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 40.
Trow's New York City Directory (New York, 1908-1925).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 35.

HOPPIN & KOEN

Francis L.V. Hoppin (1866-1941)
Terrance A. Koen (1858-1923)

16-20 Ericsson Place p. 331

Francis L.V. Hoppin was born in Providence, Rhode Island and attended the Trinity Military Institute in New York. Serving in the Spanish-American War, he ultimately rose to the rank of Colonel. Turning from the military to architecture, Hoppin attended Brown University, the Massachusetts Institute of Technology (1884-86), and passed the entrance exam of the Ecole des Beaux-Arts in Paris (but chose not to attend). Returning to the United States, he worked with his brother's firm of Hoppin, Reader & Hoppin in Providence, then entered the firm of McKim, Mead & White.

Terrance A. Koen joined the firm of McKim, Mead & White in 1880, remaining until 1894. In that year Hoppin and Koen formed their partnership. The work of the new firm reflected the influence of McKim, Mead & White and the precepts of design espoused by the Ecole. Hoppin & Koen's Police

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continuation of . . . . Hoppin & Koen

Headquarters Building (1905-1909, 240 Centre Street, a designated New York City Landmark), designed in collaboration with Robert Palmer Huntington, with whom the partners worked from 1900 to 1908, is the most impressive example of their work. The firm was responsible for other police stations, firehouses, and public buildings in the city, including the neo-Renaissance former Fourth (now the First) Police Precinct Station House (1912) in the Tribeca West Historic District, as well as several elaborate residences and country homes. Independently, Hoppin designed the Central Pavilion at Bailey's Beach in Newport, Rhode Island (demolished).

The firm dissolved upon Koen's death. Hoppin retired shortly thereafter and turned to painting. Several watercolor exhibitions brought him success in this field.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 40.
"Francis L.V. Hoppin," Avery Architectural Library Obituary File, (New York).
"Francis L.V. Hoppin," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 2, 419.
Francis L.V. Hoppin obituary, New York Times, Sept. 10, 1941, p.76:5.
Terrance A. Koen obituary, New York Times, May 17, 1923.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, Former Police Headquarters Building Designation Report (LP-0999), (New York, 1978); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 36-37.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 300, 352.

EDWARD J. HURLY

132 West Broadway p. 50

GEORGE MARTIN HUSS (1853-1941)

19 Hudson Street p. 79

George Martin Huss was born in Newark, New Jersey. He received his education at City College and studied further with architects Calvert Vaux and Frederick C. Withers. He also studied engineering. Huss was an advocate of the use of the Gothic style of architecture for both religious and secular buildings. His design for the St. John the Divine competition -- one of four finalists -- was in the French Gothic style. Huss utilized the American neo-Grec style with Romanesque Revival elements for the St. Stephen's P.E. Church Rectory (1883-84) at 120 West 69th Street, in what is now the Upper West Side/Central Park West Historic District, and the Romanesque Revival style for a large corner warehouse in the Tribeca West Historic District. Huss was a member of the Architectural League and the American Art Society, and practiced through 1913.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 43.
"George Martin Huss," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 114.
George Martin Huss obituary, New York Times, Feb. 11, 1941, p.23:2.
Landmarks Preservation Commission, "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 39.

CHARLES W. HUTH

15-17 Harrison Street p. 244

GAGE INSLEE (dates undetermined)

363-367 Greenwich Street p. 142

Gage Inslee was first established as an architect in New York City in 1844. Between 1847 and 1851 he was listed in "Trow's New York City Directory" as a carpenter. Residing in Connecticut, he practiced at least through 1881. Examples of his work can be found in what is now the Upper East Side Historic District, including a row of Italianate/neo-Grec rowhouses on Madison Avenue (1871). In 1866 Inslee designed a utilitarian store and loft building with Italianate details in the Tribeca West Historic District and a Second Empire house in the Greenwich Village Historic District.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 43.

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continuation of . . . . Gage Inslee

Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (LP-0489), (New York, 1969), 281-82; "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
Rode's New York City Directory (New York, 1851-1854).
Trow's New York City Directory (New York, 1844-1890).

THOMAS R. JACKSON (1826-1901)

120 Hudson Street p. 107
117-119 Hudson Street p. 111
121-123 Hudson Street p. 114
2-6 Harrison Street p. 230
8 Harrison Street p. 232
10 Harrison Street p. 233
12 Harrison Street p. 234
11 Harrison Street p. 242
35-37 North Moore Street p. 310

Thomas R. Jackson was born in London, England, and was brought to the United States in 1831. He received his architectural education in the office of Richard Upjohn. In his own practice, established by 1850, he designed theaters, clubs, residences and schools. His most famous projects include the Academy of Music, Wallack's Theatre, and Tammany Hall, none of which survive. The residence he designed for Leonard Jerome (now demolished), was one of the most impressive French Second Empire buildings in the United States and probably the most famous mansion of its day. Jackson's specialty, however, was commercial buildings, including the headquarters of the New York Times near City Hall, and examples of his store and loft buildings and warehouse designs, built in the 1880s and 1890s, can be found in both the Tribeca West and SoHo-Cast Iron Historic Districts. Jackson's buildings in Tribeca West are located in two clusters, one at the intersection of Hudson and North Moore Streets in which the buildings were executed for provisions merchant and real estate developer John Castree, the other at the intersection of Hudson and Harrison Streets. The latter cluster includes the New York Mercantile Exchange, built in 1884-85 to serve the trading needs of the area's produce and grocery merchants, and a group of nearby store and loft buildings, occupied by produce merchants. Later in life, Jackson was appointed Superintendent of Federal Buildings in New York by the Secretary of the Treasury and remained in that capacity for five years. Trained in his office were George Fletcher Babb of Babb, Cook & Willard (see Babb & Cook), Peter B. Wight, and Isaac G. Perry. Jackson practiced through 1900.

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Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 43.
Thomas R. Jackson obituary, American Architect and Building News 71 (Feb. 19, 1901), 49-50.
Thomas R. Jackson obituary, American Art Annual, ed. F.N. Levy (New York, 1903), vol. 4, 141.
Key to the Architects of Greater New York (New York, 1900), 39.
Key to the Architects of Greater New York (New York, 1901), 42.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 39.
Norval White and Elliot Willensky, AIA Guide to New York City (New York, 1978), 49,78,564.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 318.

D. & J. JARDINE

David Jardine (1830-1892)
John Jardine (dates undetermined)

13 Jay Street p. 208
15 Jay Street p. 209
17 Jay Street p. 210
13 Harrison Street p. 243

Born in Scotland, David Jardine was trained under his father before immigrating to America at the age of 20. In New York he first practiced alone and then with Edward Thompson from 1858 to 1860. After the Civil War his brother John immigrated to New York, and in 1865 the Jardines formed a partnership which was especially active in the residential development of New York City in the 1870s. The firm achieved special prominence in the 1880s for its designs for warehouses, office buildings, and apartment houses. The Jardines designed four contiguous store and loft buildings in the Tribeca West Historic District in 1887, as well as warehouses and store and loft buildings in what is now the SoHo-Cast Iron Historic District. During this period the firm also designed several rows of Renaissance Revival, Romanesque Revival, and Queen Anne houses in what is now the Upper West Side/Central Park West Historic District. David Jardine also independently designed a number of churches and charity buildings.

After the death of David his brothers John and George joined with William Kent to form the firm of Jardine, Kent & Jardine. Kent had been in prac-

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tice in New York since 1888 and was a member of the American Institute of Architects and the Architectural League. Jardine, Kent & Jardine continued the residential work which D. & J. Jardine initiated in the 1870s. Active through 1910, the successor firm designed several large store and loft buildings in the Ladies Mile Historic District. Later firms were Jardine, Kent & Hill and Jardine, Hill & Murdock.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 44, 46.
A History of Real Estate, Building and Architecture in New York City (1898; rpt. New York, 1967), 685-89.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 40.

FREDERICK JENTH (1840?-1897)

177 Franklin Street p. 295

Frederick Jenth practiced as an architect in New York beginning in 1875, having previously worked as a mason. An example of his residential design can be found in what is now the Carnegie Hill Historic District -- a neo-Grec rowhouse constructed in 1891-92. In the Tribeca West Historic District Jenth designed a store and loft building, displaying characteristics of the neo-Grec style, constructed in 1887-88. Jenth practiced architecture until his death.

Death Records, New York City, 1897.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 44.
Landmarks Preservation Commission, Research Files.
Trow's New York City Directory (New York, 1870-1900).

WILLIAM JOSE (d. 1885)

57 Beach Street p. 340

William Jose was established as an architect in New York City by 1869. Through the 1870s and 1880s he designed numerous multiple dwellings throughout the city, many of which can be found in what is now the Greenwich Village Historic District. One of these was an early French flat designed in 1872 in the Italianate style. In the Tribeca West Historic District Jose designed an Italianate tenement with a commercial base in 1874.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 45.
Landmarks Preservation Commission, Research Files.
Trow's New York City Directory (New York, 1868-1880).

HUGO KAFKA (1843-1915)

181-183 Franklin Street p. 297

Hugo Kafka, a native of Austria-Hungary, attended architectural school in Europe, studied under Gottfried Semper, and received the Medal of Art from the Vienna International Exposition in 1873. Immigrating to Philadelphia to pursue his profession, Kafka was associated with Herman Schwarzmann, the architect-in-chief of the Centennial Exposition of 1876. His work there brought him recognition. As early as 1878 Kafka had established his architectural practice in New York City, receiving numerous commissions for apartment buildings and houses. He also designed the Joseph Loth Silk Ribbon Factory which was constructed in 1885-86 at 1818-1838 Amsterdam Avenue.

During his career Kafka formed several partnerships, the first of which was a brief association established in 1882 with Alfred B. Mullet, former Supervising Architect of the U.S. Treasury Department. In 1887-88 Kafka was associated with William Schickel & Co. (see) and from 1893 to 1896 he was associated with Charles T. Mott. At the turn of the century Kafka established the firm of Hugo Kafka & Sons with Hugo, Jr. and Fred P. Kafka, the latter a structural engineer. A later partnership, Kafka & Lindenmeyer, was active through 1911. In the Tribeca West Historic District Kafka independently designed a store and loft building, displaying characteristics of the late nineteenth-century commercial style, which was constructed in 1891-92.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 45.
"Hugo Kafka," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 115.

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continuation of . . . . Hugo Kafka

Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990); West End-Collegiate Historic District Designation Report (LP-1418), (New York, 1984), 258.
"Of Interest to the Building Trades," Real Estate Record & Guide (July 2, 1904), 11.
Trow's New York City Directory (New York, 1877-1913).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 41.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 329.

THOMAS R. KALSKY

36-42 Ericsson Place p. 332

JULIUS KASTNER (d. 1921)

122 Hudson Street p. 112
41 North Moore Street p. 312

Julius Kastner established his architectural practice in New York City in 1871. From 1874 to 1875 he practiced in partnership with Alfred Beach, Jr. and George Kastner. In 1898 he began to practice with his son, Julius C. Kastner, and one year later another son, Arthur J. Kastner, became a partner in the firm, having practiced with his father since 1894. Julius Kastner & Sons dissolved in 1907, and the elder Kastner practiced with Louis E. Dell until 1912. During his career, Kastner designed both residential and commercial buildings in the city. Examples of his commercial work can be found in the SoHo-Cast Iron and Greenwich Village Historic Districts, as well as in the Tribeca West Historic District where Kastner designed two adjacent store and loft buildings (1897-98 and 1903) in Renaissance-inspired styles for liquor merchant Joseph H. Bearns.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 45.
"Julius Kastner," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 115.
Landmarks Preservation Commission, Research Files.
Trow's New York City Directory (New York, 1869-1914).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 41.

EDWARD HALE KENDALL (1842-1901)

55-61 Hudson Street p. 87
84-94 Hudson Street p. 97
10-12 Leonard Street p. 260

Edward Hale Kendall, born in Boston and educated at the Latin School there, studied art and architecture at the Ecole des Beaux-Arts in Paris from 1858 to 1859. In 1860 he joined the Boston firm of Gridley J.F. Bryant and Arthur Gilman, both prominent New England architects of the mid-nineteenth century, and remained with the firm until 1865. Kendall then moved to New York where he collaborated with Gilman on a design for the New York State Capitol at Albany, which was rejected. In 1868 Kendall and Gilman formed a short-lived partnership during which they designed the Equitable Life Assurance Company Building (1868-70), the first New York office building to have passenger elevators and one of the largest buildings of its time (now demolished), with George B. Post as engineer. From 1871, Kendall had his own practice. His designs included stores, warehouses, residences, and stations for the West Side "El." The neo-Grec German Savings Bank (designed in collaboration with Henry Fernbach in 1871) at Fourth Avenue and 14th Street, the Queen Anne Washington Building (1882) at 1 Broadway, and the Goelet residences, on Fifth Avenue at 48th and 49th Streets (1880) are representative commissions; all are now demolished. His designs for the Gorham Building (1883-84) and the Methodist Book Concern (1888-90) are among the most distinguished buildings in what is now the Ladies Mile Historic District. In the Tribeca West Historic District Kendall designed two adjacent warehouses at Hudson and Leonard Streets for Ogden and Robert Goelet. Displaying characteristics of the late nineteenth-century commercial style with Romanesque Revival elements, they were built in 1881-82 an 1884-85. Kendall's Romanesque Revival warehouse for the American Express Company, also on Hudson Street, dates from 1890-91. Kendall was also a consulting architect for the Washington Bridge which spans the Harlem River from West 181st Street in Manhattan to University Avenue in the Bronx (a designated New York City Landmark), and with the Department of Docks. In the latter capacity he designed and directed the building of five recreation piers on the East River.

Kendall joined the AIA in 1868, was elected vice president in 1885, and president in 1892-93. He was also president of the New York Chapter from 1884 to 1888, and a member of the Architectural League. He was vice president of the American Fine Arts Society (1891-92) and in 1893 presided over the World's Convention of Architects in Chicago. Kendall continued in practice until 1900.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 46.
"Edward Hale Kendall," National Cyclopaedia of American Biography, (New York, 1967), vol. 12, 247.

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Edward Hale Kendall obituary, AIA Quarterly Bulletin 2 (Apr., 1901), 11-12.
Edward Hale Kendall obituary, American Architect and Building News 71 (Mar. 16, 1901), 81.
Edward Hale Kendall obituary, American Art Annual, ed. F.N. Levy (New York, 1903), vol. 4, 141-42.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, Gorham Building Designation Report (LP-1277), (New York, 1984); "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 42.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 338-9.

KIMBALL & IHNEN

Francis Hatch Kimball (1845-1920)
Henry S. Ihnen (dates undetermined)

135 Hudson Street p. 118

Francis Hatch Kimball was born in Maine and was apprenticed to a carpenter in Massachusetts. In 1867 he entered the Boston office of Louis P. Rogers who later formed a partnership with Gridley J. F. Bryant. Rogers & Bryant entrusted Kimball with the supervision of two important projects in Hartford, Connecticut -- the Charter Oak and the Connecticut Mutual Life Insurance Buildings. This work led to Kimball's preparation of an entry for the Connecticut State House competition and, more importantly, to his appointment as supervising architect for Trinity College. In the latter capacity he traveled to London to consult with William Burges, the designer of Trinity's new buildings. Ultimately, Burges's designs were only partially executed and much altered by Kimball.

In 1879 Kimball moved to New York; his first work was the remodeling of the Madison Square Theater in association with Thomas Wisedell, an English architect with Gothic training. Kimball & Wisedell remained active in theater design and achieved renown for the caisson system of foundation construction at the Fifth Avenue and Garrick Theaters. The firm's extravagant Moorish style Casino Theater reflected Kimball's mastery of the use of ornamental terra cotta. The firm dissolved with Wisedell's death in 1884.

Henry S. Ihnen was established as an architect in New York by 1884. Two years later he joined with Kimball to form the firm of Kimball & Ihnen, an

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association which lasted only one year. During this period the firm designed a warehouse in what is now the Tribeca West Historic District, constructed in 1886-87 for the Cary Brothers storage firm. The design, incorporating modest Romanesque Revival elements, emphasizes strength and utility through its brickwork and exposed iron reinforcements.

After the break-up of the firm, both Kimball and Ihnen continued to practice independently -- Ihnen until 1904, Kimball until 1892. A house designed by Ihnen in 1888 with detailing in the Romanesque Revival and Queen Anne styles can be found in what is now the Park Slope Historic District in Brooklyn. In 1892 Kimball formed a partnership with George Kramer Thompson which soon became a prominent and pioneering firm in the design of tall commercial structures. Kimball resumed independent practice in 1899. During this period of his practice he designed the Gothic-inspired Trinity and U.S. Realty Buildings on lower Broadway; both are designated New York City Landmarks. From 1916 to 1919 Kimball practiced in the firm of Kimball & Roos.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 43, 46.

"Francis Hatch Kimball," National Cyclopaedia of American Biography, (New York, 1967), vol. 15, 79.

"Francis Hatch Kimball," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 2, 565.

Francis H. Kimball obituary, American Art Annual, ed. F.N. Levy (New York, 1919), vol. 16, 222.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, Clinton Hill Historic District Designation Report (LP-2017), (New York, 1981), 124; "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); Park Slope Historic District Designation Report (LP-0709), (New York, 1973); Trinity Building Designation Report (LP-1557), (New York, 1988); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).

James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 39, 42.

Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 343.

FREDERICK W. KLEMT (d. 1887)

16 North Moore Street p. 313

Frederick W. Klemt was established as an architect in New York City as early as 1875 and practiced through 1886. Examples of his work can be found in what is now the Greenwich Village Historic District, including four brick apartment buildings, and in the Tribeca West Historic District where he designed a neo-Grec tenement with a commercial base in 1880.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 47.
Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (LP-0489), (New York, 1969), 259, 301.

LOUIS KOGAN

230 West Broadway p. 58

IRVING KUDROFF (dates undetermined)

130 West Broadway p. 49

Irving Kudroff became a member of the American Institute of Architects in 1945 and maintained an architectural office on Park Avenue in 1956. In the 1920s Kudroff was active in storefront alterations in what is now the Ladies Mile Historic District, and in 1950 undertook the same type of work in what is now the Upper West Side/Central Park West Historic District. From 1919 to 1922 Kudroff practiced architecture with Maximillian Zipkes and Herman Wolff. In 1941 Kudroff was responsible for altering a pre-existing five-story building to a two-story building in what is now the Tribeca West Historic District.

American Architects Directory (1956), 313.
American Architects Directory (1970), 120.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 45, 87.

WILLIAM JOHN LARCH

26 North Moore Street p. 316

N. LE BRUN & SON

Napoleon E.H.C. Le Brun (1821-1901)
Pierre L. Le Brun (1846-1924)

173 Franklin Street p. 293

Napoleon Le Brun, architect and engineer, was born in Philadelphia to French parents. He was apprenticed to Thomas U. Walter (the designer of the dome and wings of the U.S. Capitol) for six years beginning in 1836. Le Brun opened his own firm in Philadelphia in 1841 and proceeded to work on many ecclesiastical projects (the Roman Catholic Cathedral of Saint Peter and Saint Paul, completed 1864, is a notable example), as well as residential and commercial buildings. At some point in his Philadelphia career Le Brun formed a partnership with Gustave Runge. The association did not last long, but the Academy of Music (1855-56) is a product of their collaboration. In 1864 Le Brun moved his already successful practice to New York where his early commissions were again ecclesiastical, but expanded to include residential and commercial work as well. His winning entry for the Masonic Temple competition (1870) at Sixth Avenue and West 23rd Street (predecessor of the present Masonic Temple) did much to establish his reputation.

Le Brun's office expanded in the 1880s as his sons, Pierre and Michel, joined the practice. Pierre joined his father in 1880 and the firm of N. Le Brun & Son was active through 1888. In that year the firm became known as N. Le Brun & Sons as Michel joined his father and brother. Perhaps the best known buildings of this phase of Le Brun's career are the Home Life Insurance Building (1893-94) and a series of buildings for the Metropolitan Life Insurance Company (1890-1909). These were early experiments in skyscraper design. As the official architect of the New York City Fire Department, between about 1879 and 1895, the firm completed several firehouses in a variety of styles, including the building for Fire Engine Company No. 14 within the Ladies Mile Historic District, and Fire Engine Company No. 74 in the Upper West Side/Central Park West Historic District. The former Fire Engine Company No. 27 in the Tribeca West Historic District, designed in the neo-Grec/Queen Anne style, was completed by the firm of N. Le Brun & Son in 1881-82. Napoleon Le Brun served as President of the New York Chapter of the American Institute of Architects, was a Fellow of the same organization, and a member of the Architectural League. He was also president of the Willard Architectural Commission, organized to acquire architectural models for the Metropolitan Museum of Art.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 49.

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continuation of . . . . N. Le Brun & Son

A History of Real Estate, Building and Architecture in New York City (1898; rpt. New York, 1967), 701.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
"Napoleon Le Brun," Dictionary of American Biography (New York, 1933), vol. 6.
"Napoleon Le Brun," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 2, 627-28.
"Napoleon Le Brun," Who Was Who in America, (Chicago, 1967), vol. H, 308.
Napoleon Le Brun obituary, American Architect and Building News 4 (1903), 142.
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 46.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 366-67.

LEICHT & HAVELL

Adolph F. Leicht (dates undetermined)
Wesley J. Havell (1866?-1944)

355-359 Greenwich Street p. 139

Adolph F. Leicht was established as an architect in New York City by 1889. In the following year he established a brief partnership with George H. Anderson. In 1891 city directories began to list the partnership of Leicht & Havell although Wesley J. Havell had been working with Leicht as early as 1890, the year an application for the store and loft building at 355-359 Greenwich Street in the Tribeca West Historic District was filed. Leicht and Havell dissolved their partnership in 1892, at which time they both continued in independent practice. At the turn of the century Leicht formed another brief partnership with S.F. Austin, then continued in independent practice through 1913. Havell formed other partnerships as well, after moving his practice to New Jersey, and worked as an engineer, as well as an architect.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 38, 49.
Wesley J. Havell obituary, New York Times, July 13, 1944, p.17:4.
Landmarks Preservation Commission, Research Files.
Trow's New York City Directory (New York, 1888-1925).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 46.

DETLEF LIENAU (1818-1887)

18 Harrison Street p. 236

Born in Schleswig-Holstein, which is now a part of Germany, Detlef Lienau attended elementary and technical schools in Stettin, Germany, and was trained as a carpenter and cabinetmaker from 1837 to 1841 in Berlin and Hamburg. He studied architecture and engineering at the Royal Architectural School in Munich in 1841-42, and under Henri Labrouste in Paris until 1847. Lienau then traveled extensively in Europe, producing hundreds of drawings, and worked for a short time (in 1847) as a draftsman with the Paris and Lyon Railway Company.

Lienau traveled to America in 1848 and by 1850 was listed in the New York City Directory as an architect working with Leon Marcotte. That partnership did not last long as Marcotte turned to interior decorating and Lienau opened his own architectural practice. As one of New York City's early professional architects, Lienau designed virtually every type of building: mansions, town houses, apartments, tenements, stores, offices, warehouses, lofts, factories, and schools. He was one of the early proponents of the Second Empire and neo-Grec styles and helped popularize the use of the mansard roof. Examples of his French-inspired designs are found in four rowhouses (1886-87) at 48 through 54 West 82nd Street in the Upper West Side/Central Park West Historic District.

Lienau's firm was the training ground for both Paul Pelz (1859-66), designer of U. S. lighthouses and winner of the Library of Congress competition, and Henry Hardenbergh, designer of the Plaza Hotel and the Dakota Apartments. In 1873, Lienau invited his son, J. August Lienau (1854-1906), to join his practice. From 1900 to 1903 the elder Lienau practiced with Thomas Nash. A Fellow of the American Institute of Architects and one of its thirteen original members, Lienau remained active as an architect until his death. In the Tribeca West Historic District Lienau designed a neo-Grec store and loft building, constructed in 1885.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 50.

Ellen W. Kramer, "Detlef Lienau, an Architect of the Brown Decades," Journal of Society of Architectural Historians 14 (Mar., 1955), 18-25.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).

"Detlef Lienau," National Cyclopaedia of American Biography, (New York, 1967), vol. 29, 16.

"Detlef Lienau," Dictionary of American Biography (New York, 1933), vol. 6.

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"Detlef Lienau," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 3, 6-8.
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 47.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 371-72.

WILLIAM S. LIVINGSTON (dates undetermined)

387-391 Greenwich Street p. 147

William S. Livingston was a supplier of millstones, with the headquarters of his business located on the site on Greenwich Street where in 1890 he constructed a store and loft building to house his importing business.

Trow's New York City Directory (New York, 1866-1907).

MARSH, ISRAELS & HARDER

August L.C. Marsh (1865-1942)
Charles Henry Israels (1865-1911)
Julius F. Harder (1865?-1930)

31-33 North Moore Street p. 309

Augustus L.C. Marsh established an architectural practice in Manhattan by 1890 and continued to work in the city through 1933. A resident of New Jersey, he designed many public and residential buildings in Plainfield and elsewhere in New Jersey. His First National Bank in Westfield was considered representative of his work at the turn of the century in Forbes's "Keys to the Architects of Greater New York." Marsh was a member of the Architectural League.

Nephew of the painter Joseph Israels, Charles Israels was born in New York and was educated at the Irving Institute in Tarrytown, the Art Students League, and in Paris. In 1888 he participated in a competition for the New York City Hall while in the employ of Charles B. Atwood. He traveled in Europe in 1889 and returned to New York in the same year to begin architectural practice. Early in his career he practiced briefly with George M. Walgrove (see Walgrove & Israels). Israels was interested in tenement reform and wrote several articles which expressed his interests, including: "New York Apartment Houses" and "Socialism and the Architect," both published in "Architectural Record." He served on the Building Code Revision Commission in 1907, was secretary of the Municipal Art Society, and was a member of the executive committee of the Architectural League of

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continuation of . . . . Marsh, Israels & Harder

New York.

Julius F. Harder worked with John R. Thomas on the plans for City Hall and the Hall of Records. He was involved in civic matters in Queens, where he lived for some time, and was a member of the Architectural League. He met Israels while in the employ of Charles B. Atwood.

In 1894 the firm of Marsh, Israels & Harder was formed. In 1896 the firm designed a Renaissance Revival warehouse in the Tribeca West Historic District. Marsh left the firm in 1897 and continued in independent practice through 1933. Israels & Harder continued to work together through 1911. Their commissions ranged from apartment houses and hotels, including the Hotel Walton in the Upper West Side/Central Park West Historic District, to rowhouses and commercial designs.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 37,43,52.

Julius Harder obituary, New York Times, Nov. 22, 1930, p.17:3.

"Charles Henry Israels," American Art Annual, ed. F.N. Levy (New York, 1913), vol. 10, 78.

"Israels & Harder," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 111, 115.

Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); Riverside Drive-West 80th-81st Street Historic District Designation Report (LP-1429), (New York, 1985); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).

"Augustus L.C. Marsh," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 119.

Augustus L.C. Marsh obituary, New York Times, June 30, 1942, p.23.

James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 39, 50.

Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 316, 392.

LOUIS CHARLES MAURER (dates undetermined)

178-180 Franklin Street p. 289

Louis Charles Maurer began work in New York City as a carpenter in 1891/92. (In 1889-91 a Louis Maurer worked as an artist in the city.) In 1898/99 he was listed in directories as an architect and practiced in that capacity through 1913/14. Maurer designed several apartment buildings in the city, as well as a store and loft building displaying characteristics of the early twentieth-century commercial style, constructed in 1910 in what is now the Tribeca West Historic District.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 53.
Landmarks Preservation Commission, Research Files.
Trow's New York City Directory (New York, 1889-1917).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 51.

MAYNARD & WISTAIRR

Ernest W. Maynard (dates undetermined)
_____ Wistairr (dates undetermined)

228 West Broadway p. 57

Ernest W. Maynard was established as an architect in New York City in 1888. In 1892, he practiced in the firm of Maynard & Wistairr which designed a Renaissance Revival store and loft building in the Tribeca West Historic District.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 53.
Trow's New York City Directory (New York, 1887-1896).

MAYNICKE & FRANKE

Robert Maynicke (1848-1913)
Julius Franke (1868-1936)

139-141 Franklin Street p. 275

Robert Maynicke was born in Germany and studied mechanics and mathematics at Cooper Union. By 1872-73 Maynicke was employed by George B. Post. While in Post's office, Maynicke studied the structural properties of iron and steel. This study allowed him to participate in the firm's work on elevator buildings -- commercial structures of the 1870s and '80s whose

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increased height required an elevator for easy access. The Mills Building (1881-83), known as the first "modern" office building, the Produce Exchange (1881-85), the Cotton Exchange (1883-85), and the Union Trust Building (1889-90) are some of the "elevator buildings" with which Maynicke was involved in Post's office. Maynicke remained with Post until 1895.

Julius Franke was born in New York and graduated from the College of the City of New York, now City College, in 1889. As a student he entered the office of George B. Post sometime during the construction of the New York Times Building (1889-90), which he supervised. That structure was, upon comple- tion, the tallest building in the world. Franke then went to Paris to study at the Ecole des Beaux-Arts under Redon. By 1894-95, he was back in the United States and was established as an architect at 287 Fourth Avenue. By 1900 Franke was in Maynicke's office, where he served as head draftsman. Beginning in 1901, both Franke and Maynicke can be found in Trow's direc- tory at 725 Broadway. By 1905 the firm of Maynicke & Franke, occupying offices at 298 Fifth Avenue, is listed in addition to the individual architects' listings.

Over 100 large commercial structures were completed in New York by Maynicke's firm. The buildings were known for their advanced structural systems as well as for the exploration of the artistic and structural properties of reinforced concrete. Maynicke was the single most prolific architect within the Ladies Mile Historic District, with most of his work commissioned by Henry Corn, a builder and real estate operator who was described as a pioneer in loft building construction. In the Upper West Side/Central Park West Historic District Maynicke & Franke designed the neo-Renaissance style Hotel Alamac. Independently Maynicke designed the Hotel Ormonde. In the Tribeca West Historic District Maynicke & Franke designed a warehouse articulated in an early twentieth-century commercial style with neo-Renaissance elements for the Strohmeyer & Arpe Company, an importing business, in 1909.

Maynicke was a Fellow of the American Institute of Architects, and a member of the Municipal Art Society and the Architectural League. As a member of the Joint Committee of the AIA, Franke helped draft the New York City Building Code. After Maynicke's death in 1913, Franke continued to practice independently, but retained the firm name of "Maynicke & Franke." Franke retired in 1926 and turned to landscape painting, and the firm name of Maynicke & Franke was used through 1936.

Diana Balmori, "George B. Post: The Process of Design and the New American . . .," Journal of Society of Architectural Historians 46 (Dec., 1987), 342-55.

City College Alumni Register.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 31, 53.

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"Julius Franke," National Cyclopaedia of American Biography, (New York, 1967), vol. 27, 85.
"Freed of $1,852,000 Debts," New York Times, Jan. 18, 1916, p.7:6.
Key to the Architects of Greater New York (New York, 1900), 45.
Key to the Architects of Greater New York (New York, 1901), 49.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
Robert Maynicke obituary, Real Estate Record & Guide (Oct. 4, 1913), 623.
New York Times, June 17, 1934, p.29:5.
"George Browne Post," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 3, 460-63.
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 51.
"Who's Who in Architecture," American Art Annual, (Washington, D.C., 1924-25), vol. 21, 399.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 218, 402.

VICTOR MAYPER (dates undetermined)

93-101 Hudson Street p. 99

In 1920-21 Victor Mayper was listed in New York City directories as an engineer, while in the 1920s and '30s he worked both as an architect and engineer. The Art Deco Maltz-Franklin Building in the Tribeca West Historic District was built in 1929-30. From the 1940s through at least 1970 Mayper practiced as a consulting engineer in the city.

Landmarks Preservation Commission, Research Files.
Manhattan Telephone Directory (1930-70).
Trow's New York City Directory (New York, 1917-1925).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 51.

MCILVAINE & TUCKER

Alexis Reid McIlvaine (d. 1904)
Allen Tucker (1866-1939)

323 Greenwich Street p. 127

In 1892 Alexis Reid (also spelled Reed) McIlvaine established his architectural practice in New York City. By 1894 he was working in partnership with Allen Tucker. Tucker, born in Brooklyn, studied architecture at Columbia College, graduating in 1888. For seven years he held the position of draftsman with Richard Morris Hunt, after which he joined McIlvaine in partnership. McIlvaine & Tucker practiced through 1903, the year before McIlvaine's death, at which time Tucker turned to painting, after studying at the Art Students League. One critic stated that "composition [was Tucker's] leading virtue"; his works have been exhibited in museums in the eastern United States. From 1920 to 1938 Tucker taught at the Art Students League and lectured at the Metropolitan Museum of Art and the Phillips Gallery in Washington, D.C. He also wrote a book entitled "Design and the Idea."

In the Tribeca West Historic District McIlvaine added a commercial base to a Federal-era house and designed a Renaisance Revival store and loft building, both in 1894 for butter and eggs merchant Edwin M. Harrison. In 1897-98 another store and loft building at 323 Greenwich Street was added to Harrison's complex, this time designed by McIlvaine & Tucker.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 53, 76.
Trow's New York City Directory (New York, 1881-1925).
"Allen Tucker," Avery Architectural Library Obituary File, (New York).
"Allen Tucker," Dictionary of American Biography (New York, 1958), supp. 2.
Allen Tucker obituary, New York Times, Feb. 27, 1939, p.19:4.
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 52, 79.

ALEXIS REID MCILVAINE (d. 1904)

321 Greenwich Street p. 126
321A Greenwich Street p. 127

See McIlvaine & Tucker, above.

MCKIM, MEAD & WHITE

Charles Follen McKim (1847-1909)
William Rutherford Mead (1846-1928)
Stanford White (1853-1906)

1-3 Worth Street p. 220

One of the most famous and productive firms in the history of American architecture, McKim, Mead & White exerted considerable influence over the development of this country's architecture in the late nineteenth and early twentieth centuries. Slowly breaking with the Richardsonian Romanesque of the 1880s in which both McKim and White were trained, the firm played a leading role in promoting the popularity of classically-inspired forms in the last decades of the nineteenth and the first decades of the twentieth centuries. Both the Colonial Revival and the neo-Italian Renaissance styles are products of the long career of this firm. Their work marked the full maturity of American architecture.

Charles Follen McKim was born in Chester County, Pennsylvania. After unsuccessfully attempting to study engineering at Harvard University, McKim turned to architecture. He began his apprenticeship in the office of the prominent New York architect, Russell Sturgis, before leaving for three years of travel and study in Europe. On his return in 1870, McKim joined the firm of Gambrill & Richardson. Soon he rented his own office and began collaboration with Mead in 1872. In 1878 the firm of McKim, Mead & Bigelow was established, as William Bigelow joined the firm.

William Rutherford Mead was educated at Amherst College and studied in Europe. Like McKim, he apprenticed in Sturgis's office. Mead was largely involved with the management of the firm, rather than design.

Stanford White achieved fame not only for his prolific work in residential design, but also because of the public scandal which surrounded his murder in 1906. White came from a family in which cultural pursuits were the dominant interest. He wanted to be an artist but instead joined the firm of Gambrill & Richardson in 1872. He succeeded McKim as head draftsman in Richardson's office and stayed there until 1878, becoming quite adept in the Richardsonian Romanesque style and contributing greatly to many of Richardson's designs, especially in residential work, interior design, and architectural sculpture and ornament on public commissions. In 1878 he left the firm to travel in Europe. Upon his return, he assumed William

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Bigelow's position and the firm of McKim, Mead & White was begun.

The firm's national reputation and influence are largely attributable to the Chicago World's Columbian Exposition of 1893 which popularized Roman-inspired monumental architecture. Buildings such as the Low Memorial Library at Columbia University (1895-97) and the U.S. Post Office (1910-1913) on Eighth Avenue (both are designated New York City Landmarks) reflect the grandeur of turn-of-the-century American Classicism. In the Tribeca West Historic District, the firm designed a warehouse characteristic of the late nineteenth-century commercial style with classical elements, built in 1896 for Robert and Ogden Goelet. The firm had worked previously for the Goelets in what is now the Ladies Mile Historic District, designing the Goelet Building (1886-87), a mercantile building at 894-900 Broadway, and the Judge Building (1888-90), an office and loft building at 110-112 Fifth Avenue. The firm's prominence continued well into the twentieth century. McKim retired in 1907 and died two years later. The firm remained active for a number of years, first under the leadership of Mead, and then under many talented young architects. Mead retired in 1920 and returned to Europe.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 54, 82.

Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).

Sarah Bradford Landau, "The Tall Office Building Artistically Reconsidered," In Search of Modern Architecture: A Tribute to Henry Russell Hitchcock (New York, 1982), 136-64.

"McKim, Mead & White," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 3, 140-51.

Leland M. Roth, McKim, Mead & White, Architects (New York, 1983).

Russell Sturgis, "The Works of McKim, Mead & White," Architectural Record (May, 1895), 1-111.

James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 52.

"Stanford White," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 4, 390-94.

CHARLES F. MENGELSON (dates undetermined)

16 Hudson Street p. 77

Charles F. Mengelson was established as an architect in New York City in 1873, the year in which he designed a large, irregularly shaped neo-Grec warehouse for grocer and importer Horace K. Thurber in what is now the Tribeca West Historic District. Mengelson practiced at least through 1880 but little else is known of his life or career.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 54.
Trow's New York City Directory (New York, 1875-1883).

MORTIMER C. MERRITT (1840?-1931)

19-21 Harrison Street p. 245

Mortimer C. Merritt was born in New York and graduated from the College of the City of New York, now City College, in 1859. He was established as an architect by 1868 and always worked independently. Merritt's practice consisted mostly of commercial structures, including the Hugh O'Neill Building in the Ladies Mile Historic District. In the Tribeca West Historic District, Merritt converted a Greek Revival dwelling for commercial use in 1888 by adding a storefront to the base.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 54.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
Mortimer C. Merritt obituary, New York Times, Dec. 5, 1931, p.17:6.
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 53.

LOUIS MEYSTRE

184 Franklin Street p. 291

REUBEN MILLER (dates undetermined)

137 Franklin Street p. 274

Reuben Miller, a New York native, received his education at North Carolina State University, graduating in 1953. In 1960 he joined his brother's architectural practice. (George Miller had been established as an architect in the city from 1923.) The firm of G.G. & Reuben Miller was known for its designs for large apartment buildings throughout the city, but the brothers worked independently as well. In the Tribeca West Historic District Reuben Miller altered an existing commercial building in 1983-85.

American Architects Directory (1962), 483.
American Architects Directory (1970), 624-26.
Landmarks Preservation Commission, "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).

ROBERT MOOK (dates undetermined)

134 West Broadway p. 51
136 West Broadway p. 51
49-51 Beach Street p. 337

Robert Mook was established as an architect in New York City by 1856, continuing his career until 1890. His work is well represented within the city's historic districts. He designed several rowhouses in the French Second Empire and Italianate styles in the Greenwich Village Historic District, and several commercial buildings in the SoHo-Cast Iron Historic District. In the Tribeca West Historic District, Mook designed a pair of utilitarian store and loft buildings (1871) on West Broadway and an Italianate tenement with a commercial base (1870) on Beach Street.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 56.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
Trow's New York City Directory (New York, 1864-1896).

MOORE & LANDSIEDEL

Fred W. Moore (dates undetermined)
Frank L. Landsiedel (dates undetermined)

403 Greenwich Street p. 152

Frank L. Landsiedel was associated with Warren C. Dickerson in 1899, but by 1900 he had formed a partnership with Fred W. Moore. Moore & Landsiedel designed apartment buildings in the Bronx where their office was located, and a store and loft building in the Ladies Mile Historic District. In the Tribeca West Historic District the firm altered an earlier rowhouse, inserting a two-story commercial base in 1947.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 49, 56.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 55.

JOSEPH NAYLOR (dates undetermined)

9 Worth Street p. 223
22 Leonard Street p. 265

Joseph Naylor, the architect of two store and loft buildings in the Tribeca West Historic District, was a building contractor and an investor in commercial real estate. In 1859 he established the firm of Joseph Naylor & Company with his son, Henry (c.1838-1891). Together they owned several commercial properties in lower Manhattan, many of which are located in the Tribeca West Historic District. Naylor & Co. dissolved in the early 1880s, but the partners continued to invest in real estate. Henry retired from the business in the late 1880s and became the treasurer of a paint business.

New York Vol. 316a, pp. 107, 111, R.G. Dun & Co. Collection, Baker Library Harvard Univ. Graduate School of Business Admin.
New York Vol. 383, pp. 529, 800a/12, 200f, 800a/39, R.G. Dun & Co. Collection, Baker Library Harvard Univ. Graduate School of Business Admin.

LAWRENCE J. O'CONNOR (d. 1900)

138 West Broadway p. 52

Lawrence J. O'Connor was established as an architect in New York City in 1853. During his career he established three partnerships. In 1868 he practiced with John J. O'Neil, in 1888 with Frank Freeman, and finally from 1895 to 1900 with Frederick L. Metcalf. O'Connor designed a cast-iron fronted store and loft building (1871-72) in what is now the Tribeca West Historic District while in independent practice. He was a Fellow of the American Institute of Architects.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 58-59.
"Lawrence J. O'Connor," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 122.
Trow's New York City Directory (New York, 1860-1900).

GEORGE F. PELHAM (1866-1937)

42 Hudson Street p. 83
18 North Moore Street p. 314

George Frederick Pelham was born in Ottawa, Canada, and was brought to New York as a child. His father, George Brown Pelham (1831-1889), opened an architectural practice in New York in 1875 and served as an architect with the City's Parks Department. After being privately tutored in architecture and serving as a draftsman for a number of years, George F. Pelham opened his own office in 1890. A prolific architect, he specialized in apartment houses designed in the neo-Renaissance, neo-Gothic, and neo-Federal styles, with several examples of his work found in the Upper West Side/Central Park West and Riverside-West End Historic Districts. Examples of his commercial work may be found in what is now the Ladies Mile Historic District. Pelham's designs in what is now the Tribeca West Historic District display both facets of his career: a Renaissance Revival store and loft building (1896) at 42 Hudson Street, and a tenement building with a commercial base (1894) at 18 North Moore Street. Pelham practiced architecture through 1936.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 60.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Riverside - West End Historic District Designation Report (LP-1626), (New York, 1989); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).

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continuation of . . . . George F. Pelham

George Frederick Pelham obituary, New York Times, Feb. 9, 1937, p.23.
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 60.

CARL PFEIFFER (1838-1888)

140-142 West Broadway p. 53

Carl Pfeiffer was born in Germany and studied architecture and engineering there. He immigrated to the United States in 1863 and established himself as an architect in Manhattan by 1864. Practicing until his death, he designed churches, hospitals, and private homes, including the Fifth Avenue Presbyterian Church, the Roosevelt Hospital and Asylum for Colored Children in New York, and numerous houses in Washington Heights. He also designed the New Jersey State Headquarters at the Philadelphia Centennial Exposition of 1876 and the Metropolitan Savings Bank (now the First Ukranian Assembly of God, 9 East 7th Street, 1867, a designated New York City Landmark). Pfeiffer's obituary in the "American Architect and Building News" cited him as an authority on the interior arrangement of buildings, as well as in their heating and ventilation. Pfeiffer became a Fellow of the American Institute of Architects in 1872. In 1866 he designed an Italianate/ neo-Grec store and loft building in what is now the Tribeca West Historic District.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 61.
Landmarks Preservation Commission, First Ukranian Assembly of God Designation Report (LP-0183), (New York, 1969).
"Carl Pfeiffer," Who Was Who in America, (Chicago, 1967), vol. H, 408.
Carl Pfeiffer obituary, American Architect and Building News 23 (May 26, 1888), 241.
Carl Pfeiffer obituary, Architecture and Building 8 (May 5, 1888), 148.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 470.

WILLIAM B. POPE (dates undetermined)

413 Greenwich Street p. 155

William B. Pope, the designer of a utilitarian store and loft building in the Tribeca West Historic District in 1889, seems to have only dabbled in the field of architecture. Listed as a builder in city directories in 1888/89, Pope is earlier listed in real estate and later as a clerk.

Trow's New York City Directory (New York, 1880-1900).

JOHN G. PRAGUE (dates undetermined)

23 Leonard Street p. 253
25 Leonard Street p. 254
27 Leonard Street p. 255

John G. Prague, architect and builder, maintained offices in Manhattan from the late 1860s through the 1890s. In 1871 he was associated with architect James MacGregor, and in 1895 he formed a partnership with Jesse Acker Hays. His practice was mainly residential, and he worked in styles varying from Italianate to neo-Grec and Queen Anne. Concentrating his work on the Upper East and West Sides of New York, he constructed many residences in collaboration with real estate developers. He was especially prolific in the Upper West Side/Central Park West Historic District, where numerous rows of flats and houses were constructed according to his designs in the Romanesque Revival and Queen Anne styles. In what is now the Tribeca West Historic District Prague designed a row of three neo-Grec store and loft buildings which were constructed in 1876-77. In 1894 Prague suffered severe financial difficulties, owing considerable amounts of money to building materials dealers. Nevertheless, he was considered one of the most popular architects and the most prolific of builders in the city. Prague was a member of the New York Chapter of the American Institute of Architects, as well as a member of the national organization.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 62-63.
Landmarks Preservation Commission, "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
John G. Prague obituary, New York Times, Nov. 30, 1915, p.13:8.

J.S. PURDY (dates undetermined)

20 Leonard Street p. 264

It is difficult to establish the identity of J.S. Purdy, as several individuals by that name are listed in New York City directories in 1874, the year in which he designed a utilitarian store and loft building in the Tribeca West Historic District. It is possible that Purdy practiced as a carpenter/builder, not having been fully-trained as an architect, and may have worked as a contractor as well.

Trow's New York City Directory (New York, 1870-1890).

RENWICK, ASPINWALL & GUARD

William Whetton Renwick (1864-1933)
James Lawrence Aspinwall (1854-1936)
Shirley R. Guard (dates undetermined)

145 Hudson Street p. 119

William Whetton Renwick was born in Lenox, Massachusetts, and studied mechanical engineering at the Stevens Institute of Technology from which he graduated in 1885. He then entered the office of his uncle, James Renwick, to begin his study of architecture. (James Renwick gained his reputation as the architect of Gothic Revival churches in New York City.) William was admitted to junior partnership in the firm in 1890, having studied sculpture and painting in Paris and Rome. While in his uncle's office he assisted in the architectural and decorative work of St. Patrick's Cathedral, Grace Church, and All Saint's Church at 129th Street. While in independent practice he specialized in ecclesiastical architecture, as well as decoration. His interest in the decorative arts led him to develop the process of "fresco relief," a mural process which combines sculpture and painting.

James Lawrence Aspinwall was born in New York City and studied under L. Collan (or Colian), a French architect and engineer, in New York. In 1875 he entered the office of James Renwick as a draftsman, becoming a partner in 1883. Like William Renwick, he had the opportunity to work on plans for St. Patrick's Cathedral. Little is known of Fitz Henry Faye Tucker who was established as an architect in New York in 1904. In the following year he joined Renwick and Aspinwall in an association which lasted through 1925. Upon the elder Renwick's death, Aspinwall became the senior partner in the firm. He retired in 1925 but the firm, then Renwick, Aspinwall & Tucker, retained his name. Aspinwall was a Fellow of the American Institute of Architects and a member of the New York Architectural League. For St. Mark's Church, Renwick, Aspinwall & Tucker designed a garage in 1914, enlarged by two stories in 1916, in what is now the Tribeca West Historic

continued .....

continuation of . . . . Renwick, Aspinwall & Guard

District.

Shirley R. Guard worked as a draftsman with Renwick, Aspinwall & Tucker beginning in 1915. By 1916/17 he had achieved the status of architect with the firm. In 1928 he became a partner in the firm of Renwick, Aspinwall & Guard. In the following year the firm designed a fourteen-story factory building with Art Deco detailing on land belonging to Trinity Church in what is now the Tribeca West Historic District. Tucker worked again with Renwick & Aspinwall in 1929-30. The partnership remained active through 1940.

"James Lawrence Aspinwall," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 1, 109-10.

"James Lawrence Aspinwall," Who Was Who in America, (Chicago, 1967), vol. 4, 39.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 12, 64.

Landmarks Preservation Commission, Research Files.

"William Whetton Renwick," Who Was Who in America, (Chicago, 1967), vol. 1, 1022.

William Whetton Renwick obituary, New York Times, Mar. 16, 1933, p.20:2.

William Whetton Renwick obituary, Architectural Forum 58 (Apr., 1933), 32.

James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 4, 31, 64.

"Who's Who in Architecture," American Art Annual, (Washington, D.C., 1924-25), vol. 21, 363.

Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 23, 502.

RENWICK, ASPINWALL & TUCKER

William Whetton Renwick (1864-1933)
James Lawrence Aspinwall (1854-1936)
F.H. Faye Tucker (dates undetermined)

54-62 North Moore Street p. 325

See Renwick, Aspinwall & Guard, above.

PETER ROBERTS (dates undetermined)

22 Harrison Street p. 238

Peter Roberts advertised himself as a carpenter and a builder in New York City beginning in 1875. In the Tribeca West Historic District Roberts acted as his own architect, as well as a builder, for the store and loft building at 22 Harrison Street constructed in 1892. In 1886 he had acted as the builder for the adjacent store and loft building, designed by Edward Simon (see), at 24 Harrison Street. The client for both buildings was produce, butter and eggs merchant Edwin M. Harrison. Beginning in 1903/04 Roberts served as president of a realty company established in his own name. By 1915 the presidency of the firm was turned over to Percy L. Klock and later to Edward P. Roberts. The firm was active through the early 1920s.

Landmarks Preservation Commission, Research Files.
Trow's New York City Directory (New York, 1875-1925).

ROBERTSON & POTTER

Robert Henderson Robertson (1849-1919)
Robert Burnside Potter (dates undetermined)

9 Jay Street p. 206

Robert Henderson Robertson, born in Philadelphia, studied in Scotland and at Rutgers College, graduating in 1869. He was first employed in the Philadelphia office of Henry Sims, a designer of country estates and Gothic churches. Later he trained in the New York office of George B. Post. In 1871 Robertson opened his own New York office, and published several designs for seaside cottages and country churches, and a competitive design for New York Hospital. By 1873 Robertson was working in the office of Edward T. Potter. There he met William A. Potter, with whom he formed the firm of Potter & Robertson, with Robertson as junior partner, in early 1875. The partnership lasted until around 1880, and produced thirty-four known buildings, country churches and residences. Throughout the 1870s, both in his independent practice and in his partnership with Potter, Robertson designed in the currently fashionable High Victorian Gothic style, exemplified in his Phillips Presbyterian Church (1873-74).

In the 1880s, Robertson fell under the influence of the Romanesque Revival sparked by the work of H.H. Richardson in Boston; however, Robertson's work was a very free interpretation of that style. The Mott Haven Railroad Station (1885-86) and the Lincoln Building (1889-90, 1-3 Union Square West, a designated New York City Landmark) are good examples of this phase of his career. In the 1890s Robertson designed several country houses and his work began to turn to the free Classical style which was then becoming

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fashionable. Robertson's work is represented in what is now the Ladies Mile Historic District by two distinguished office buildings, the Mohawk Building and the MacIntyre Building, both constructed in 1892.

In 1902, Robertson, who had remained a friend and associate of William A. Potter over the years, took in Potter's nephew, Robert Burnside Potter, as a partner in the firm of Robertson & Potter. (From 1901 to 1904 Robertson, William Potter, and R.B. Potter retained the same business address.) The firm was active until 1907/08, the same time it designed a building in the Tribeca West Historic District for New York Hospital which combined a stable and laundry and was linked to the adjacent House of Relief by an enclosed overhead bridge spanning Staple Street. In 1908 Robertson invited his own son, Thomas Markoe Robertson, into the firm of Robertson & Son which remained active until the elder Robertson's death.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 62.

Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); Trinity School and the Former St. Agnes Parish House Designation Report (LP-1659), (New York, 1989); The Lincoln Building Designation Report (LP-1536), (New York, 1988); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

Sarah Bradford Landau, Edward T. and William A. Potter: American Victorian Architects (New York, 1979).

Sarah Bradford Landau, "The Tall Office Building Artistically Reconsidered," In Search of Modern Architecture: A Tribute to Henry Russell Hitchcock (New York, 1982), 136-64.

James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 62, 65.

Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 485.

Lawrence Wodehouse, "William Appleton Potter, Principal Pasticheur of Henry Hobson Richardson," Journal of Society of Architectural Historians 32 (May, 1973), 175-192.

ROUSE & GOLDSTONE

William L. Rouse (1874-1963)
Lafayette A. Goldstone (1876-1956)

25 Hudson Street p. 80

William L. Rouse was born in New York City and educated at the Stevens Institute of Technology in Hoboken, New Jersey. After establishing his practice in the early twentieth century, he began to design apartment buildings. The Hendrik Hudson Apartments at Riverside Drive and 110th Street (1907) is one of his most successful early works, noted for its ornate Renaissance-inspired belvederes at the roof line. Early in his career, Rouse worked with John T. Sloan. The firm of Rouse & Sloan was responsible for a six-story neo-Georgian style flats building in the Riverside-West End Historic District.

Born in Poughkeepsie, New York, Lafayette A. Goldstone came to New York City at the age of 15 after receiving lessons in architecture and drawing from William Henry Cusack. First an apprentice with Carrere & Hastings (see), Goldstone later obtained positions with William A. Bates of Bates & Barlow and Cleverdon & Putzel. After service in the Spanish-American War in 1898, he was employed by a real estate developer and builder active in erecting old law tenements on the Lower East Side. In this position he supervised the construction of tenements designed by George F. Pelham (see). Goldstone also worked for a time with the building firm of Norcross Brothers. Finally, in 1902, he opened his own practice with the design of three private residences on the Upper West Side. His early work was devoted largely to designs of new law tenements, but he later received commissions for apartment houses. It was during this period that Goldstone also designed store and loft buildings, including those located within what is now the Ladies Mile Historic District. At one point in his career, Goldstone hired Alfred Leuchtag as an assistant.

From 1909 to 1926 Goldstone worked in partnership with William L. Rouse. Rouse & Goldstone established an early foothold in the redevelopment of the Upper East and Upper West Sides of Manhattan with apartment buildings which altered the appearance and character of these neighborhoods in the years before and after World War I. Examples of the firm's work can be found in what are now the Riverside-West End and Upper West Side/Central Park West Historic Districts where their designs reflect a variety of revival styles. In what is now the Tribeca West Historic District Rouse & Goldstone designed a neo-Renaissance office and loft building, constructed in 1910-11, which is similar in character to buildings by the firm in the Ladies Mile Historic District.

After 1930, Rouse and Goldstone practiced separately, each continuing to specialize in apartment house design. In 1941 Goldstone was associated with Frederick L. Ackerman on the design of the Lillian Wald Houses (1947),

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continuation of . . . . Rouse & Goldstone

a joint project of the New York City Housing Authority and the New York State Division of Housing.

Lafayette A. Goldstone obituary, New York Times, June 23, 1956, p.17:2.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Riverside - West End Historic District Designation Report (LP-1626), (New York, 1989); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
William L. Rouse obituary, New York Times, Aug. 20, 1963, p.33.
Trow's New York City Directory (New York, 1925).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 28, 66.

MATTHEW A. RYAN (dates undetermined)

185 Franklin Street p. 298
17 Hubert Street p. 345

Matthew A. Ryan was first established as a carpenter in New York City in 1883/84. For a brief period at the beginning of his career Ryan worked with his brother in the carpentry firm of Matthew A. Ryan & Brother. In the mid-1880s Ryan worked as a contractor, then classified himself as a builder in the 1890s. It was during this period that Ryan was the architect of record for two store and loft buildings constructed by his building firm, known as M.A. Ryan Brothers, in the Tribeca West Historic District. The client for both was carpet merchant Jeremiah Dimick. In 1895/96 Ryan was listed in city directories as a president, possibly of another building firm. However, he was not listed again after 1896.

Trow's New York City Directory (New York, 1870-1897).

WILLIAM SCHICKEL & CO.

William Schickel (1850-1907)
Isaac Edward Ditmars (1850-1934)
Hugo Kafka (1843-1915)

7-9 Harrison Street p. 240
20-24 North Moore Street p. 315

William Schickel is said to have received his initial architectural training in Germany before immigrating to New York City at the age of 20. In New York he found employment as a draftsman in the office of the most important architect of the years following the Civil War, Richard Morris Hunt. Hunt's office, organized along the lines of a Parisian atelier such as the one he had worked in during his years at the Ecole des Beaux-Arts, was one of the few places in America where a young architect could receive an academic architectural education. Schickel worked for Hunt for about six months, then entered the office of Henry Fernbach. In 1873, Schickel established his own practice, relying initially on the patronage of wealthy German immigrants for important commissions, such as those from the Ottendorfers for the German Dispensary (now the Stuyvesant Polyclinic) and the Ottendorfer Library, both designated New York City Landmarks. Schickel was especially prominent as an architect of commercial structures. These buildings are of interest not only in their architectural quality but also in their innovative and attractive use of new materials such as terra cotta and cast iron. Schickel also designed a number of houses and commercial buildings in the American version of the English-inspired Queen Anne style.

Schickel expanded his office in the 1880s and formed a partnership known as William Schickel & Company in 1887 with the architects Isaac E. Ditmars and Hugo Kafka (see). Ditmars, born in Nova Scotia, had been associated with New York architect John F. Miller before joining Schickel. He was a founder and past president of the Brooklyn Chapter of the AIA and was nominated a Fellow in 1895. Hugo Kafka had been established as an architect in the city since 1878. William Schickel & Co. designed several major department stores in the Ladies Mile Historic District. In what is now the Tribeca West Historic District, William Schickel & Co. designed a Renaissance Revival store and loft building (1893-94) at 7-9 Harrison Street and a Renaissance Revival warehouse (1895) at 20-24 North Moore Street, the latter for Adolph Kuttroff, a friend of Schickel and head of a dyestuffs firm. Schickel also designed Kuttroff's house at 17 East 69th Street. William Schickel & Co. remained active until 1895 and in 1896 the firm of Schickel & Ditmars was established. Practicing through 1925, the firm designed, among others, buildings for the Lenox Hill Hospital and several impressive Roman Catholic churches in the city.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 45, 67.

continued .....

continuation of . . . . William Schickel & Co.

Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 68.

EDWARD SCHNEIDER

11-13 Leonard Street p. 250

SCHULZE & SCHOEN

Paul Schulze (1827-1897)
Paul F. Schoen (dates undetermined)

174 Duane Street p. 183

Paul Schulze was born in Breslau (now Worchau, Poland) and was educated in art in Berlin and Vienna. He moved to Boston in 1849 and designed buildings for Harvard before moving to New York in 1857/58 and establishing his architectural career in the following year. Between 1860 and 1876 he progressed through a series of three partnerships beginning with Gildemeister & Schulze (with Charles Gildemeister from 1860 through 1866) and ending with Schulze & Steinmetz (with William G. Steinmetz from 1875 to 1876). While with Gildemeister, Schulze was credited by the "American Architect and Building News" with designing the Crystal Palace which was located at 42nd Street on the site of the present-day Bryant Park. His second partnership was with Paul F. Schoen, who was established as an architect in New York by 1862. The firm of Schulze & Schoen, established in 1867, designed an Italianate/neo-Grec store and loft building constructed in 1871 in what is now the Tribeca West Historic District. The firm dissolved in 1874. Schoen resumed independent practice through 1888. Schulze relocated to Washington in 1877 where he worked in association with Adolph Cluss on government projects from 1878 to 1889, including the Arts and Industries Building of the Smithsonian Institution (also known as the Old National Museum), the U.S. Medical Museum, and the remodelling of the Patent Office. Earlier, Schulze had illustrated Henry Hudson Holly's "Country Seats" (1863).

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 68.
"Paul Schulze," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 4, 6.

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continuation of . . . . Schulze & Schoen

Paul Schulze obituary, American Architect and Building News 55 (Feb. 6, 1897), 42.

SCHWARTZ & GROSS

Simon I. Schwartz (1877?-1956)
Arthur Gross (1877-1950)

81 Hudson Street p. 95

Simon I. Schwartz and Arthur Gross, both graduates of the Hebrew Technical Institute, formed their succesful partnership in 1902. From the beginning the firm specialized in both luxury apartments and hotels, including the Grosvenor (1925, 35 Fifth Avenue), the Croydon (Madison Avenue and 85th Street), and the Victoria (Seventh Avenue and 51st Street, now demolished), and worked throughout Manhattan. Extremely prolific on the Upper West Side, Schwartz & Gross designed ten large apartment buildings, predominantly in the neo-Renaissance style, which are located in the Riverside-West End Historic District, and twice as many in the Upper West Side/Central Park West Historic District. The firm also designed commercial structures, examples of which can be found throughout the Ladies Mile Historic District. In the Tribeca West Historic District Schwartz & Gross designed a three-story neo-Renaissance store and office building, constructed in 1919. The firm remained active at least through 1940.

Arthur Gross obituary, New York Times, Nov. 7, 1950, p.25:2.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Riverside - West End Historic District Designation Report (LP-1626), (New York, 1989); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
Simon I. Schwartz obituary, New York Times, Apr. 25, 1956, p.35:3.
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 69.

M.H. SCOTT

232-234 West Broadway p. 58

AUGUSTUS D. SHEPARD, JR. (1869?-1955)

226 West Broadway p. 56

Augustus D. Shepard, Jr. studied architecture in the United States and in Europe. His New York City architectural practice was established in 1894 in the firm of Haydel & Shepard with Abner J. Haydel. The partnership dissolved in 1900, and Shepard continued to practice independently through 1938, a period interrupted only by a brief partnership (1915-18) in the firm of Weston, Shepard & Davison.

Much of Shepard's career was devoted to the design of country estates and farm buildings, while living and working in the Adirondack Mountains in New York. He believed simplicity was the "keynote of design," and produced designs for buildings of a variety of types. A major residential work in New York City was the Beaux-Arts house (1898) at 11-13 East 62nd Street for Mrs. Margaret Louisa Vanderbilt Shepard, in the Upper East Side Historic District. In the Tribeca West Historic District he designed a handsome glazed terra-cotta headquarters building for the repair company of the Department of Water Supply, Gas and Electricity, built in 1912. Shepard was a member of the Architectural League and of the American Institute of Architects.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 38, 69.

Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

Augustus D. Shepard obituary, New York Times, Oct. 2, 1955, p.87:2.

"Augustus D. Shepard, Jr.," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 128.

Trow's New York City Directory (New York, 1879-1918).

James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 70.

"Who's Who in Architecture," American Art Annual, (Washington, D.C., 1924-25), vol. 21, 459.

RICHARD SHUTKIND (dates undetermined)

33 Leonard Street p. 259

In 1915 Richard Shutkind worked as a draftsman in the office of Otto Reissman. By 1918 he was still with Reissman but had risen to the status of architect. In the Tribeca West Historic District he designed a small commercial building, constructed in 1922. Shutkind continued to work at least through 1940.

Trow's New York City Directory (New York, 1890-1921).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 71.

EDWARD SIMON (d. 1908)

24 Harrison Street p. 239

Edward Simon was established as an architect in New York City in the 1880s. In 1886 he designed a utilitarian store and loft building in what is now the Tribeca West Historic District.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 69.

J. MORGAN SLADE (1852-1882)

29 Leonard Street p. 256
31 Leonard Street p. 258
14 Leonard Street p. 261
16 Leonard Street p. 262
18 Leonard Street p. 263
144-146 Franklin Street p. 282
148-150 Franklin Street p. 283
34-36 North Moore Street p. 318

Jarvis Morgan Slade received his professional training in the office of Edward H. Kendall (see) and began independent practice in New York City in 1873. Slade specialized in commercial buildings and many of his designs reflect a strong adherence to French design traditions, probably learned from Kendall who had been trained at the Ecole des Beaux-Arts in Paris. The store designed by Slade in the High Victorian Gothic style at 8 Thomas Street (1875-76, a designated New York City Landmark) is an early example of the fine commercial architecture which quickly made his reputation. Other examples of Slade's work can be found in the SoHo-Cast Iron Historic District, including the cast-iron store at 489-493 Broome Street, and the marble-fronted store at 147 Wooster Street. Slade's promising

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architectural career ended abruptly with his unexpected death at the age of 30. His "New York Times" obituary stated that he "had attained a very high rank in his profession."

In the Tribeca West Historic District Slade designed several groups of warehouses and store and loft buildings, all constructed between 1881 and 1883. While most of the store and loft buildings have a utilitarian character, the pair of warehouses on Franklin Street, as well as the store and loft building on North Moore Street, are polychromatic neo-Grec designs.

Also active in building and real estate were George P. and William G. Slade. Jarvis Morgan lived and worked with George at various points throughout his career. While William never worked at the same address as the other Slades, he was most likely a relative and collaborated with them on building activities in the city. In 1881 William Slade was responsible for additions to a pair of store and loft buildings on Leonard Street that had been designed by J. Morgan Slade one year earlier.

Andrew S. Dolkart, The Texture of Tribeca (New York, 1989), 36-37.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 69.
Landmarks Preservation Commission, SoHo-Cast Iron Historic District Designation Report (LP-0768), (New York, 1973), 63, 138.
"Jarvis Morgan Slade," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 4, 81.
Jarvis Morgan Slade obituary, New York Times, Dec. 6, 1882, p.5:3.
Trow's New York City Directory (New York, 1870-1925).

WILLIAM G. SLADE (dates undetermined)

29 Leonard Street p. 256
31 Leonard Street p. 258

See J. Morgan Slade, above.

HAVILAH M. SMITH & SON

Havilah M. Smith (dates undetermined)
William C. Smith (dates undetermined)

116 Hudson Street p. 105
179 Franklin Street p. 296

Havilah M. Smith was established as a carpenter/builder in the city beginning in 1841/42. Working independently, he advertised "particular attention given to building and fitting up stores." In 1870 he invited his son, William C. Smith, into his practice, establishing the firm of Havilah M. Smith & Son, carpenters and builders. In the Tribeca West Historic District the firm designed two utilitarian store and loft buildings in 1887 and 1888. In 1901/02 the elder Smith branched out into real estate, while Smith & Son continued in business. By 1922/23, William C. Smith was working independently as a builder, his father having turned his interests completely to real estate.

Longworth's New York City Directory (New York, 1840-1843).
Trow's New York City Directory (New York, 1842-1925).

JOHN B. SNOOK & SONS

John Butler Snook (1815-1901)
Thomas Edward Snook (1864?-1953)
James Henry Snook (1847-1917)
Samuel Booth Snook (dates undetermined)
John W. Boyleston (1852-1932)

152-154 Franklin Street p. 284

See John B. Snook, below.

JOHN B. SNOOK SONS

Thomas Edward Snook (1864?-1953)
John W. Boyleston (1852-1932)

17-25 North Moore Street p. 306

See John B. Snook, below.

JOHN B. SNOOK (1815-1901)

176 Duane Street p. 184
178 Duane Street p. 185
180 Duane Street p. 186
182 Duane Street p. 187

John Butler Snook was born in England where his father was a carpenter and builder. The younger Snook worked as a bookkeeper and draftsman in his father's office and there received a strong background in construction. Immigrating to the United States, by 1835 Snook was established in New York City as a carpenter/builder, in 1836 he worked with William Beer, and by 1837 he was established as an architect. The Snook/Beer partnership dissolved in 1840 and by 1842 Snook found work with Joseph Trench. Later, Trench and Snook formed a partnership. The work of this firm helped to introduce the Anglo-Italianate style to New York with buildings such as the A.T. Stewart Store (in 1846 the country's first department store), and the Metropolitan Hotel. With Trench's departure for California in the 1850s, Snook rose from junior partner to the head of the firm.

Snook became an extremely prolific architect-builder who worked in virtually all revival styles and designed structures of all types, thereby expanding his architectural practice into one of the largest in New York. The first Grand Central Station (1869-71) was one of his best known works. In 1887, Snook took his three sons (James Henry, Samuel Booth and Thomas Edward) and a son-in-law (John W. Boyleston) into his office, changing the firm's name to John B. Snook & Sons to celebrate the firm's fiftieth anniversary. A few years after the death of John B. Snook and two of his sons, the firm's name was changed to John B. Snook Sons. The firm continued well into the twentieth century.

Within the Tribeca West Historic District, all three phases of the Snook family's practice are represented. Snook designed a group of store and loft buildings (1868-69) for the Lorillard heirs on Duane Street, which display the earliest use of the neo-Grec style in the district. The arcaded store and loft building (1891) at 152-154 Franklin Street, in the Romanesque Revival style, was the work of John B. Snook & Sons. The cold storage warehouse at 17-25 North Moore Street, constructed in 1924 for the Merchants' Refrigerating Company, is an example of the later work of the family's firm.

Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).

"John Butler Snook," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 4, 95.

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James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 73.

STEIN, COHEN & ROTH

Theodore G. Stein (dates undetermined)
Eugene Yancey Cohen (d. 1936)
Emery Roth (1871-1948)

156 Franklin Street p. 285

Emery Roth was born in Galzecs, Hungary, and was sent to America in 1884. He first immigrated to Chicago and then moved to Bloomington, Illinois. With painting and drawing as his hobbies, and with no formal architectural training, he spent three years as an apprentice in an architectural firm, most of which time was spent copying plates of classical orders. In Bloomington, Roth also worked as a carpenter/builder for a short time. After an unsuccessful attempt to find work in Kansas City, Roth was offered, and accepted, a position with Burnham & Root as a draftsman for the World's Columbian Exposition in Chicago. Roth assisted Julius Harder with the preparation of drawings for the celebrated Palace of Fine Arts, (which had been designed by Charles B. Atwood), and drew plans for two small fair pavilions. He also assisted Richard Morris Hunt with modifications to his plans for the fair's Administration Building. Roth so impressed Hunt with his talent that he was promised a job in New York if he chose to relocate.

Faced with the difficulty of finding work in Chicago after the close of the Exposition, Roth opened a very successful mail-order architectural rendering business. He soon decided to move to New York and was hired into Hunt's office. While with Hunt, Roth drafted interior perspectives of the Breakers, Cornelius Vanderbilt's Newport, Rhode Island, mansion, and met Ogden Codman, Jr., an architectural and interior designer. After Hunt's death, Roth accepted a position with Codman, where he became familiar with historical styles.

In 1895 Roth opened his own office at 248 West 16th Street. Three years later, he bought the architectural practice of Theodore G. Stein & Eugene Yancey Cohen for $1000. As part of the agreement, Roth was entitled to represent himself as a partner in the firm of Stein, Cohen & Roth in order to capitalize on the established name of the firm; in reality, Roth worked on his own. To the firm's credit are the Irving Place Theater (1899-1900) and the Saxony Apartments (1901) at 250 West 82nd Street, Roth's first apartment design. In 1898 the firm altered and enlarged an existing 1874 store and loft building, now within the Tribeca West Historic District, adding a Beaux-Arts facade but retaining the earlier base. Stein continued

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to practice architecture through 1910; Cohen practiced only through 1905.

Soon after the turn of the century Roth returned to independent practice, specializing in luxurious apartment houses. The Hotel Belleclaire (1901-03, 2171-2179 Broadway, a designated New York City Landmark) which exhibits elements of the French Beaux-Arts and Viennese Secession styles, is considered Roth's first major work in New York City. In the 1910s he experimented with the Art Nouveau style, and in the 1920s his designs became more classically-inspired and often incorporated elements of the Art Deco style. Roth's designs include: the San Remo Apartments (1928-29, 145 Central Park West), the Beresford Apartments (1928-29, 211 Central Park West), and the Eldorado Apartments (300 Central Park West, in association with architects Margon & Holder), all in the Upper West Side/Central Park West Historic District. Other examples can be found in the Riverside-West End Historic District. In 1932 Roth's son Richard, and later his son Julian, joined the firm which then became known as Emery Roth & Sons. The younger Roths continued in practice after their father's death and enjoyed prolific careers. The firm still exists today.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 22,66,72.
Key to the Architects of Greater New York (New York, 1900), 56.
Key to the Architects of Greater New York (New York, 1901), 62.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
Steven Ruttenbaum, Mansions in the Clouds (New York, 1986).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 74.

ALEXANDER H. STEVENS (dates undetermined)

10 North Moore Street p. 305

Little is known of Alexander H. Stevens except that he was Superintendent of Buildings for the Fire Department in the early years of this century. Among his duties as superintendent was the renovation of existing firehouses. He may have assembled the programmatic specifications for the commissions that the Department awarded architects outside the department and subsequently supervised the work through construction. He is credited with designing four firehouses in the city, one of which stands in the Tribeca West Historic District. All his firehouses have similar neo-Renaissance designs and were constructed between 1903 and 1906. Engine Company Number 23 (1905-06), at 215 West 58th Street, is a designated New York City Landmark.

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Landmarks Preservation Commission, Engine Company Number 23 Designation Report (LP-1563), (New York, 1989).

OSCAR S. TEALE (dates undetermined)

53-55 Beach Street p. 339

Oscar S. Teale was established as an architect in Brooklyn in 1874. In 1882 he moved his offices to lower Broadway in Manhattan, and ten years later established a brief partnership with Arthur Curtis Longyear. Returning to independent practice in 1893, Teale designed churches and other monumental buildings including the Vincent Chapel in Plainfield, New Jersey and the Lewis Avenue Congregational Church in Brooklyn. In the Tribeca West Historic District Teale designed a warehouse, displaying characteristics of the late nineteenth-century commercial style, constructed in 1885. Teale continued to practice through 1925 and during much of his career resided in New Jersey.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 74, 96.
Trow's New York City Directory (New York, 1889-1923).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 77.

GRIFFITH THOMAS (1820-1879)

156 Franklin Street p. 285

Griffith Thomas was born in the Isle of Wight and educated in England. He came to New York in 1838 and joined his father, Thomas Thomas, in the practice of architecture. The elder Thomas had been in practice since 1833 and upon the arrival of his son changed the firm name to Thomas & Son. The Thomases' work included many Fifth Avenue residences and numerous commercial buildings including stores for Lord & Taylor and Arnold Constable and many buildings in what is now the SoHo-Cast Iron Historic District. Griffith Thomas designed several hotels as well, including the Fifth Avenue Hotel, and the U.S. Mortgage Company Building on Wall Street. In 1871 Griffith formed a new firm called Thomas & Sons with himself, Griffith B., and Charles F. Thomas. At his death, the "American Architect and Building News" praised Thomas for having "done more to build up this city during the past forty years than any two men in the same line of effort." In the Tribeca West Historic District Thomas designed a store and loft building, constructed in 1874, which was later altered and enlarged by Stein, Cohen & Roth (see); however, the building retains its Thomas design

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continuation of . . . . Griffith Thomas

at the base.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 74-75.
Landmarks Preservation Commission, Metropolitan Museum Historic District Designation Report (LP-0955), (New York, 1977), 116-117; SoHo-Cast Iron Historic District Designation Report (LP-0768), (New York, 1973), 183-184.
"Griffith Thomas," Who Was Who in America, (Chicago, 1967), vol. H, 526.
Griffith Thomas obituary, American Architect and Building News 5 (Jan. 25, 1879), 29-30.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 594-95.

PETER L.P. TOSTEVIN (d. 1903?)

385 Greenwich Street p. 146

Peter L.P. Tostevin first worked in New York City as a mason. By 1866/67 he was working as a builder and in 1870 joined in partnership with William Rabold in the building firm of Rabold & Tostevin. At this time Tostevin designed a row of Italianate houses, constructed by Rabold & Tostevin, in what is now the Greenwich Village Historic District. In 1874 Tostevin is listed as the architect of record for the enlargement of an early nineteenth-century building into a tenement with a commercial base in what is now the Tribeca West Historic District. The partnership was terminated by 1880, at which time Tostevin reverted to the classification of mason in directories and accepted his sons into his business. By the turn of the century Tostevin was again working independently, this time as a contractor and builder.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 63, 76.
Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (LP-0489), (New York, 1969), 276.
Rode's New York City Directory (New York, 1851-1854).
Trow's New York City Directory (New York, 1851-1906).

RALPH S. TOWNSEND (d. 1921)

86 Thomas Street p. 201

Ralph Samuel Townsend was one of New York City's foremost architects of fashionable hotels and apartment houses. He established an architectural practice in New York City by 1881 and designed a number of stores, lofts and apartment buildings located in the Greenwich Village Historic District. He also designed the Hotel Savoy and the Pierrepont Hotel in the 1890s, office and loft buildings located in the Ladies Mile Historic District, and apartment buildings and rowhouses in the Riverside-West End and Upper West Side/Central Park West Historic Districts. At the turn of the century he collaborated with architect Herbert Harde in the design of a number of apartment houses on the Upper West Side. Townsend was noted for skillful designs with bold ornamentation. In the Tribeca West Historic District Townsend designed a neo-Renaissance store and loft building, constructed in 1901. In 1906 Townsend joined with Charles Albert Steinle and William Cook Haskell in the firm of Townsend, Steinle & Haskell, which was especially known for its designs of large apartment buildings, including the Kenilworth in the Upper West Side/Central Park West Historic District. The firm was active through 1936. Townsend was a member of the Architectural League and an associated member of the American Art Society.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 37,72,76.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (LP-0489), (New York, 1969), 78; "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Riverside - West End Historic District Designation Report (LP-1626), (New York, 1989); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).

"Ralph Samuel Townsend," National Cyclopaedia of American Biography, (New York, 1967), vol. 30, 149-50.

"Who's Who in Architecture," American Art Annual, (Washington, D.C., 1924-25), vol. 21, 408.

Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 269, 570.

THEODORE A. TRIBIT (dates undetermined)

188-190 Duane Street p. 189

Theodore A. Tribit was established in architectural practice in New York by 1876, the year in which he designed a utilitarian store and loft building in the Tribeca West Historic District. Tribit was also responsible for a cast-iron fronted store in the Ladies Mile Historic District and in 1879-80 was associated with Bruno W. Berger (see Berger & Baylies).

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 15, 76.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989).

ALBERT WAGNER (d. 1898)

1-9 Varick Street p. 65

Albert Wagner was of German origin and came to the United States in 1871. Before opening his own office in New York he had worked for A.B. Mullett in the office of the Supervising Architect of the U.S. Treasury and later for Leopold Eidlitz in New York. Wagner's name appeared in business directories from 1881 to 1898, the year of his death. At that time Herman Wagner and Richard Jahn succeeded to Albert's business.

During his career, Wagner completed designs for residential, commercial and industrial works. He also designed several apartment buildings in Manhattan in the 1880s, as well as the Puck Building (1885-86, 1892-93), a designated New York City Landmark. In the Tribeca West Historic District he designed an arcaded Romanesque Revival store and factory building for D.S. Walton & Co., which was constructed in 1887-88.

Landmarks Preservation Commission, Puck Building Designation Report (LP-1226), (New York, 1983).

WALGROVE & ISRAELS

Charles M. Walgrove (dates undetermined)
Charles Henry Israels (1865-1911)

182 Franklin Street p. 290

Little is known of architect George M. Walgrove. Establishing an architectural practice in New York by 1886, he was soon active in the residential development of the Upper West Side of Manhattan. Many examples of his rowhouse designs dating from around this period can be found in what is now the Upper West Side/Central Park West Historic District. Around 1890 Walgrove practiced with Charles Henry Israels, who later practiced in the firms of Marsh, Israels & Harder (see) and Israels & Harder. Together, Walgrove & Israels designed a store and loft building displaying characteristics of the late nineteenth-century commercial style, constructed in 1891 in the Tribeca West Historic District. Walgrove practiced architecture through 1909.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 37,43,79.
"Charles Henry Israels," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 10, 78.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Riverside - West End Historic District Designation Report (LP-1626), (New York, 1989); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 81.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 316.

SAMUEL A. WARNER (1822-1897)

24-28 Hudson Street p. 78
329 Greenwich Street p. 130
5 Worth Street p. 221

Samuel A. Warner, born in Geneseo, New York, received his architectural training in the office of his father, Cyrus L. Warner, beginning in 1838. In 1849 the firm became C.L. Warner & Son. After the elder Warner's death, Samuel practiced independently, achieving prominence with his designs for several large stores for dry-goods merchants, among them buildings for the H.B. Claflin Company, S.B. Chittendon & Co., and Aldrich & Schenck. He also designed the early Romanesque Revival Marble Collegiate Reformed Church at 275 Fifth Avenue (1851-54, a designated New York City Landmark).

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Other examples of his work from the 1870s through the 1890s can be found in what is now the SoHo-Cast Iron Historic District. In the Tribeca West Historic District Warner designed two store and loft buildings in the Queen Anne style, built in 1887, and a warehouse in the Renaissance Revival style, built in 1891.

In 1871 Warner had established a partnership with his brother, Benjamin W. Warner. Samuel remained in practice until his death, at which time the firm was turned over to his brother and nephew. During his career he also executed commissions in Texas, Louisiana, and South Carolina.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 80.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, Marble Collegiate Reformed Church Designation Report (LP-0234), (New York, 1967); SoHo-Cast Iron Historic District Designation Report (LP-0768), (New York, 1973), 184; "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
Samuel A. Warner obituary, American Architect and Building News 57 (July 3, 1897), 2.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 634.

JOSEPH WOLF (1856-1914)

369 Greenwich Street p. 143
371-375 Greenwich Street p. 144

Born in New York City, Joseph Wolf was first established as an architect in the city in 1882/83, having previously trained with Richard Morris Hunt. Notable among Wolf's works is the North Wing of the Metropolitan Museum of Art (1889-94) which faces Central Park at the west side of the complex and was designed in collaboration with Theodore Weston and A.L. Tuckerman. In the Tribeca West Historic District Wolf designed a Renaissance Revival warehouse and a store and office building, both constructed in 1905 and located across Franklin Street from each other. A Fellow of the American Institute of Architects, Wolf continued to practice until his death.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 83.
Landmarks Preservation Commission, Research Files.
Trow's New York City Directory (New York, 1880-1917).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 86.

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continuation of . . . . Joseph Wolf

"Joseph Wolf," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 136.
Joseph Wolf obituary, AIA Journal 2 (Oct., 1914), 565.

DIETRICH WORTMANN (dates undetermined)

11-13 Hubert Street p. 344

Dietrich Wortmann was established as an architect in New York City by 1915. He continued to practice at least through the 1940s, and in 1946 designed a parking garage (enlarged with an office wing in 1988) in what is now the Tribeca West Historic District.

Trow's New York City Directory (New York, 1922-1923).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 86.

YOUNGS & OUTCAULT

George Youngs (dates undetermined)
John V. Outcault (d. 1880?)

84 Thomas Street p. 200

George Youngs is first listed in New York City directories in 1835/36 as a builder. In 1844/45 the carpentry/building firm of G. & W. Youngs was organized and remained active through 1868. In 1870 Youngs & Outcault was established as a building firm, with John V. Outcault having begun his career as a carpenter in 1864. The firm remained active until Outcault's death. In the Tribeca West Historic District the firm is listed as the architect of record for a store and loft building designed in the Second Empire style and built in 1870. Two years earlier Youngs had independently designed an Italianate style store and loft building in the district.

Longworth's New York City Directory (New York, 1835-1843).
Trow's New York City Directory (New York, 1842-1881).

GEORGE YOUNGS (dates undetermined)

75 Hudson Street p. 93

See Youngs & Outcault, above.

ALFRED ZUCKER (1852-?)

11 Jay Street p. 207

Alfred Zucker was born in Freiburg, Prussian Silesia, and received his training in German polytechnic schools. In 1872 he immigrated to the United States and found work as a draftsman in the office of the Supervising Architect of the U.S. Treasury in Washington, D.C. From 1875 to 1882, Zucker practiced in the southern United States where he formed a partnership with John Moser and was the official public buildings architect in Mississippi. His New York architectural practice began in 1883. John R. Hinchman worked for Alfred Zucker & Co. from 1885 to 1888.

Zucker returned to independent practice in 1889 and between 1891 and 1893 often employed John Edelmann. Edelmann designed the Union Building, formerly the Decker Building (1892-93) at 33 Union Square West, and the interiors of the Hotel Majestic (1891-92) for Zucker's firm. He is generally attributed with the designs of the Zucker firm within the Ladies Mile Historic District, as well. During this period, Zucker's firm also designed a store and loft building in the Tribeca West Historic District, built in 1893. Its abstracted Renaissance Revival style suggests that Edelmann was responsible for the design. Zucker was sued by a former partner and was forced to close his New York practice in 1904. He then moved to Argentina where, as Alfredo Zucker, he designed a number of Beaux-Arts hotels, including the Plaza in Buenos Aires.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 39, 85.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); Union Building Designation Report (LP-1538), (New York, 1988); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
James Ward, Architects in Practice in New York City, 1900-1940 (New York, 1989), 87.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this area, the Tribeca West Historic District contains buildings and other improvements which have a special character and special historical and aesthetic interest and value and which represent one or more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the city.

The Commission further finds that, among its important qualities, the area of the Tribeca West Historic District has a distinct and special character within the larger Tribeca community which is defined by the district's historical development as reflected in the plan of its streets and the architectural qualities of its buildings; that the basic residential development pattern of the early nineteenth century did much to define the later architectural character of the area as it established the street grid at right angles to Greenwich Street intersecting with the street grid off Broadway, and fixed lot sizes for houses that were later reflected in the lot sizes for commercial buildings; that by the mid-nineteenth century, the area of the historic district began to develop its dominant architectural character as houses were replaced by buildings constructed to meet the changing needs and growing complexity of commerce, particularly businesses associated with the food industry; that today the district is defined and dominated by commercial buildings of the store and loft and warehouse types, which provide a consistent architectural character although one that developed over a span of some fifty years, roughly 1860 through 1910; that this consistent architectural character is the result of a functional, yet decorative, approach to commercial architecture which produced substantial and attractive buildings whose form and appearance -- generated largely by the uses of the buildings -- tended to transcend the changing fashions of architectural style; that these buildings reflect a range of architectural treatments including utilitarian as influenced by longstanding vernacular traditions, consciously decorative as influenced by popular architectural styles and ornament, and contemporary high-style as their architects sought to devise an appropriate American architectural expression for the warehouse as a discrete building type; that within the district these buildings are unified by a similar scale; similar building materials, largely masonry in shades of red, brown, and tan; and similar use-generated base treatments consisting of cast-iron piers rising above stepped vaults and loading platforms and sheltered by awnings; that many folding iron shutters and wood doors which historically filled the loading bay openings still survive; that granite-slab sidewalks and Belgian block street pavers are other unifying elements which give the district much of its historic and architectural character; that, while businesses dealing in eggs, butter, and cheese predominated, clients as diverse as flour wholesalers, fancygoods merchants, tobacconists, and produce merchants commissioned and occupied store and loft buildings in the district; that warehouse construction, which reached its peak in numbers in the late 1880s and continued through the first decade of the twentieth century, reflected the greater scale of commerce not only for merchants of perishables but also for merchants requiring large amounts of storage space such as grocery

wholesalers; that cold storage warehouses, many of them constructed for the Merchants' Refrigerating Company, are an important variation of the warehouse type within the district; that the architects of the store and loft buildings included such architect/builders as Bloodgood & Bloodgood as well as architects who specialized in commercial architecture such as John B. Snook and his sons, Berger & Baylies, Thomas R. Jackson, and William Graul; that some of the city's most prominent architects constructed warehouse buildings in the area of the historic district, among them, Stephen D. Hatch, Charles C. Haight, Babb & Cook, and Edward H. Kendall; that the importance of the food industry in the history of Tribeca is exemplified by the construction of the New York Mercantile Exchange (1885, Thomas R. Jackson), a specialized commercial building type, which incorporates arcades that contain the double-height windows of the trading room, with its prominence in the area further emphasized by the picturesque entrance tower and hipped roof; that West Broadway which begins at James Bogardus Triangle, historically a transportation hub, was a major transportation route into the 1930s, a factor which helped set off the blocks to the west; that the area of the historic district is divorced from the Hudson River by modern development west of Greenwich Street, leaving the east side of Greenwich as a regular western edge for the historic district; that Hudson Street serves as the spine of the district, beginning at James Bogardus Triangle which acts as a gateway at the southern end of the historic district; that as befits the role Hudson Street plays in the district, it contains some of the district's most impressive as well as most characteristic buildings; that the district's side streets -- Duane, Thomas, Jay, Worth, Harrison, Leonard, Franklin, North Moore, Beach, Ericsson Place, and Hubert -- have a consistent development pattern and architectural character defined by store and loft buildings, often constructed in groups, and larger warehouse buildings; that Duane Park, a focal point of the district, is another major element which by its presence reinforces the district's special sense of place and that the park's spatial quality is further enhanced by the uniform street walls of the warehouse and store and loft buildings surrounding it; that further reinforcing the district's special sense of place are two small alley-like streets, Staple Street and Collister Street, which provide striking vistas within the district; that the district portrays the historical and architectural development and the consistent scale, form, and character of this section of the city; and that the rich variety of interrelated buildings on the streets of this district produce a complex urban area constituting a distinct section of the city.

Accordingly, pursuant to Chapter 74, Section 3020 (formerly Chapter 21, Section 534) of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City New York, the Landmarks Preservation Commission designates as a Historic District the Tribeca West Historic District containing the property bounded by a line beginning at a point in the center of the intersection of Greenwich Street and Hubert Street, extending southerly along a line extending down the middle of the streetbed of Greenwich Street to a point in the center of the intersection with Reade Street, easterly along a line extending down the middle of the streetbed of Reade Street, northerly along a line extending southerly from the western property line of 156 Reade Street, northerly along the western property line of 156 Reade Street, easterly along the northern property lines of 156 through 148 Reade Street, northerly along part of the western property line of 146 Reade

Street, easterly along the northern property line of 146 Reade Street, southerly along part of the eastern property line of 146 Reade Street, easterly along the southern property lines of 172 and 170 Duane Street, northerly along part of the eastern property line of 170 Duane Street, easterly along part of the northern property line of 140-142 Reade Street and the northern property lines of 136 and 134 Reade Street, southerly along the eastern property line of 134 Reade Street, southerly along a line extending southerly from the eastern property line of 134 Reade Street to a point in the middle of the streetbed of Reade Street, easterly along a line extending down the middle of the streetbed of Reade Street, southerly along a line extending northerly from the western curbline of Hudson Street, southerly along the western curbline of Hudson Street, southerly along a line extending southerly from the western curbline of Hudson Street to a point in the middle of the streetbed of Chambers Street, easterly along a line extending down the middle of the streetbed of Chambers Street to a point in the center of the intersection with West Broadway, northerly along a line extending down the middle of the streetbed of West Broadway to a point in the center of the intersection with Thomas Street, westerly along a line extending down the middle of the streetbed of Thomas Street, northerly along a line extending southerly from the eastern curbline of Hudson Street, northerly along the eastern curbline of Hudson Street, northerly along a line extending northerly from the eastern curbline of Hudson Street to a point in the middle of the streetbed of Worth Street, easterly along a line extending down the middle of the streetbed of Worth Street, northerly along a line extending southerly from the eastern property line of 7-13 Worth Street, northerly along the eastern property lines of 7-13 Worth Street and 22 Leonard Street, easterly along the southern curbline of Leonard Street, easterly along a line extending easterly from the southern curbline of Leonard Street to a point in the middle of the streetbed of West Broadway, northerly along a line extending down the middle of the streetbed of West Broadway to a point in the center of the intersection with North Moore Street, westerly along a line extending down the middle of the streetbed of North Moore Street to a point in the center of the intersection with Varick Street, northerly along a line extending down the middle of the streetbed of Varick Street, westerly along a line extending easterly from the northern curbline of Ericsson Place, westerly along the northern curbline of Ericsson Place, northerly along the eastern curbline of Hudson Street, westerly across Hudson Street along a line extending easterly from a point in the middle of the streetbed of Hubert Street, westerly along a line extending down the middle of the streetbed of Hubert Street, to the point of beginning.

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PHOTOGRAPH APPENDIX
Table of Contents

James Bogardus Triangle	P1
West Broadway	P1
Finn Square	P9
Varick Street	P9
Hudson Street	P10
Greenwich Street	P29
Staple Street	P46
Reade Street	P47
Duane Park	P48
Duane Street	P49
Thomas Street	P60
Jay Street	P61
Worth Street	P67
Harrison Street	P70
Leonard Street	P78
Franklin Street	P87
North Moore Street	P103
Ericsson Place	P116
Beach Street	P117
Hubert Street	P119

James Bogardus Triangle

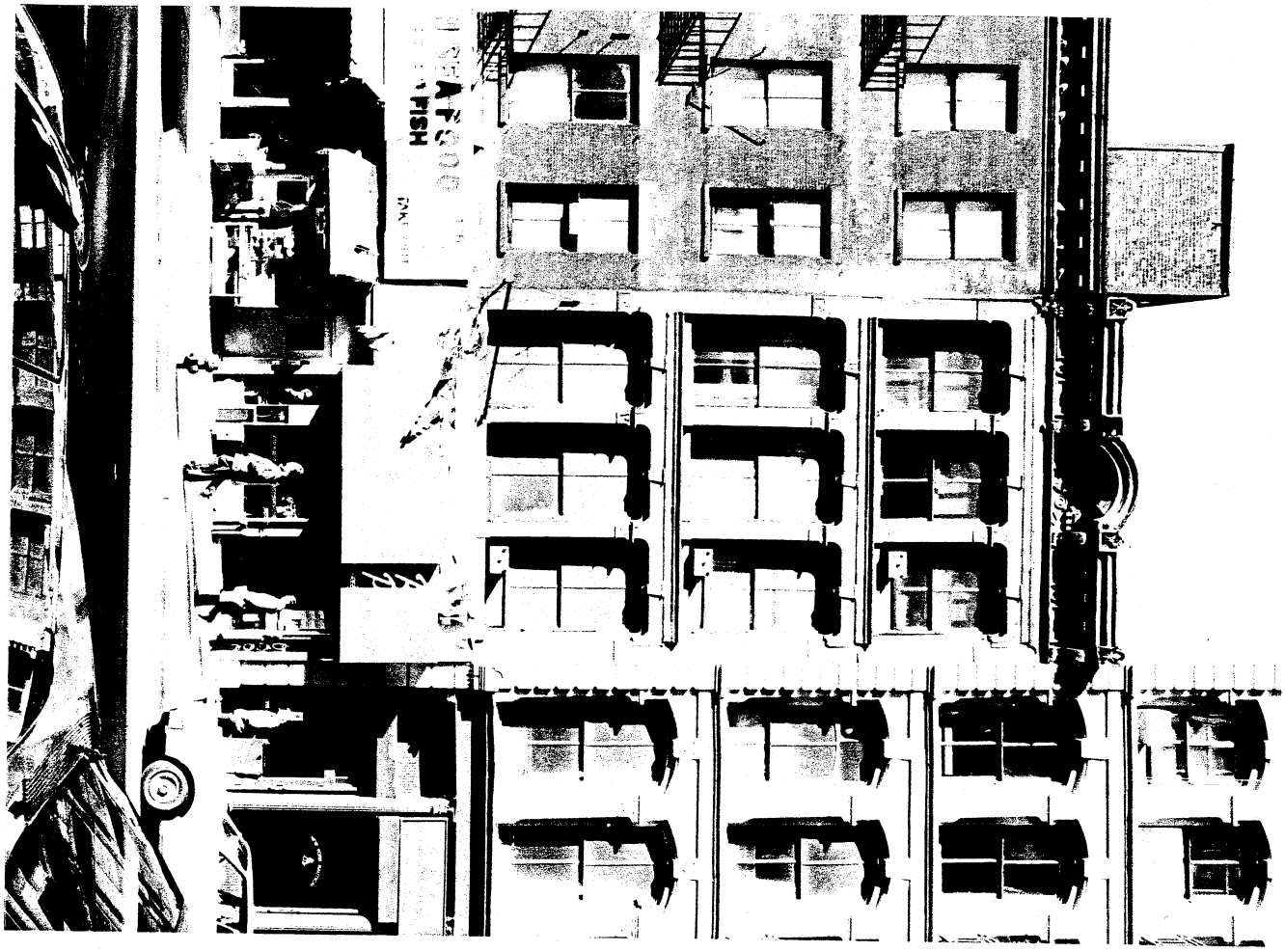
118-124 West Broadway (a/k/a 156 Duane Street)

130 West Broadway (a/k/a 153 Duane Street)

132 West Broadway

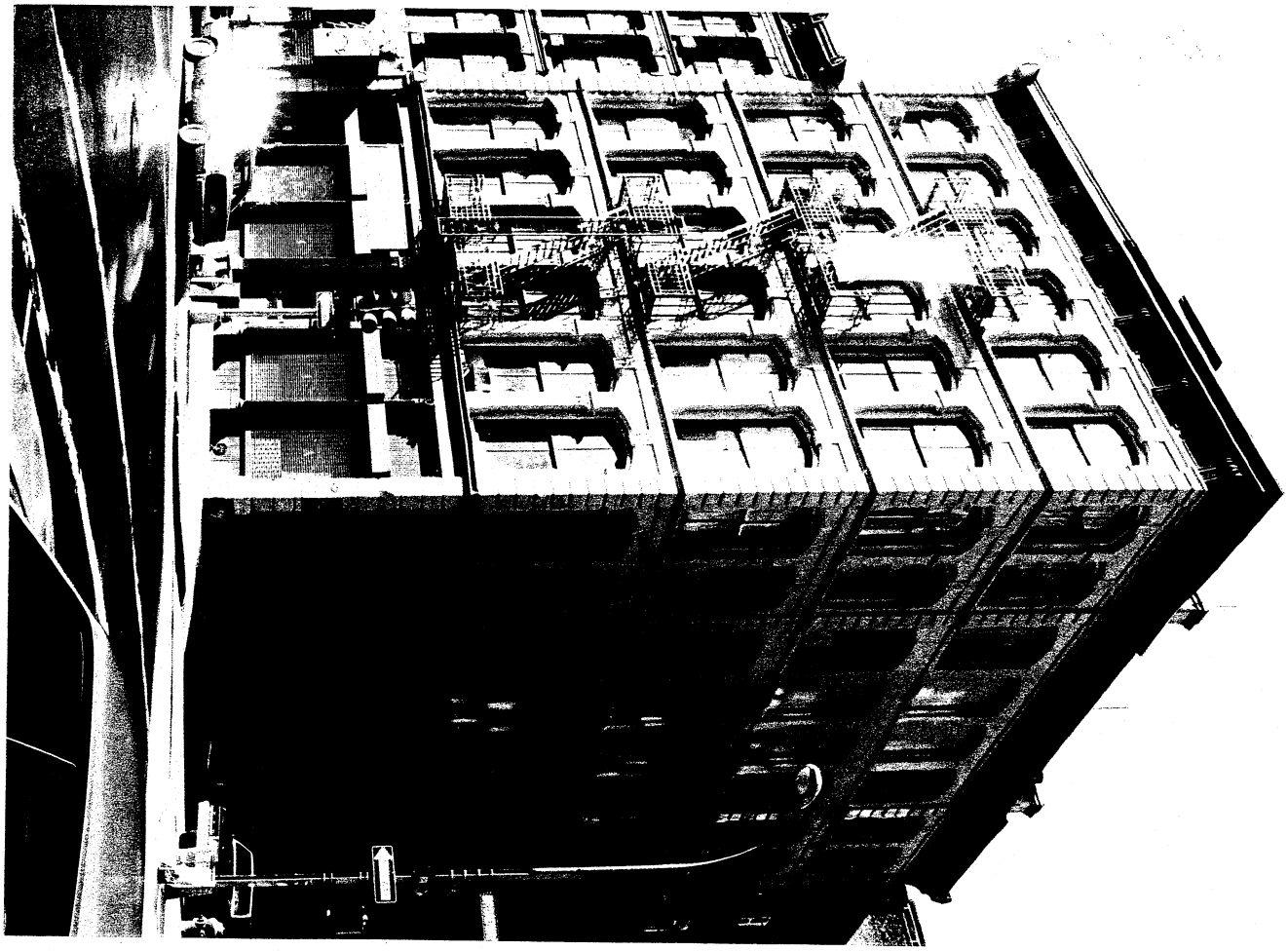
134 West Broadway

136 West Broadway



138 West Broadway

140-142 West Broadway (a/k/a 82 Thomas Street)



192 West Broadway

198 West Broadway

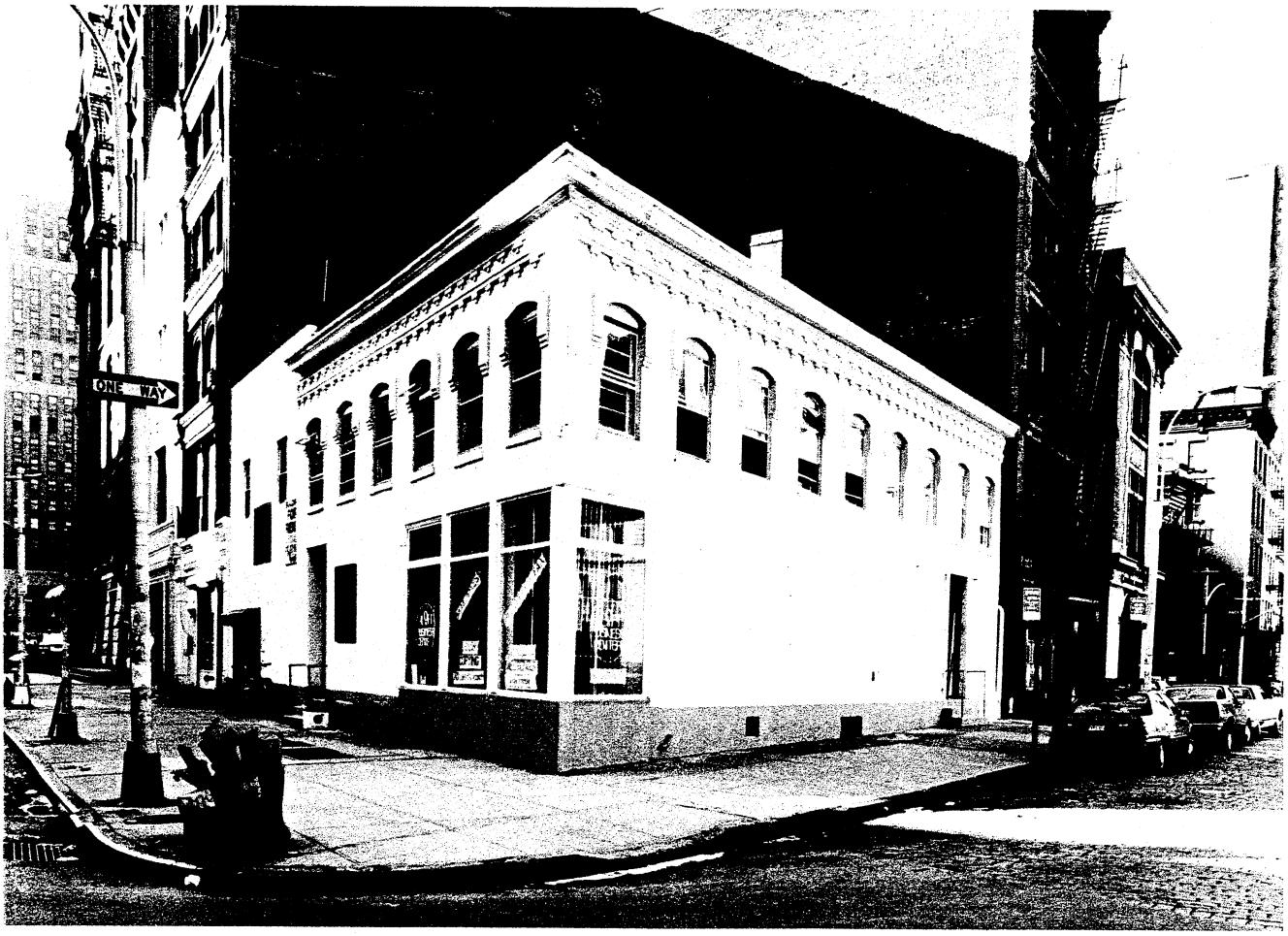
Dept. of Water Supply, Gas & Elect. Hdqtrs., 226 West Broadway

228 West Broadway (a/k/a 8 North Moore Street)

(a/k/a 8 North Moore Street)

230 West Broadway

232-234 West Broadway (a/k/a 2-6 North Moore Street)

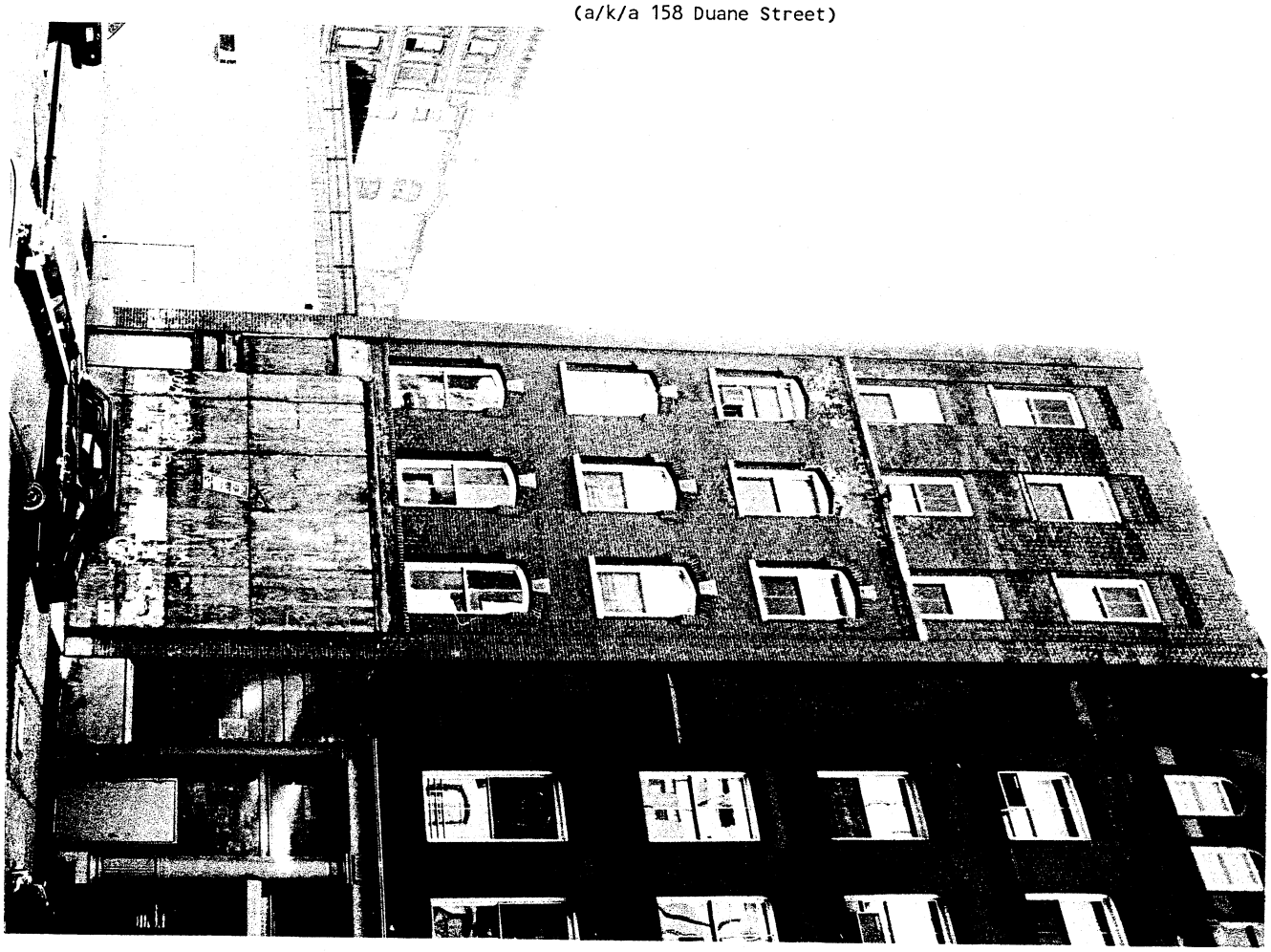


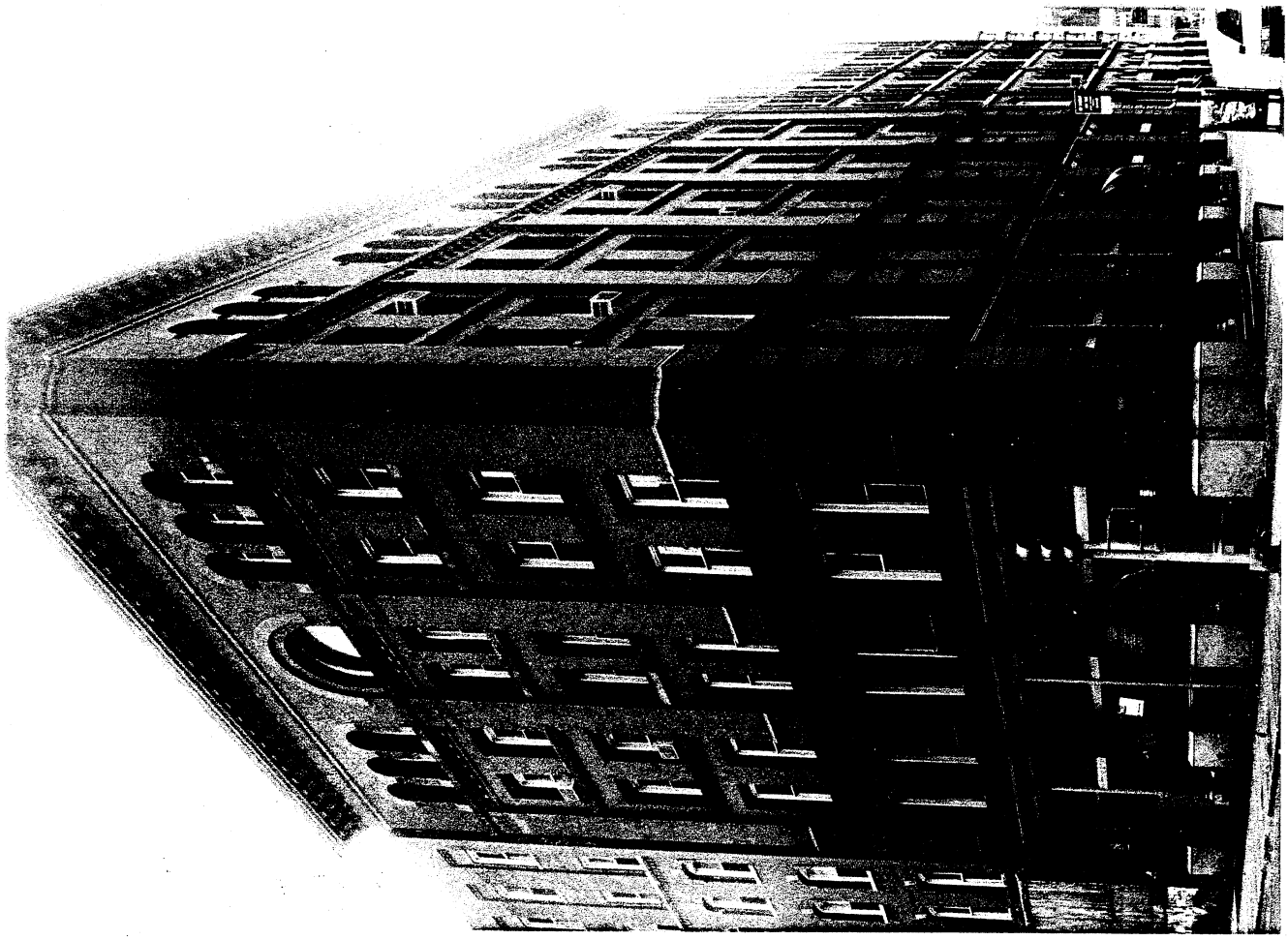
Finn Square

1-9 Varick Street (a/k/a 136-142 Franklin Street)

16 Hudson Street (a/k/a 158 Duane Street & 114-116 Reade Street & 110-116 West Broadway)

(a/k/a 158 Duane Street)



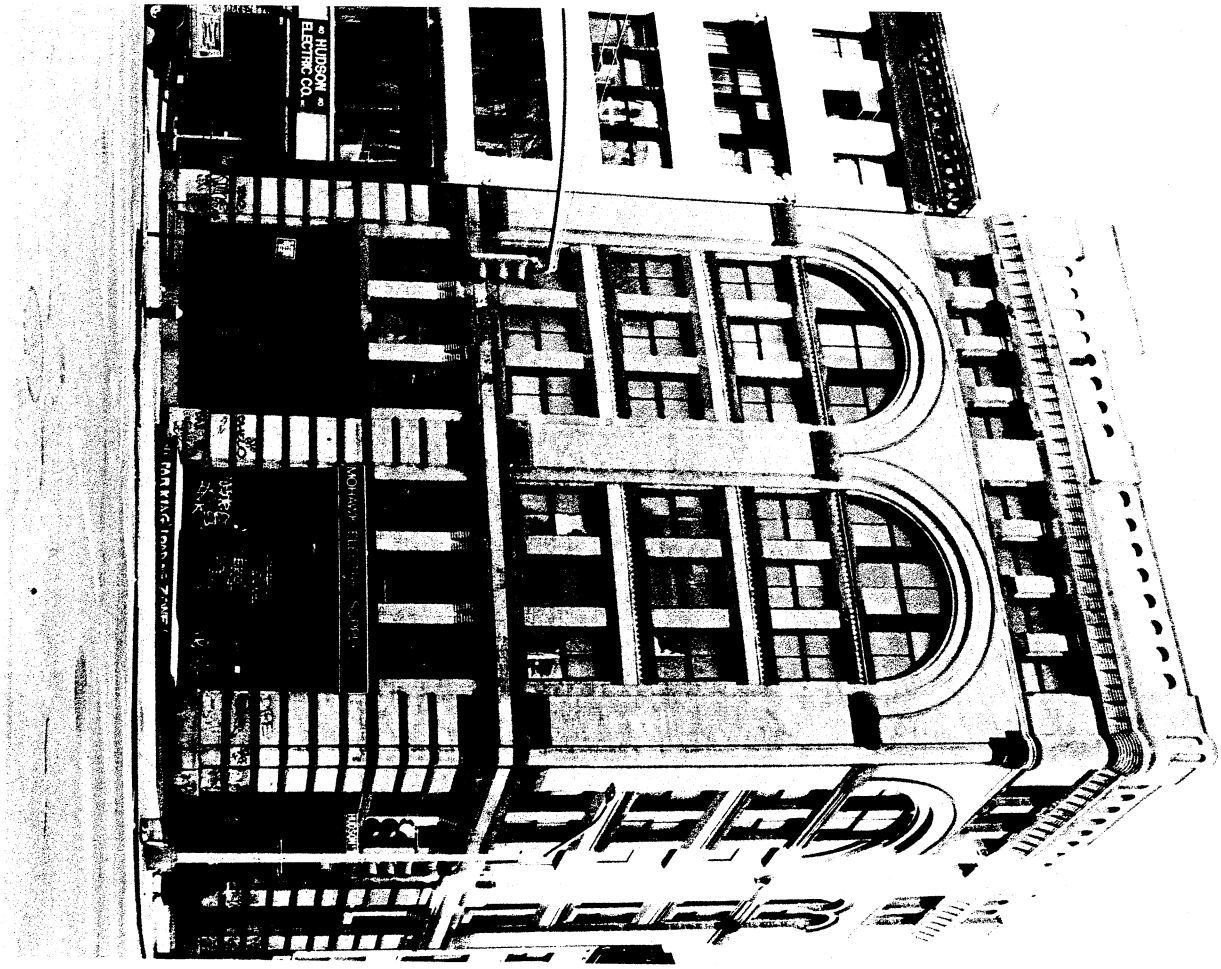


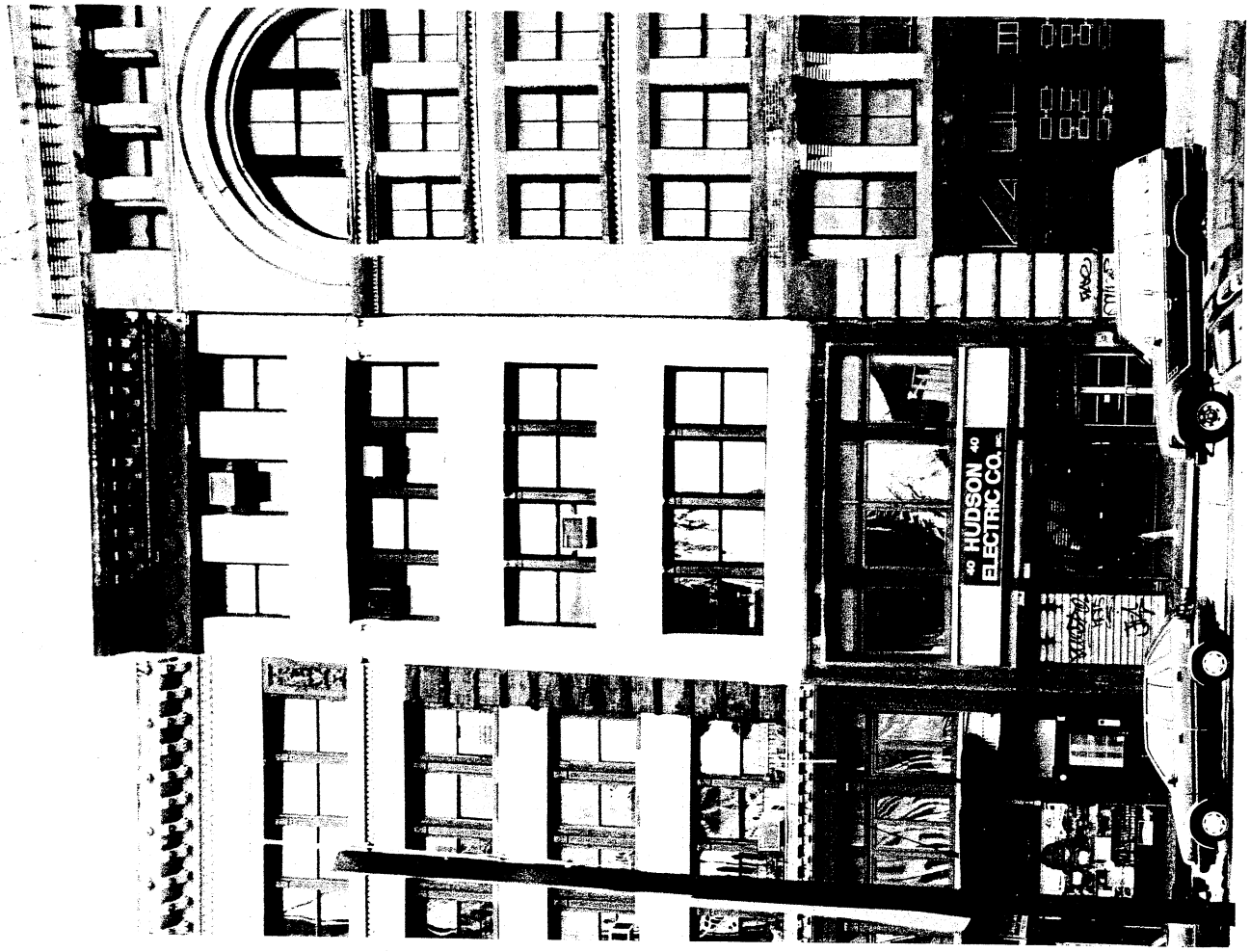
24-28 Hudson Street (a/k/a 160 Duane Street)

19 Hudson Street (a/k/a 126-132 Reade Street)

25 Hudson Street (a/k/a 164-166 Duane Street)

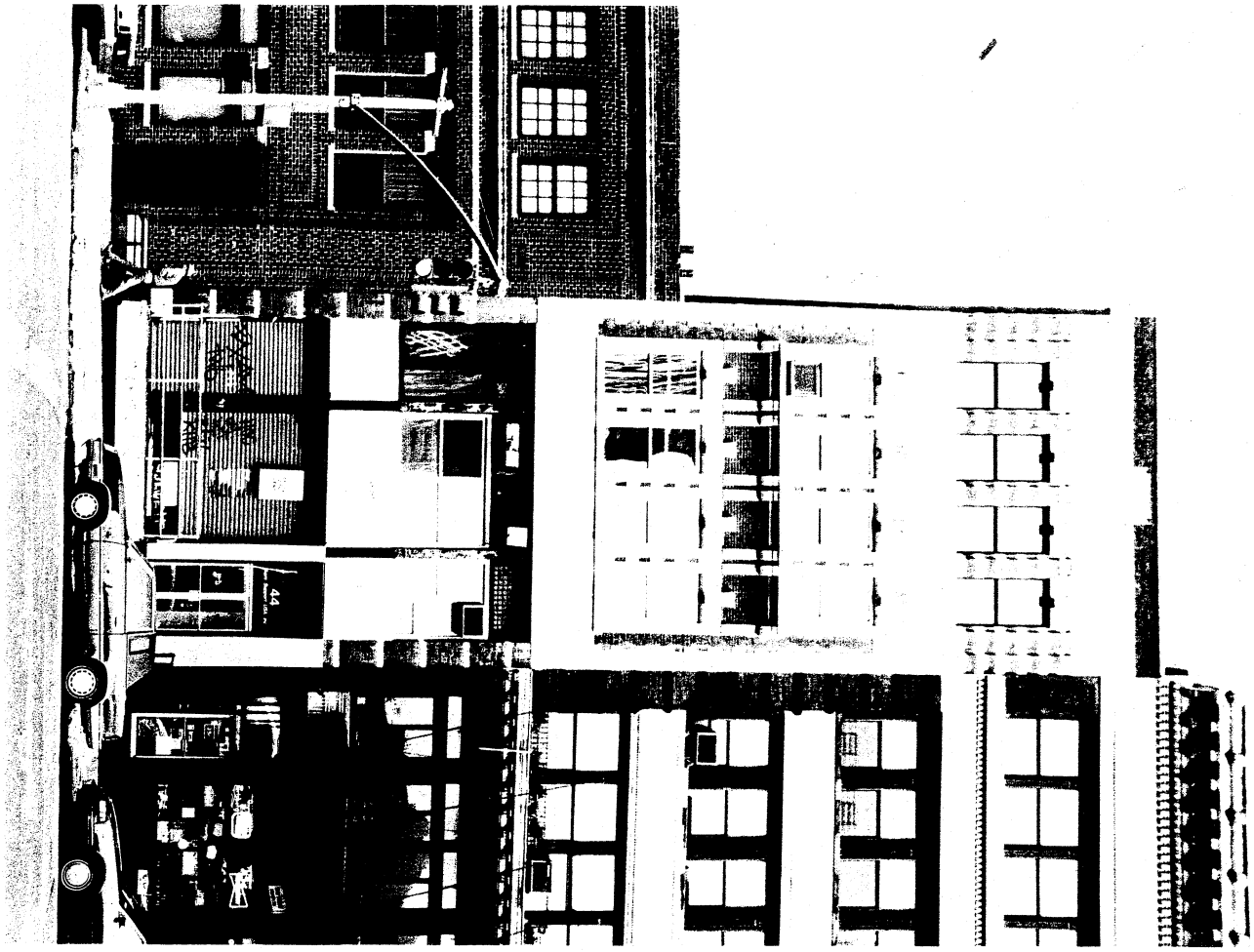
36-38 Hudson Street (a/k/a 163 Duane Street)





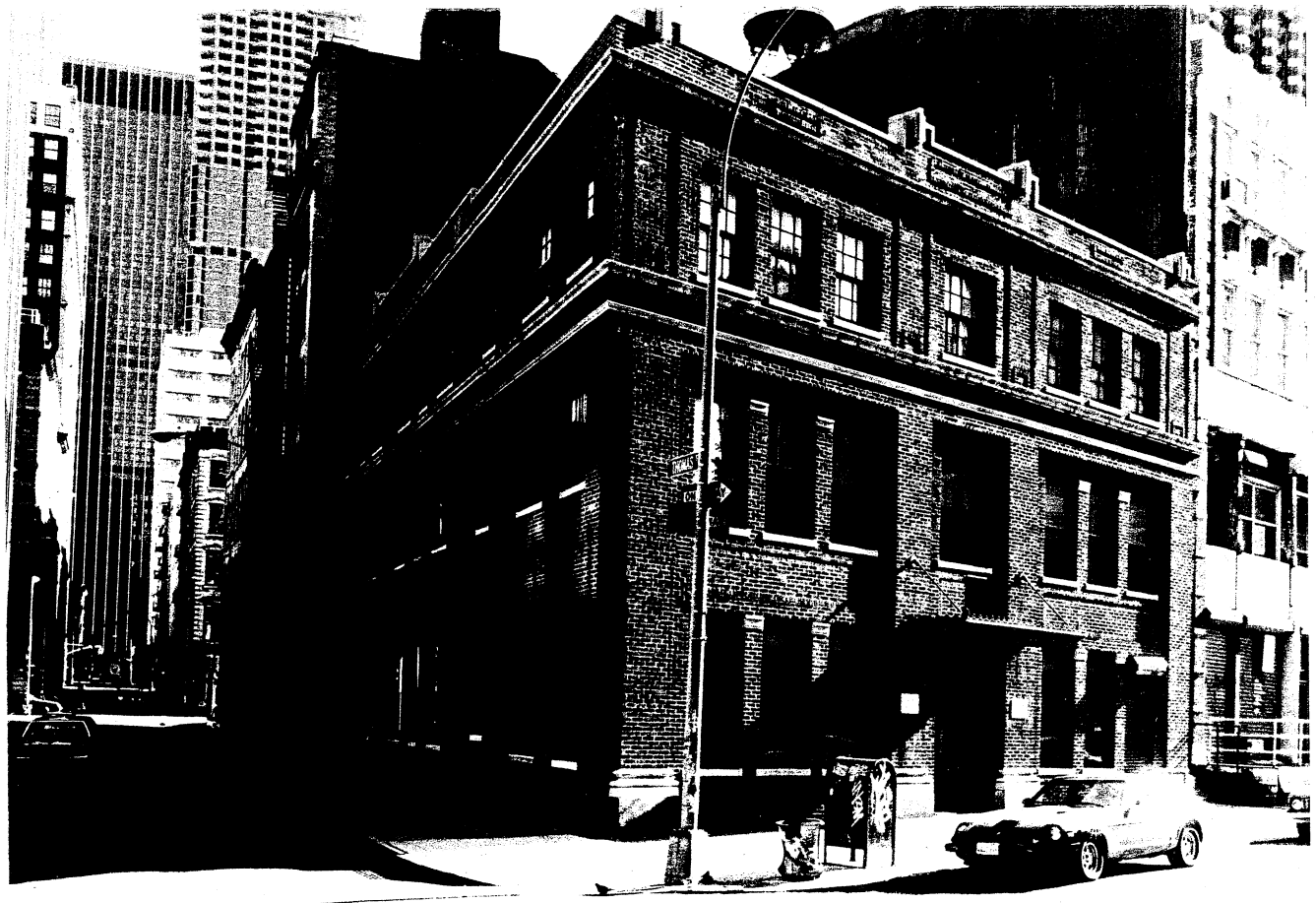
40 Hudson Street

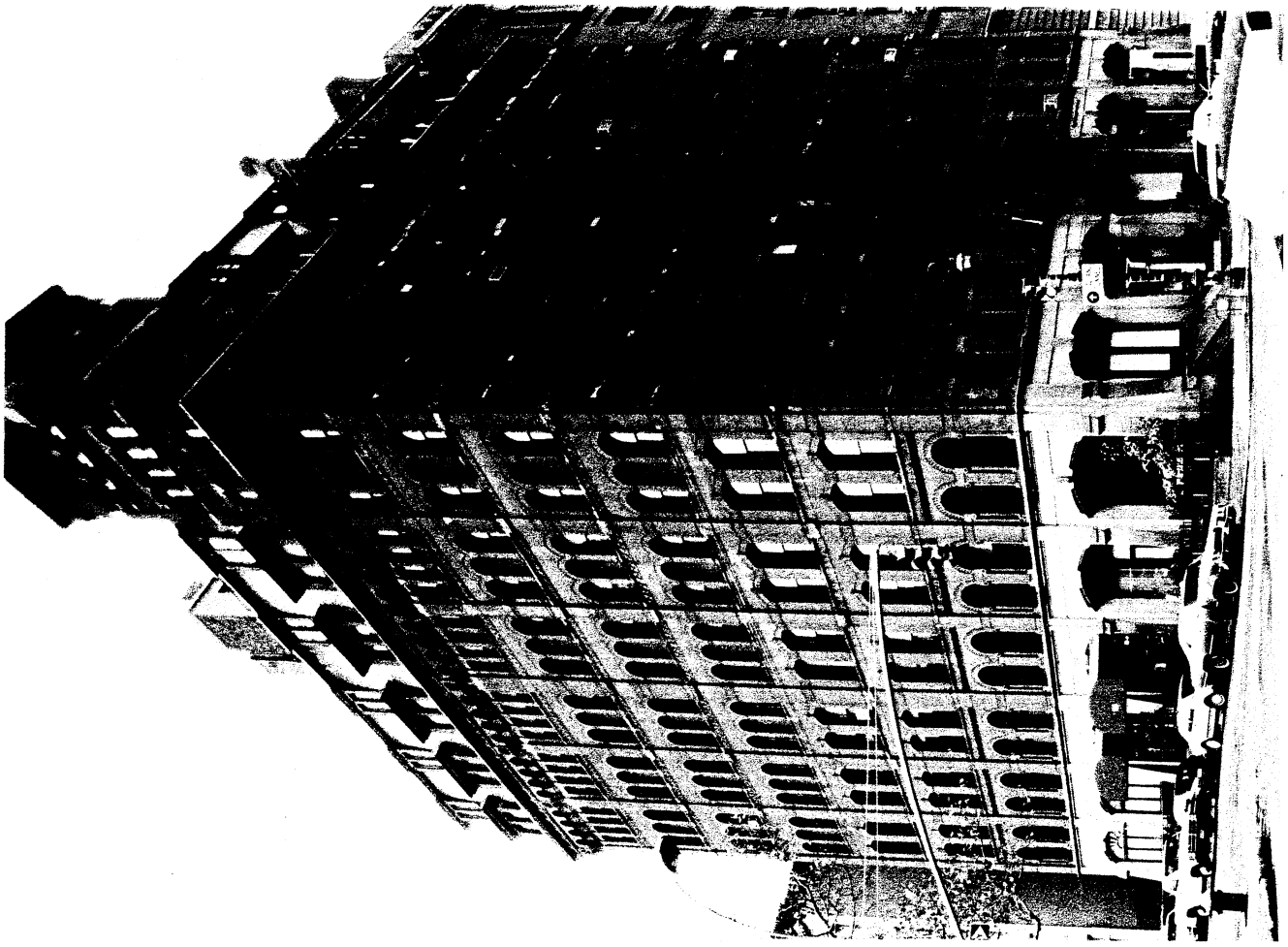
42 Hudson Street



44 Hudson Street

46-50 Hudson Street (a/k/a 88-96 Thomas Street)



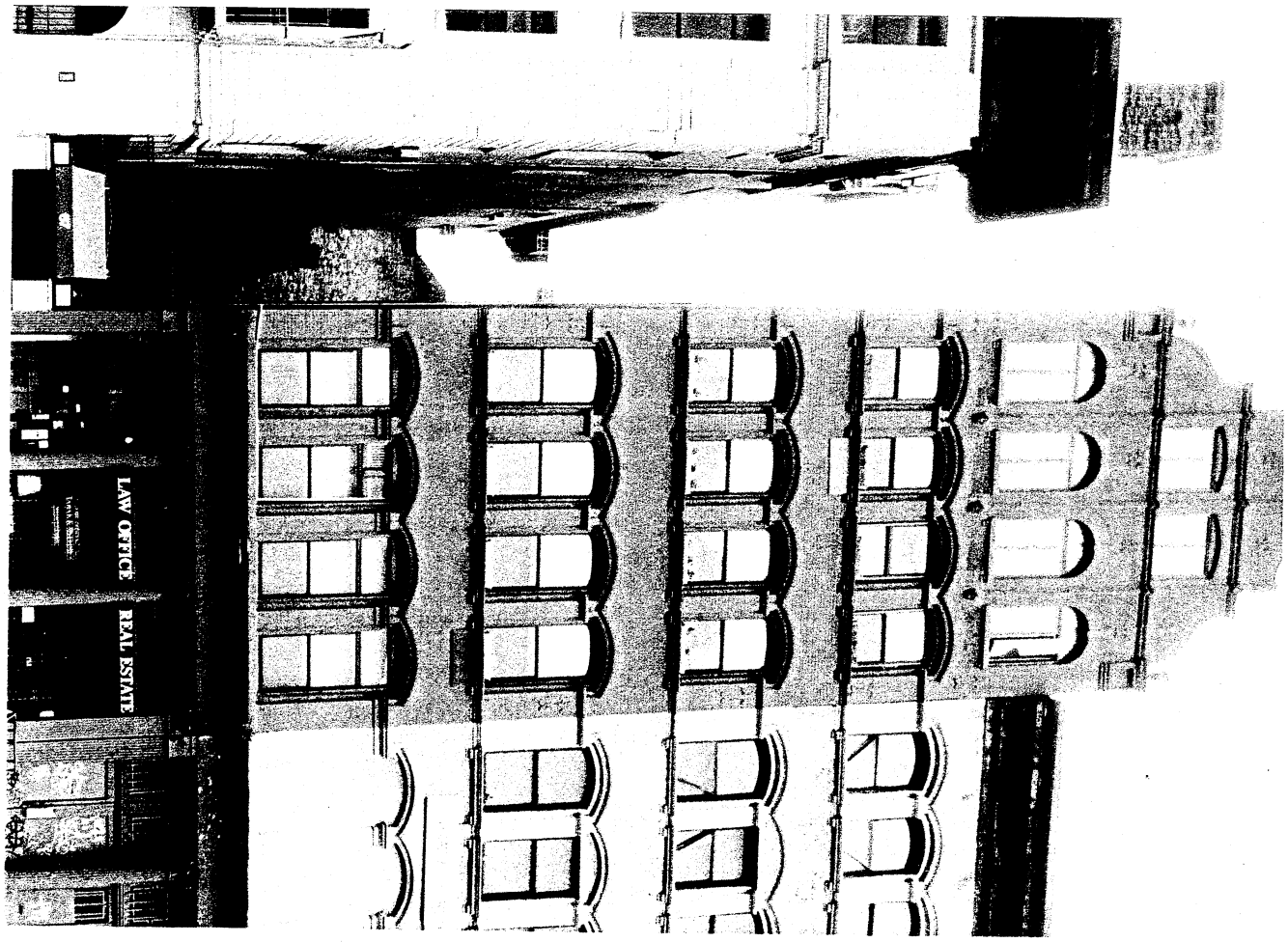


Schepp Building [47-53 Hudson Street (a/k/a 165-169 Duane Street)]

American Express Building [55-61 Hudson Street (a/k/a 2-6 Jay Street)]

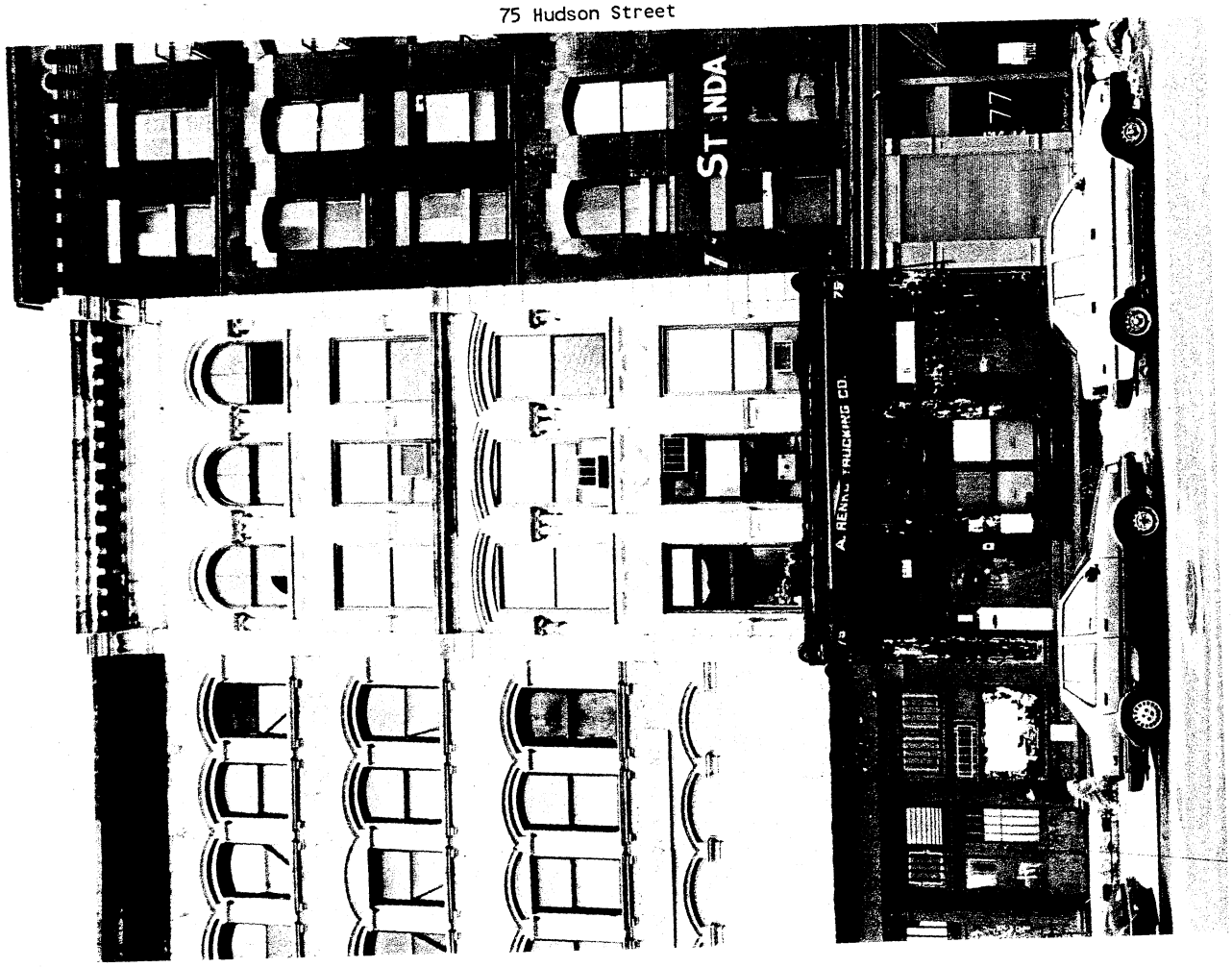
(former) New York Hospital [67 Hudson Street (a/k/a 1-7 Jay Street)]

71 Hudson Street



73 Hudson Street

75 Hudson Street

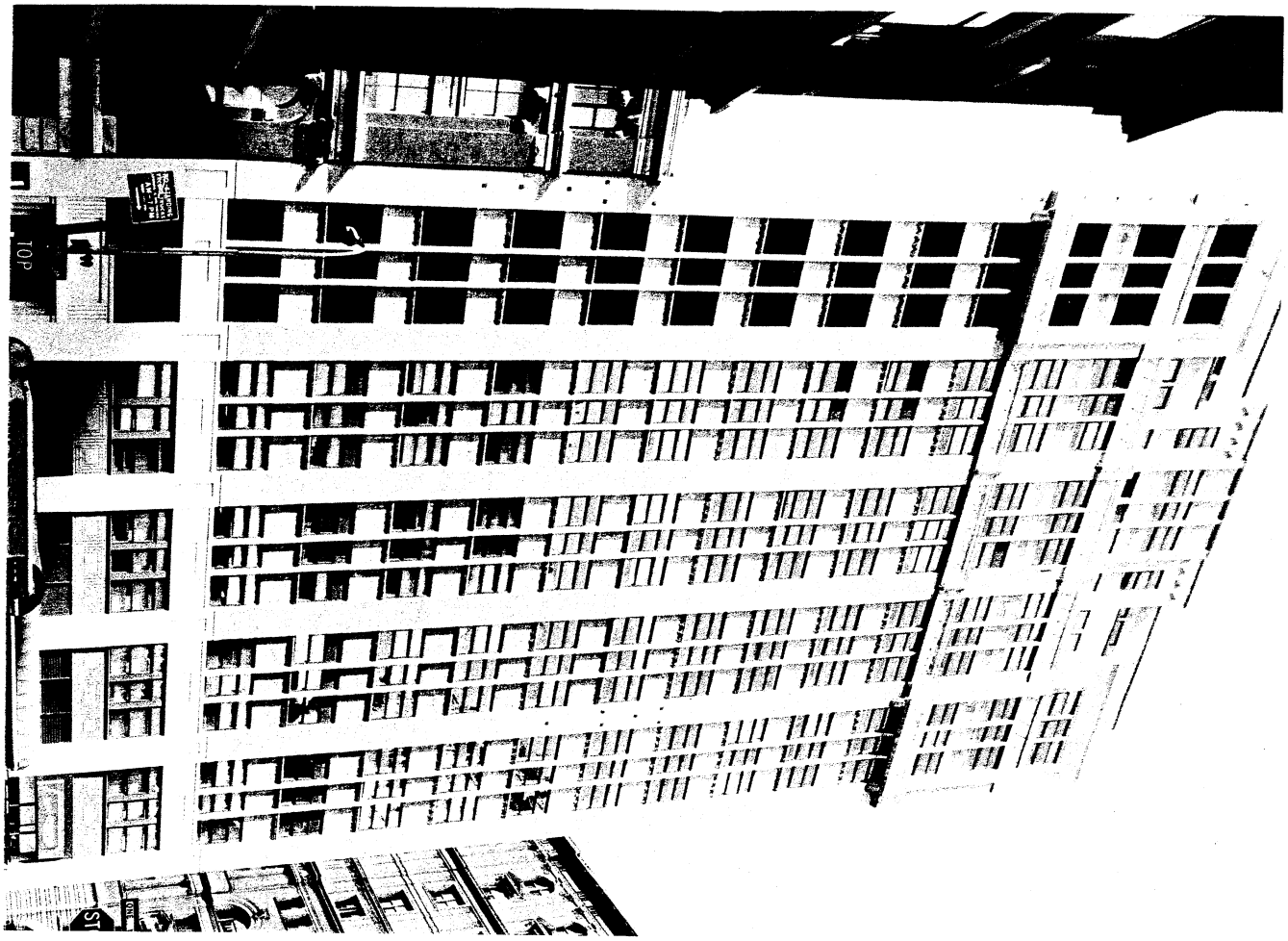


77-79 Hudson Street

81 Hudson Street (a/k/a 1 Harrison Street)

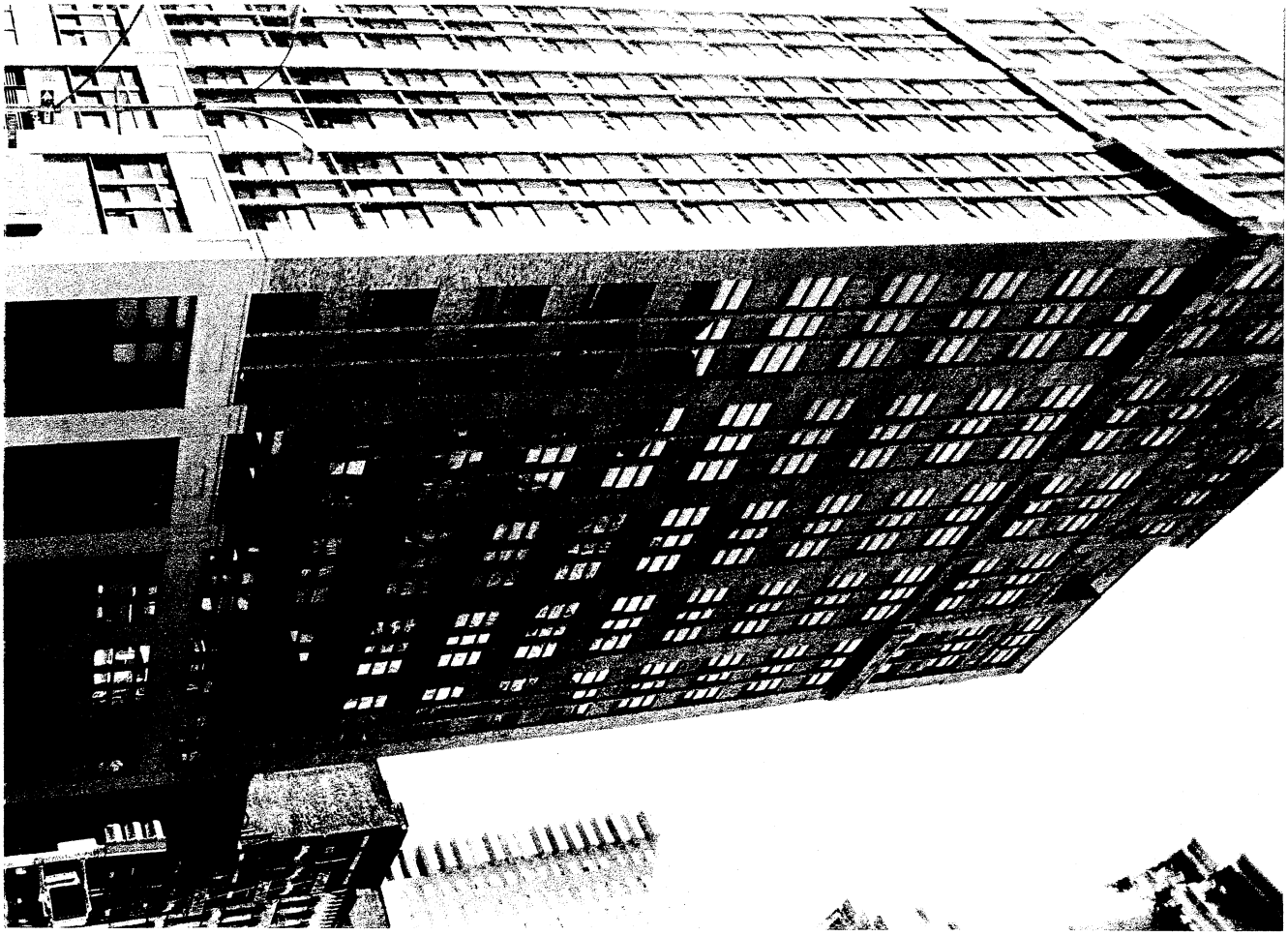
74-82 Hudson Street (a/k/a Worth Street)

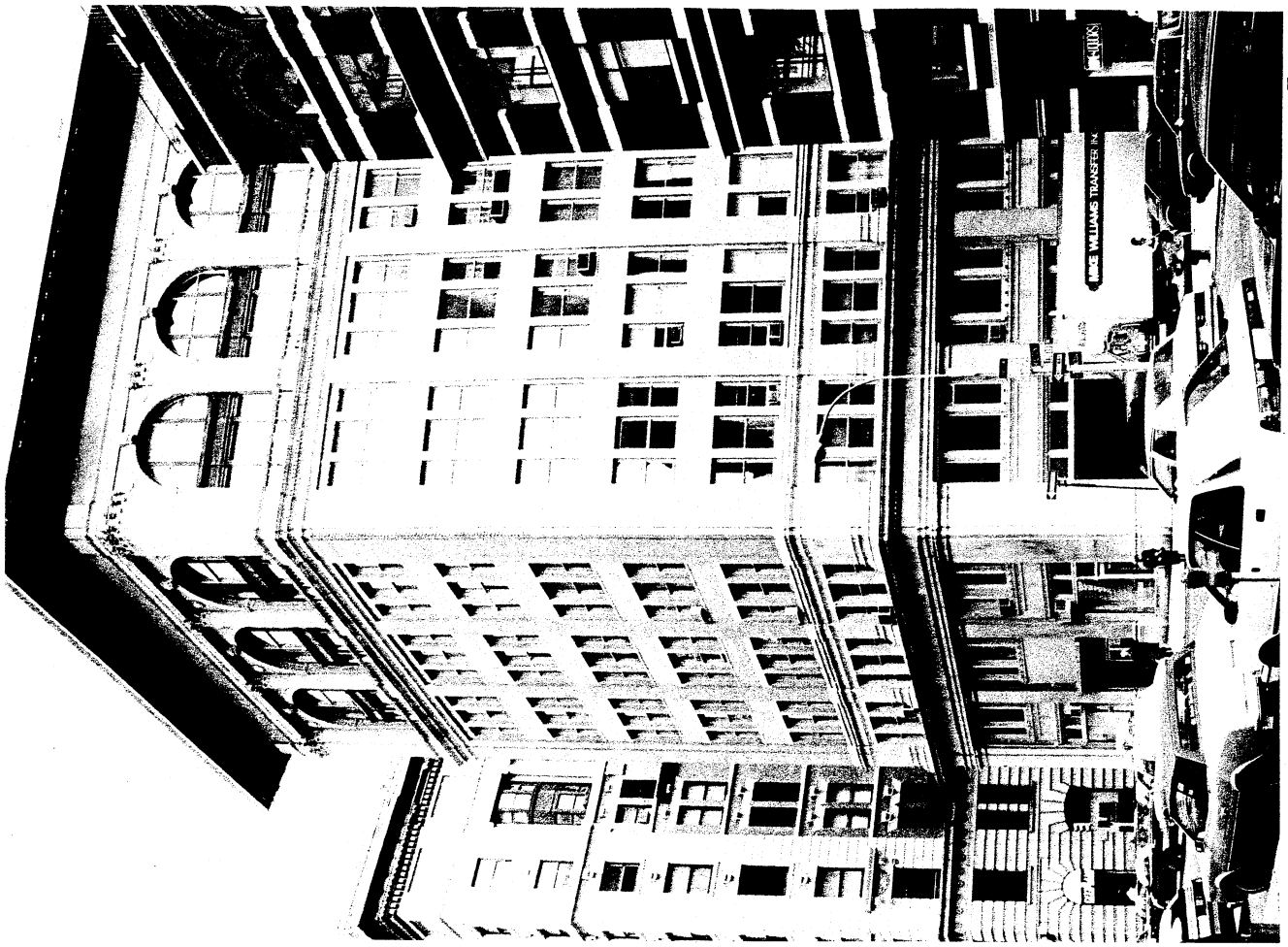
84-94 Hudson Street (a/k/a 2-8 Leonard Street)



Maltz-Franklin Building [93-101 Hudson Street (a/k/a 169-171 Franklin Street)]

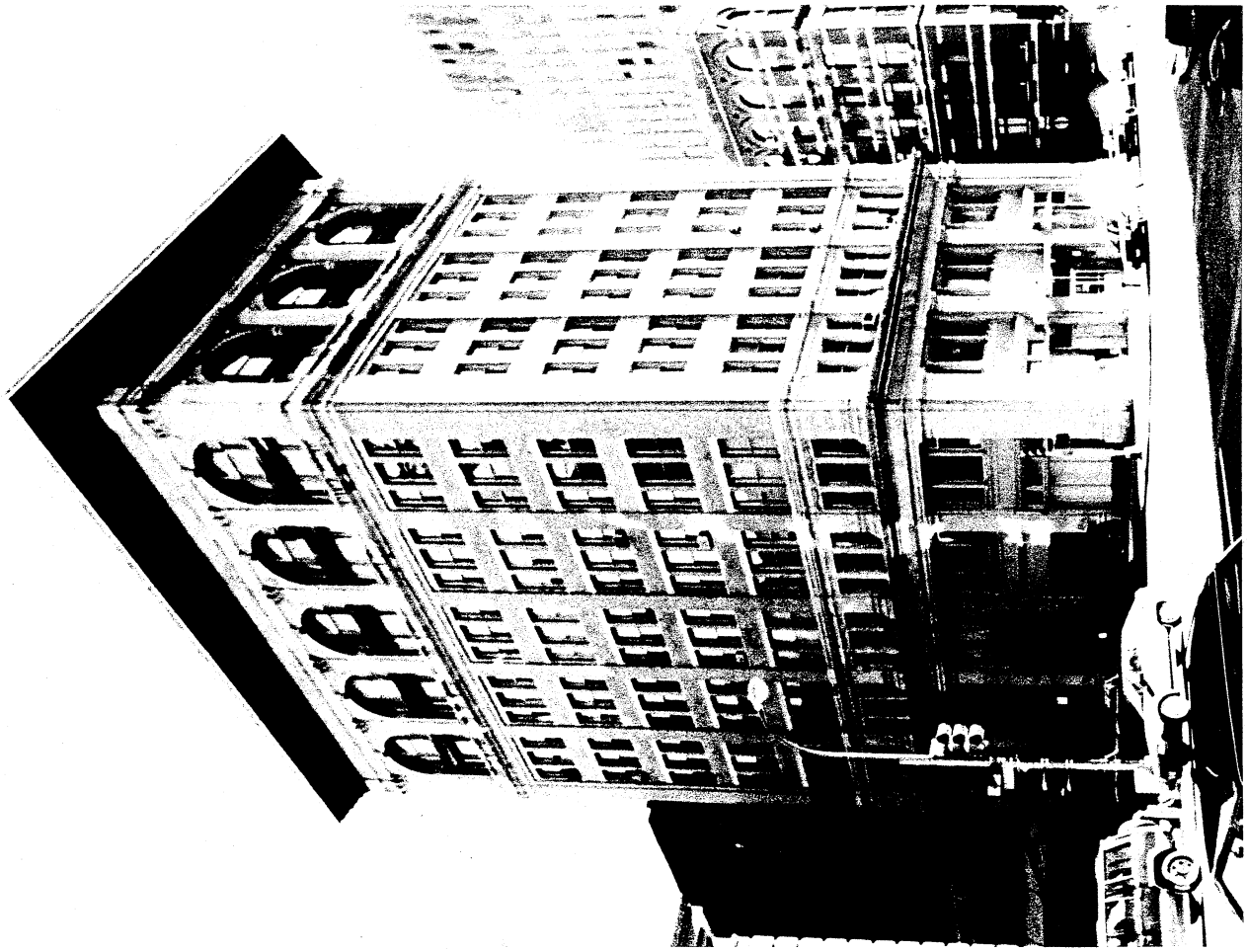
(a/k/a 169-171 Franklin Street)





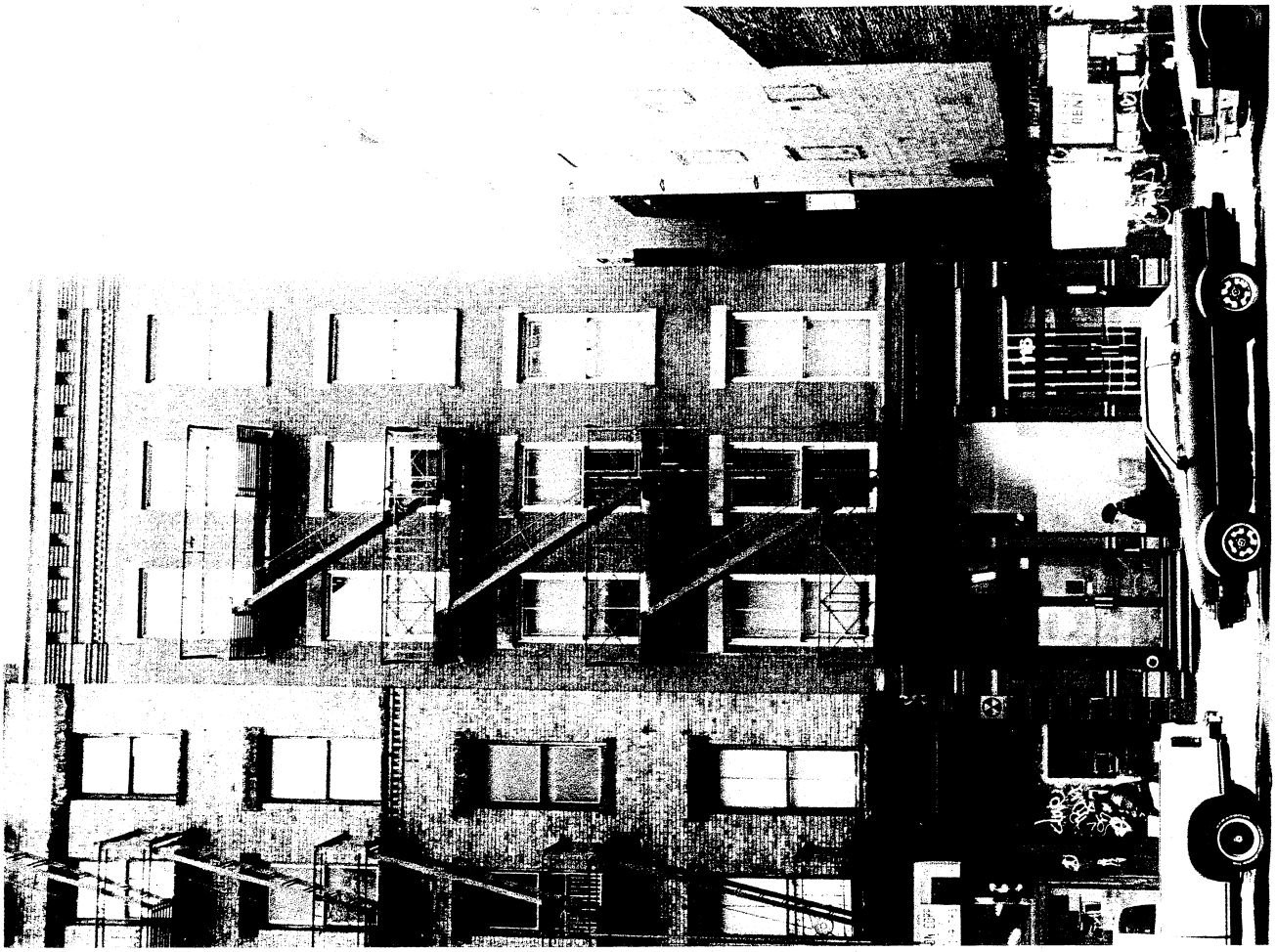
Franklin-Hudson Building [96-100 Hudson Street (a/k/a 161-163 Franklin Street & 1-5 Leonard Street)]

Franklin-Hudson Building [96-100 Hudson Street (a/k/a 161-163 Franklin Street & 1-5 Leonard Street)]



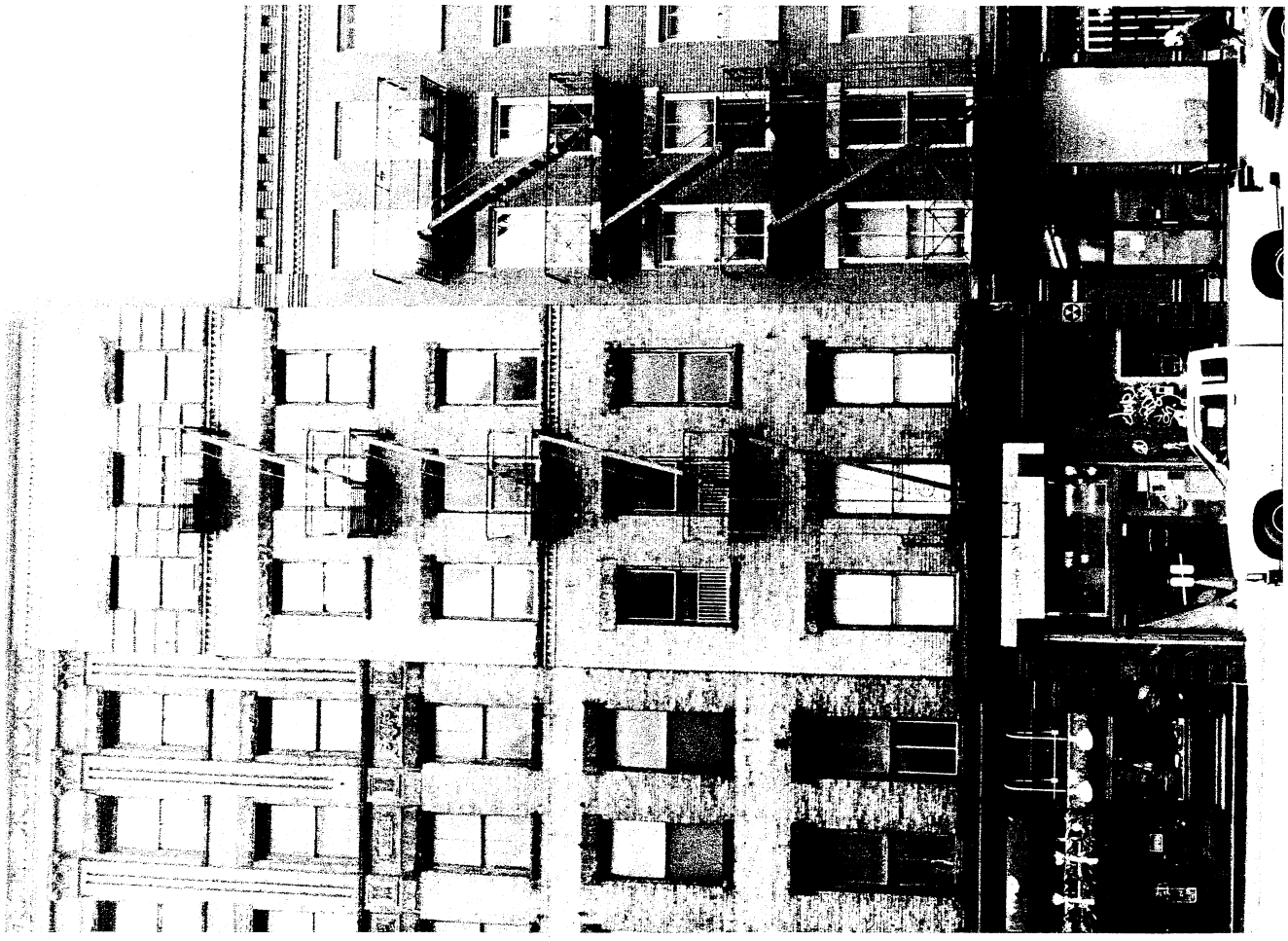
106-110 Hudson Street (a/k/a 164-166 Franklin Street)

114 Hudson Street



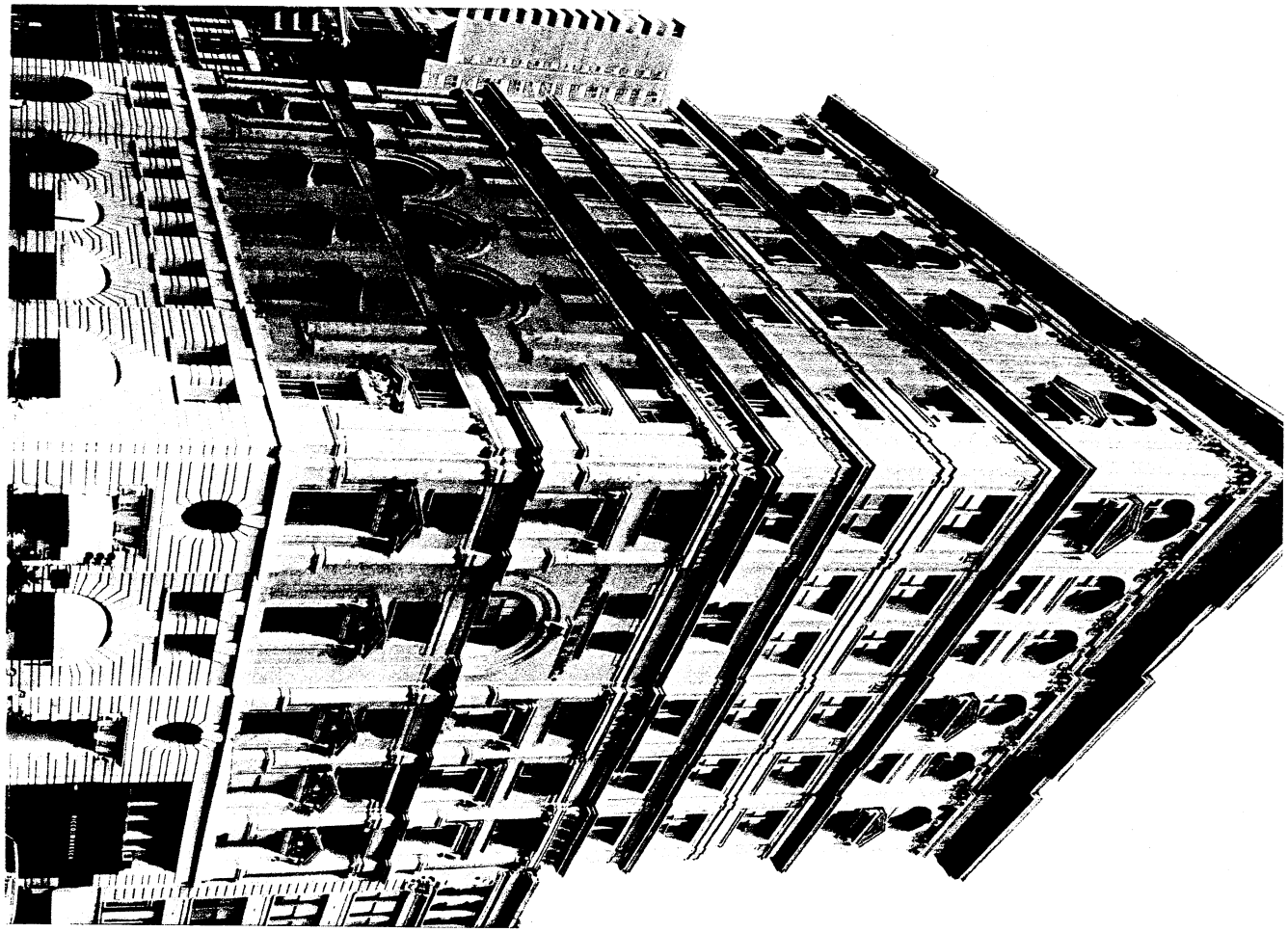
116 Hudson Street

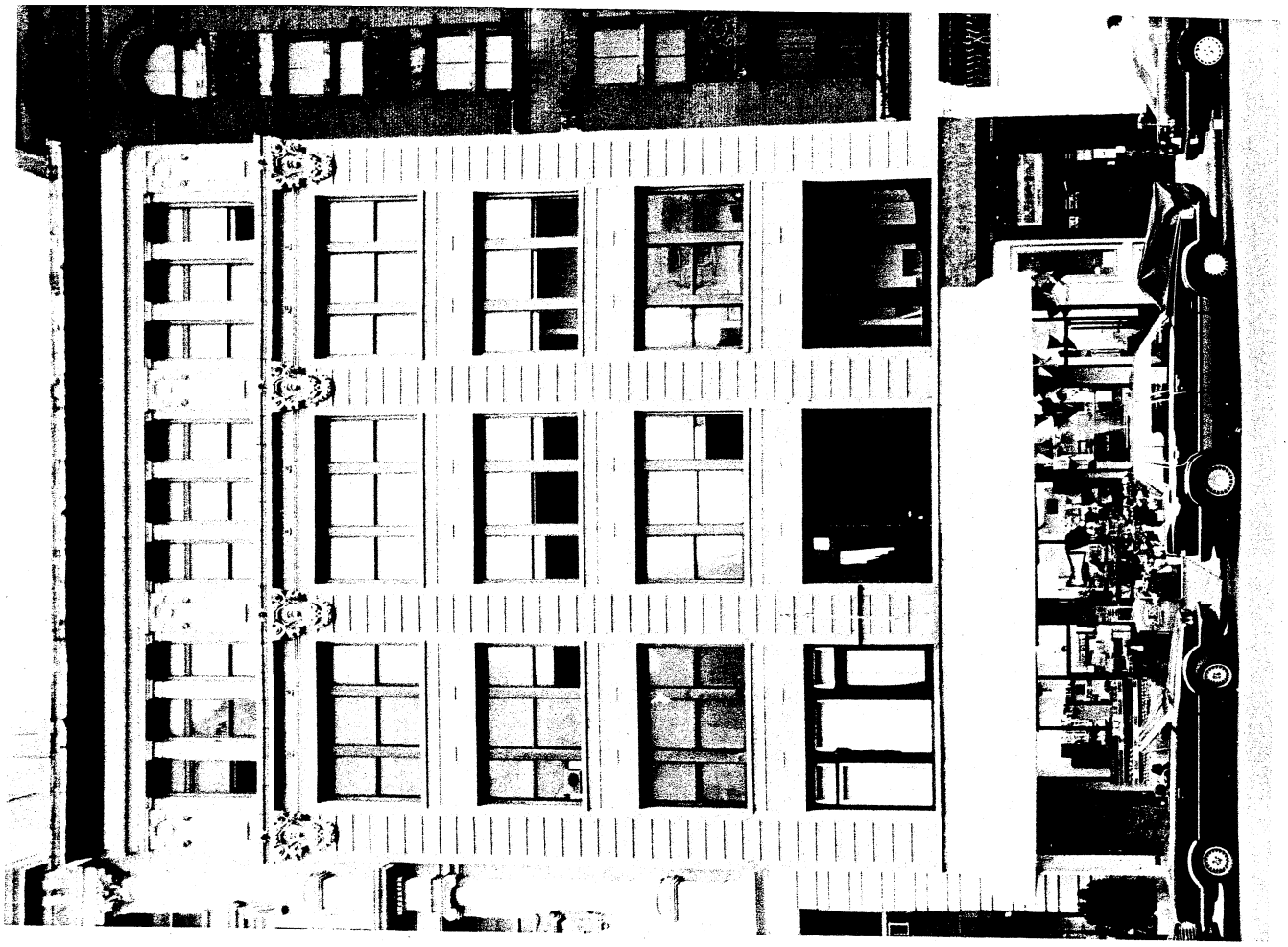
118 Hudson Street



120 Hudson Street (a/k/a 44 North Moore Street)

(former) Pierce Building/(now) Powell Building [105-109 Hudson Street (a/k/a 174 Franklin Street)]



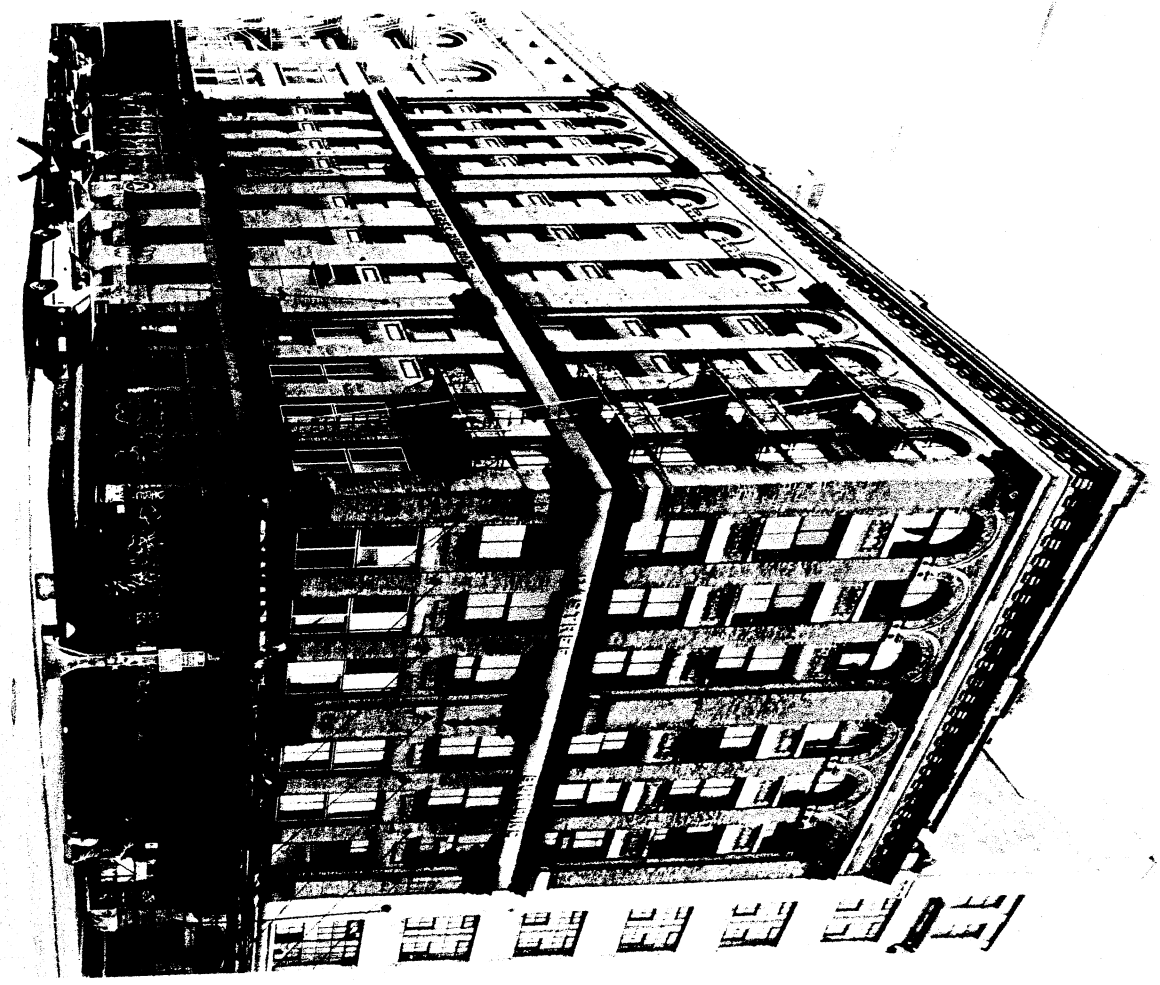


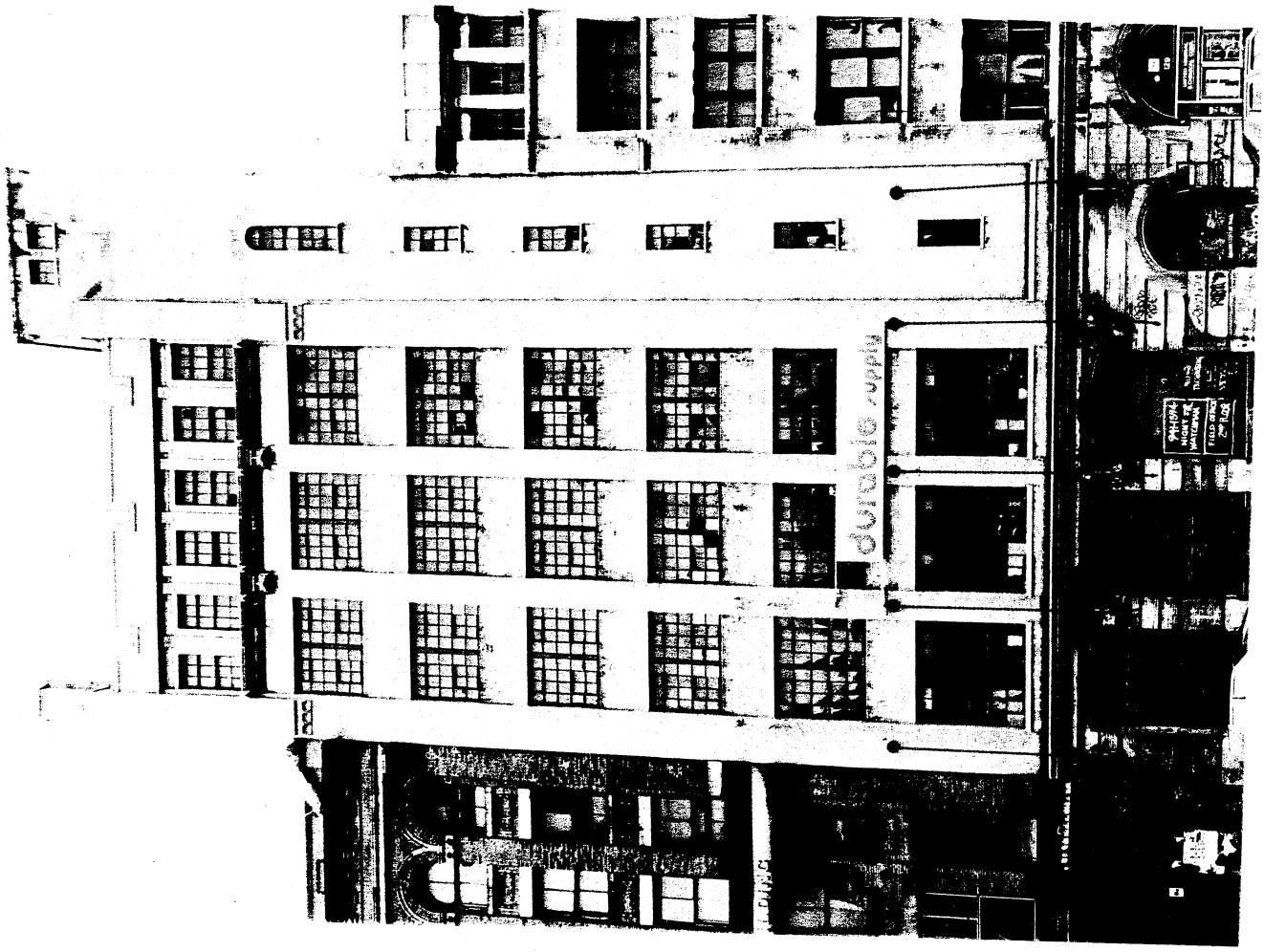
111-113 Hudson Street

117-119 Hudson Street (a/k/a 52 North Moore Street)

122 Hudson Street (a/k/a 43-47 North Moore Street)

Castree Building [121-123 Hudson Street (a/k/a 53 North Moore Street)]



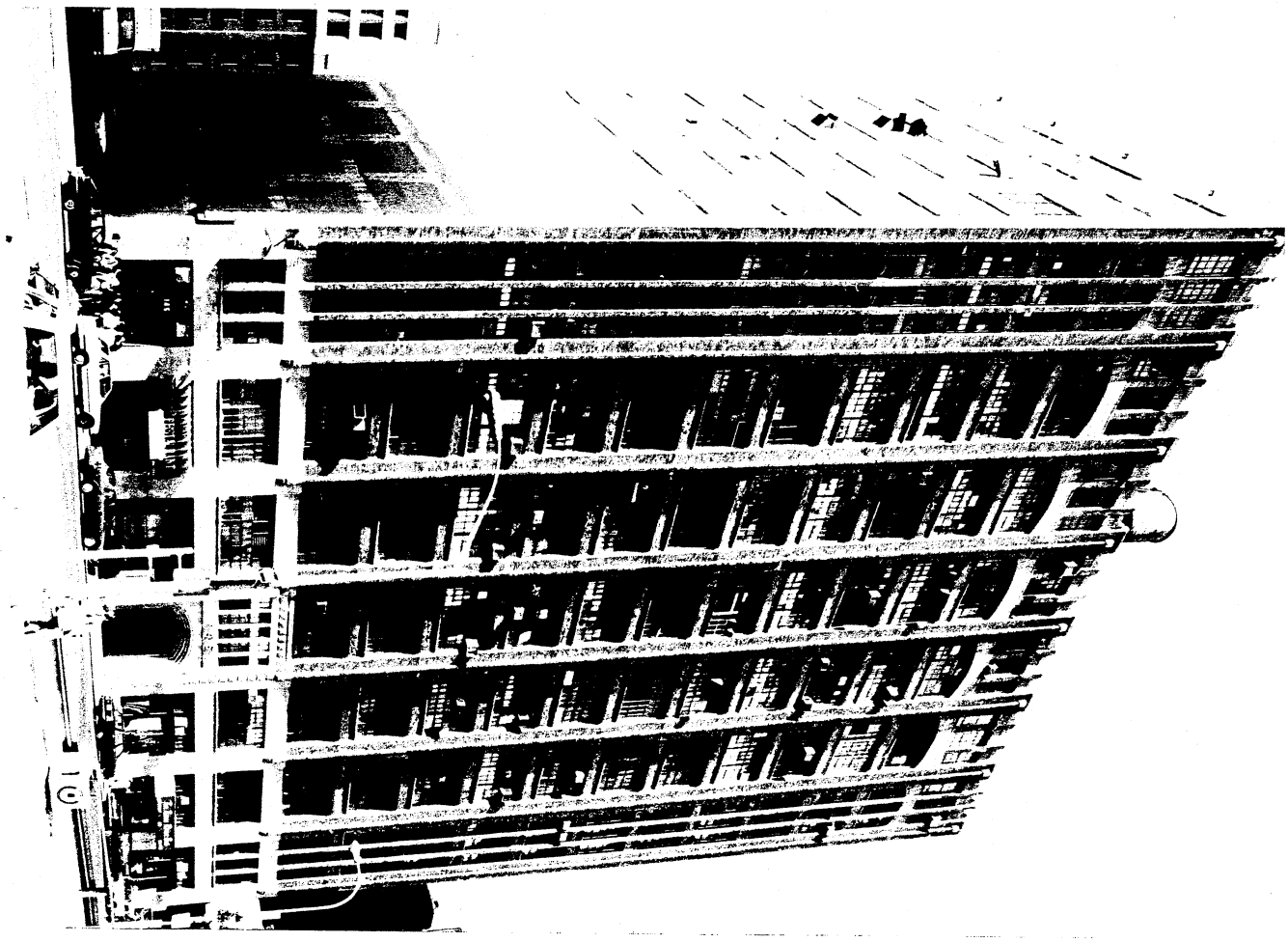


125-127 Hudson Street

129-133 Hudson Street (a/k/a 44-46 Beach Street)

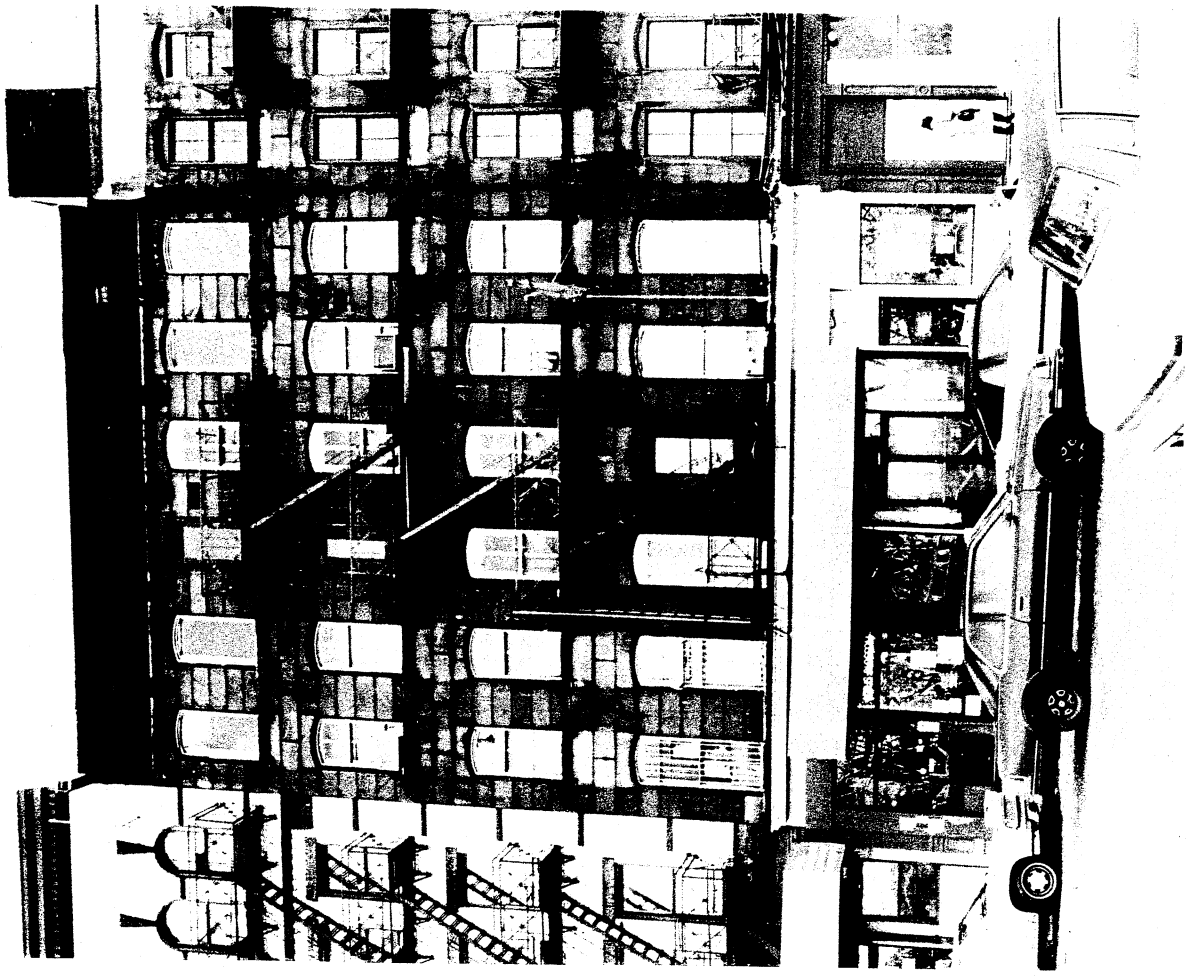
135 Hudson Street (a/k/a 43-47 Beach Street)

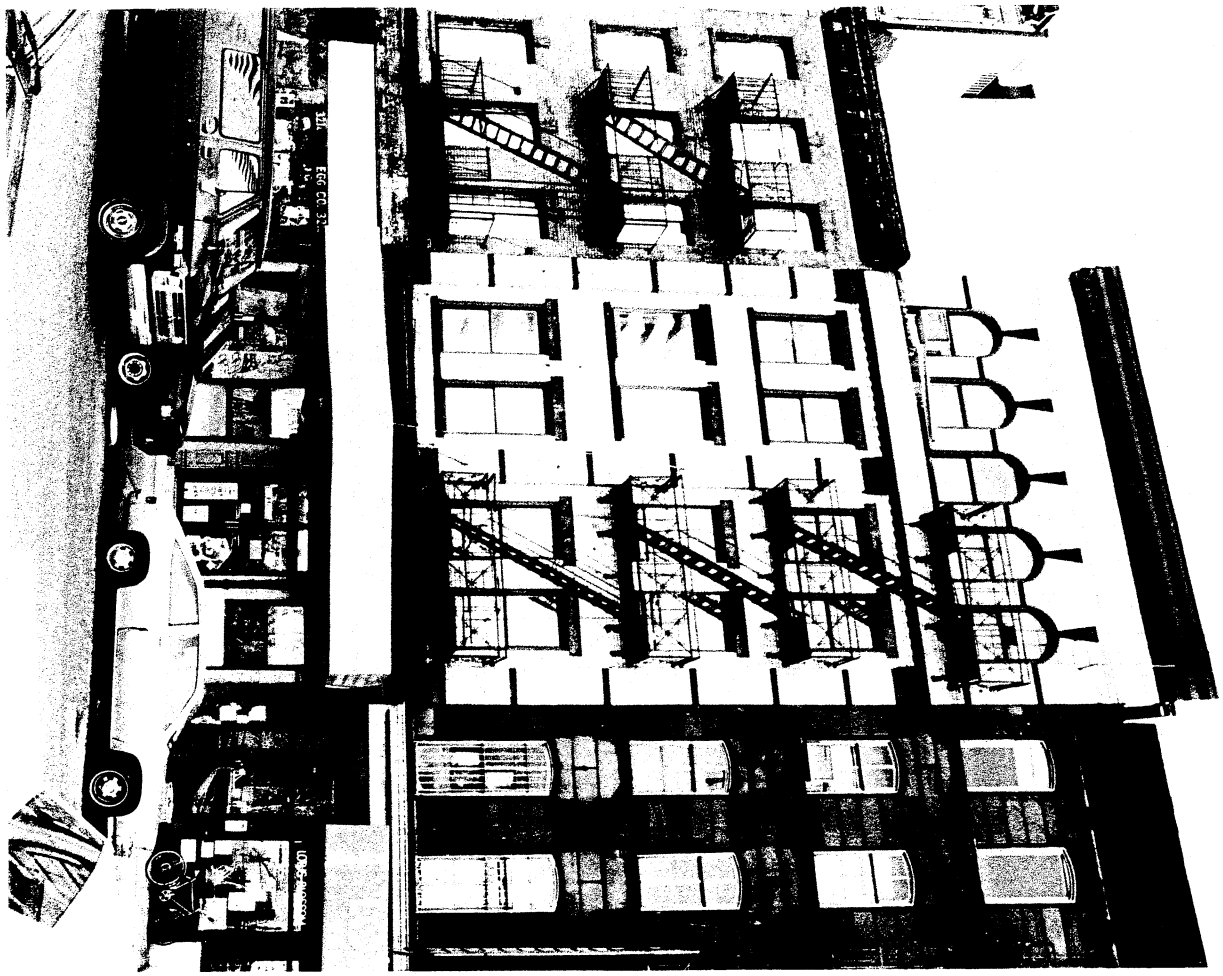
145 Hudson Street (a/k/a 1 Hubert Street)



315 Greenwich Street

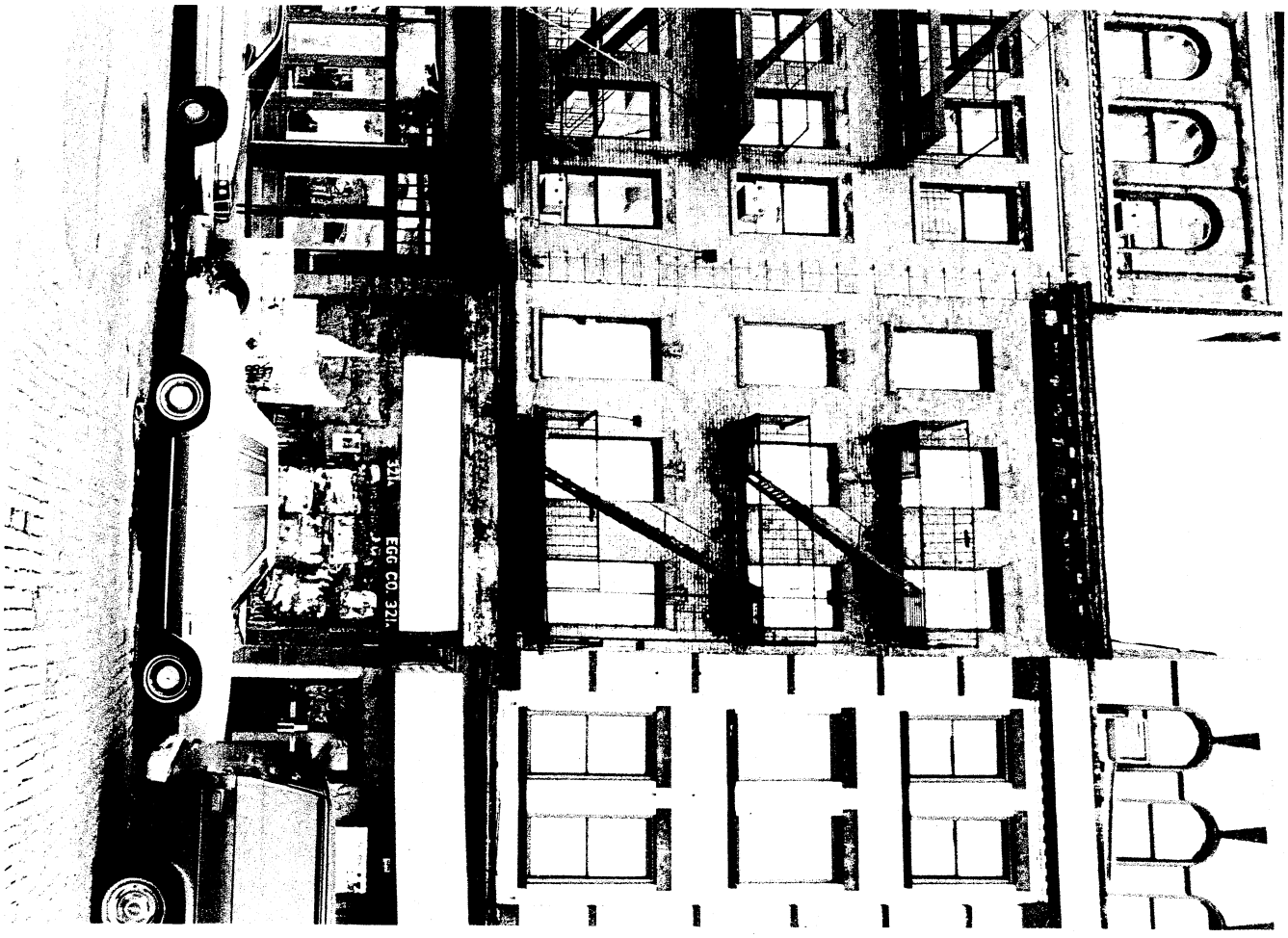
317-319 Greenwich Street

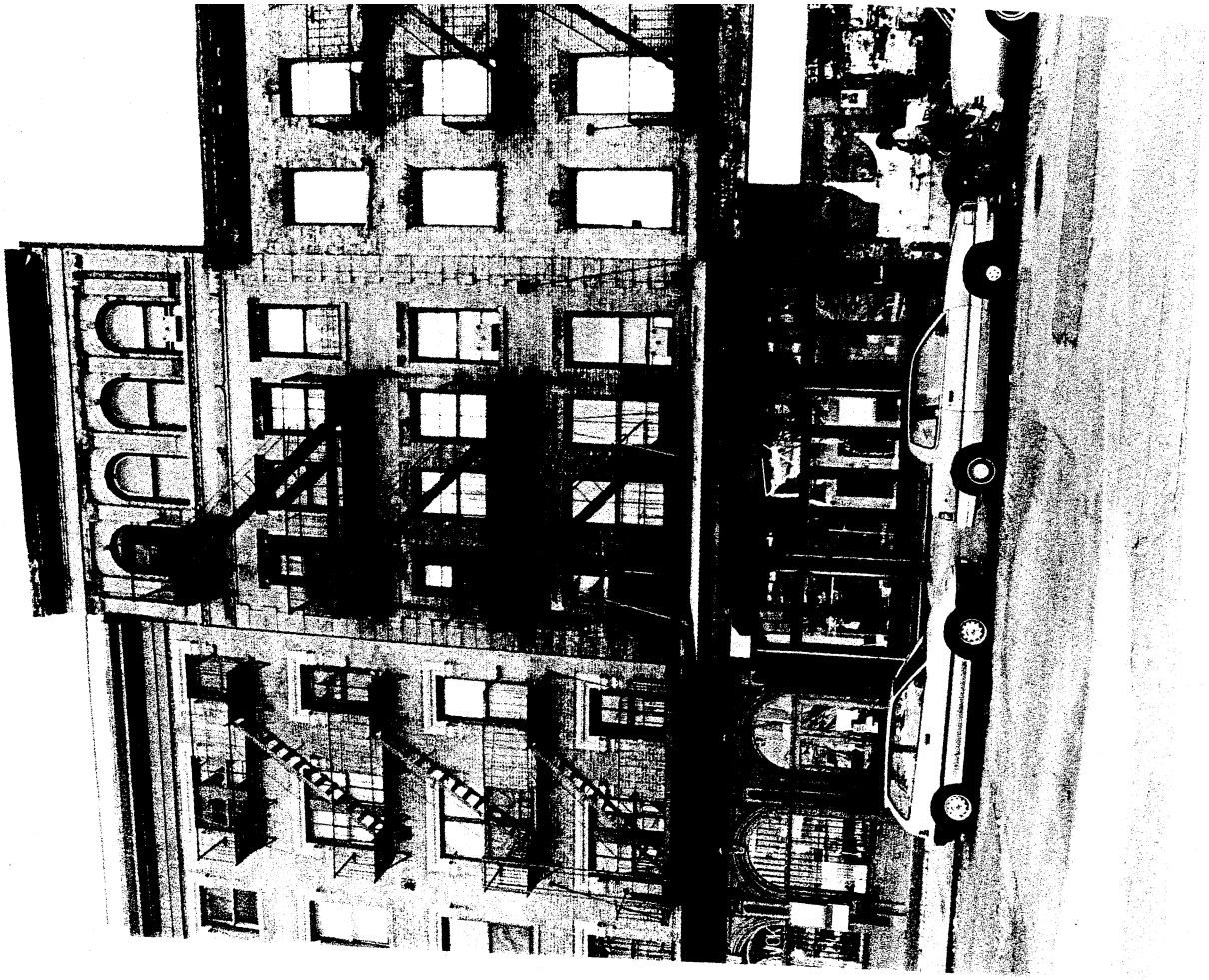




321 Greenwich Street

321A Greenwich Street



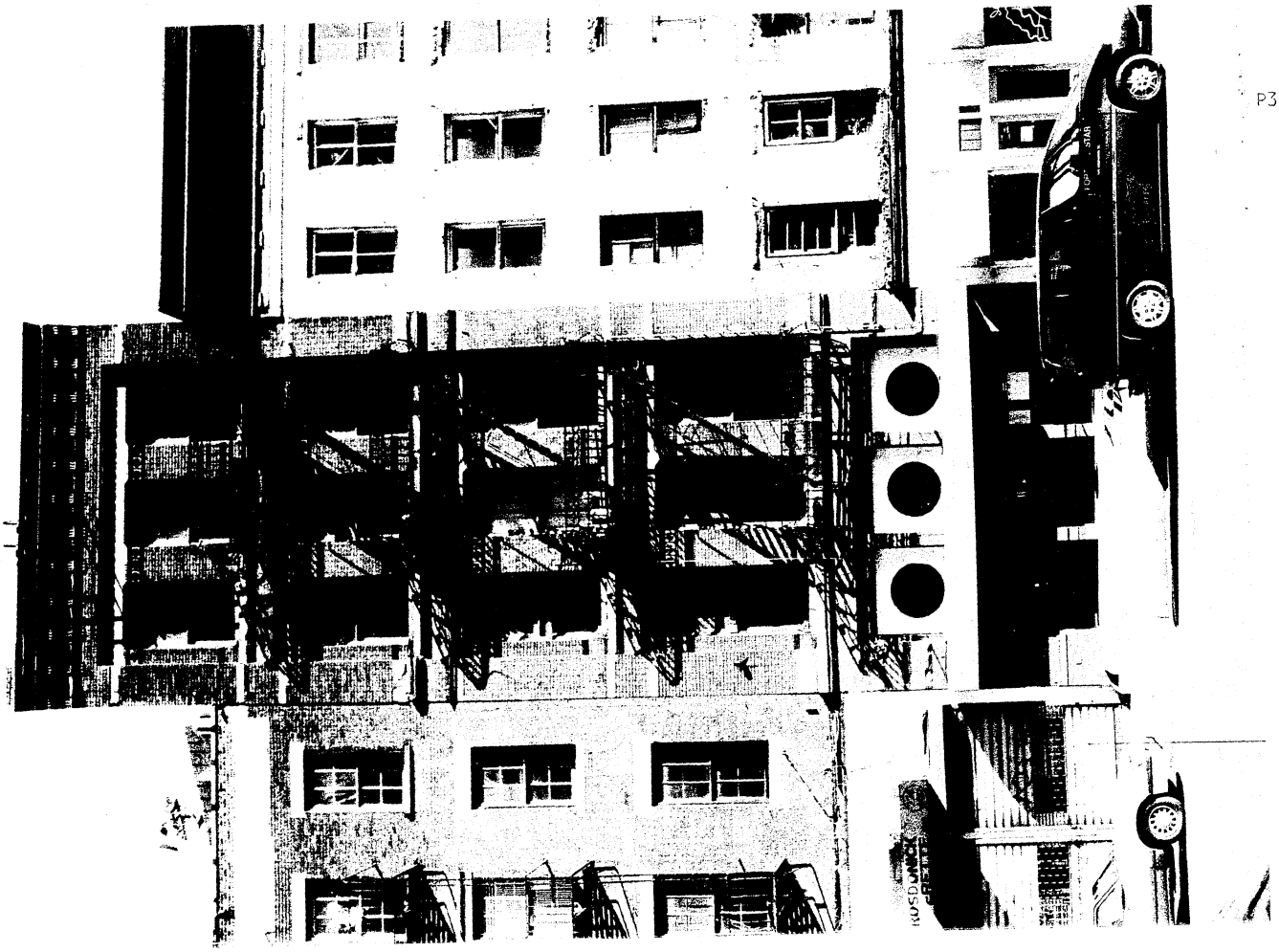


323 Greenwich Street

323A Greenwich Street

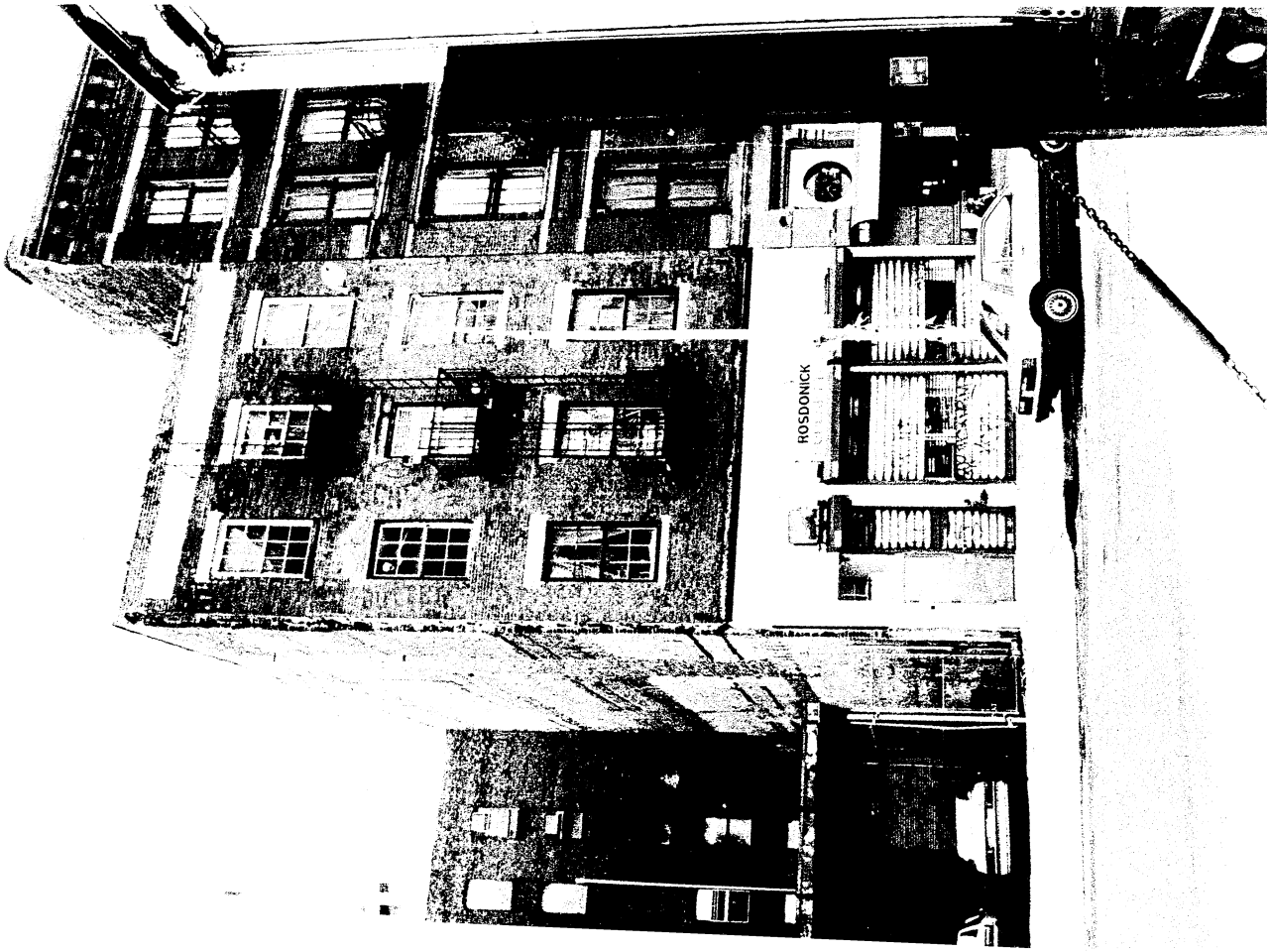
325 Greenwich Street (a/k/a 187 Duane Street)

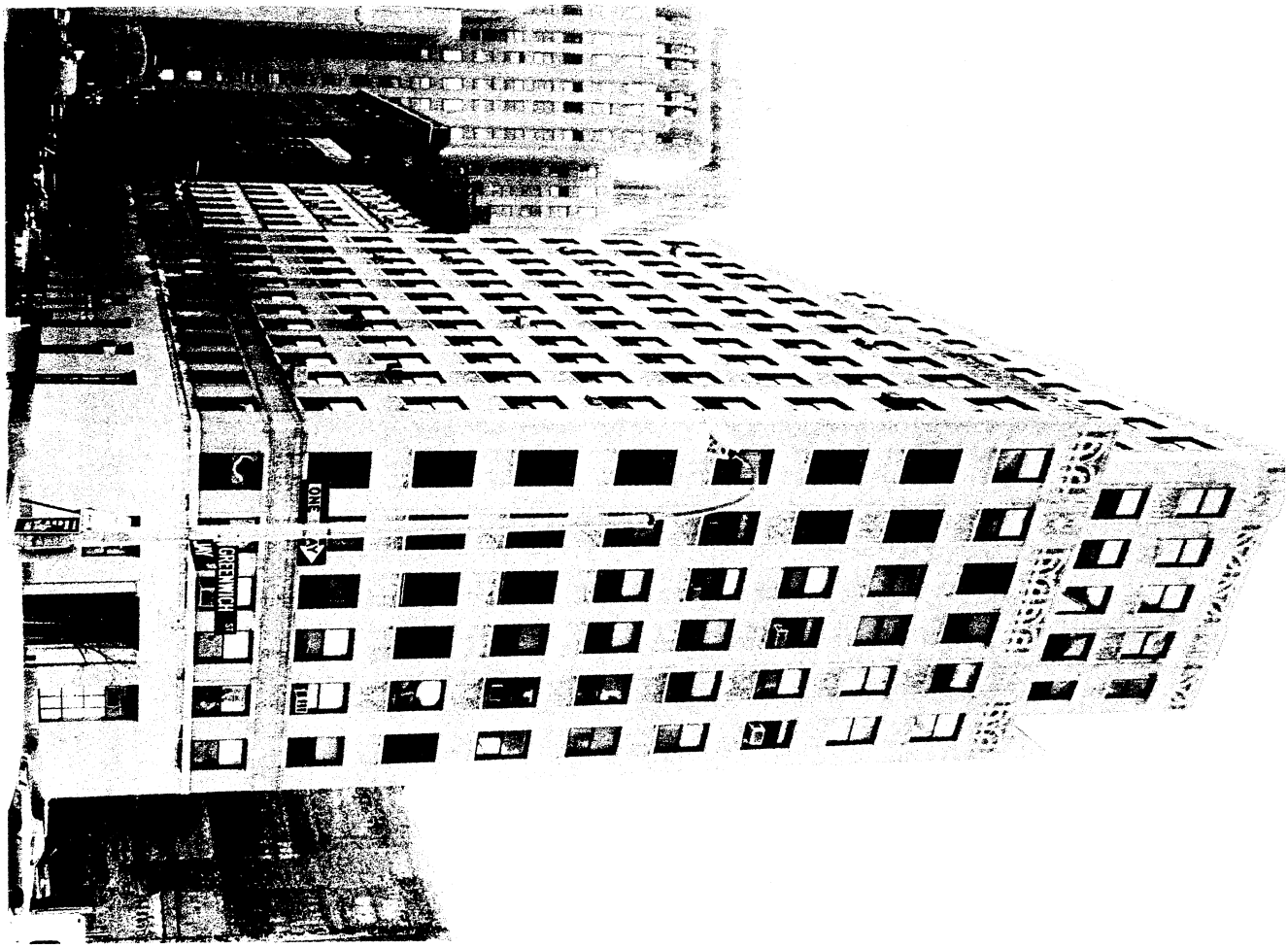
327 Greenwich Street



329 Greenwich Street

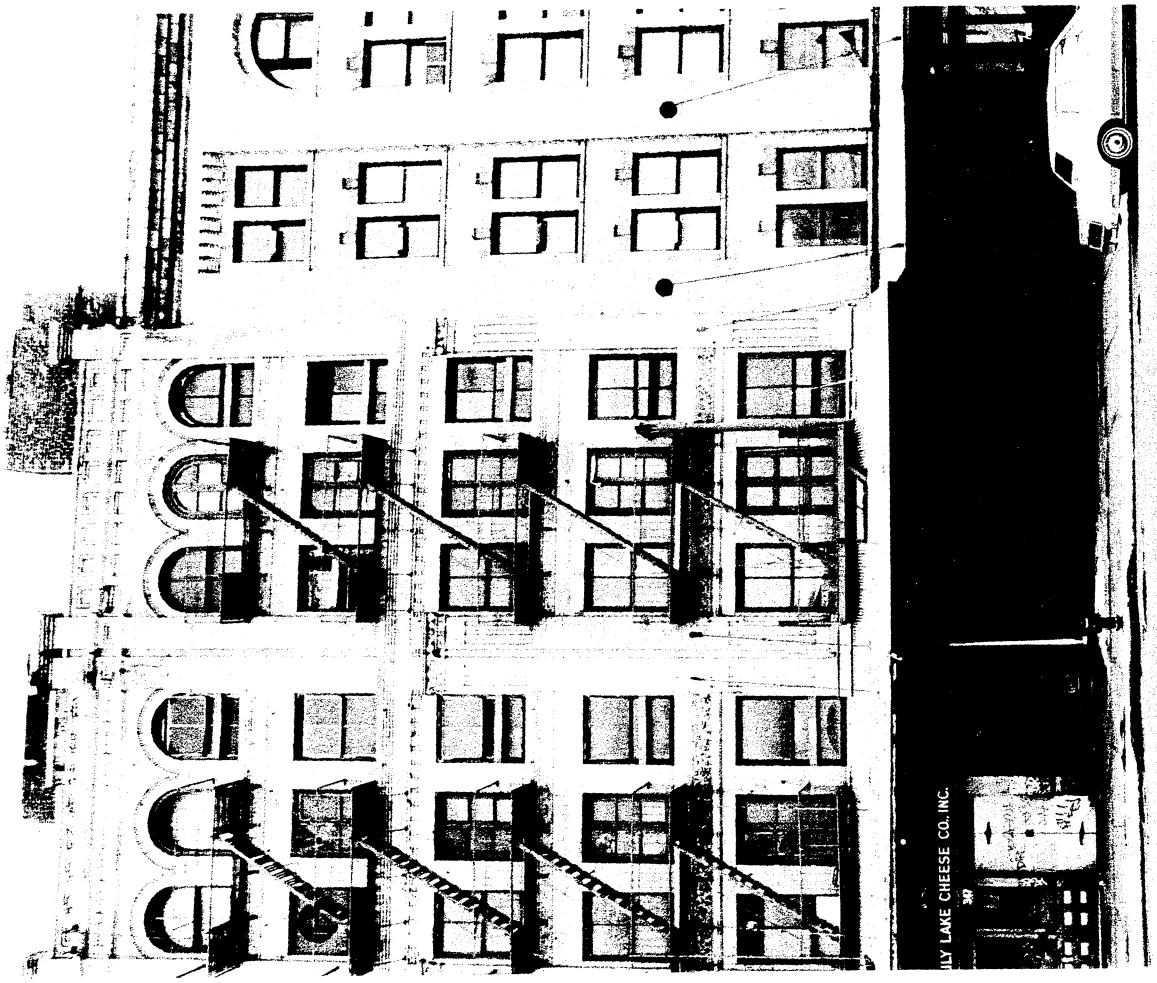
331 Greenwich Street





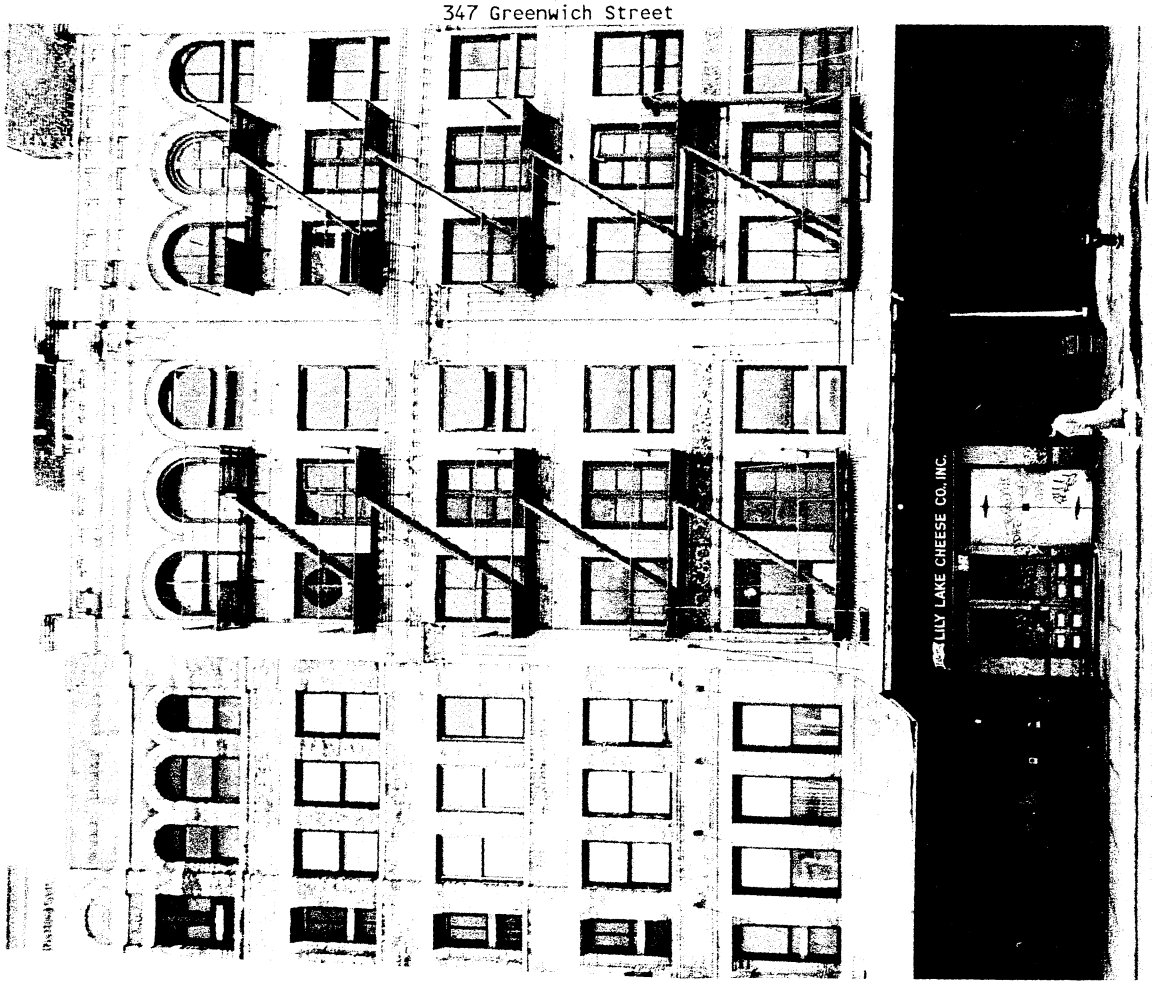
335-337 Greenwich Street (a/k/a 20-24 Jay Street)

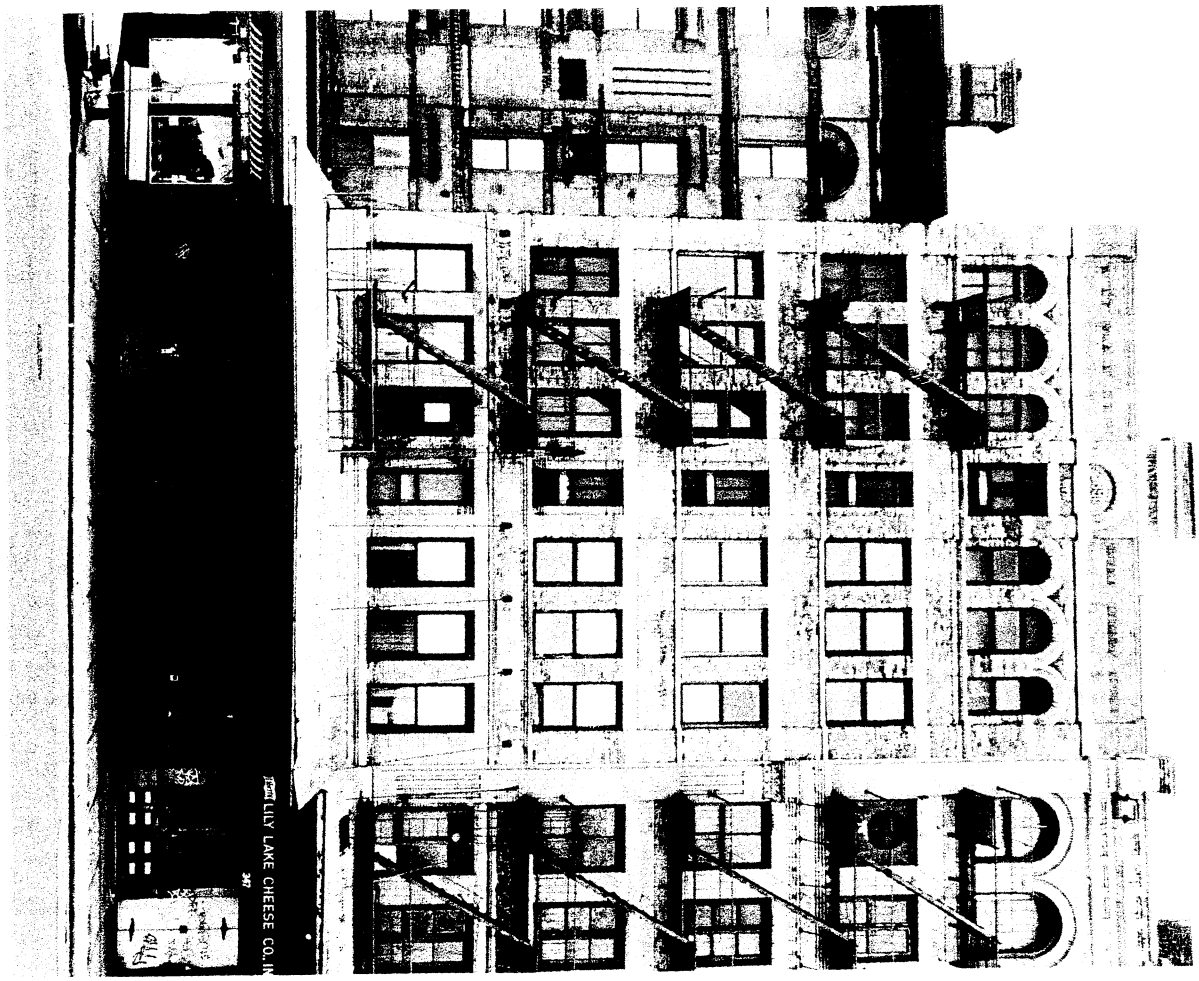
Bazzini Building [339-343 Greenwich Street (a/k/a 21 Jay Street)]



345 Greenwich Street

347 Greenwich Street





349-351 Greenwich Street

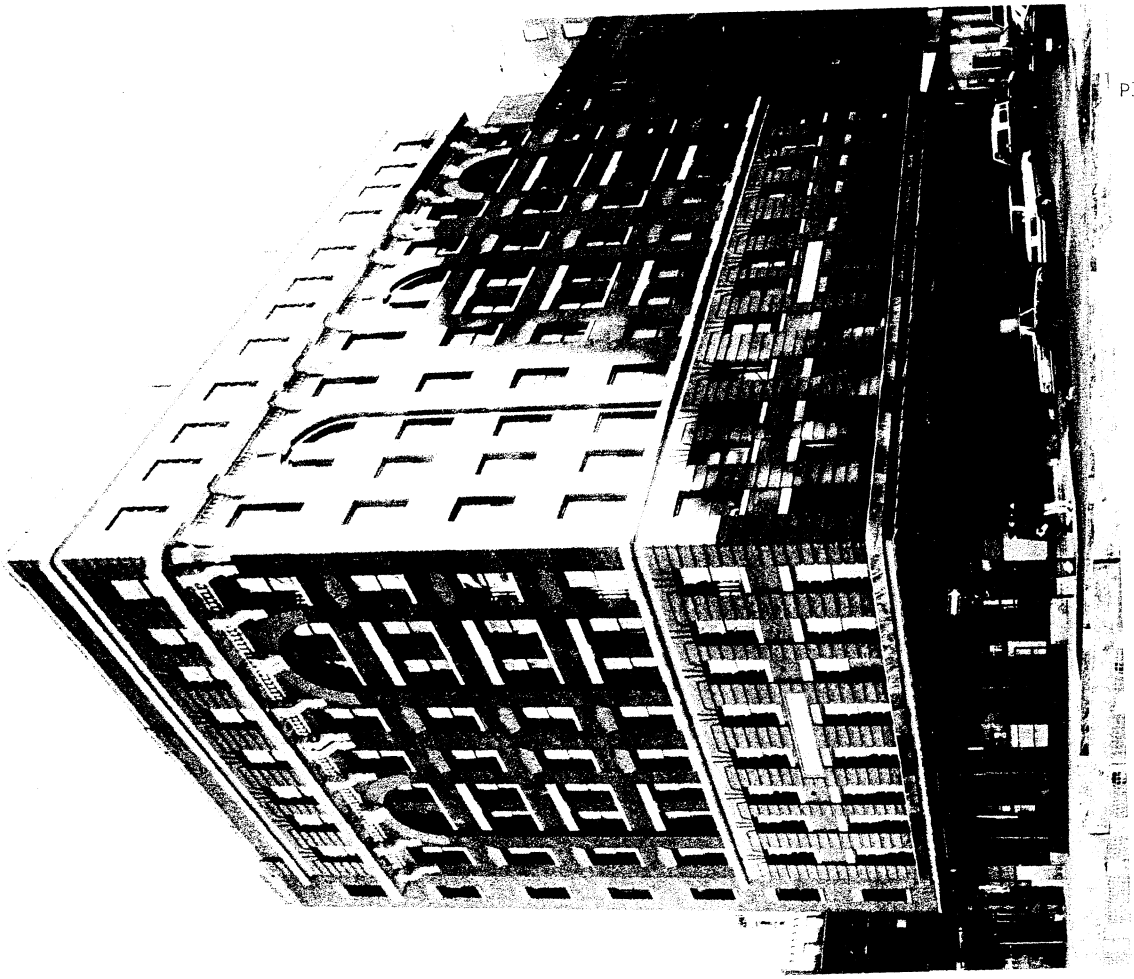
353 Greenwich Street

355-359 Greenwich Street (a/k/a 26-28 Harrison Street)

361 Greenwich Street

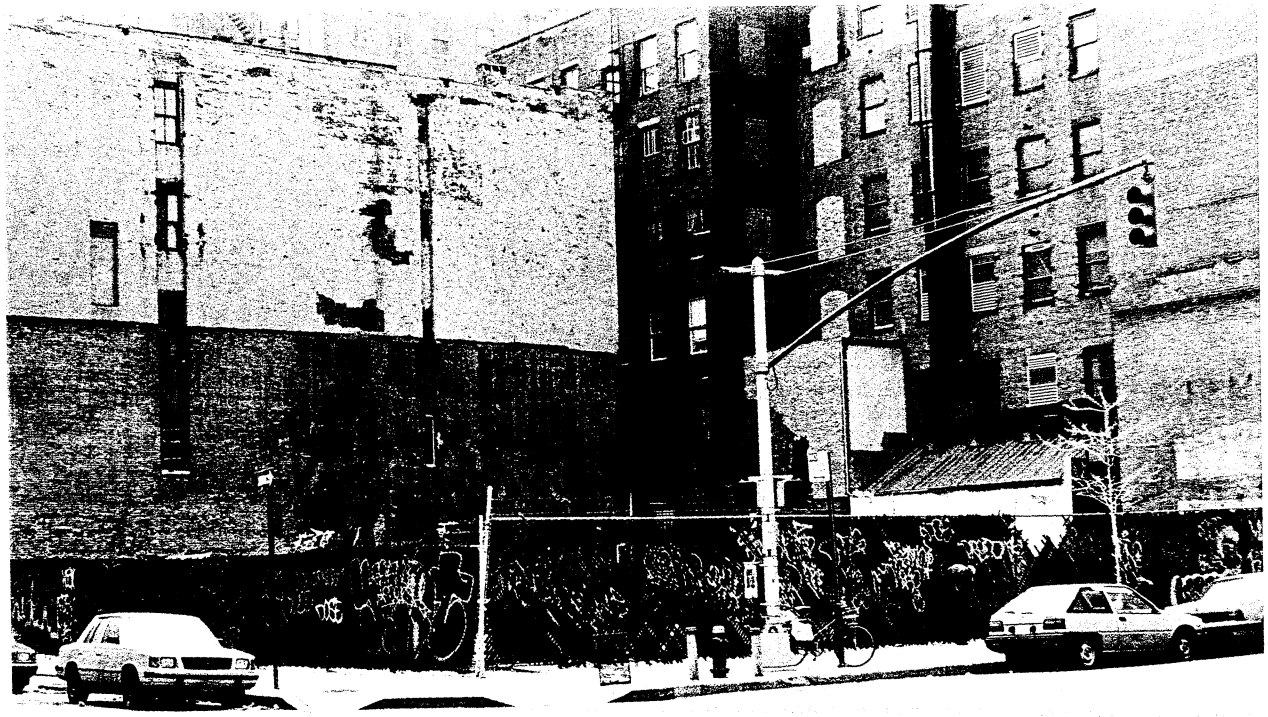
363-367 Greenwich Street

369 Greenwich Street (a/k/a 189-191 Franklin Street)



(former) B. Fischer & Co./Martinson Coffee Building [371-375 Greenwich Street (a/k/a 190 Franklin Street)]

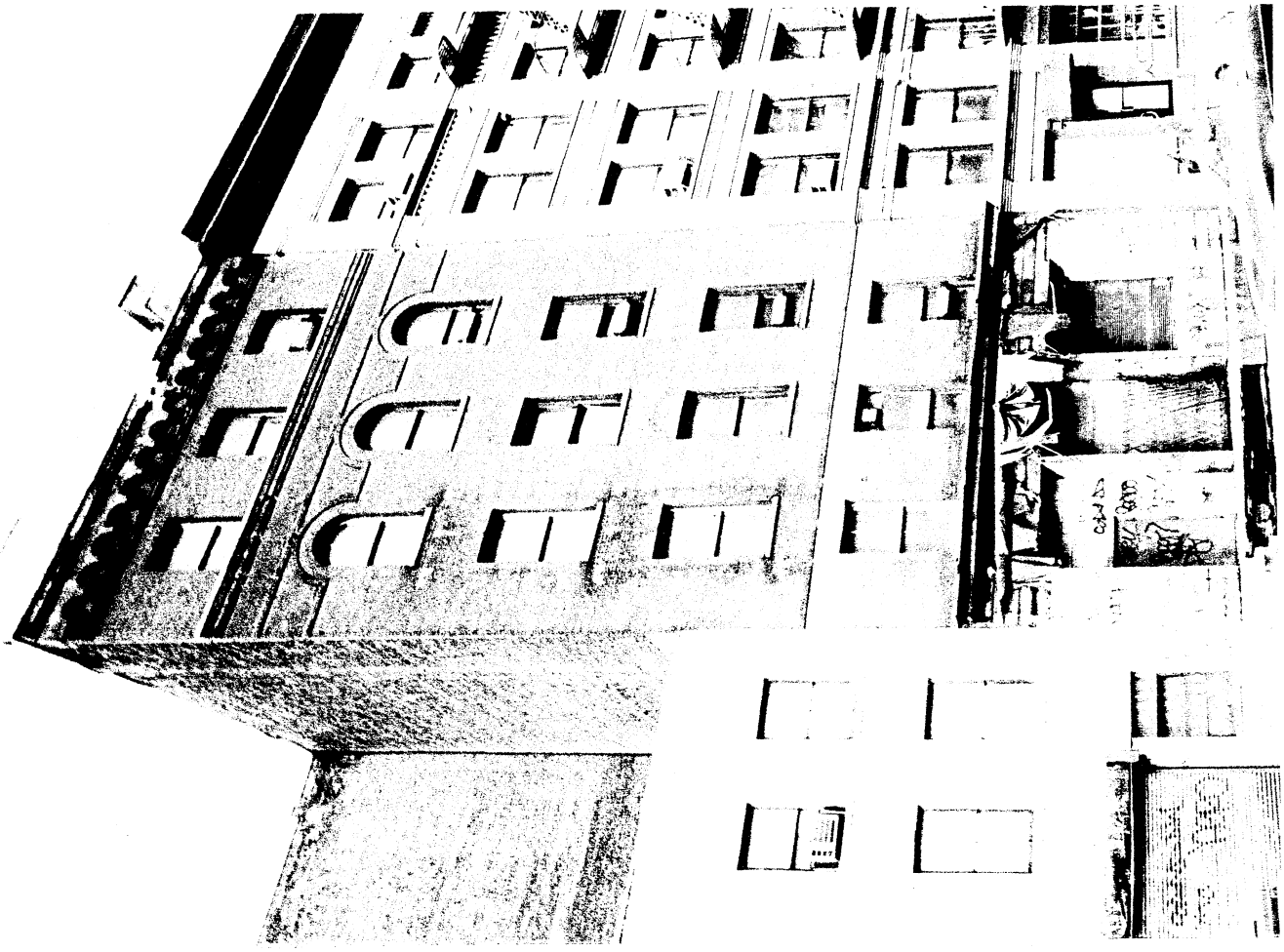
377-381 Greenwich Street (a/k/a 68-72 North Moore Street)

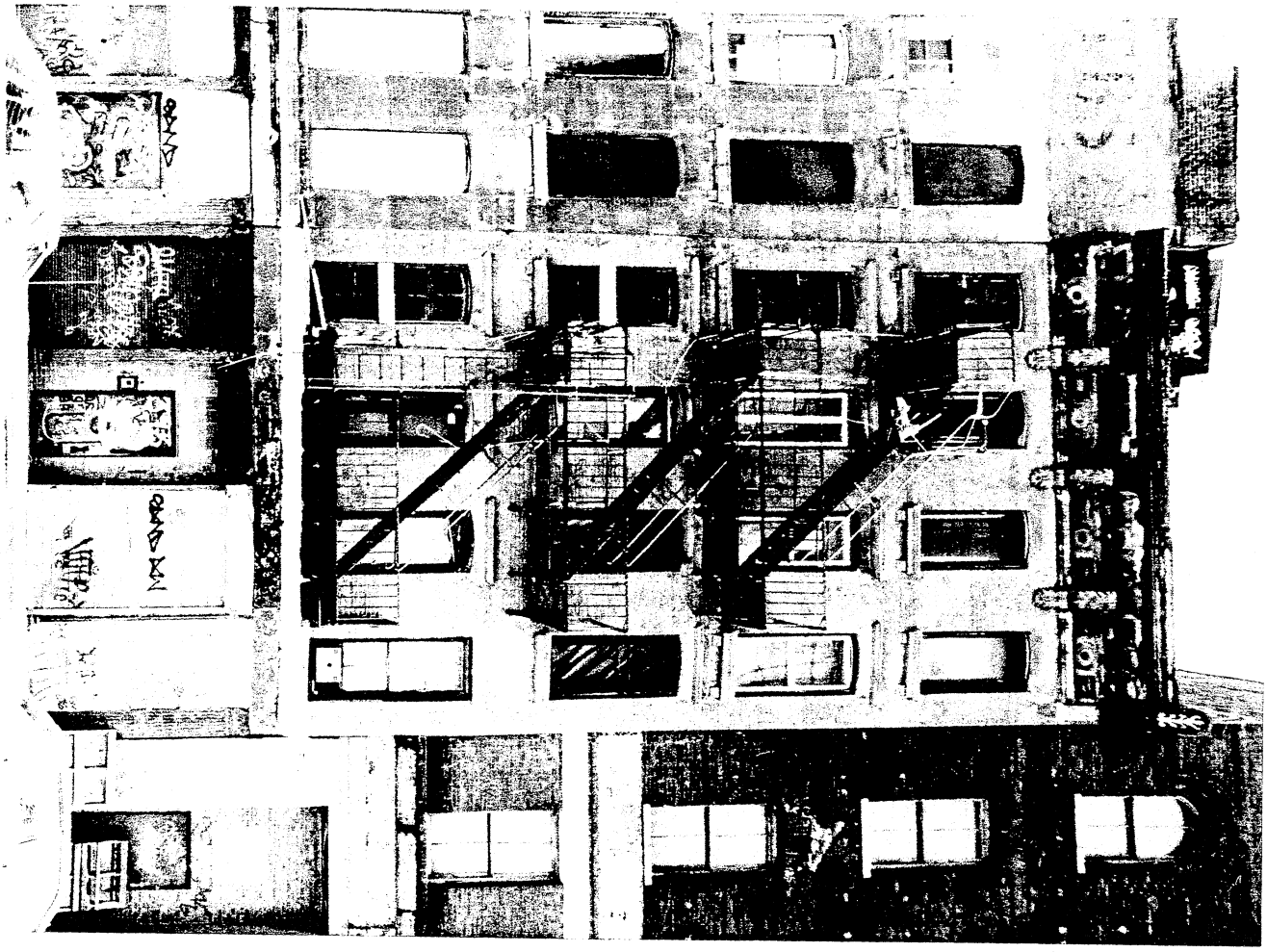


385 Greenwich Street (a/k/a 73 North Moore Street)

387-391 Greenwich Street (a/k/a 69 North Moore Street)

(a/k/a 69 North Moore Street)



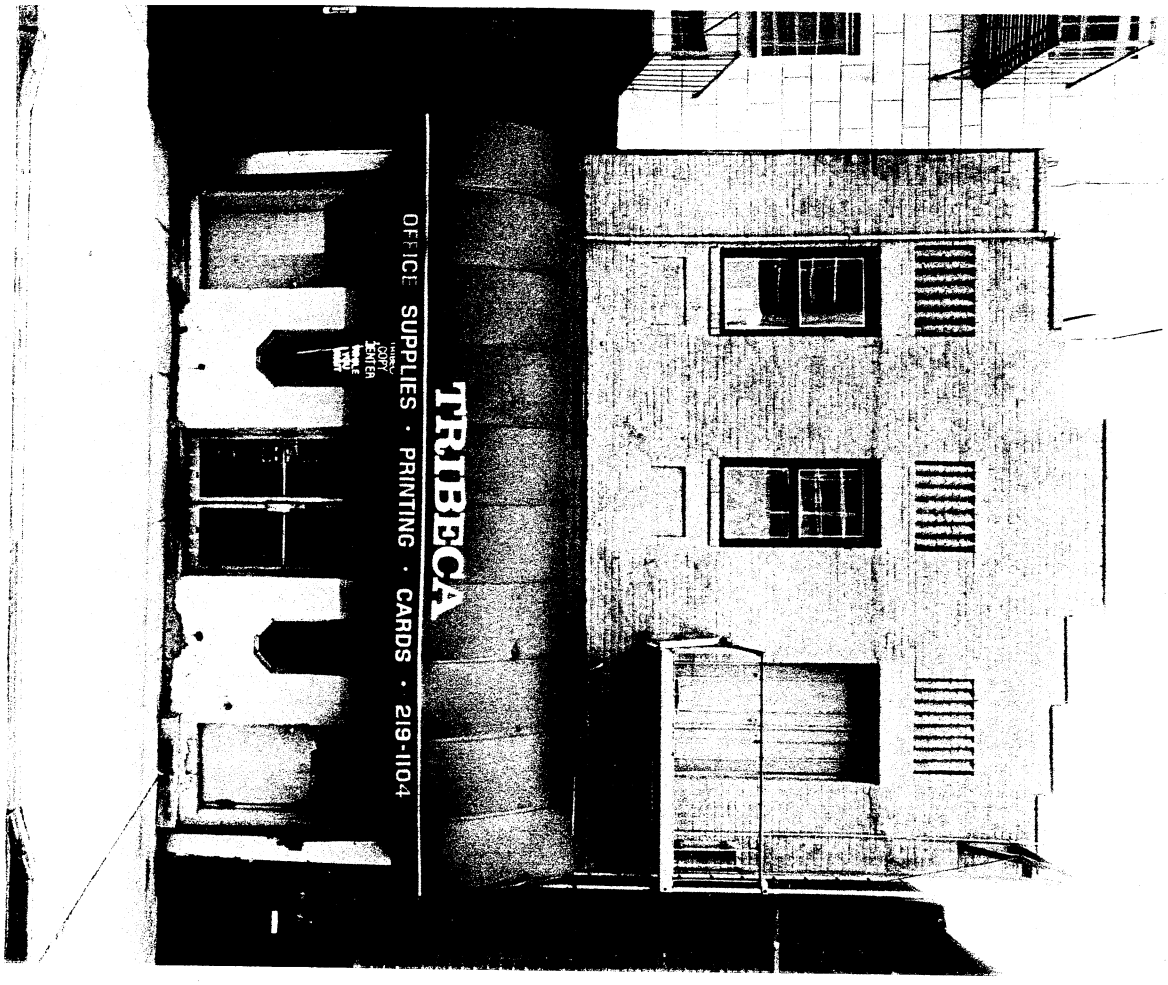


393 Greenwich Street

395-397 Greenwich Street (a/k/a 62 Beach Street)

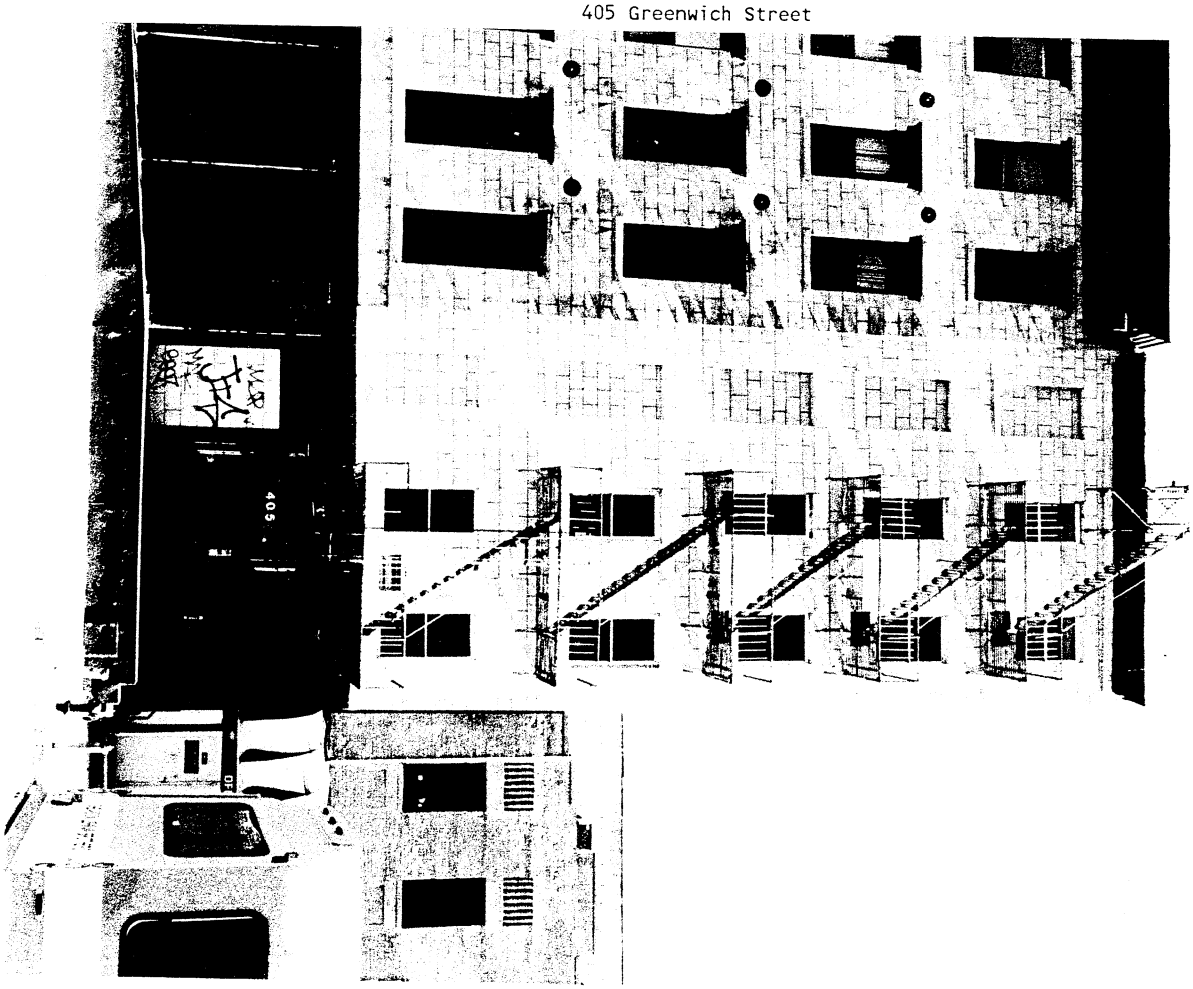
399 Greenwich Street (a/k/a 59 Beach Street)

401 Greenwich Street



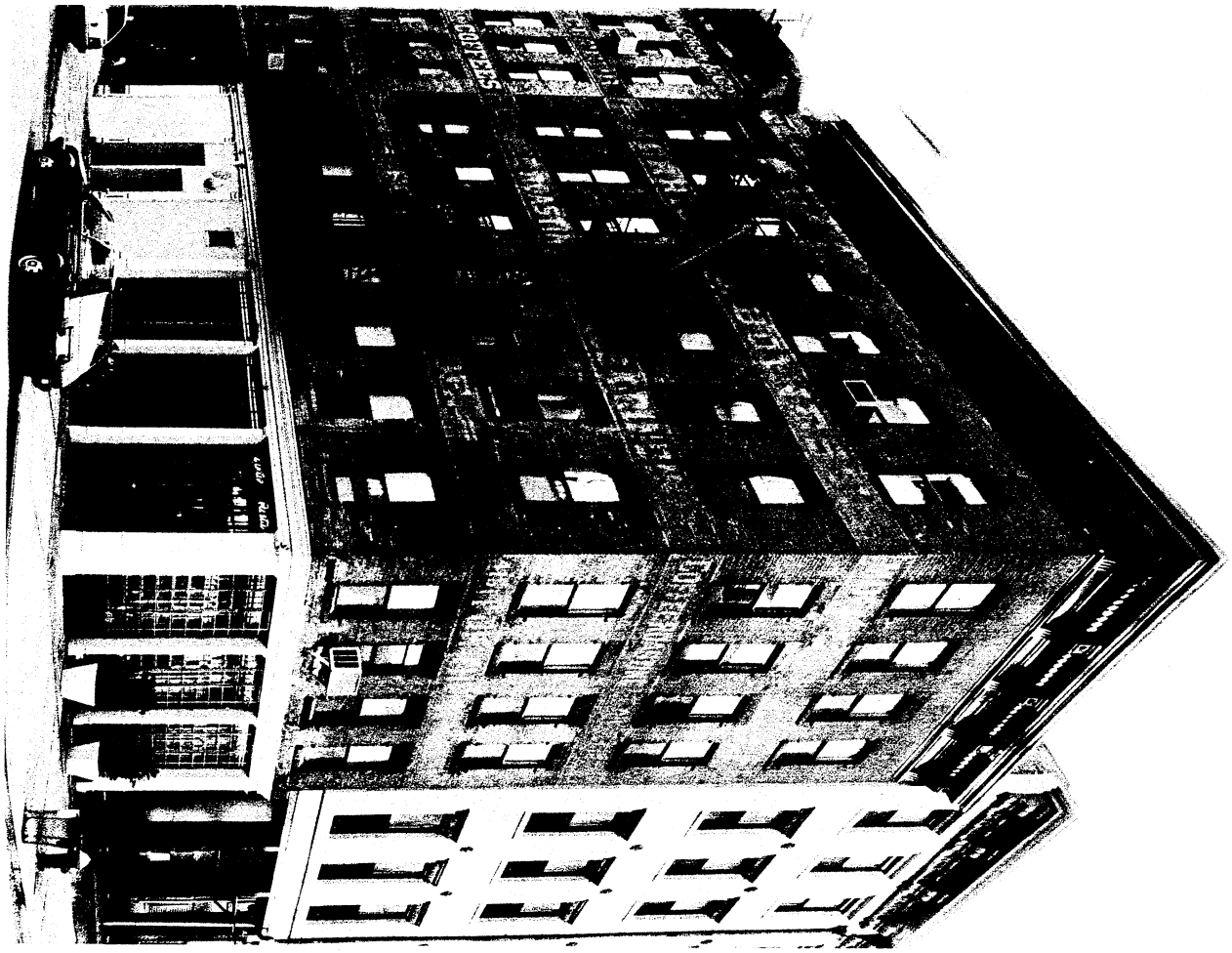
403 Greenwich Street

405 Greenwich Street



407-411 Greenwich Street (a/k/a 15 Hubert Street)

(a/k/a 15 Hubert Street)



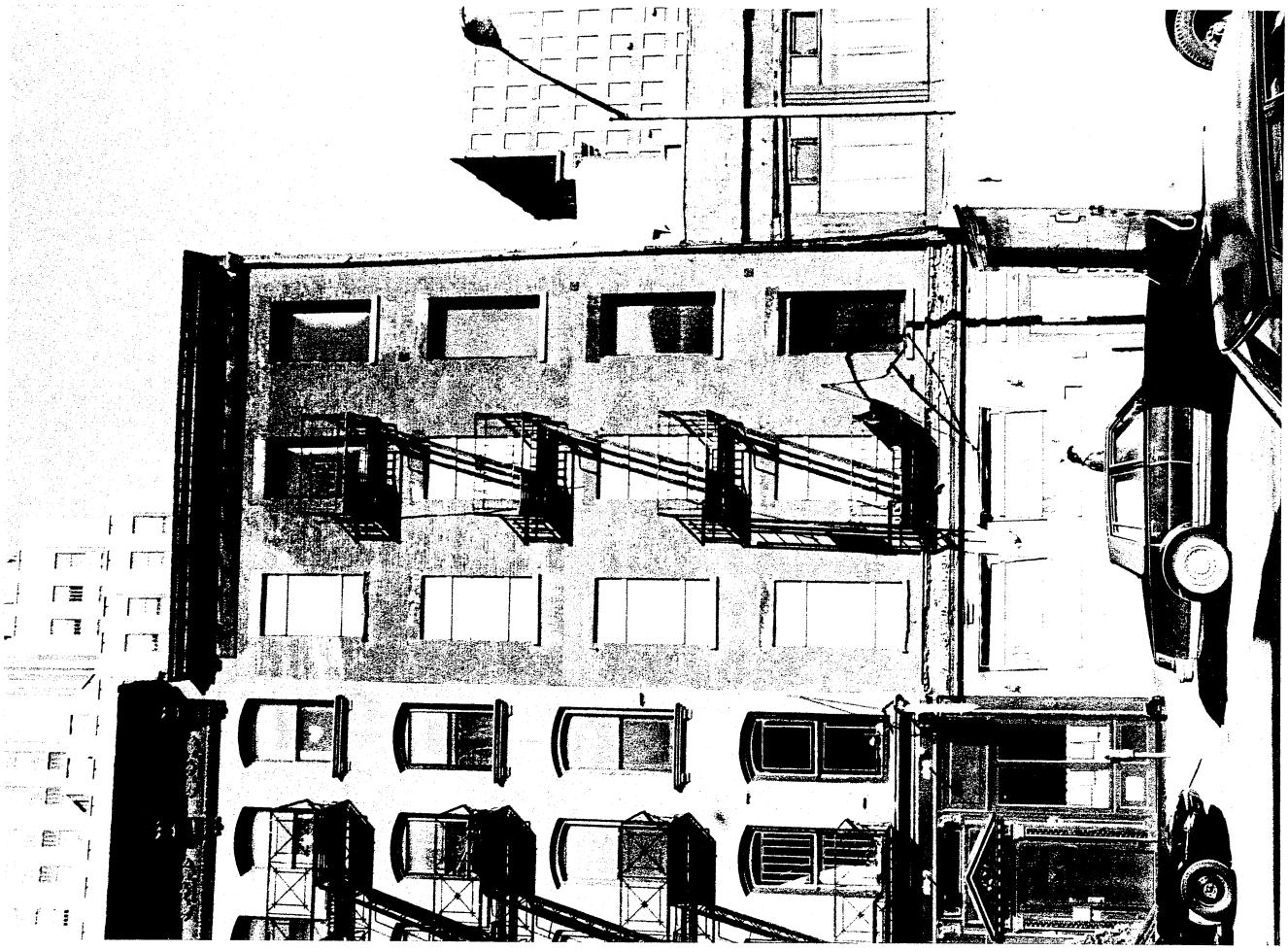
413 Greenwich Street (a/k/a 19 Hubert Street)

4 Staple Street

158 Reade Street

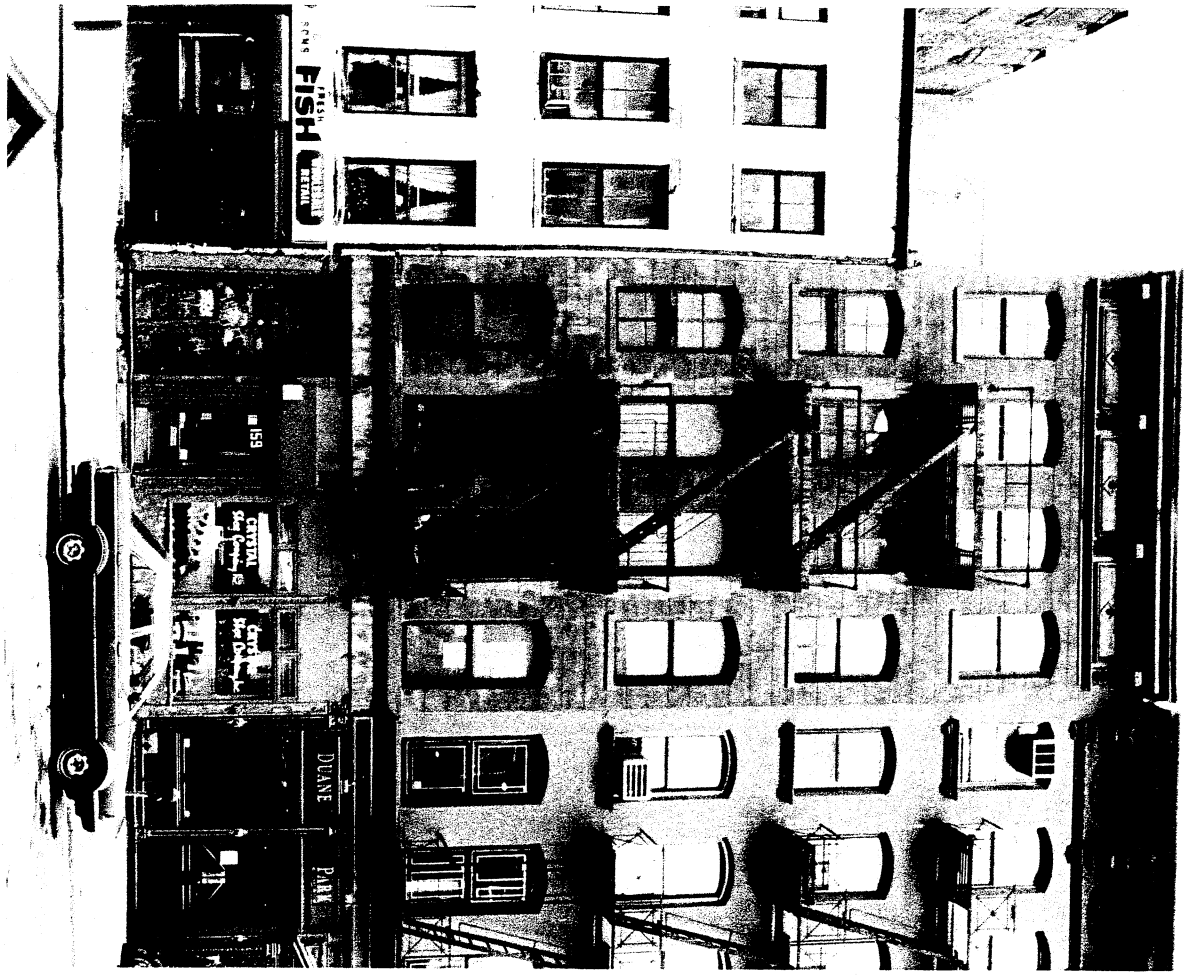
Duane Park

Duane Park



155 Duane Street

157 Duane Street

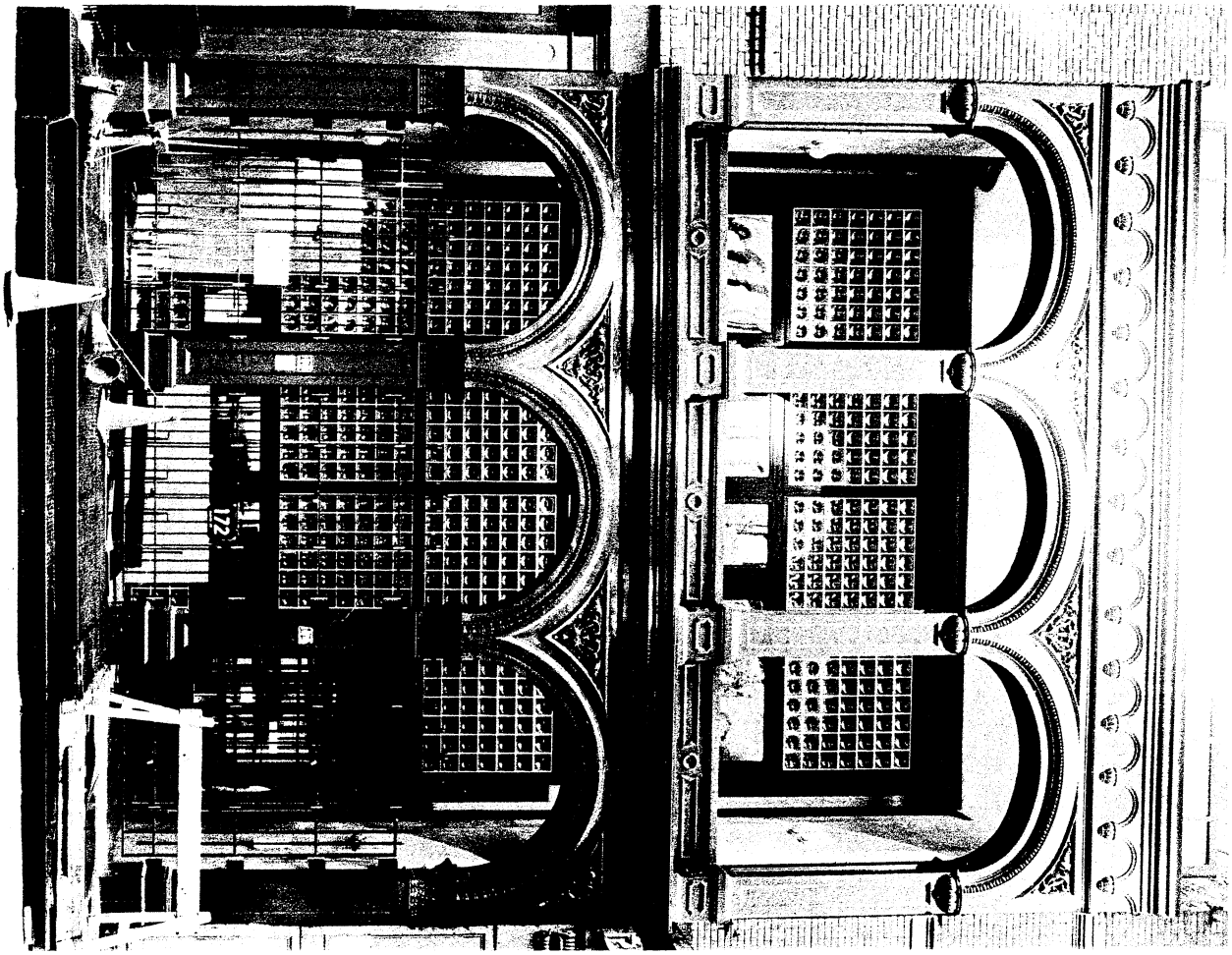


159 Duane Street

161 Duane Street

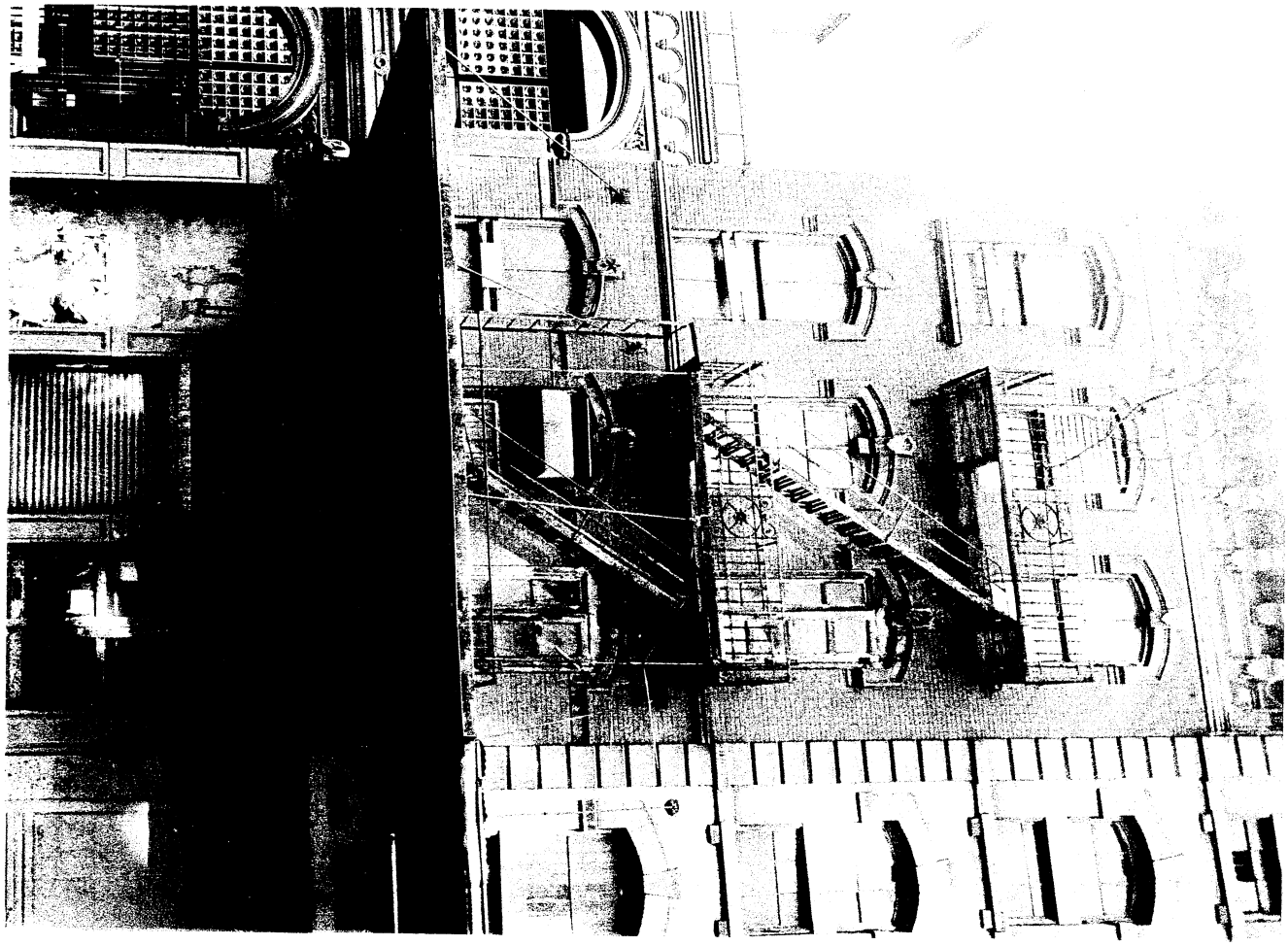
168 Duane Street

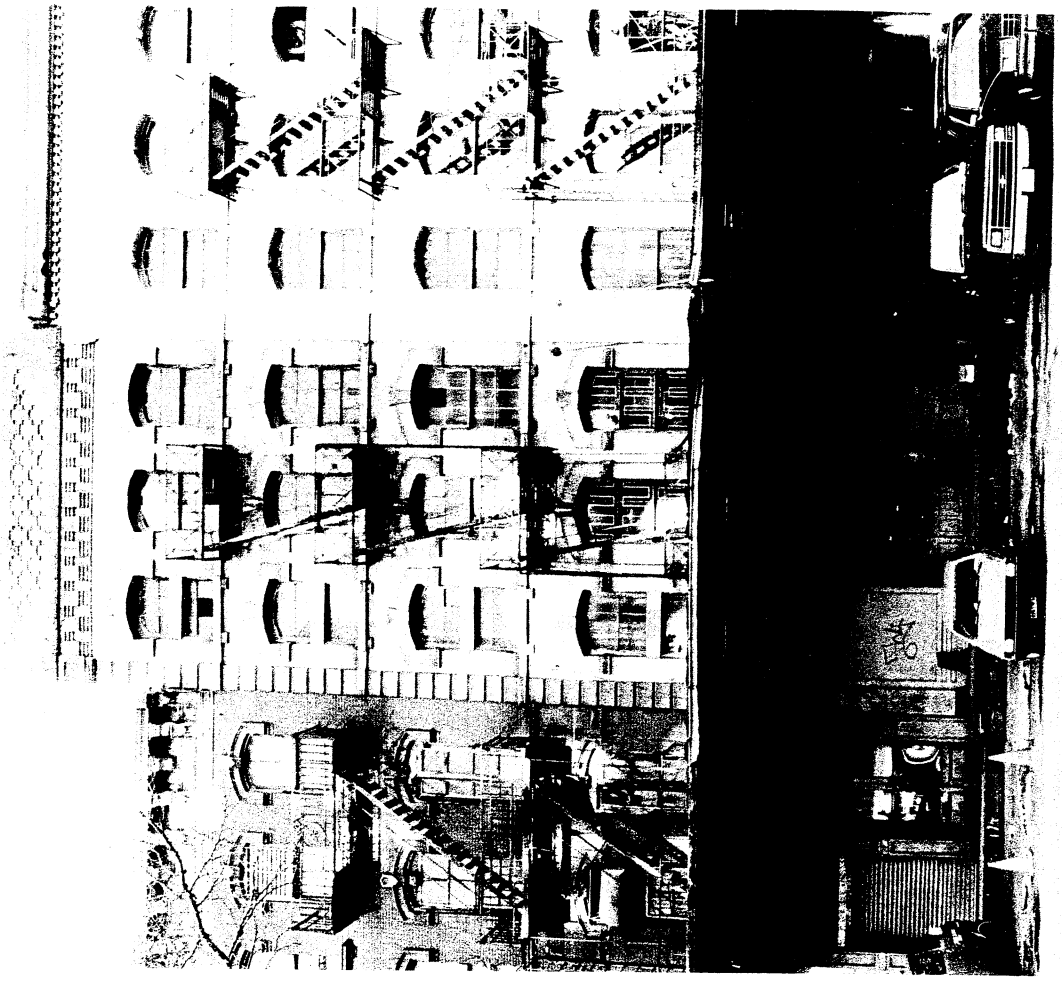
170 Duane Street



172 Duane Street

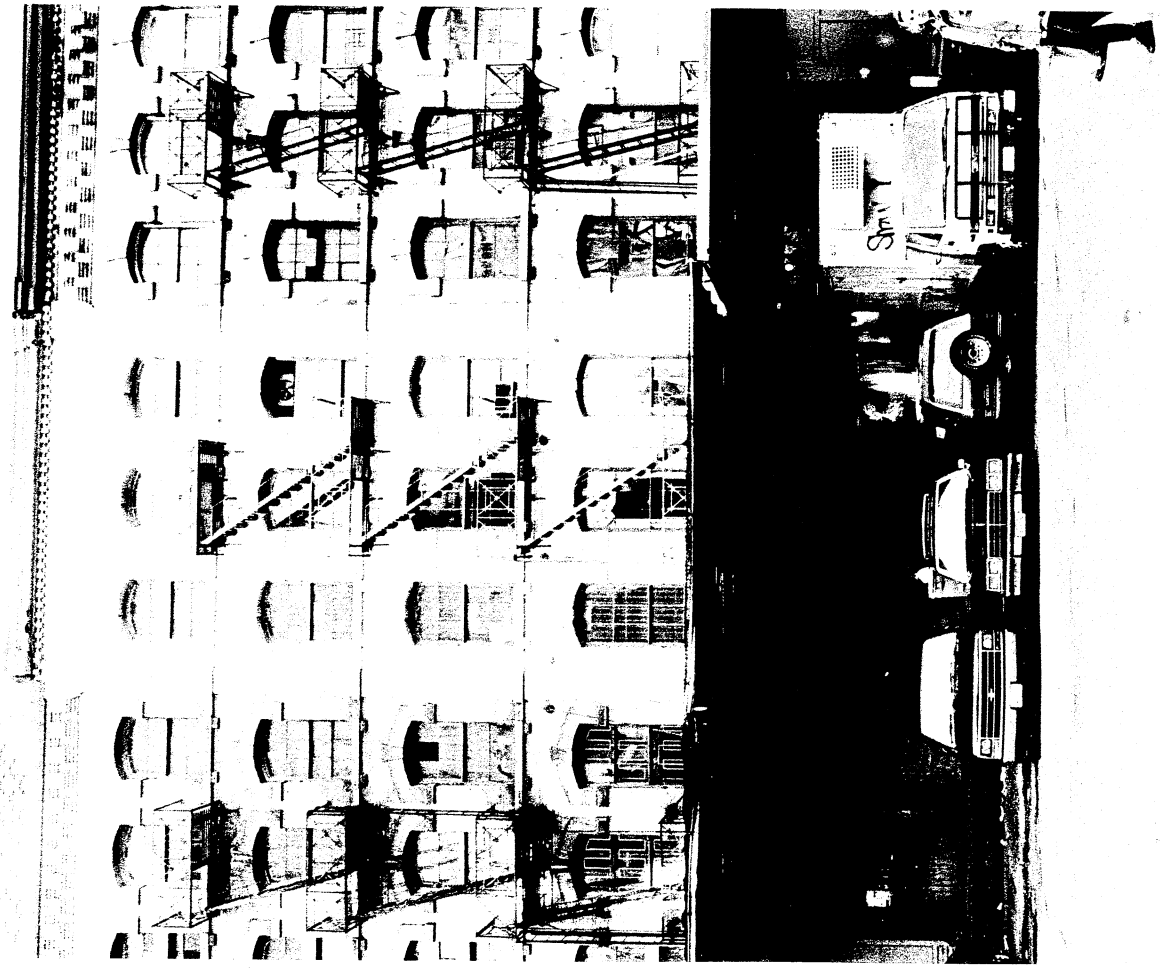
174 Duane Street

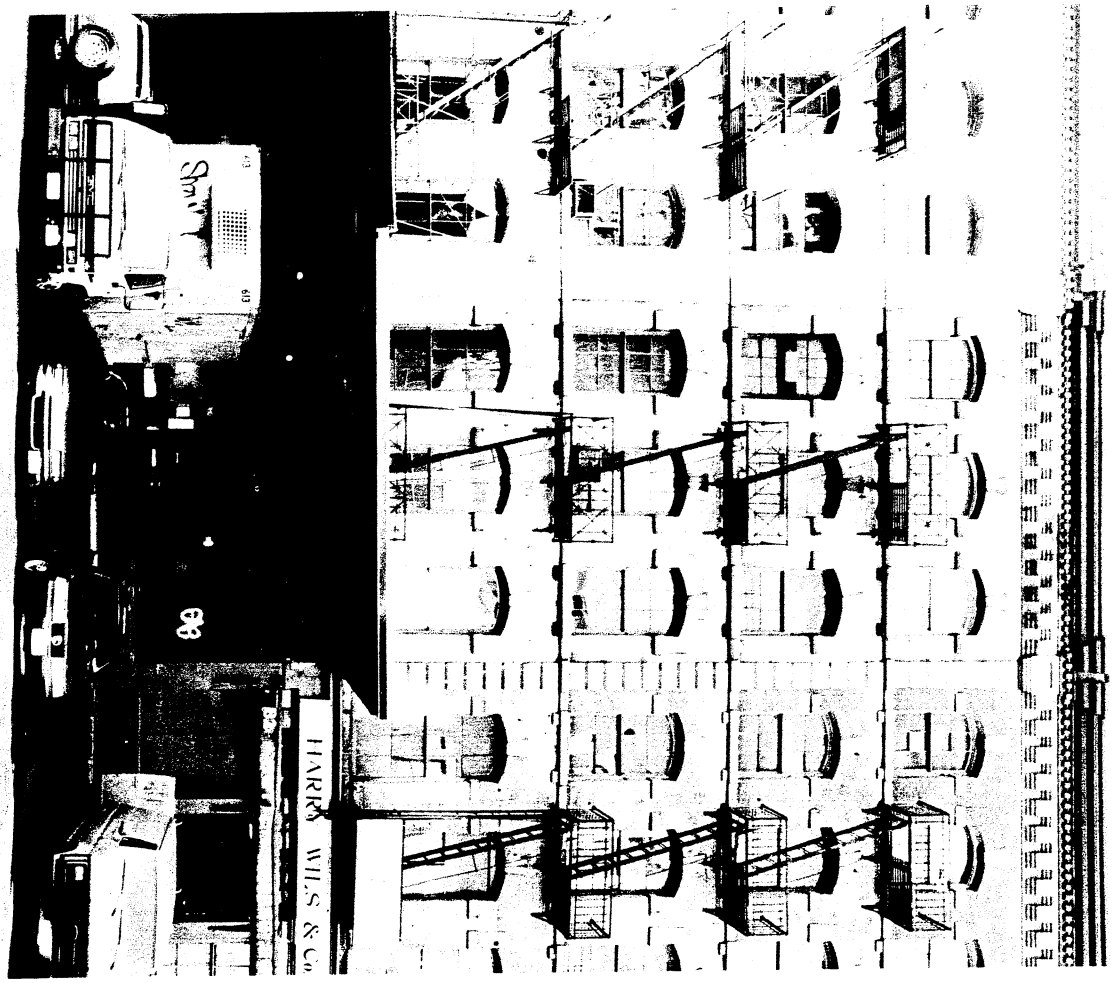




176 Duane Street

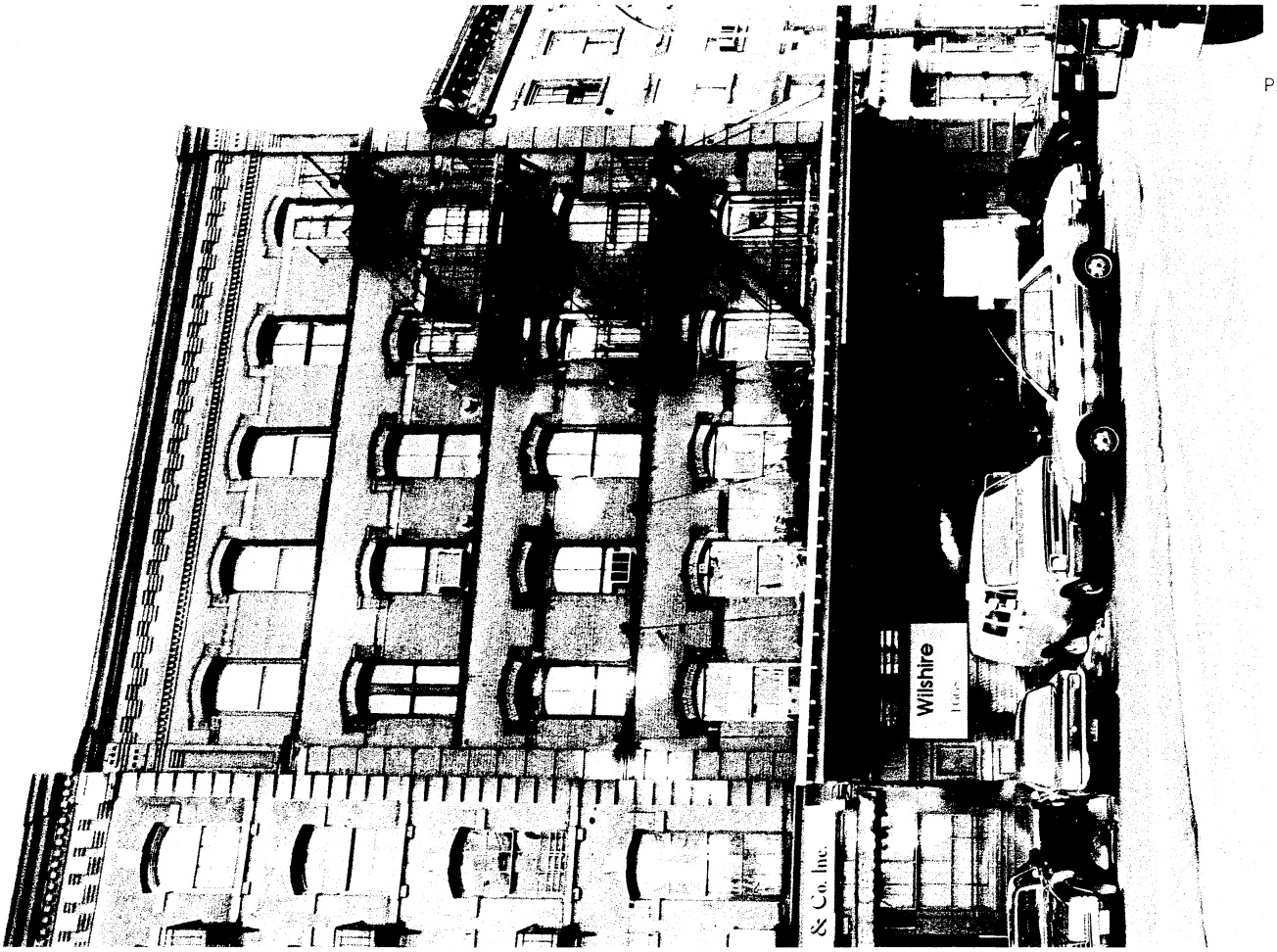
178 Duane Street





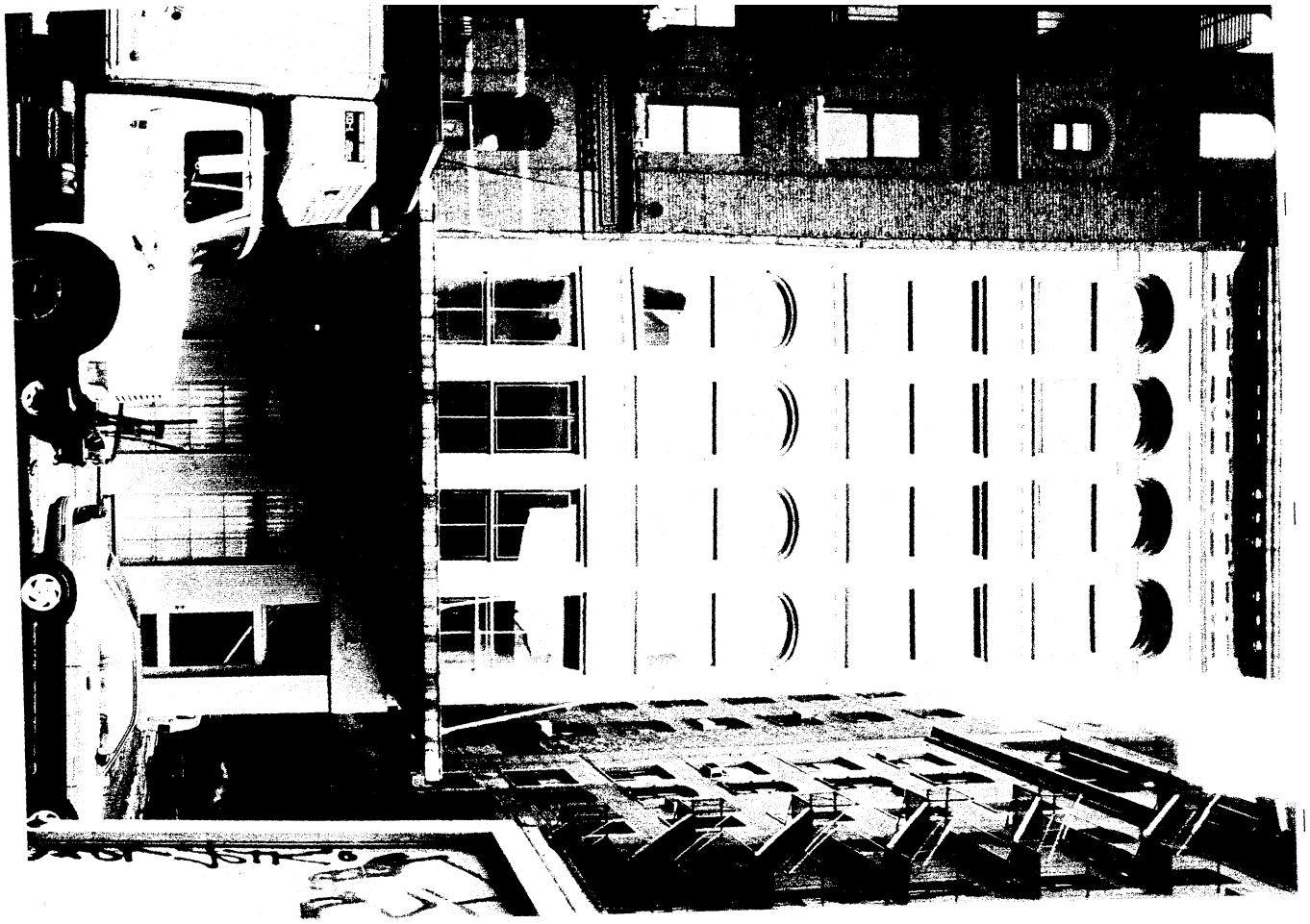
180 Duane Street

182 Duane Street



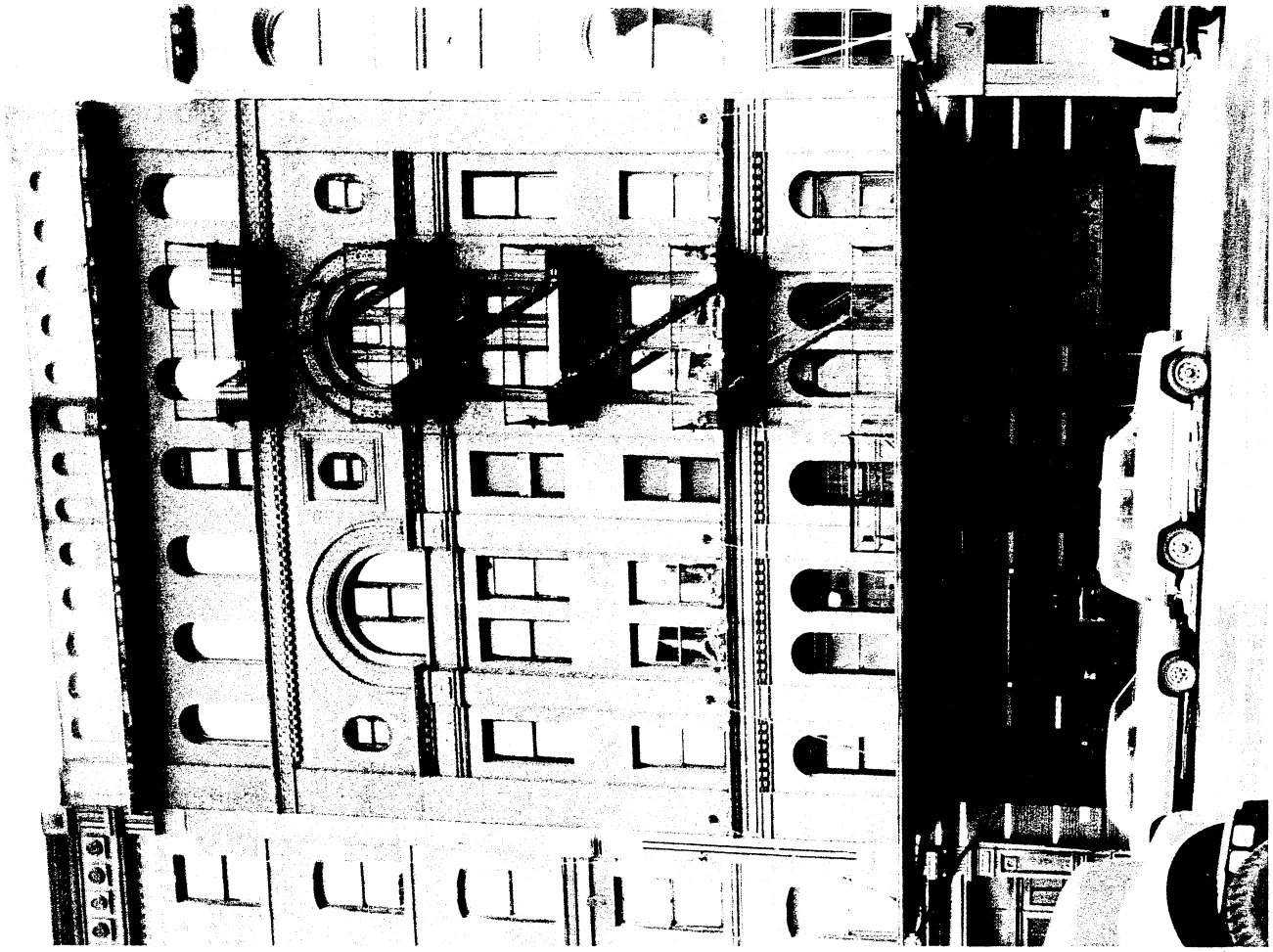
184-186 Duane Street

188-190 Duane Street



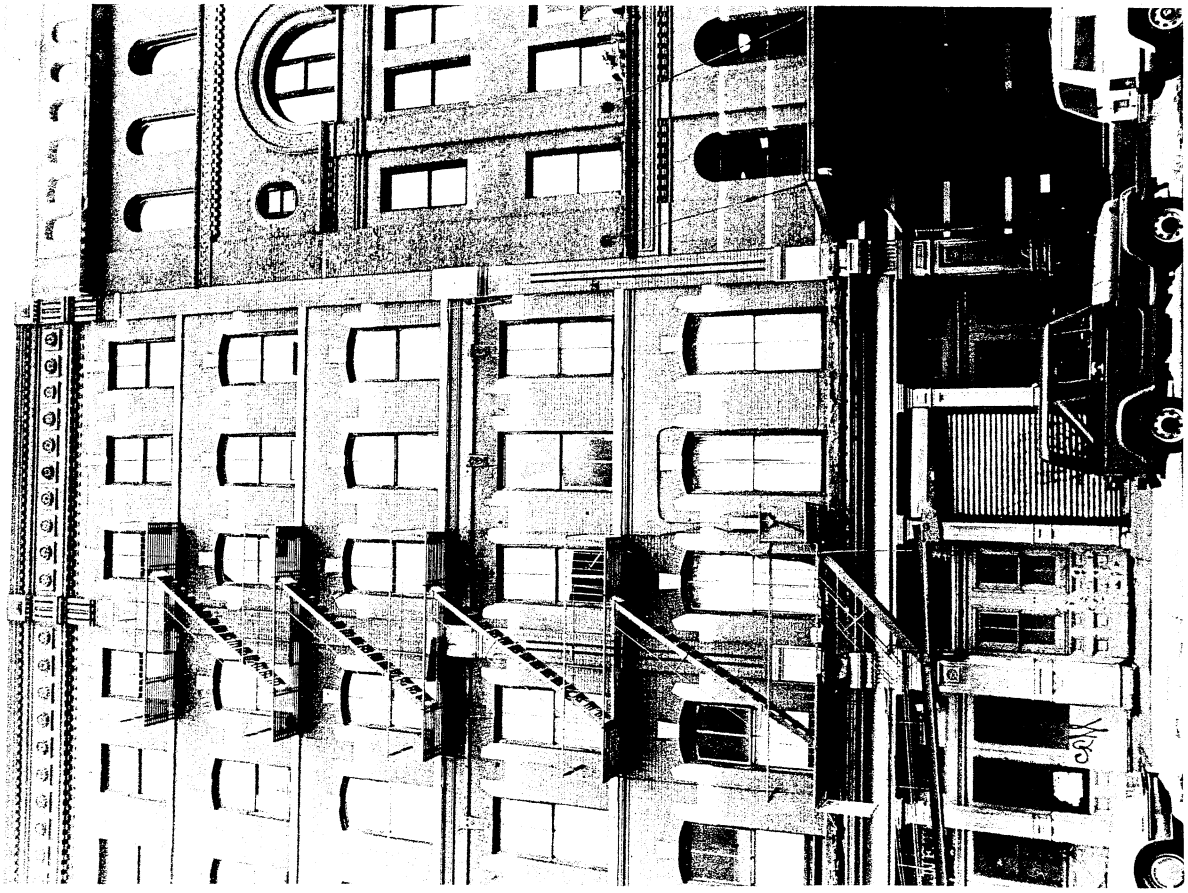
171 Duane Street

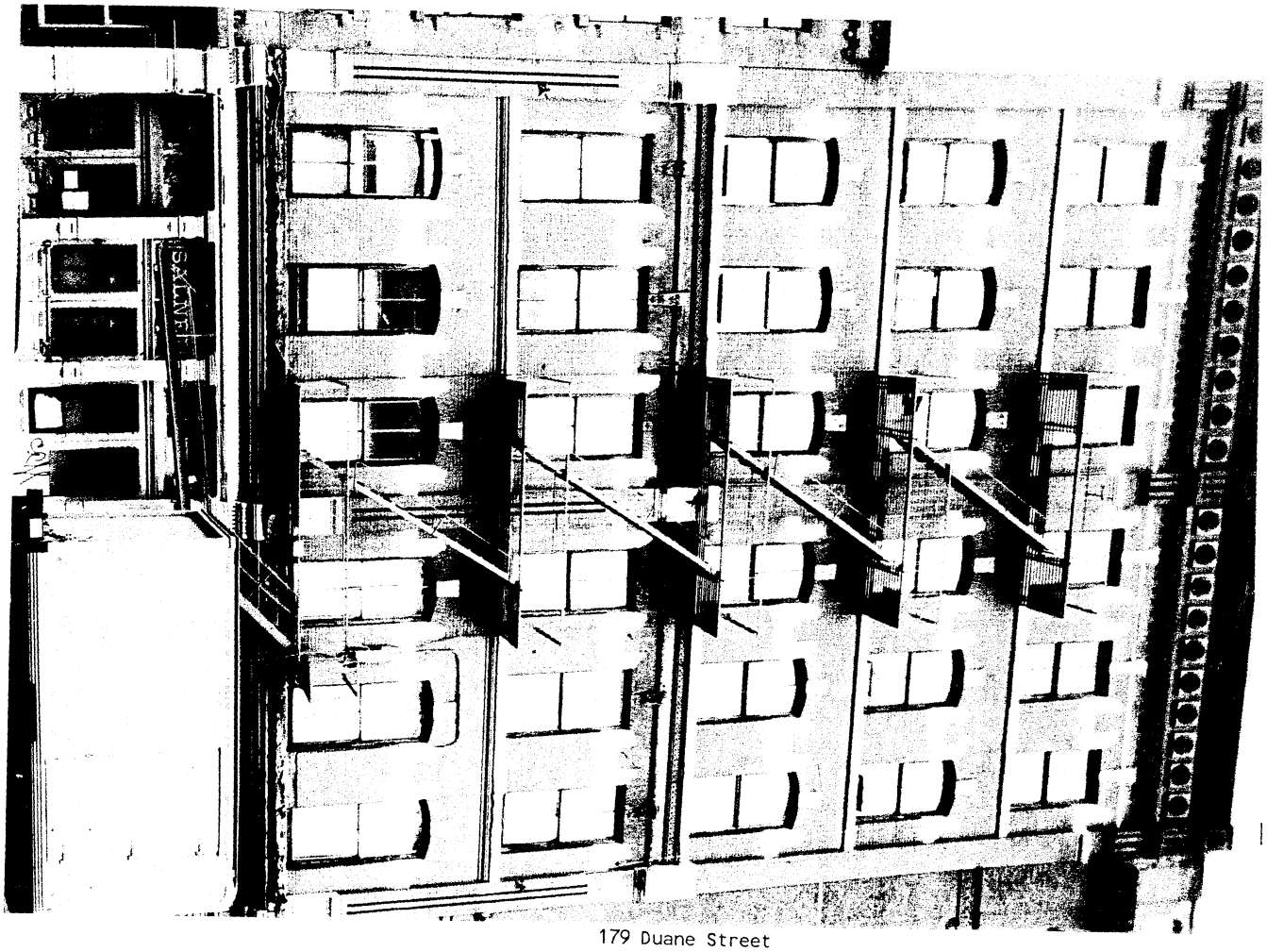
171 Duane Street



173-175 Duane Street

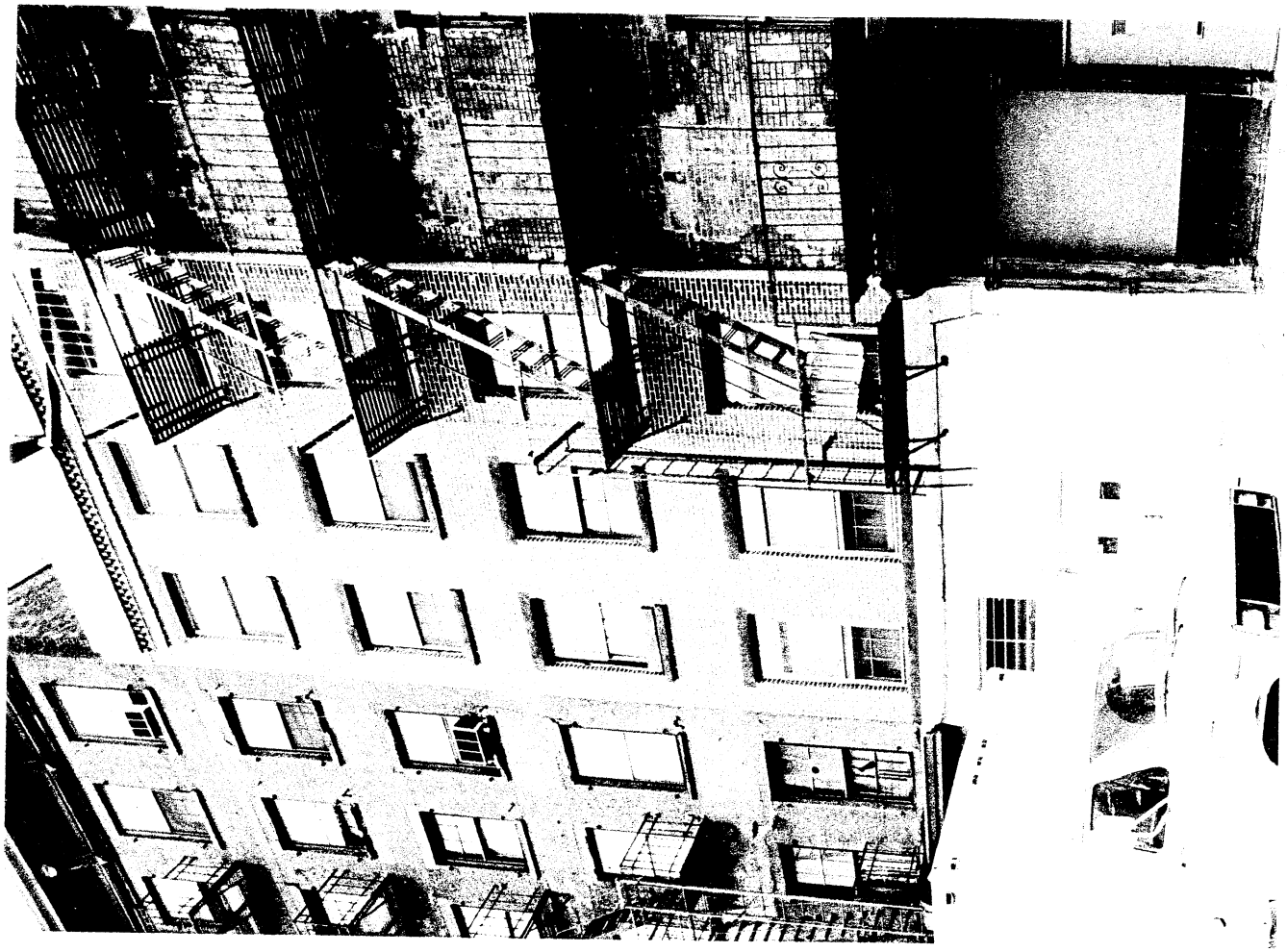
177 Duane Street





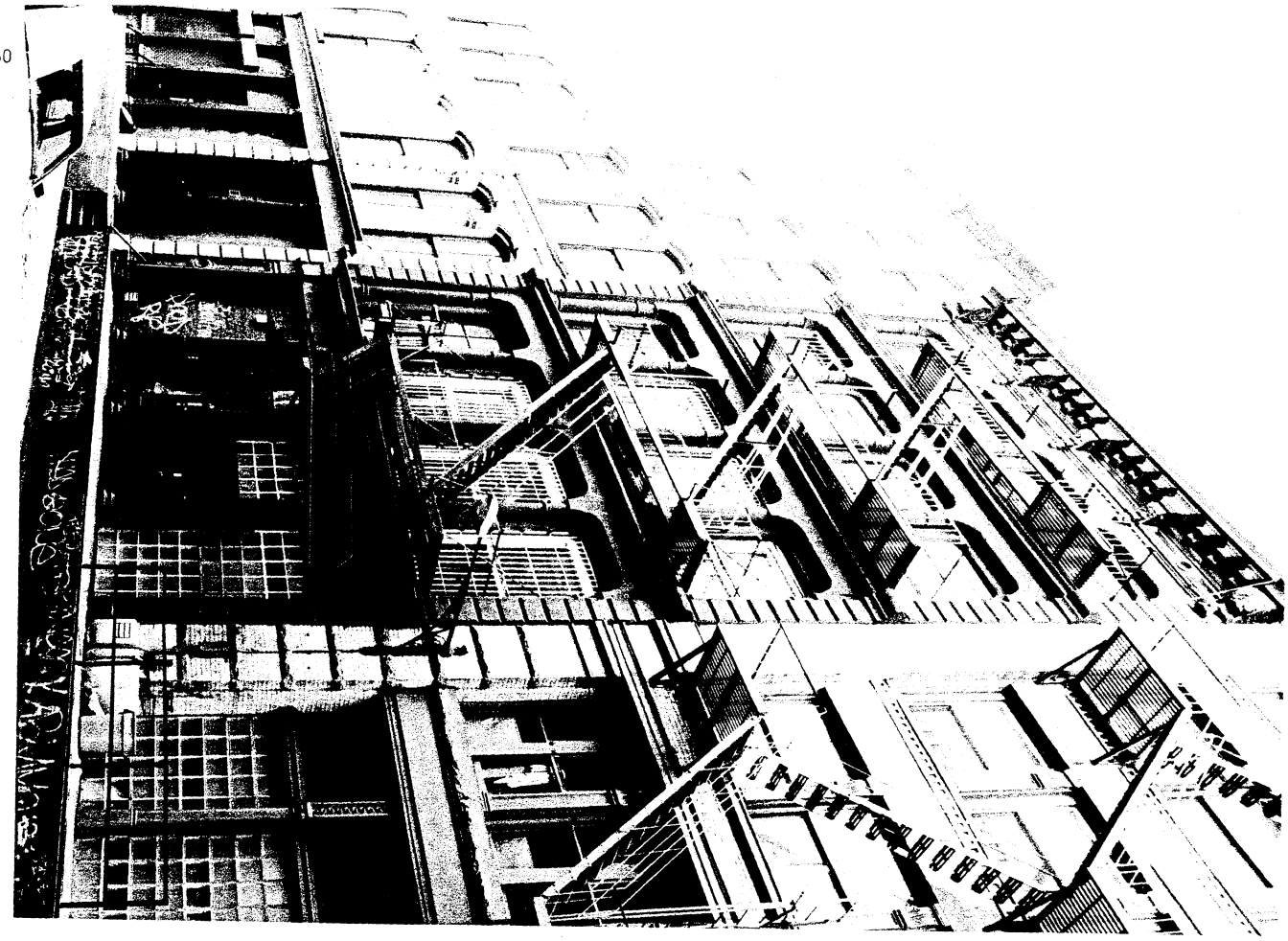
179 Duane Street

181 Duane Street



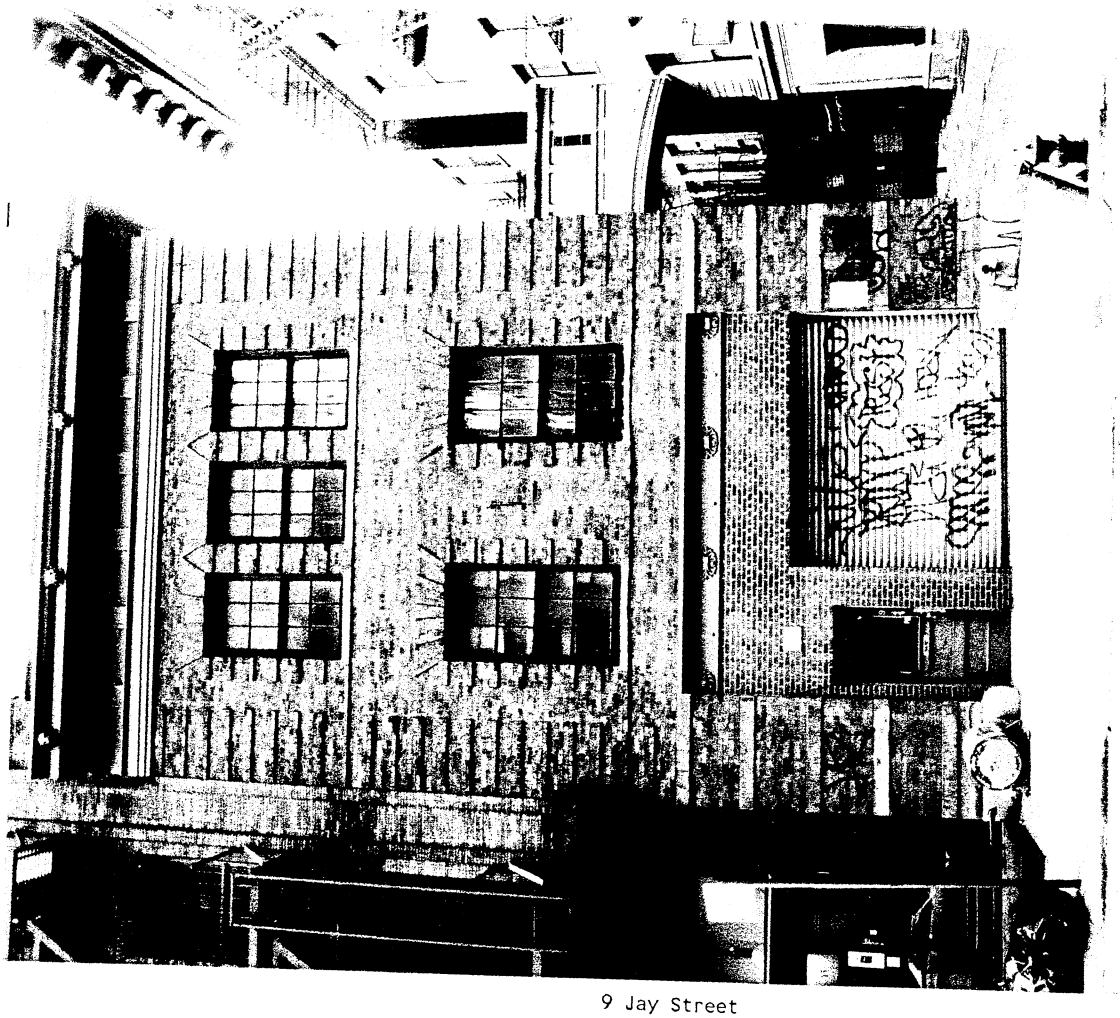
183 Duane Street

185 Duane Street



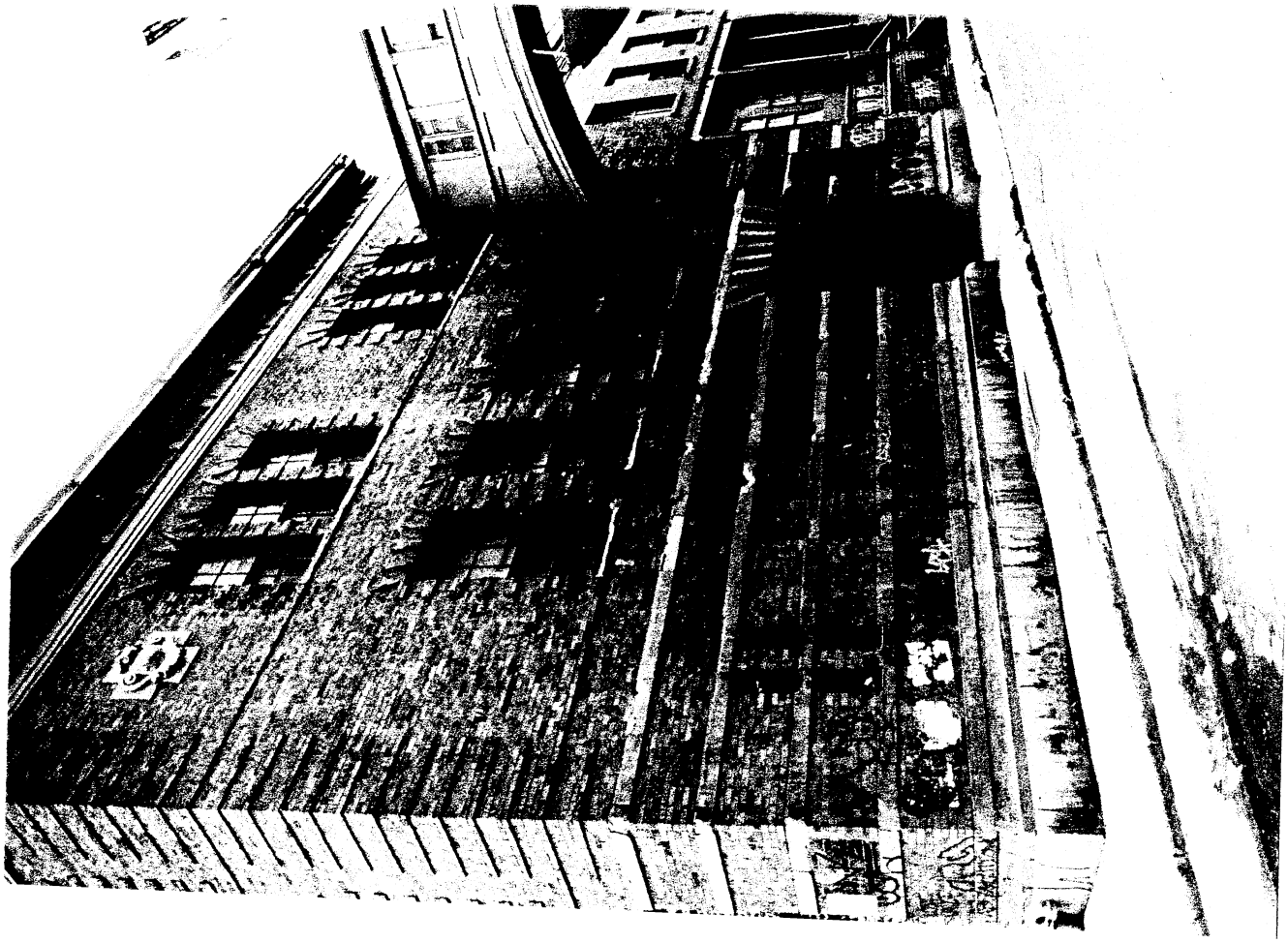
84 Thomas Street

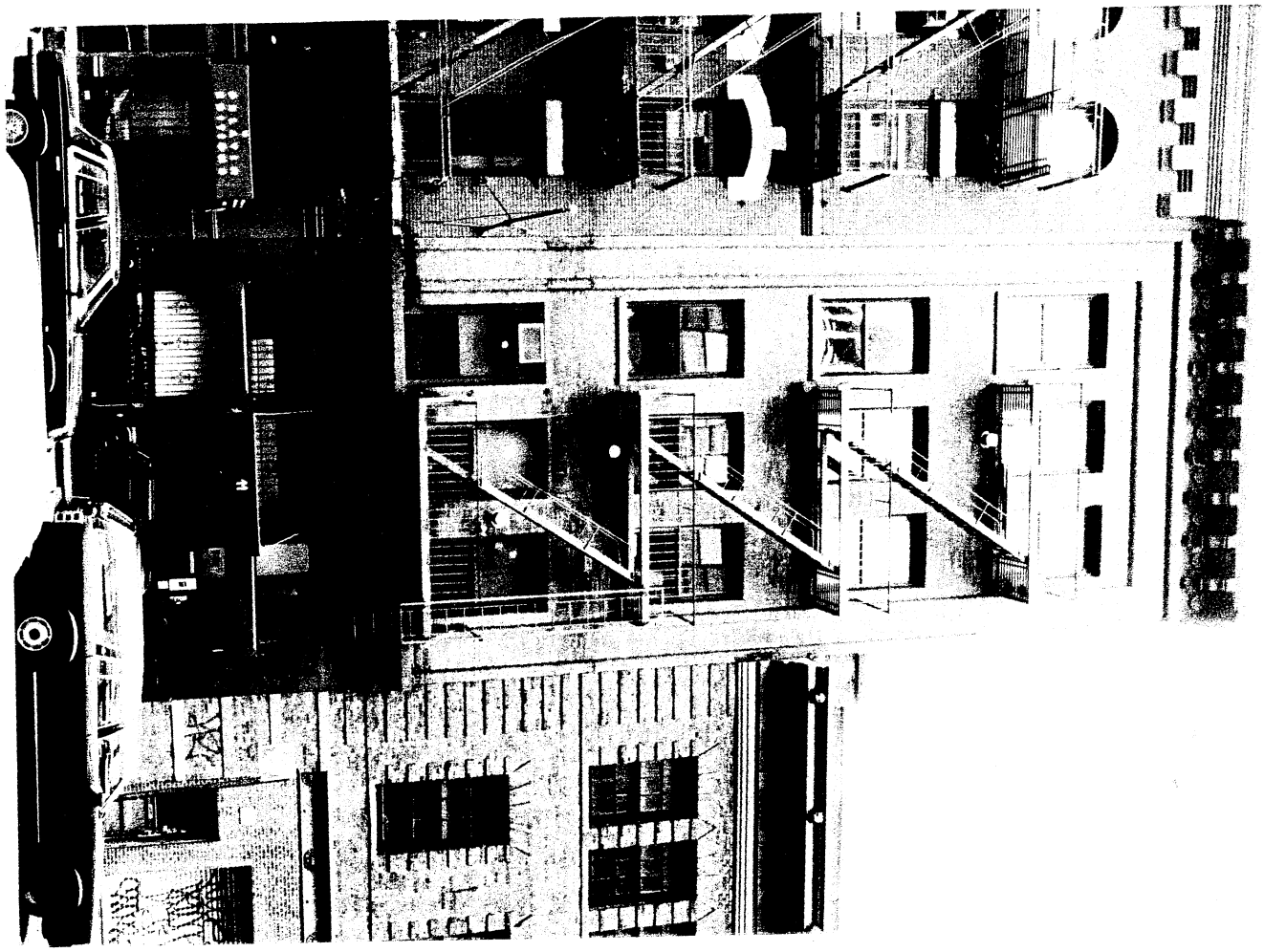
86 Thomas Street



9 Jay Street

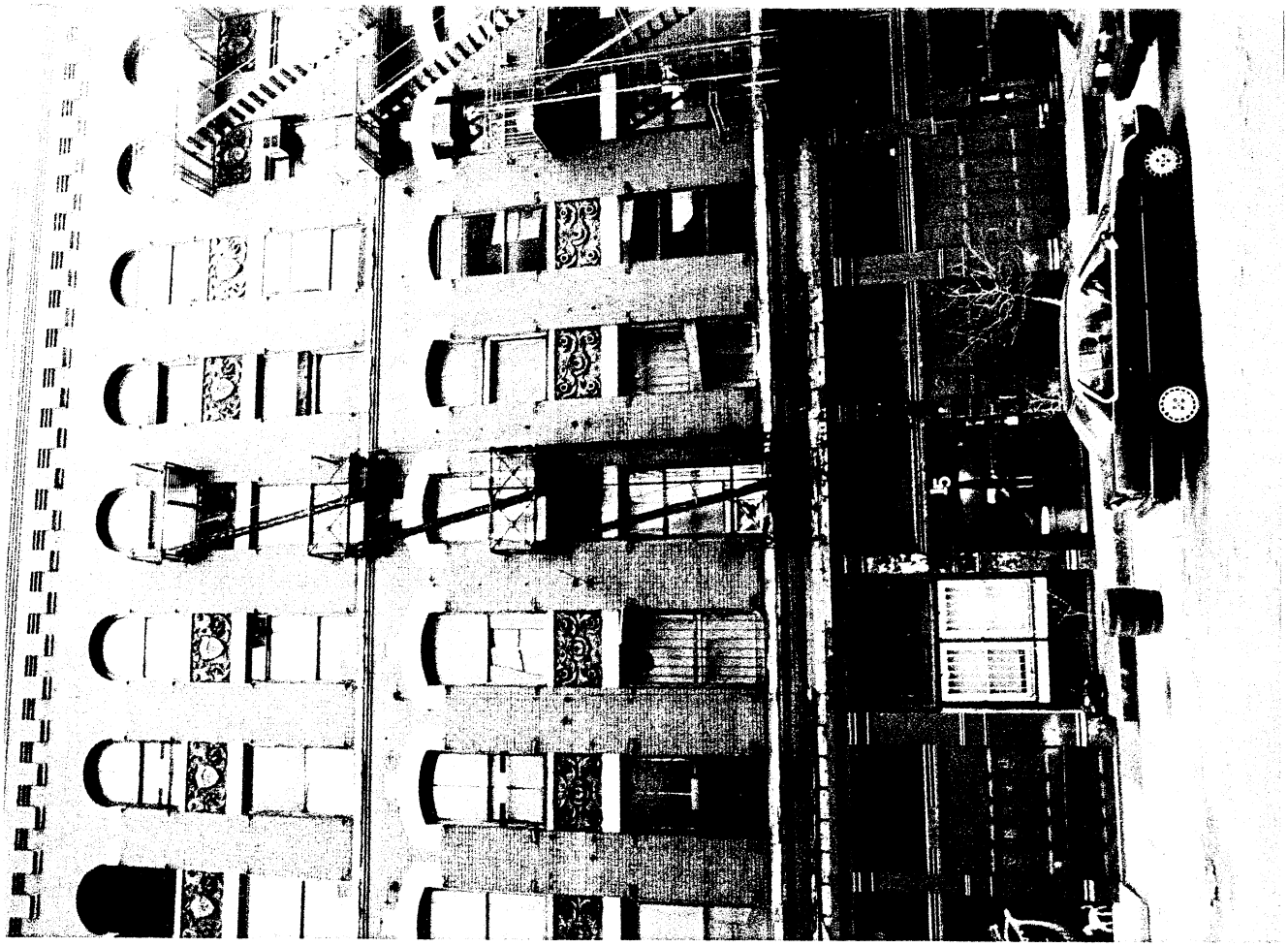
9 Jay Street





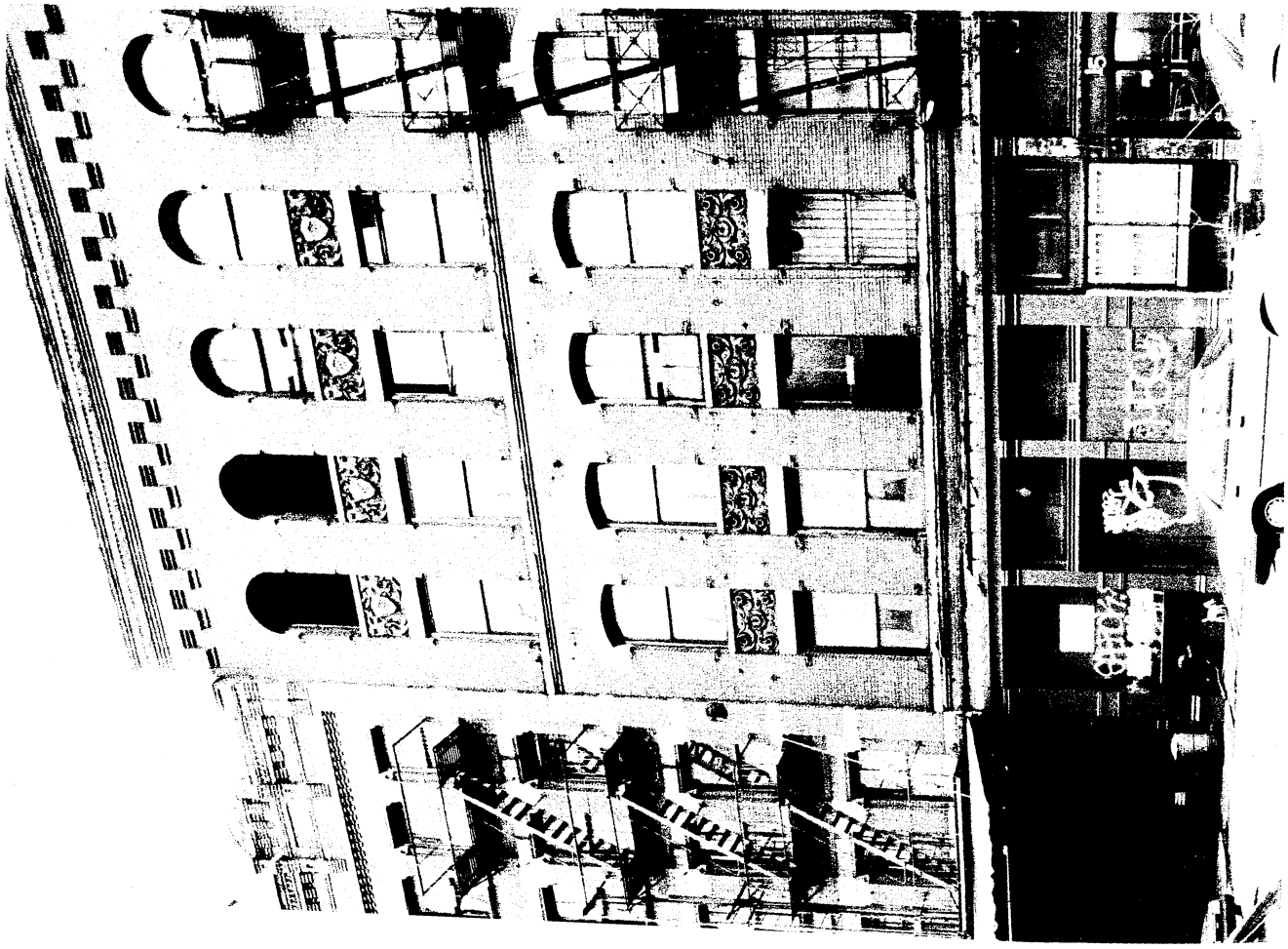
11 Jay Street

13 Jay Street



15 Jay Street

17 Jay Street

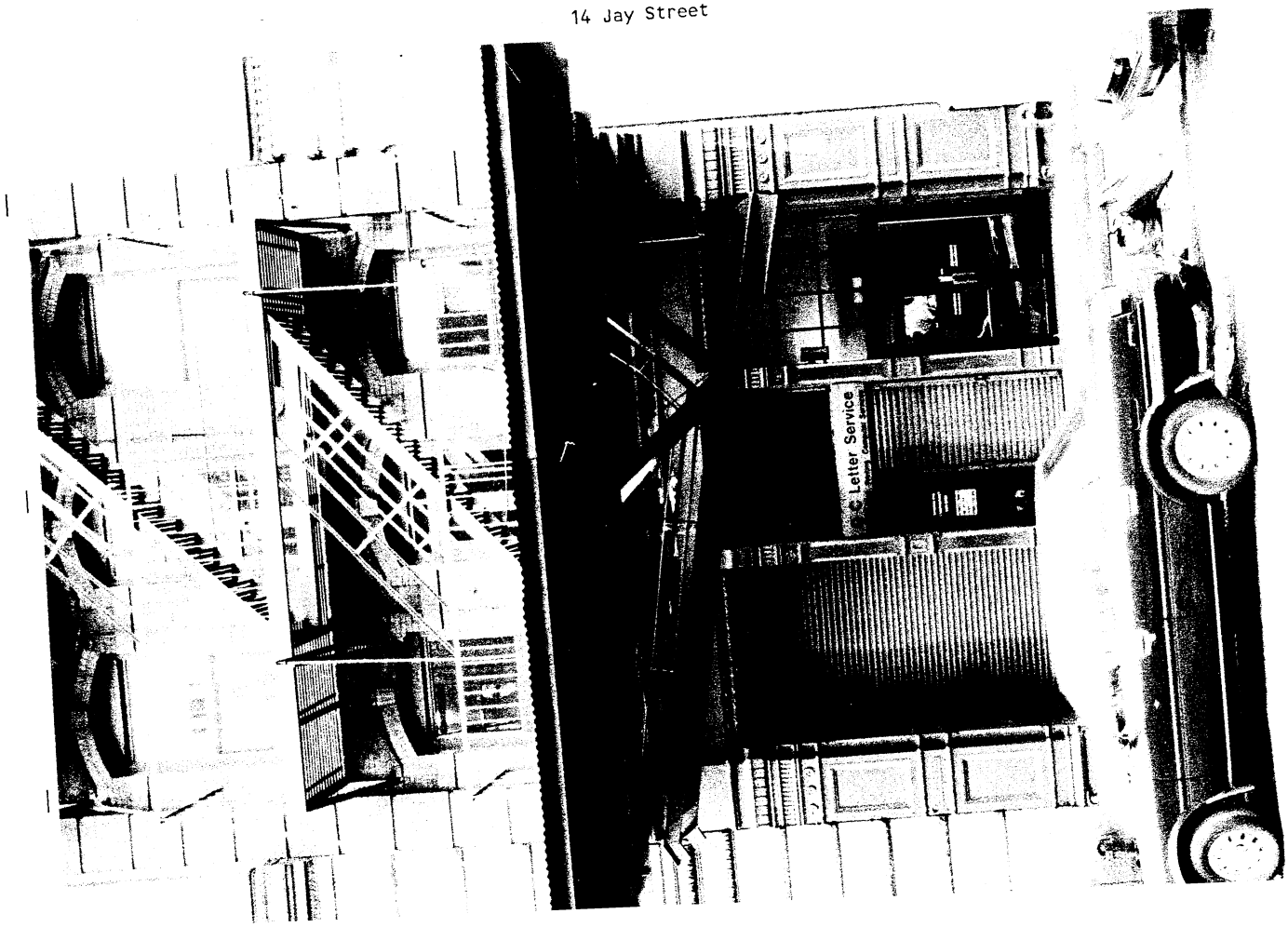


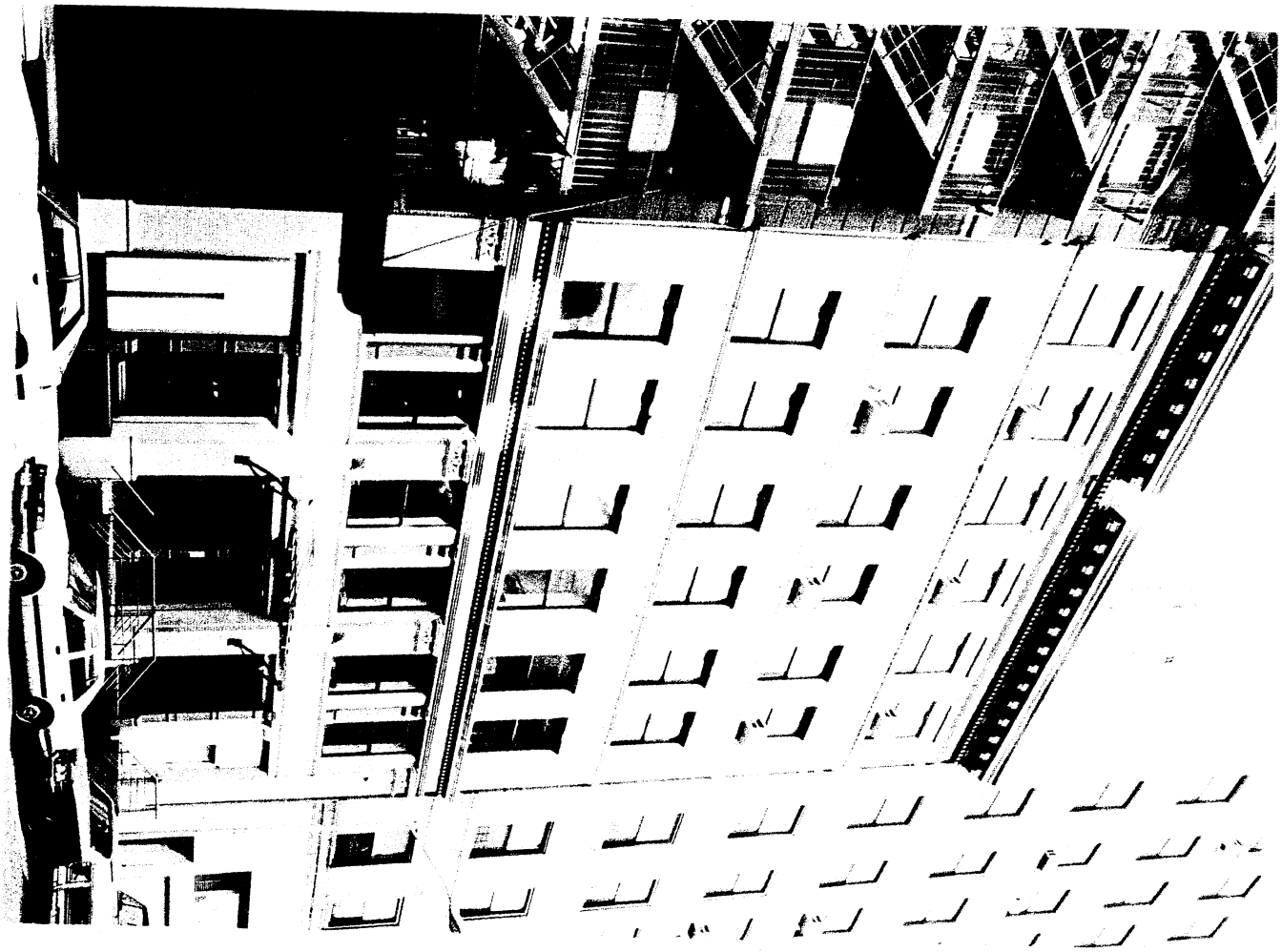
19 Jay Street

8-12 Jay Street

14 Jay Street

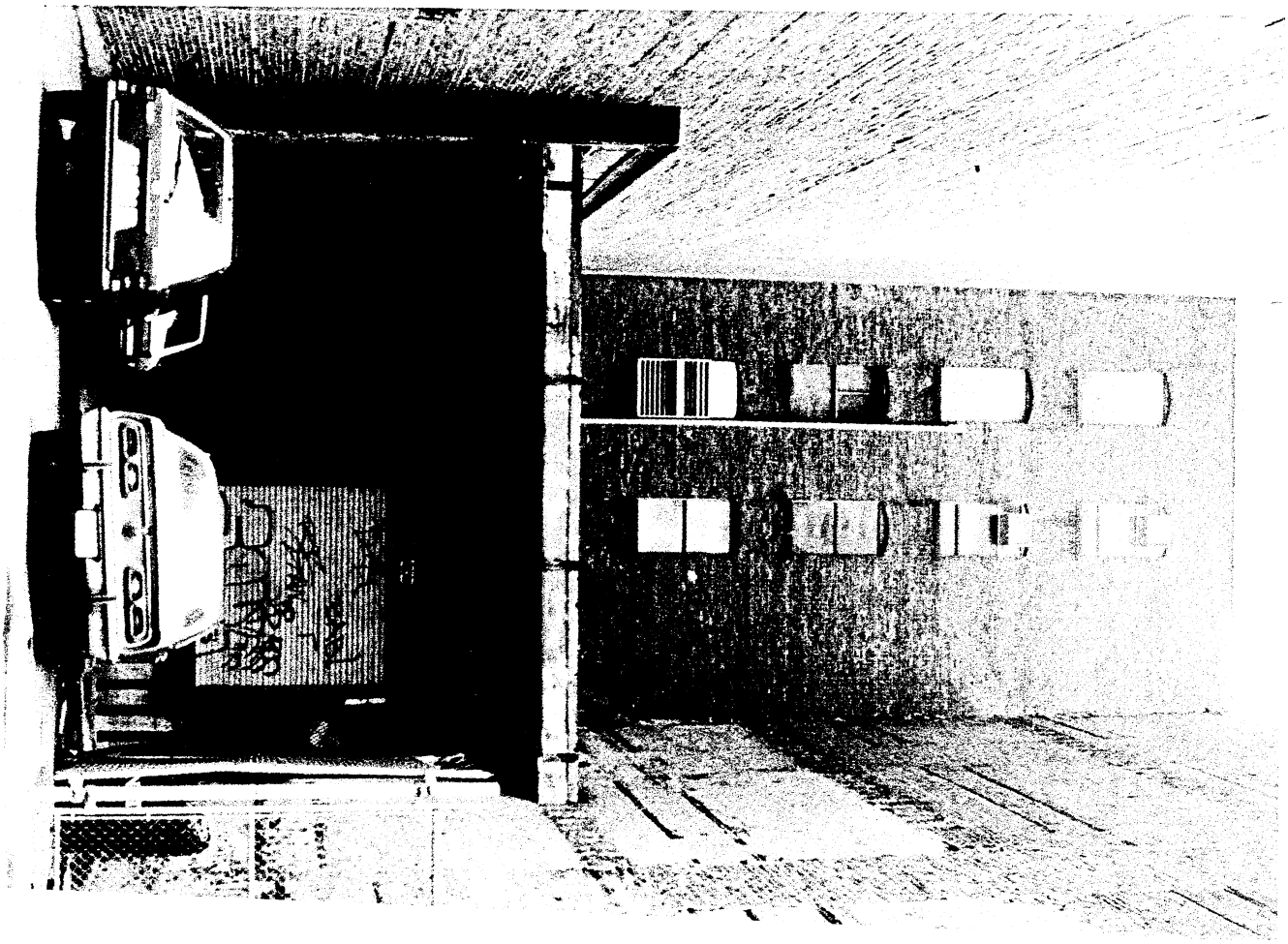
14 Jay Street

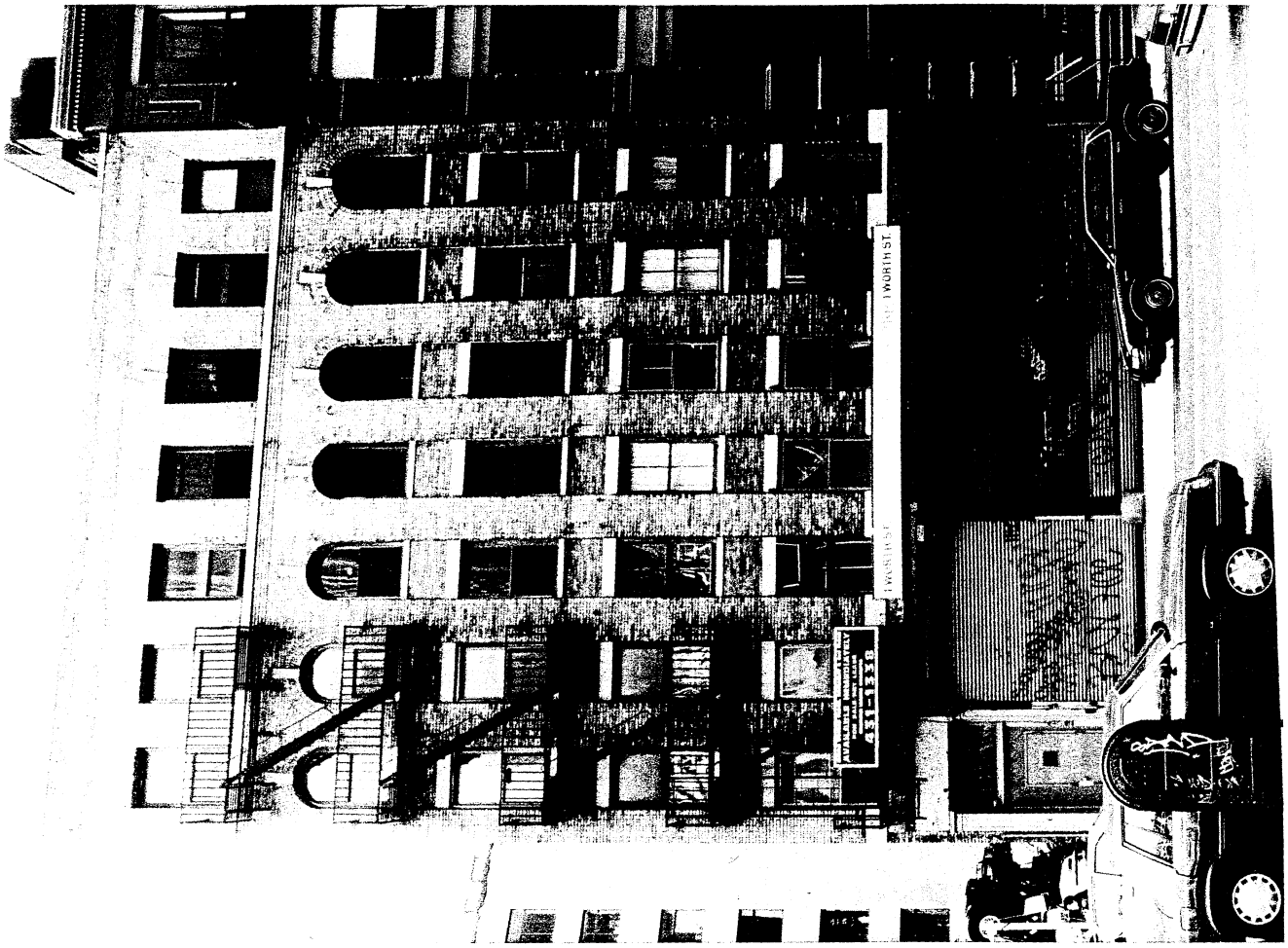




16-18 Jay Street (a/k/a 333 Greenwich Street)

(a/k/a 333 Greenwich Street)



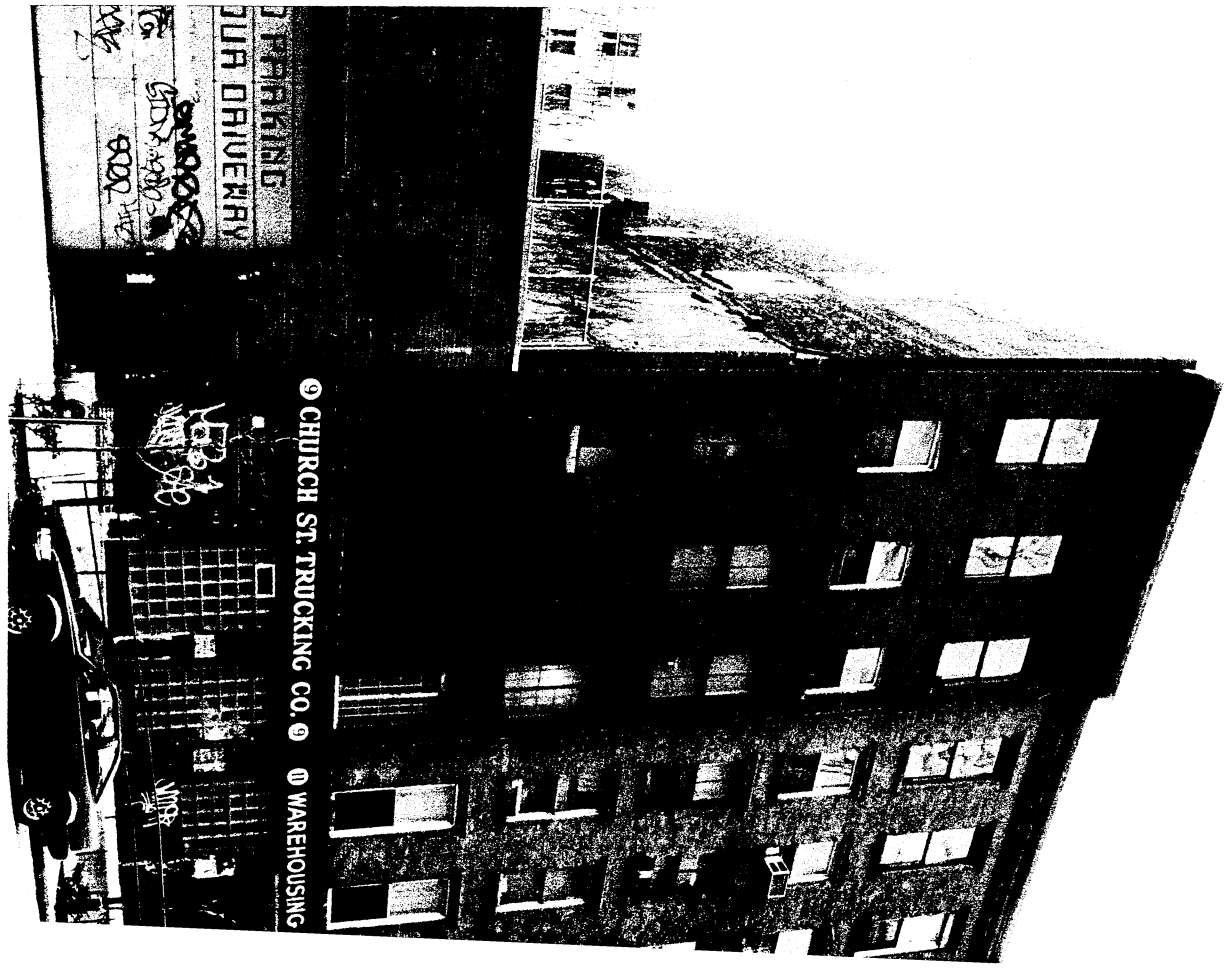


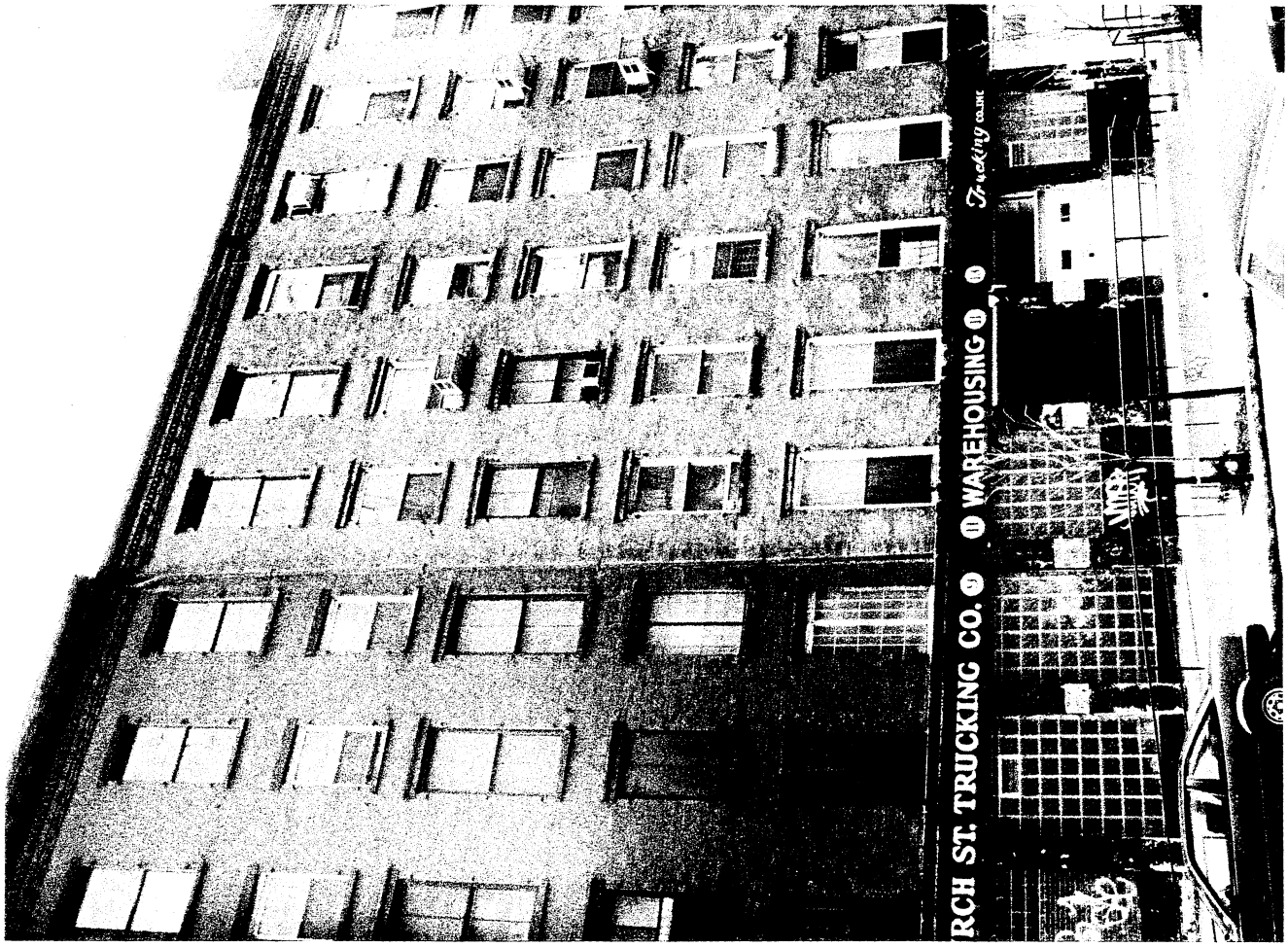
1-3 Worth Street

5 Worth Street

7 Worth Street

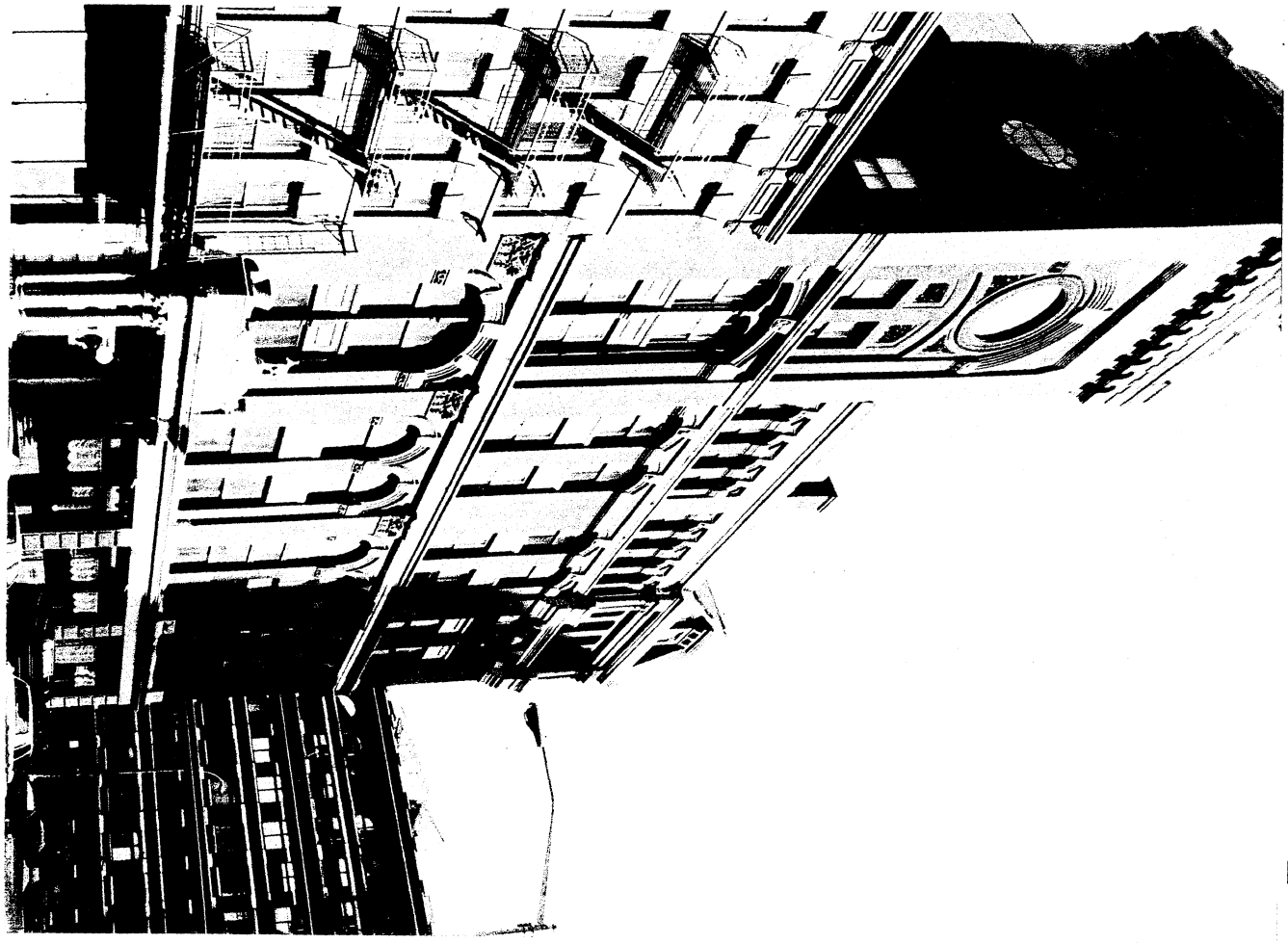
9 Worth Street





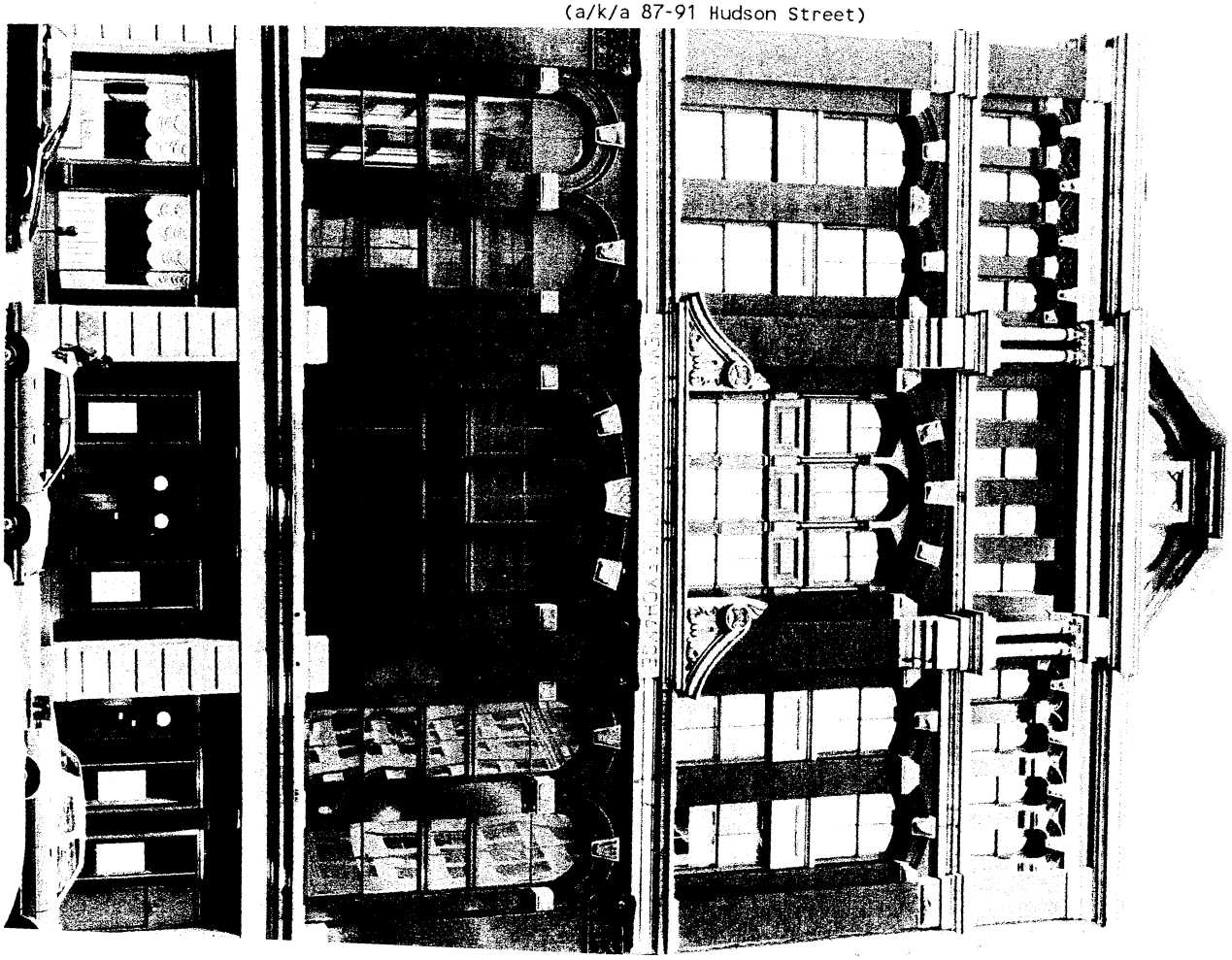
11 Worth Street

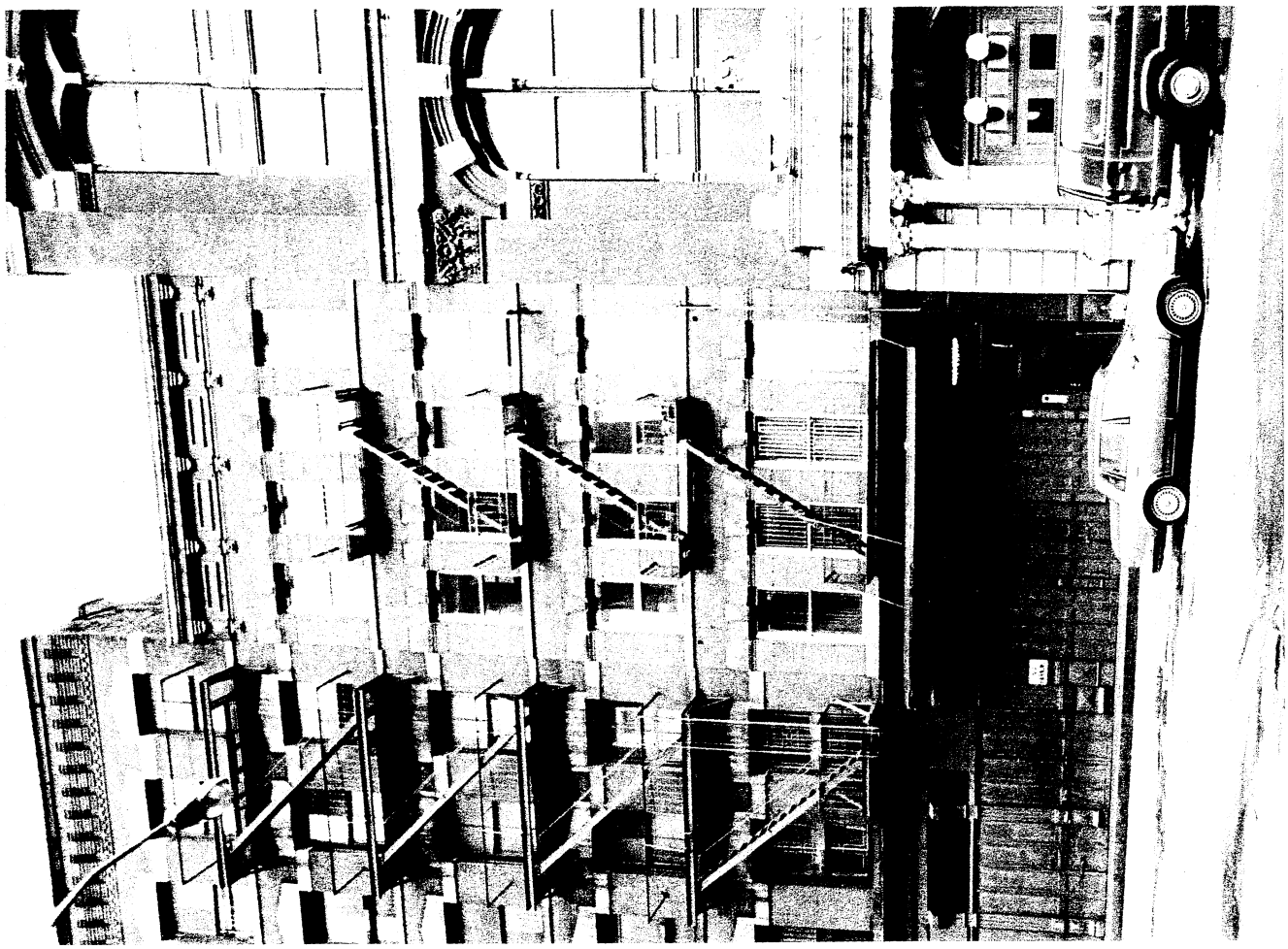
13 Worth Street



(former) New York Mercantile Exchange [2-6 Harrison Street (a/k/a 87-91 Hudson Street)]

(a/k/a 87-91 Hudson Street)





8 Harrison Street

10 Harrison Street

12 Harrison Street

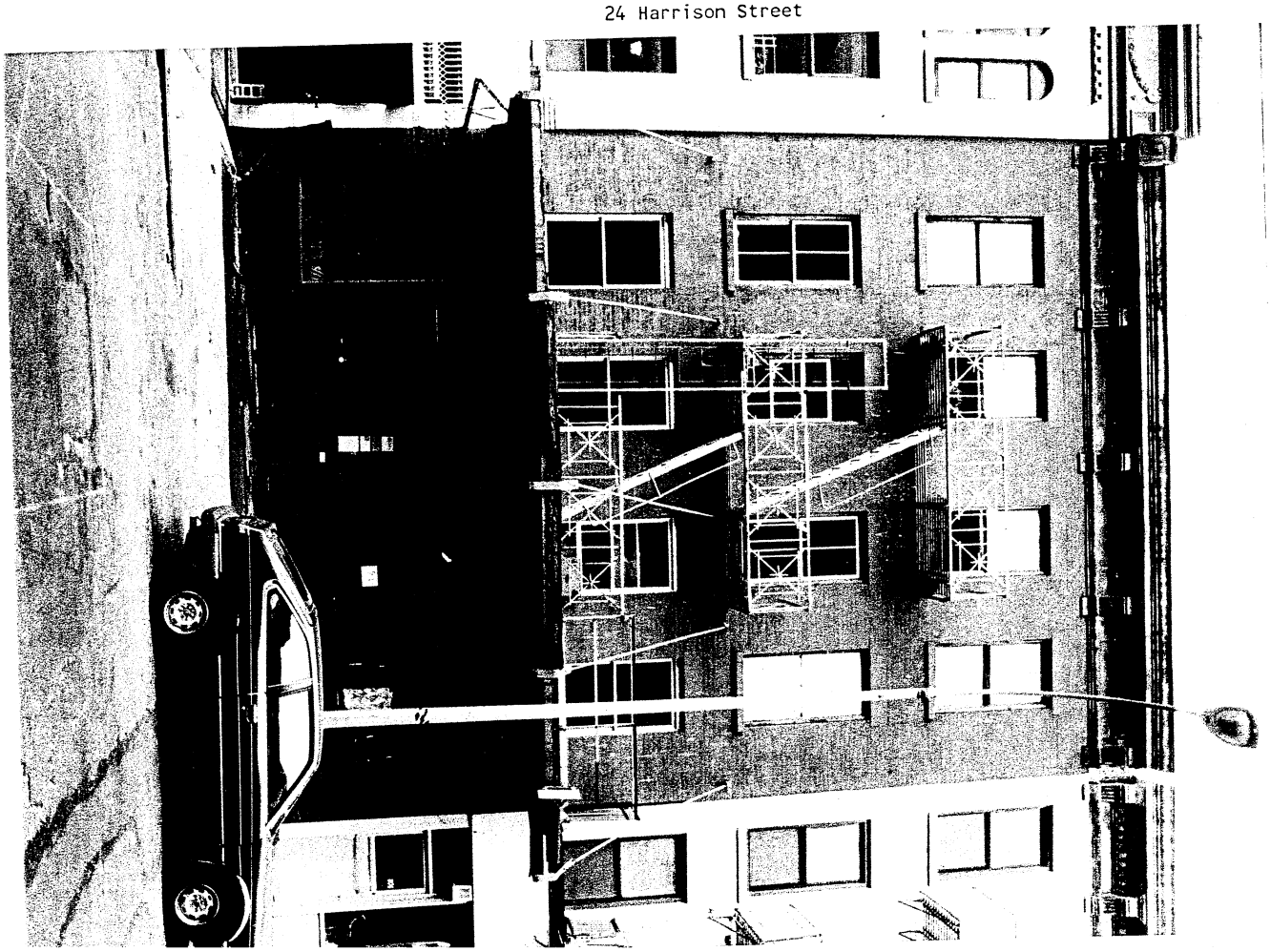
14-16 Harrison Street

18 Harrison Street

20 Harrison Street

22 Harrison Street

24 Harrison Street



3-5 Harrison Street

7-9 Harrison Street

11 Harrison Street

13 Harrison Street

15-17 Harrison Street

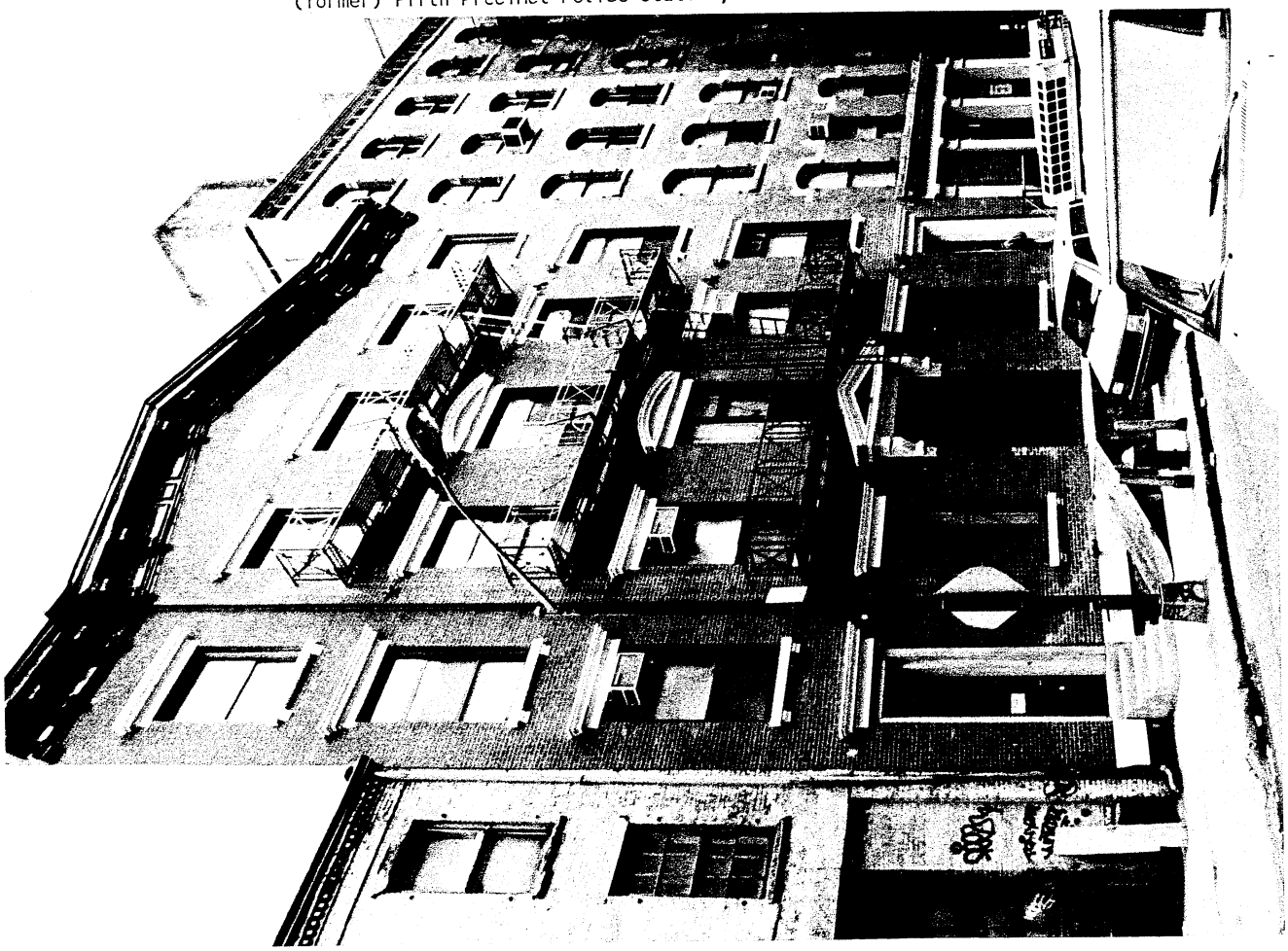
19-21 Harrison Street

11-13 Leonard Street

15 Leonard Street

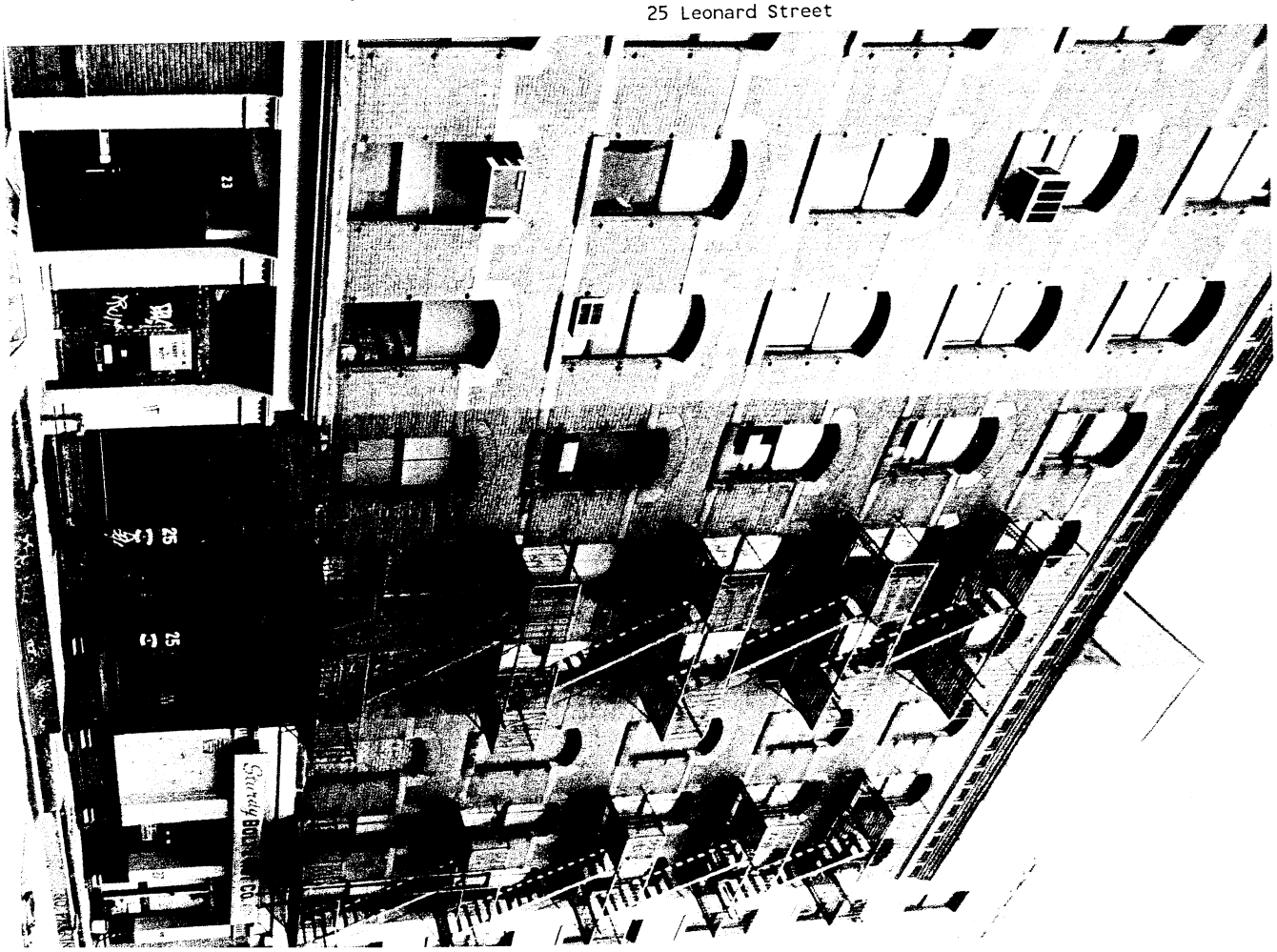
17 Leonard Street

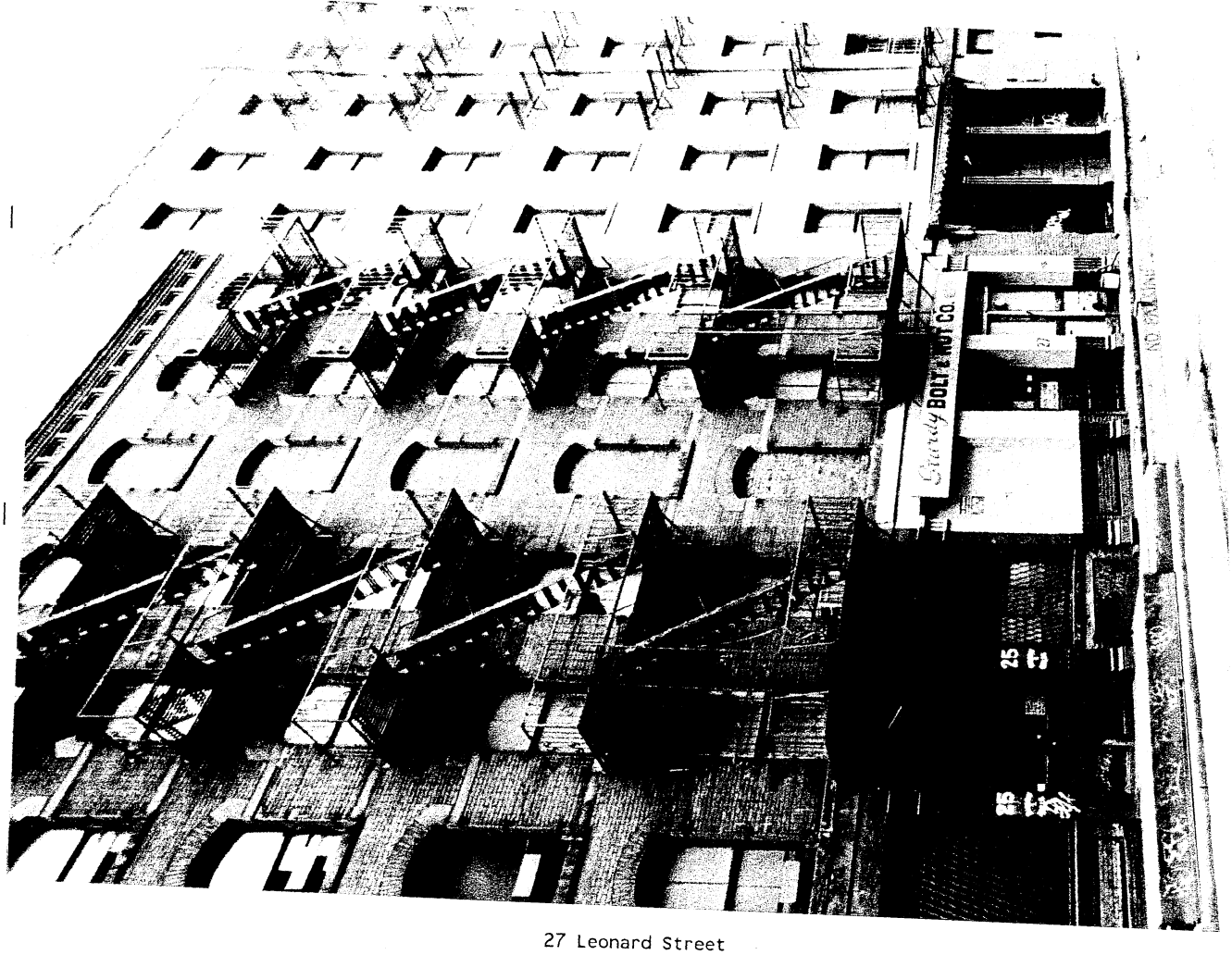
(former) Fifth Precinct Police Station, 19-21 Leonard Street



23 Leonard Street

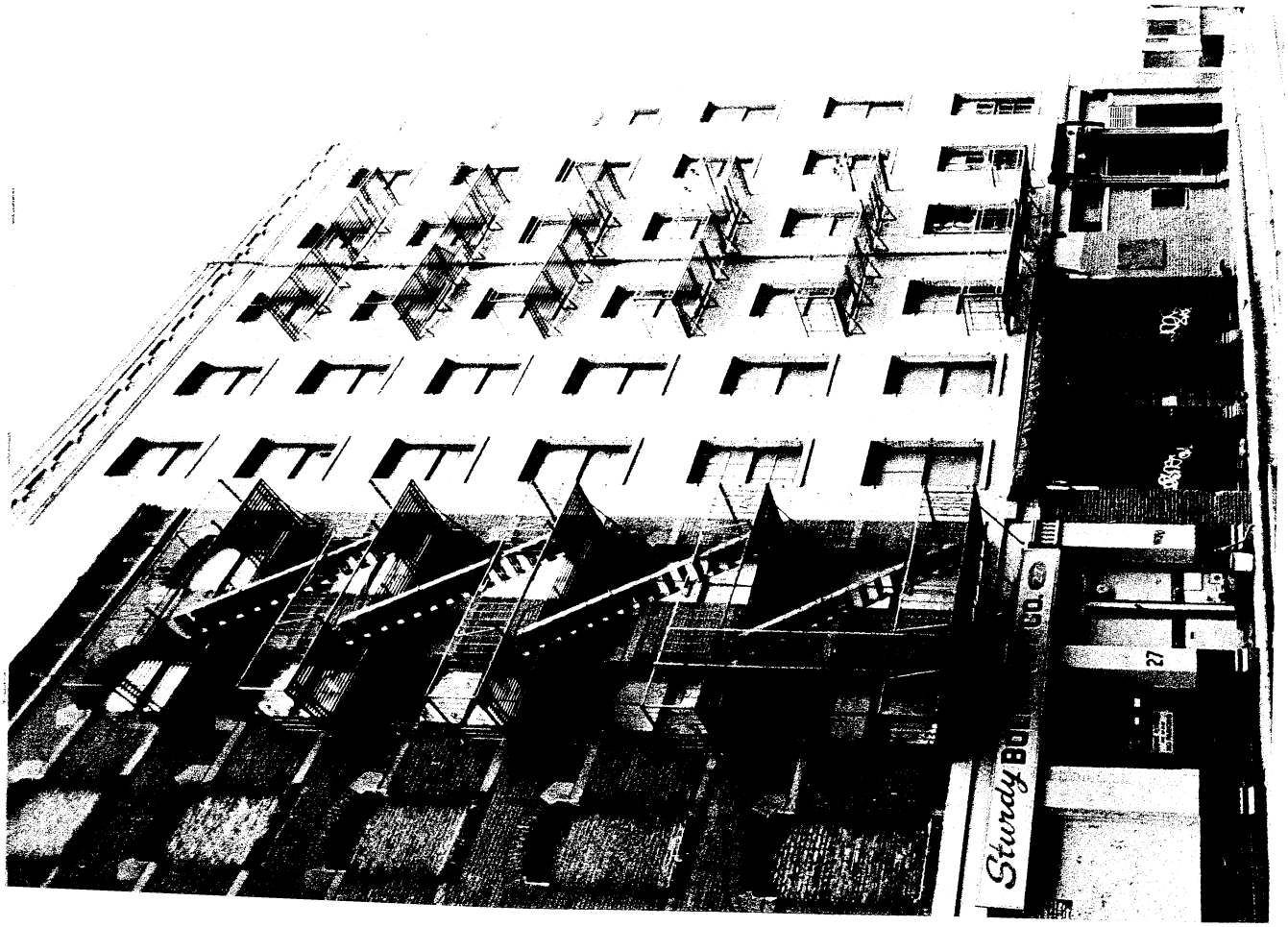
25 Leonard Street





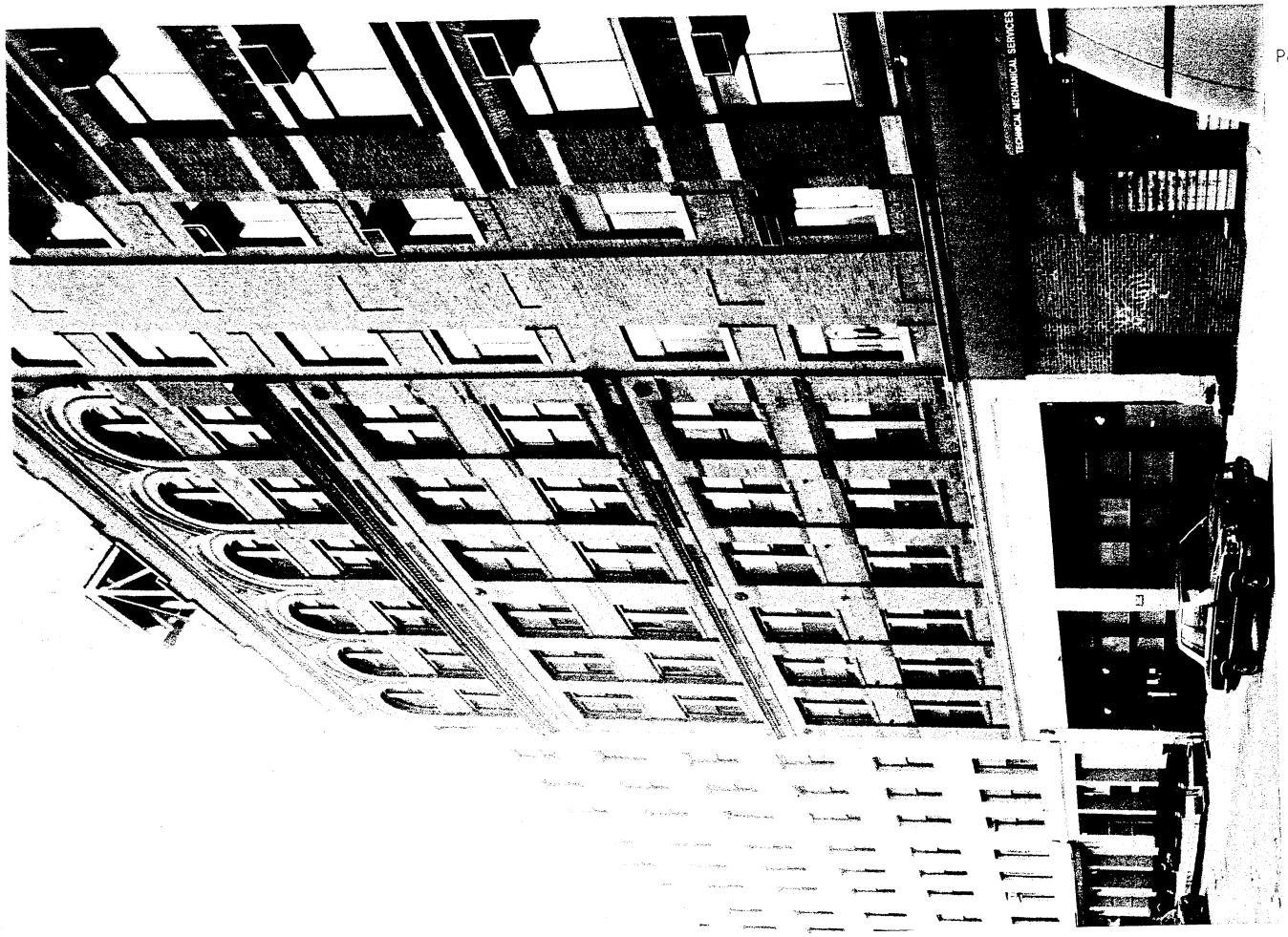
27 Leonard Street

29 Leonard Street



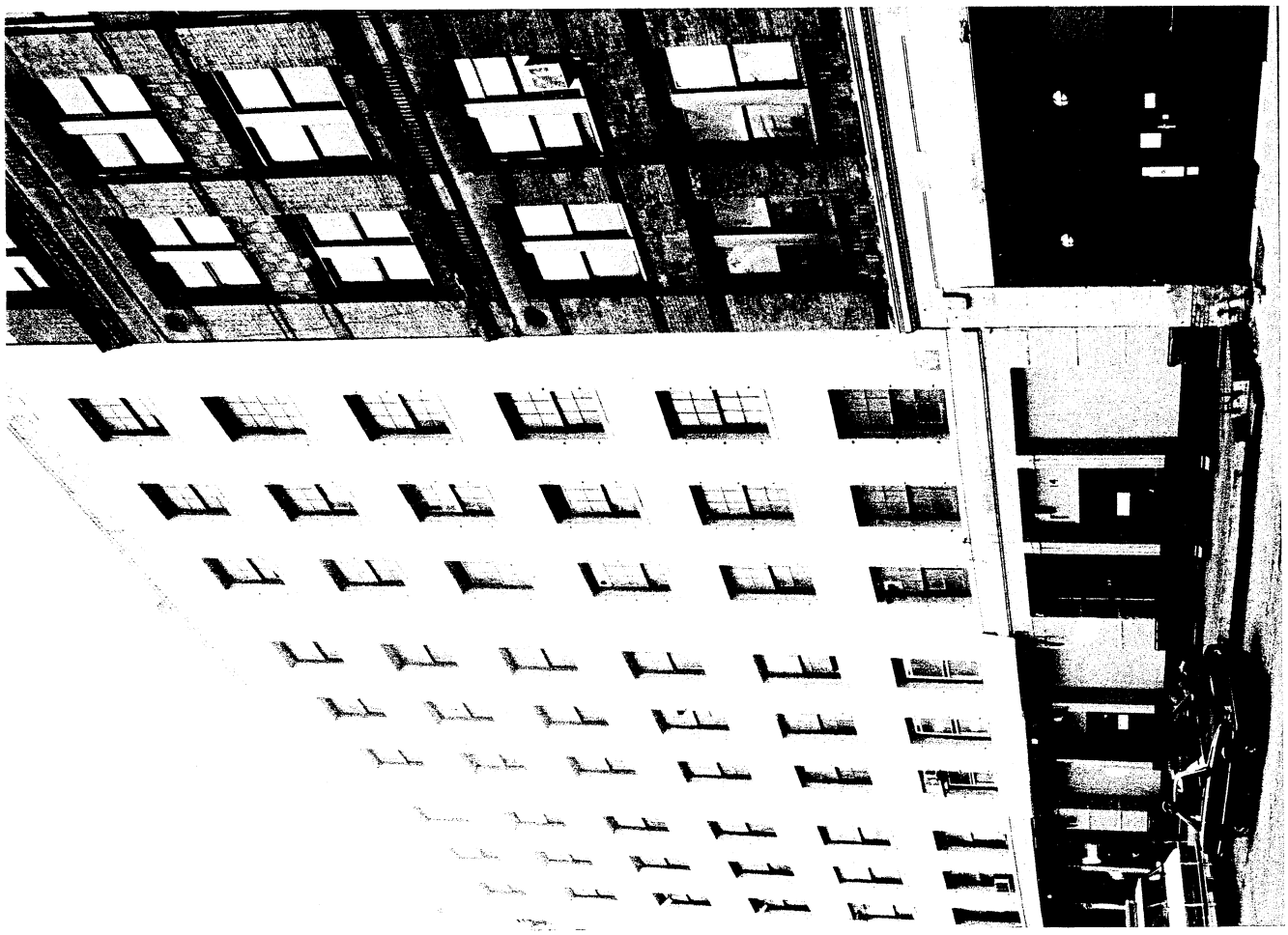
31 Leonard Street (a/k/a 196 West Broadway)

33 Leonard Street



10-12 Leonard Street

14 Leonard Street

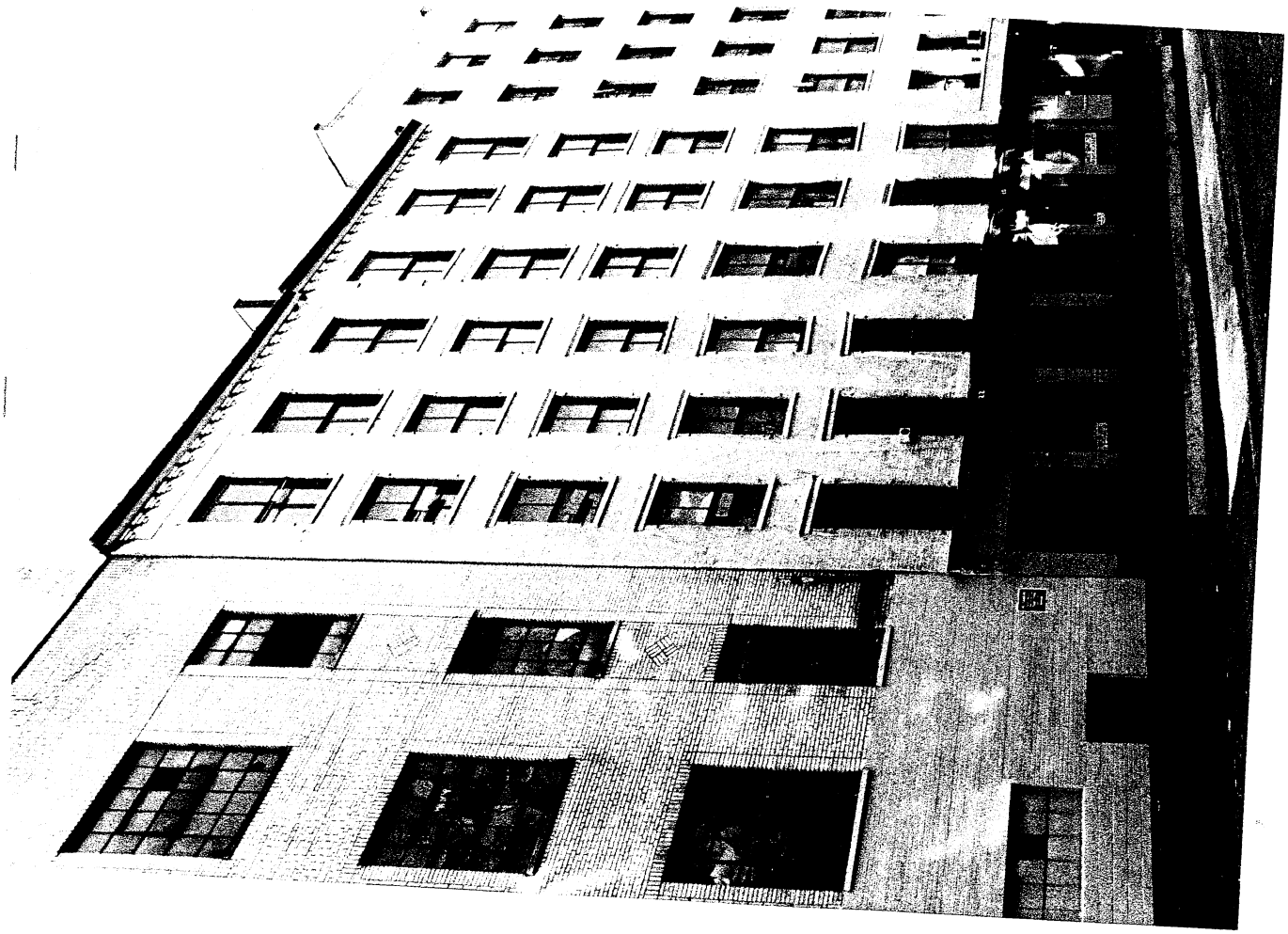


16 Leonard Street

18 Leonard Street

20 Leonard Street

22 Leonard Street



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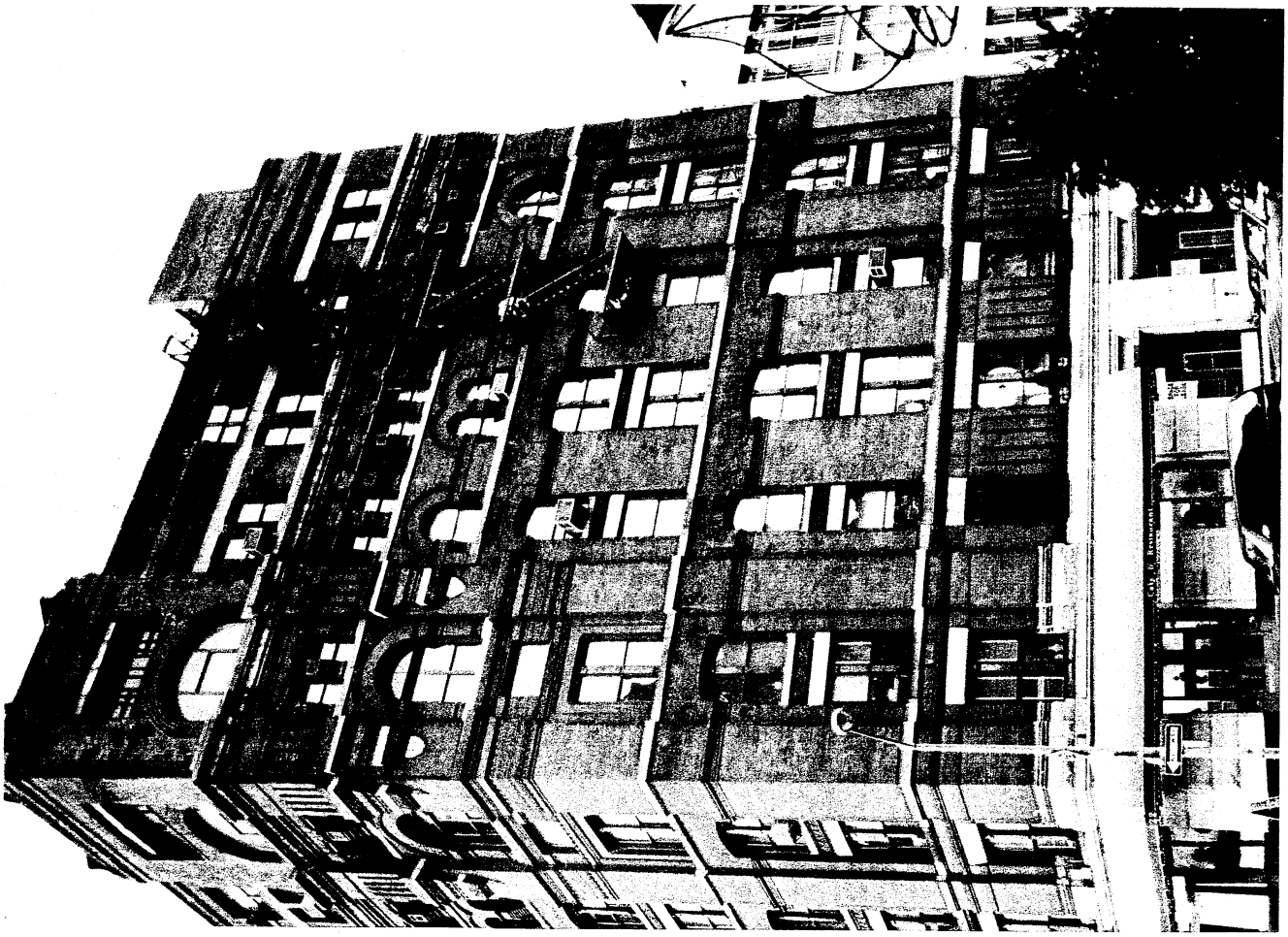
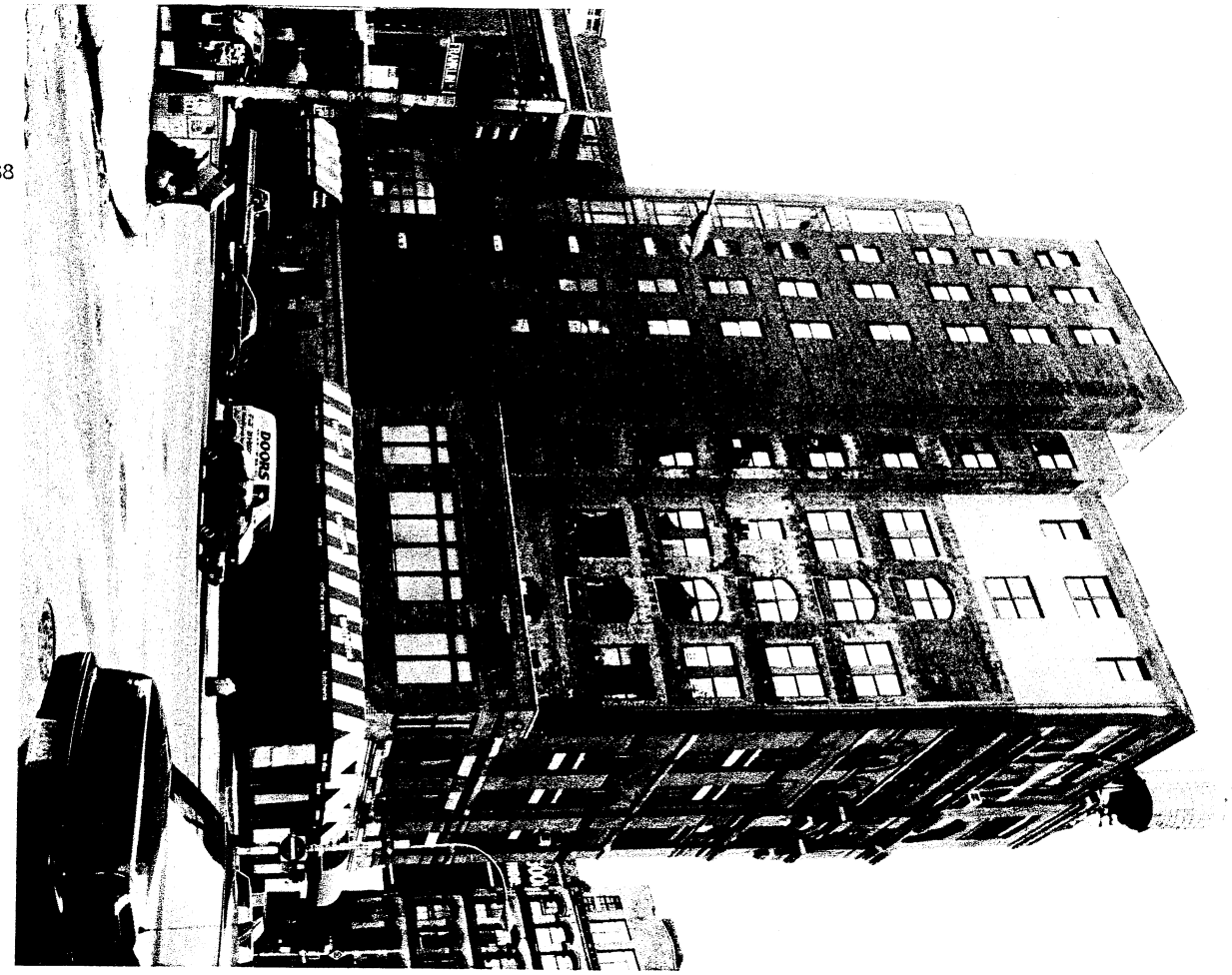
126-128 Franklin Street (a/k/a 220-224 West Broadway & a/k/a 2-8 Varick Street)

(a/k/a 220-224 West Broadway)

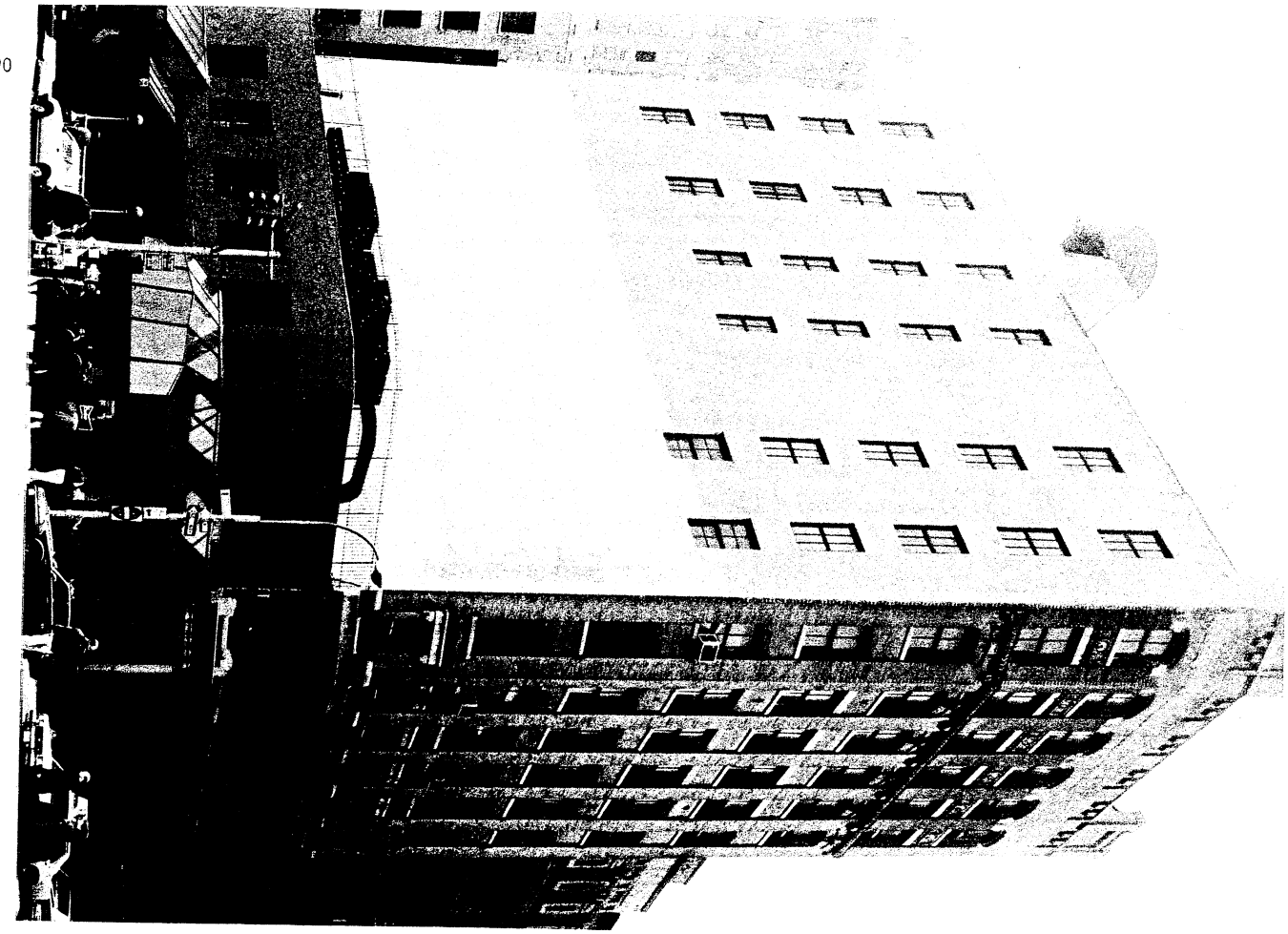


P88



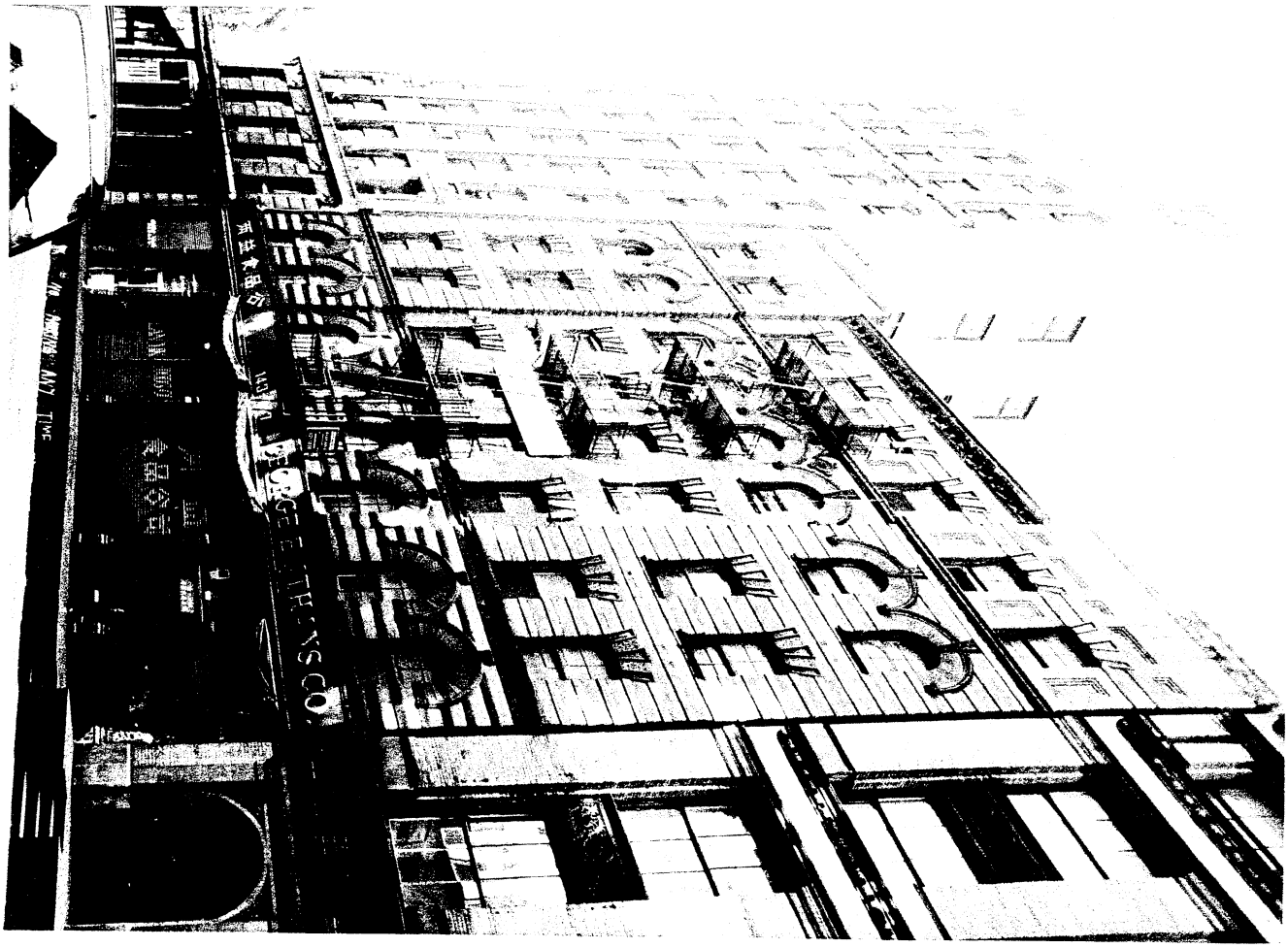
126-128 Franklin Street (a/k/a 2-8 Varick Street)

137 Franklin Street (a/k/a 200 West Broadway)



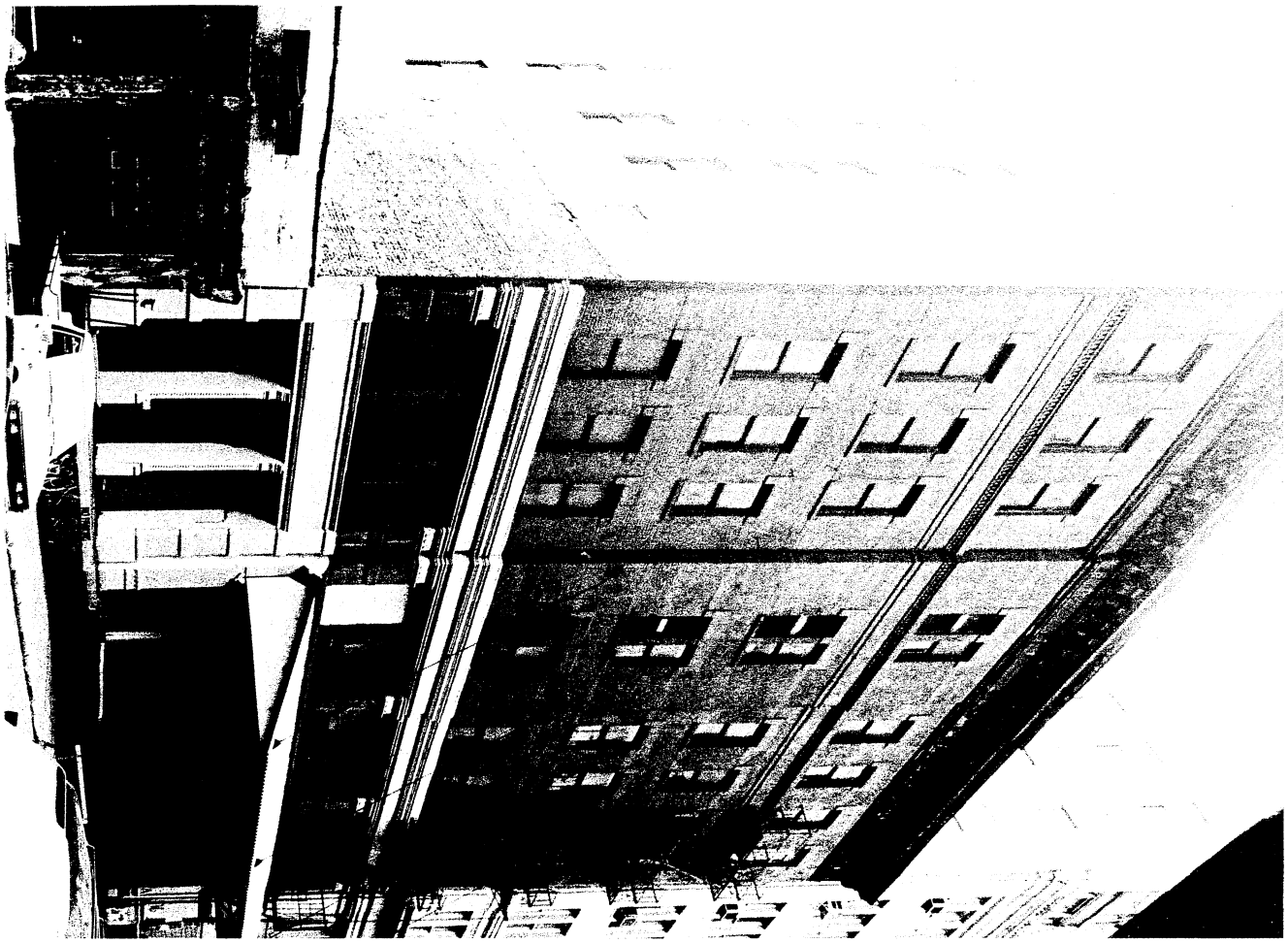
(former) Strohmeyer & Arpe Company/Sapco Building, 139-141 Franklin Street

143-147 Franklin Street



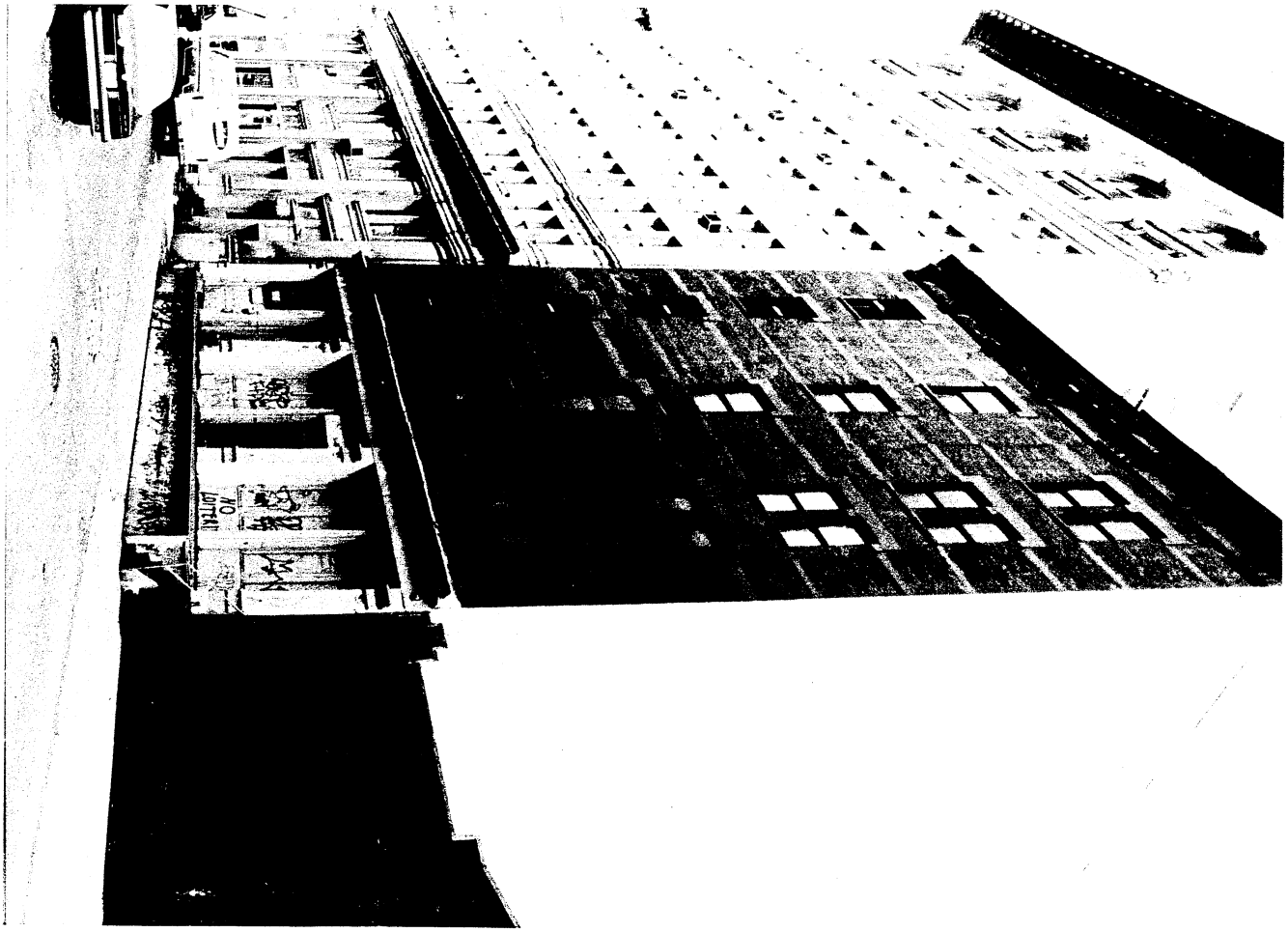
149-151 Franklin Street

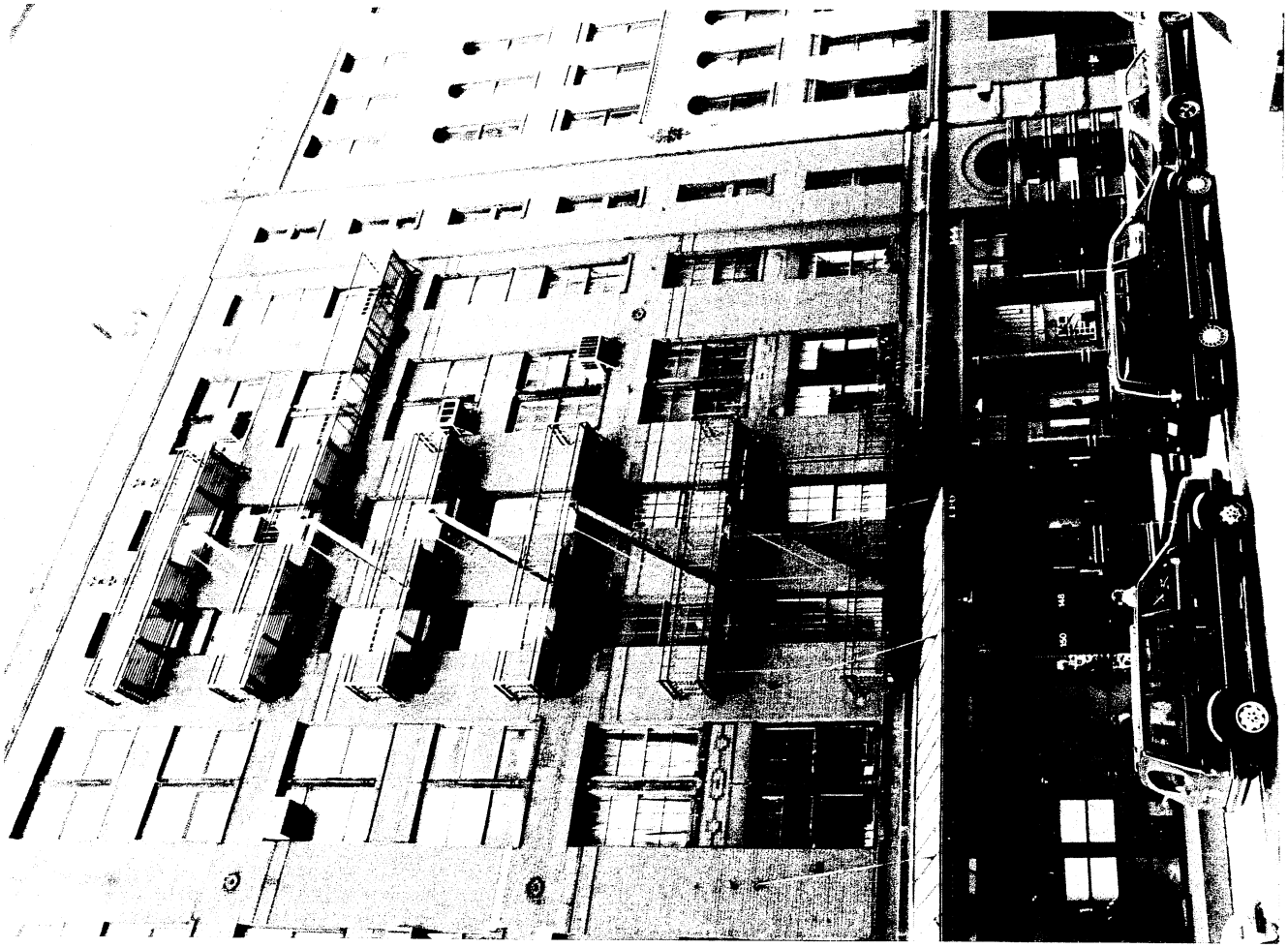
(former) "Eureka" Hose Company No. 54 Firehouse, 153 Franklin Street



155-159 Franklin Street (a/k/a 7-9 Leonard Street)

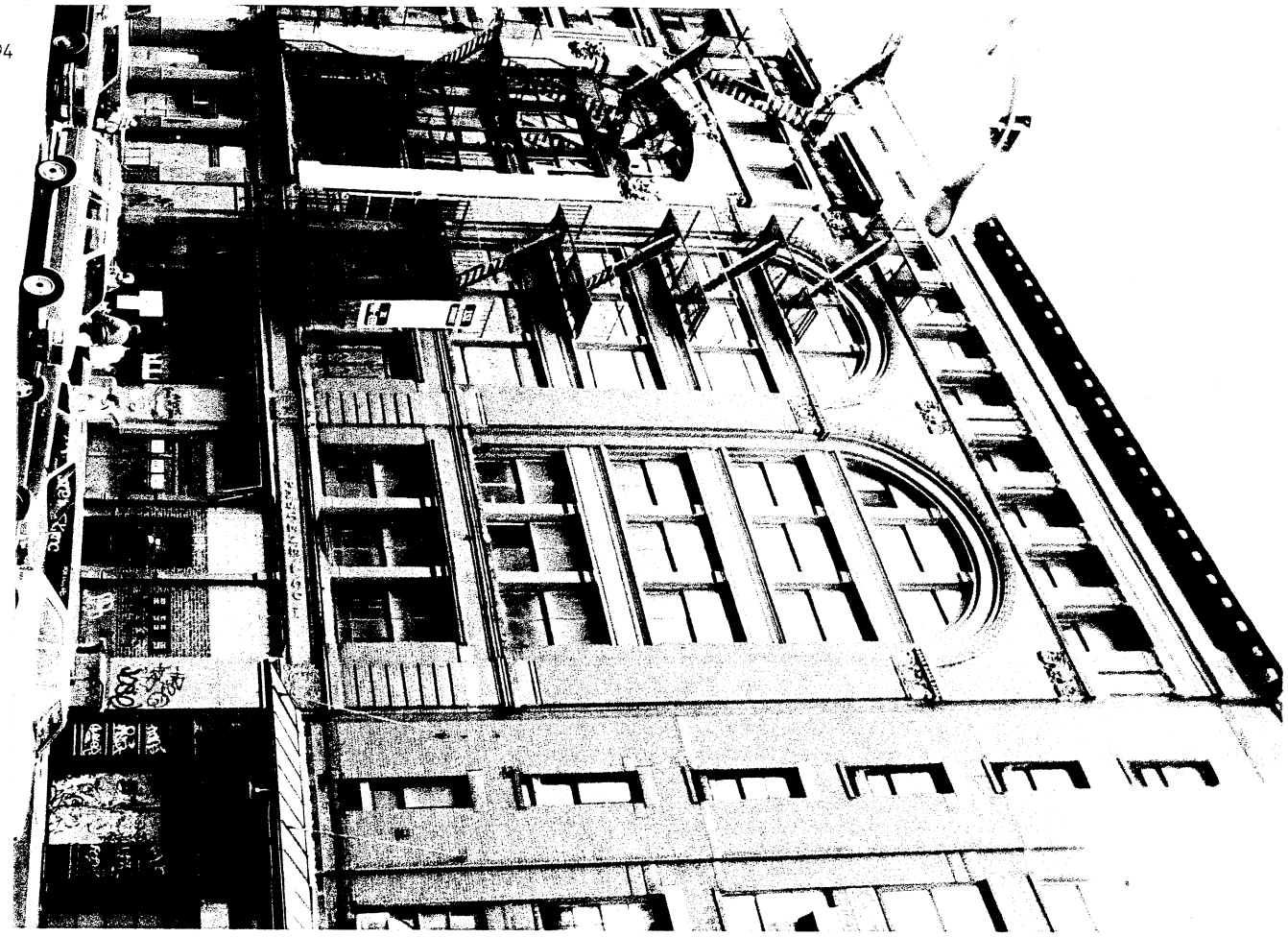
(a/k/a 7-9 Leonard Street)





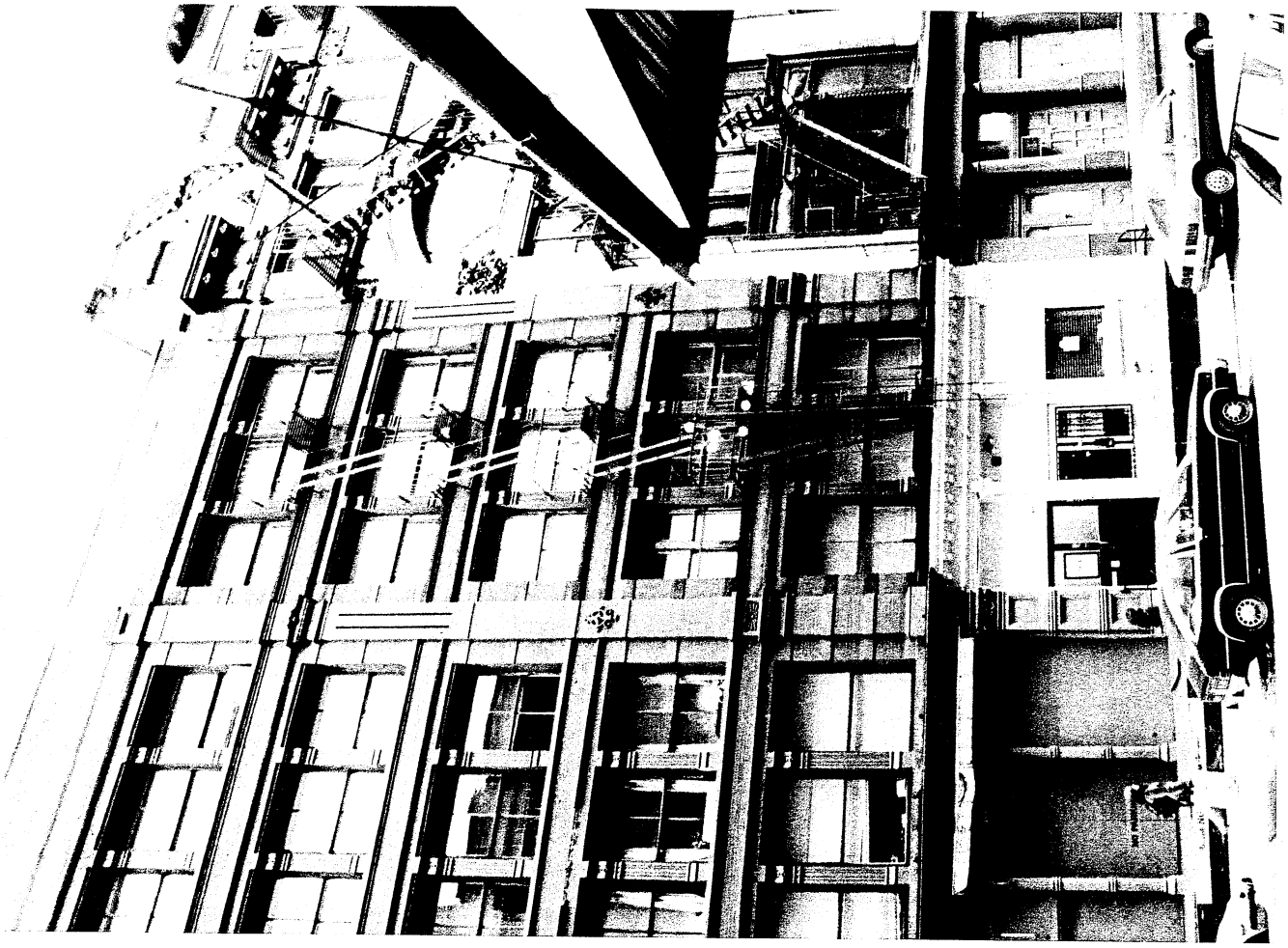
144-146 Franklin Street

148-150 Franklin Street

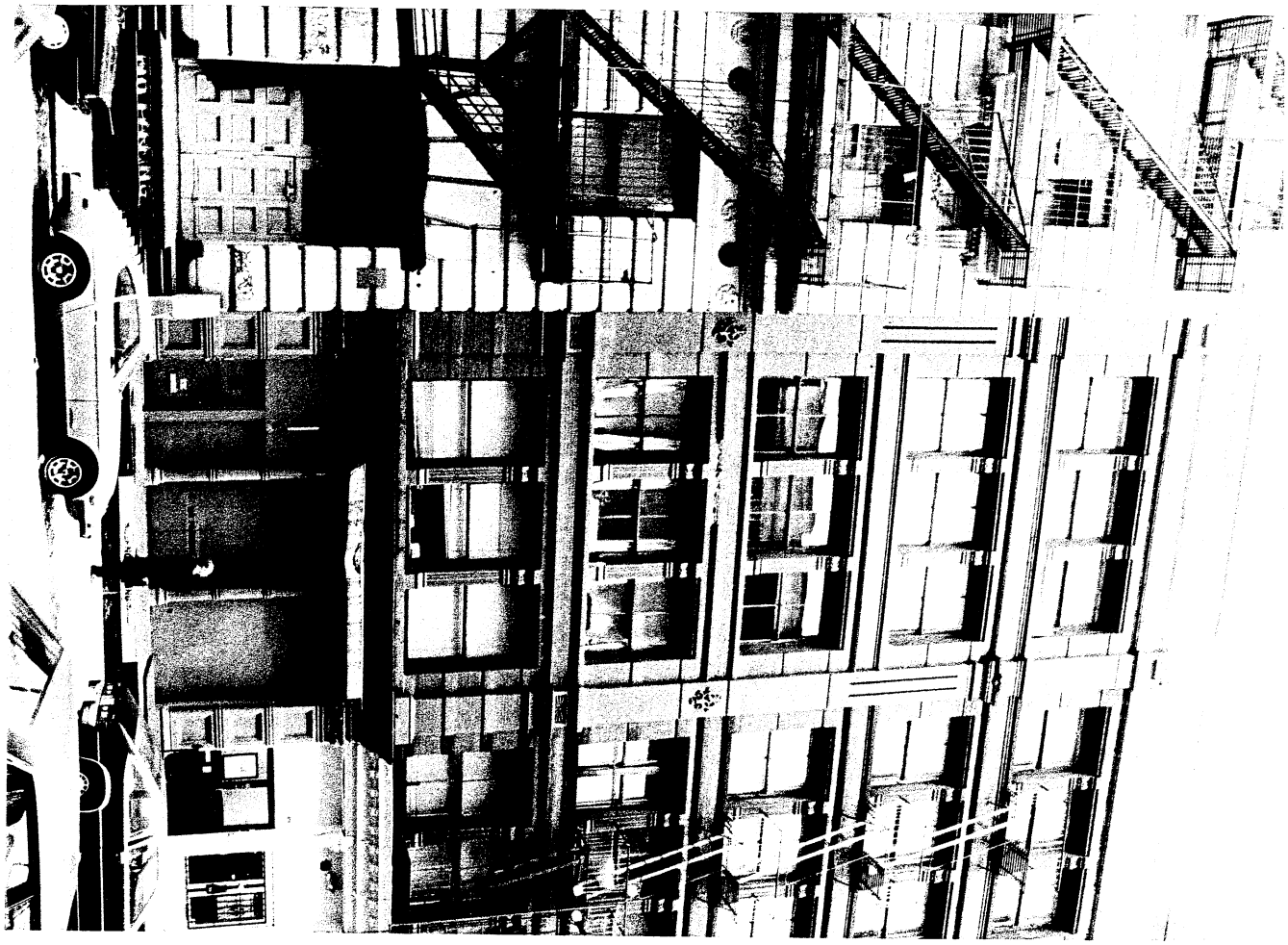


152-154 Franklin Street

156 Franklin Street



158 Franklin Street

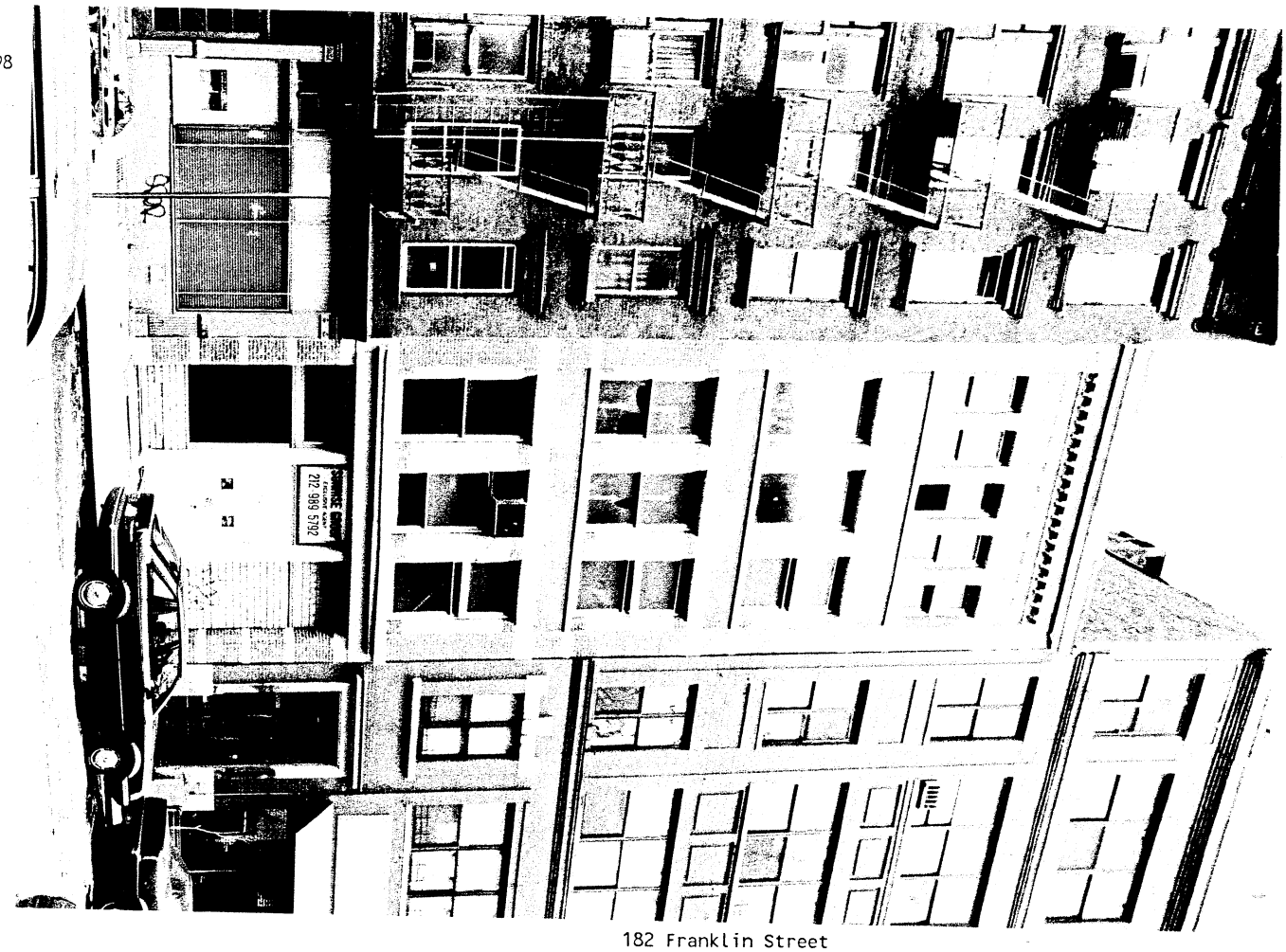


162 Franklin Street (a/k/a 112 Hudson Street)

(a/k/a 112 Hudson Street)

176 Franklin Street

178-180 Franklin Street

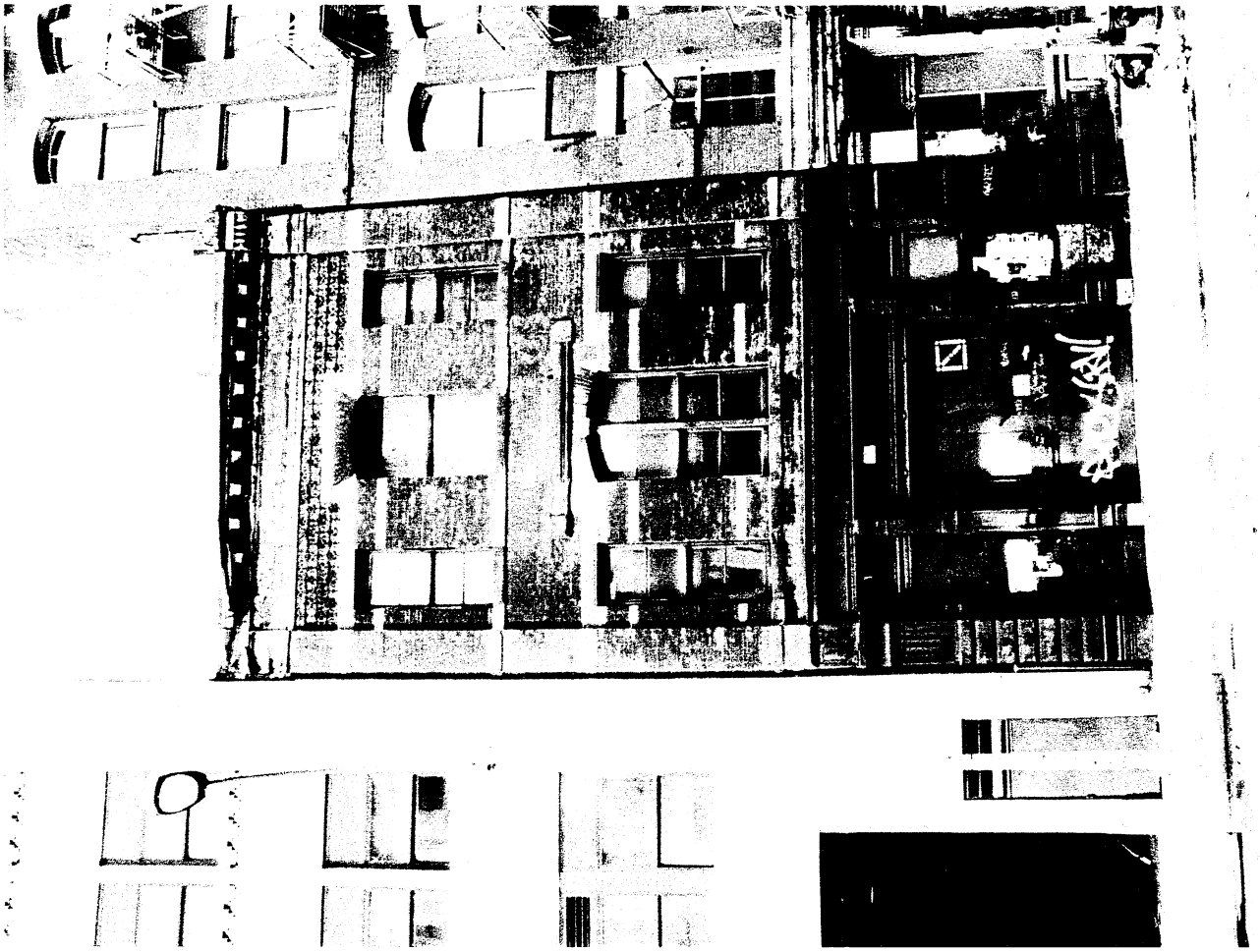


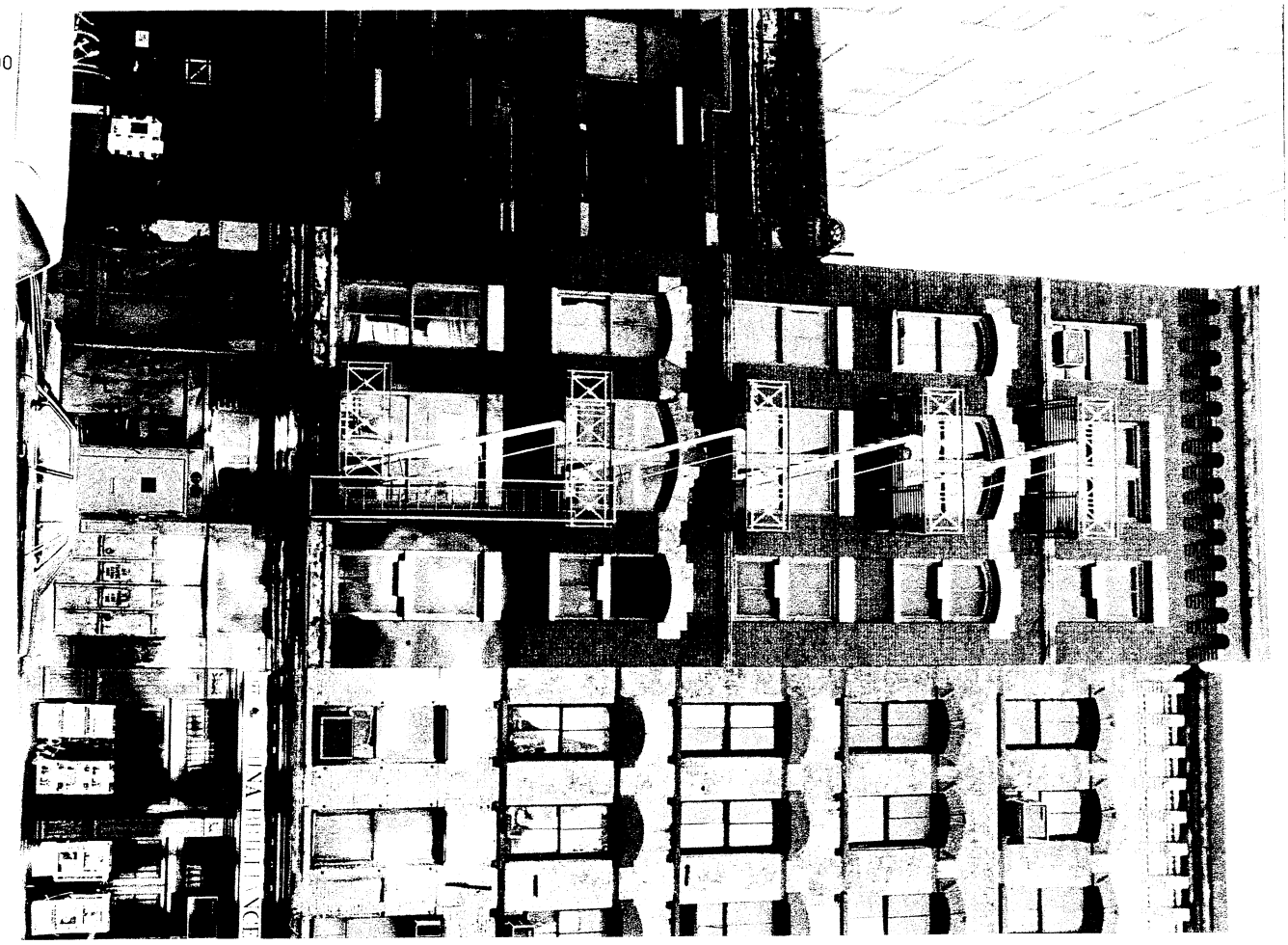
182 Franklin Street

184 Franklin Street

186-188 Franklin Street

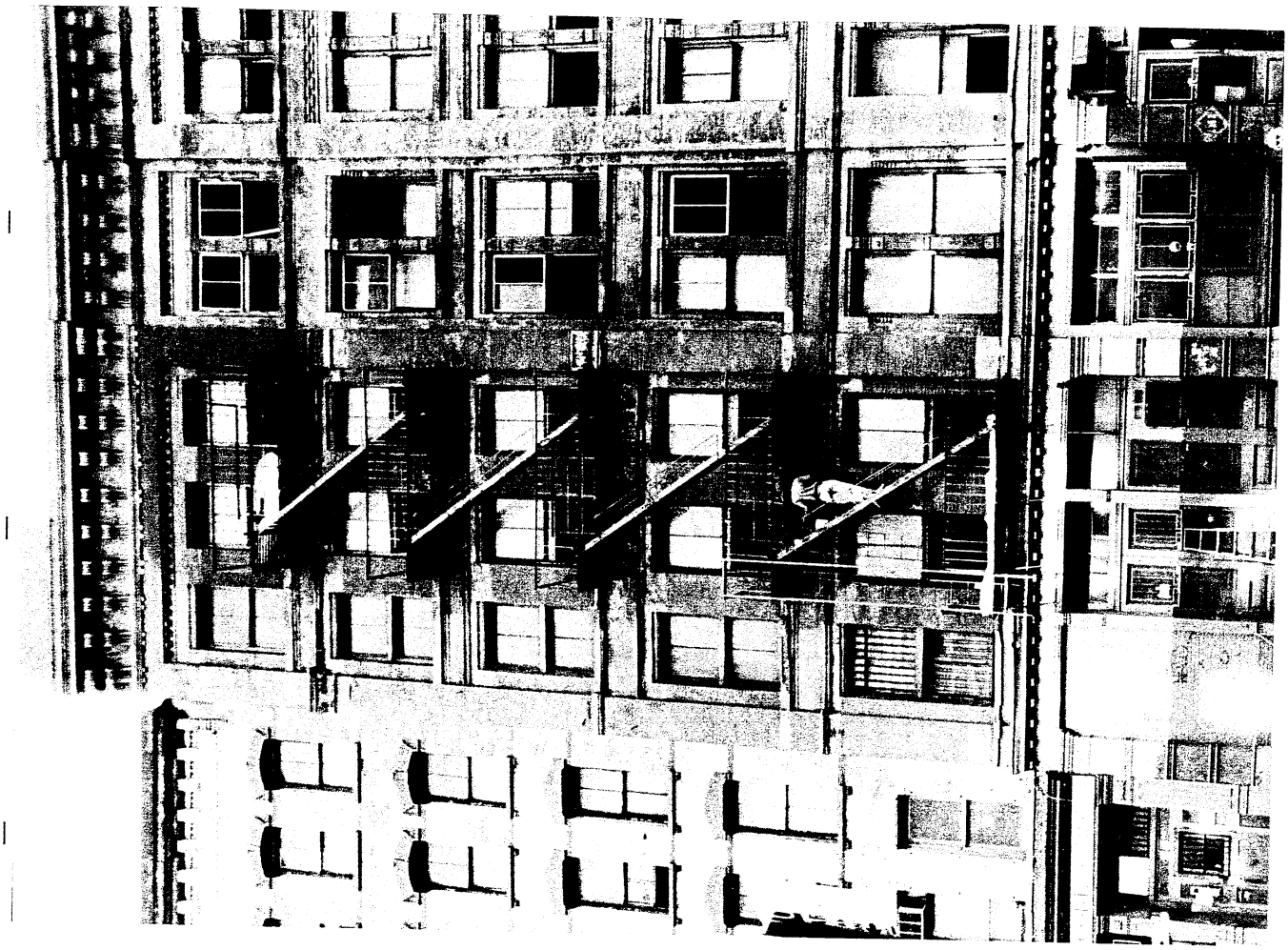
(former) Engine Company No. 27





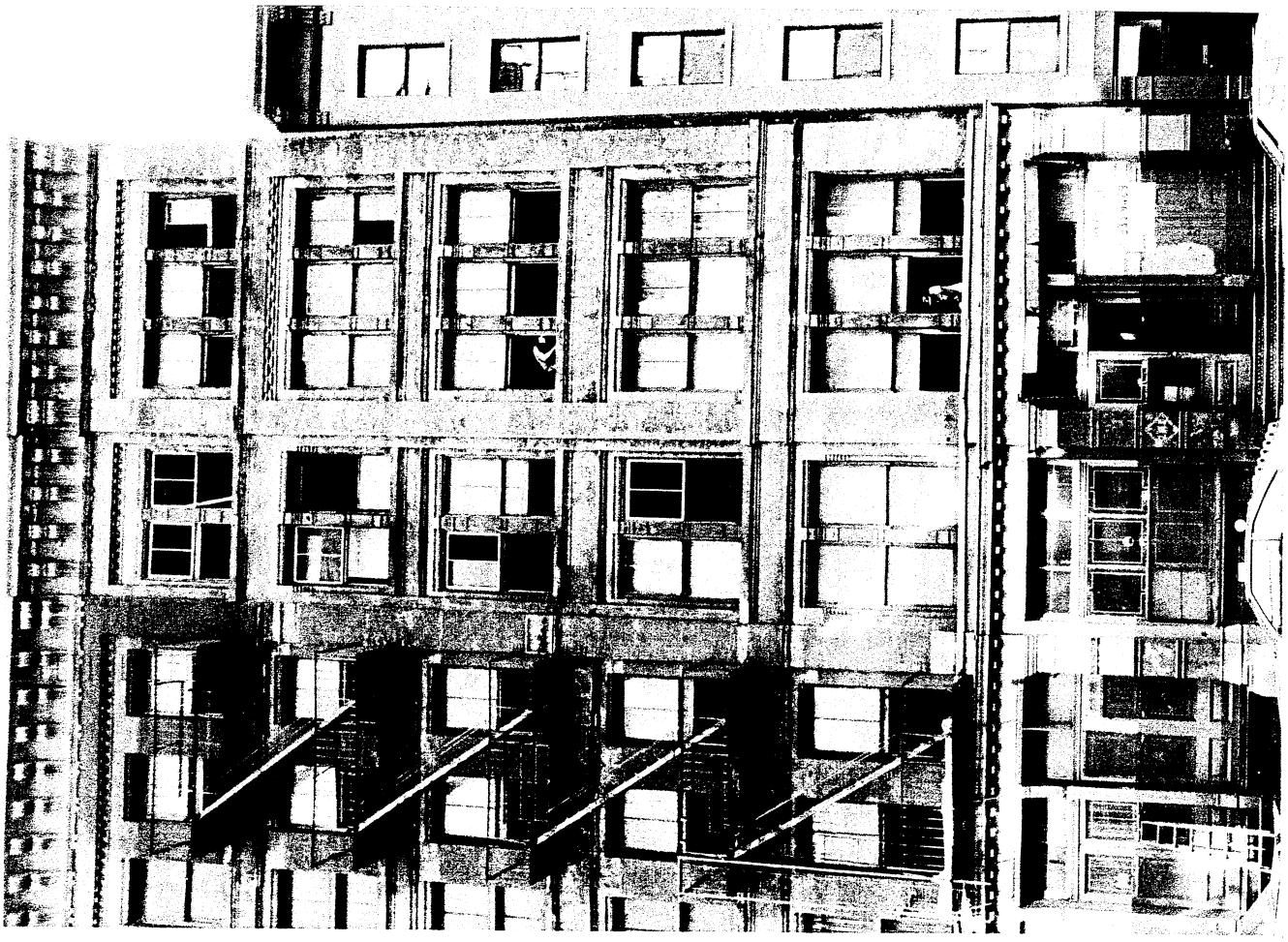
175 Franklin Street

177 Franklin Street



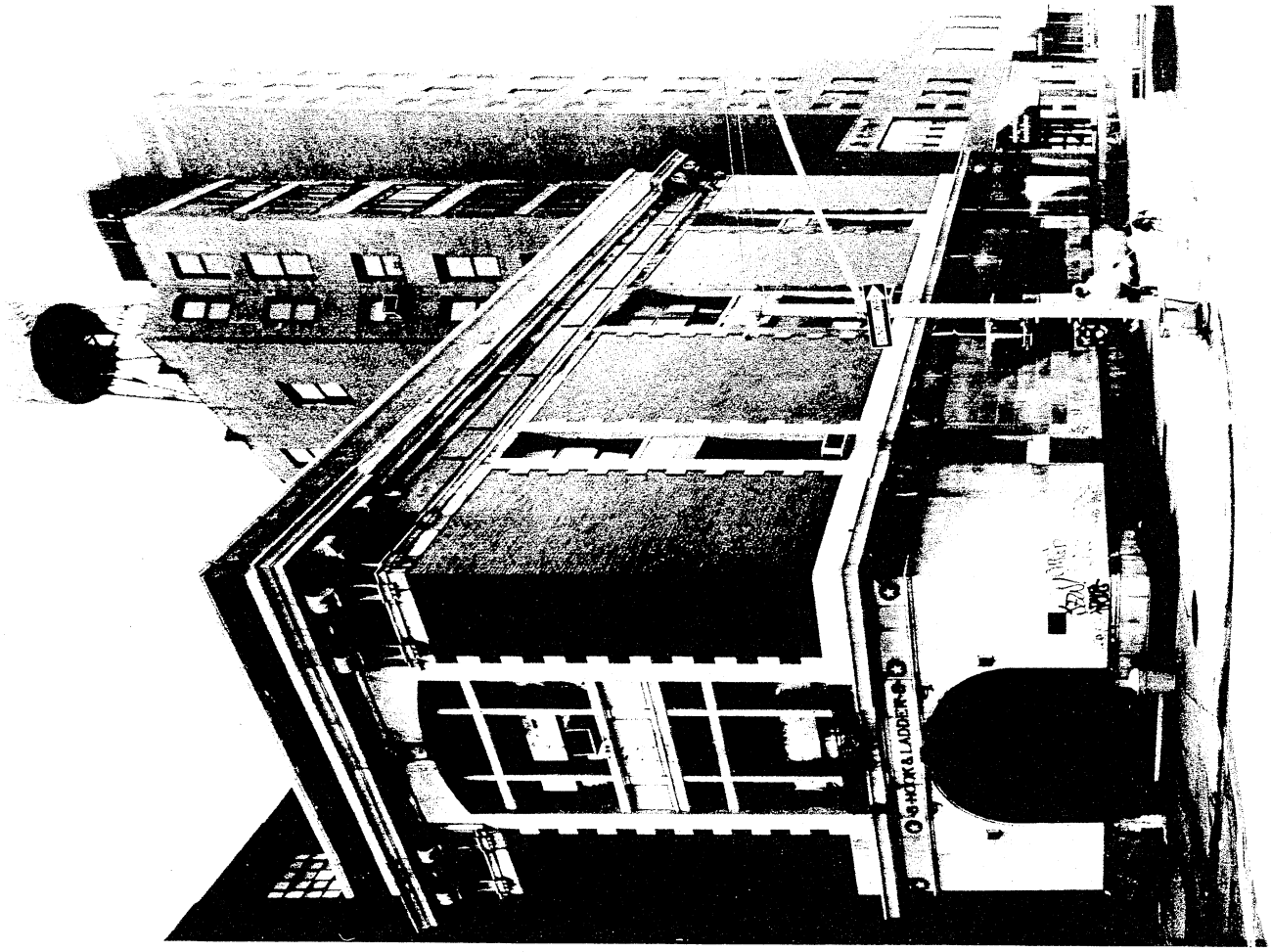
179 Franklin Street

181-183 Franklin Street



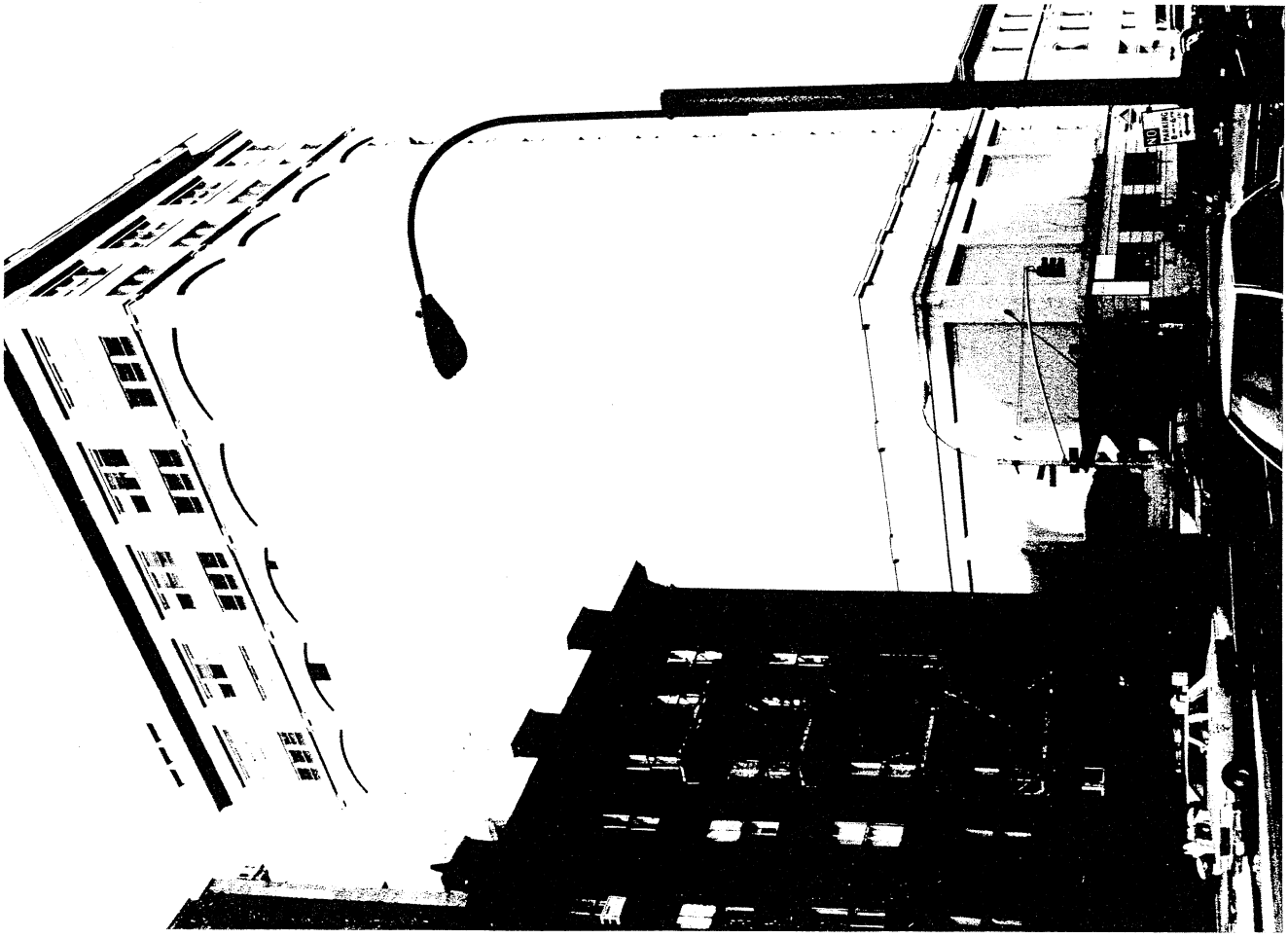
185 Franklin Street

187 Franklin Street



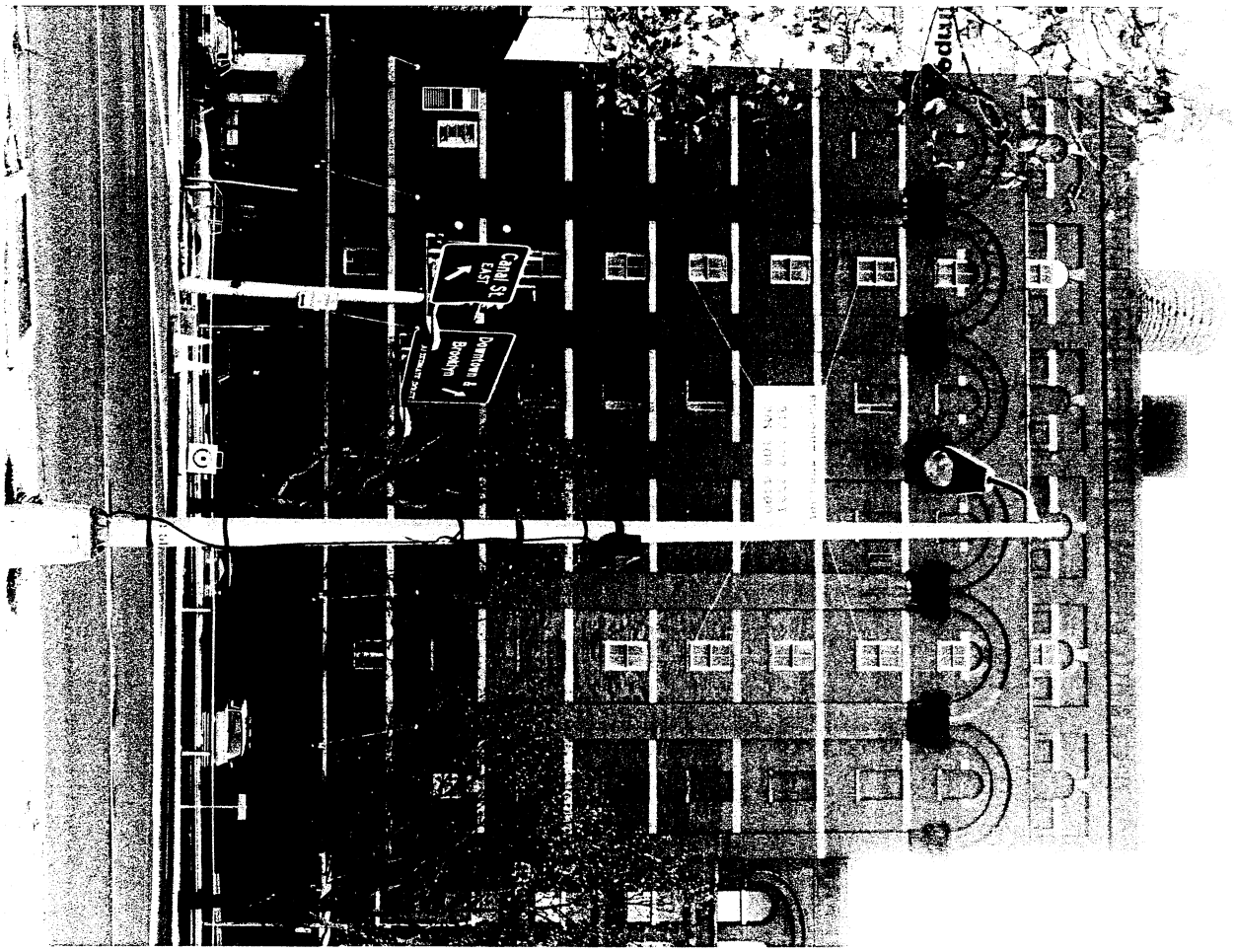
Hook and Ladder Company No. 8 [10 North Moore Street (a/k/a 12 Varick Street)]

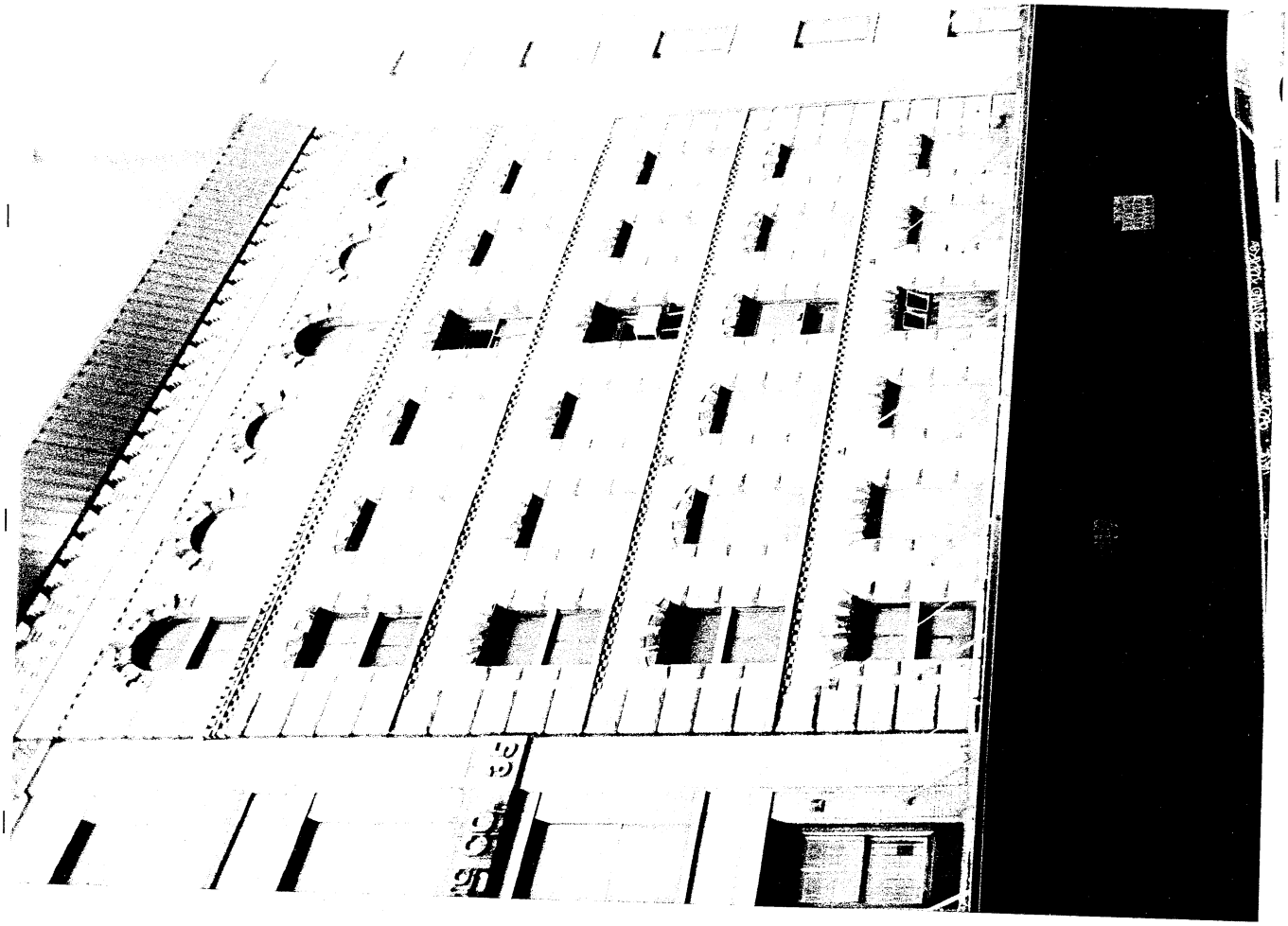
(former) Merchants' Refrigerating Co. [17-25 North Moore Street (a/k/a Varick Street)]



(former) Merchants' Refrigerating Co. [27-29 North Moore Street (a/k/a 22-28 Ericsson Place)]

(a/k/a 22-28 Ericsson Place)

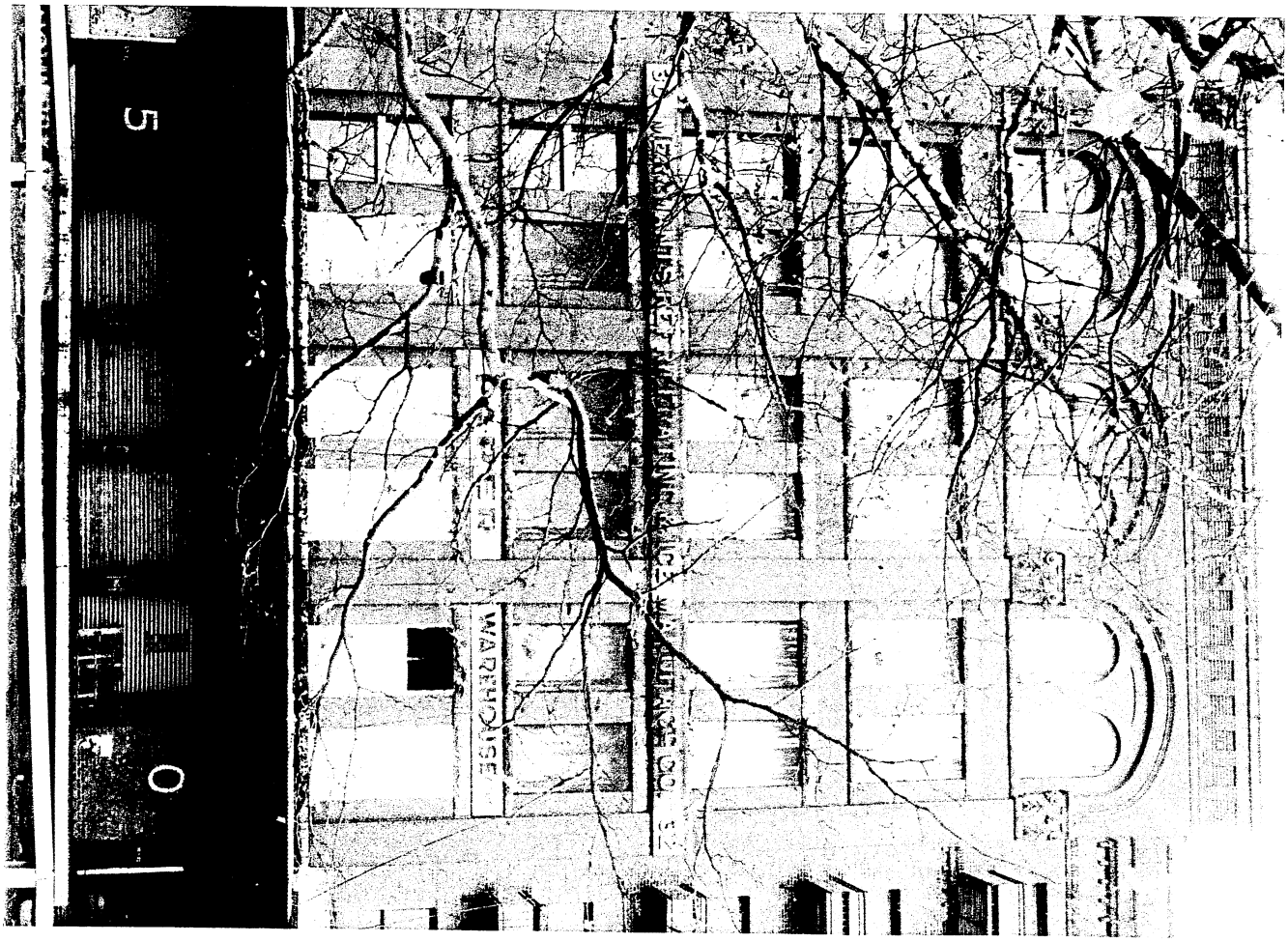




31-33 North Moore Street

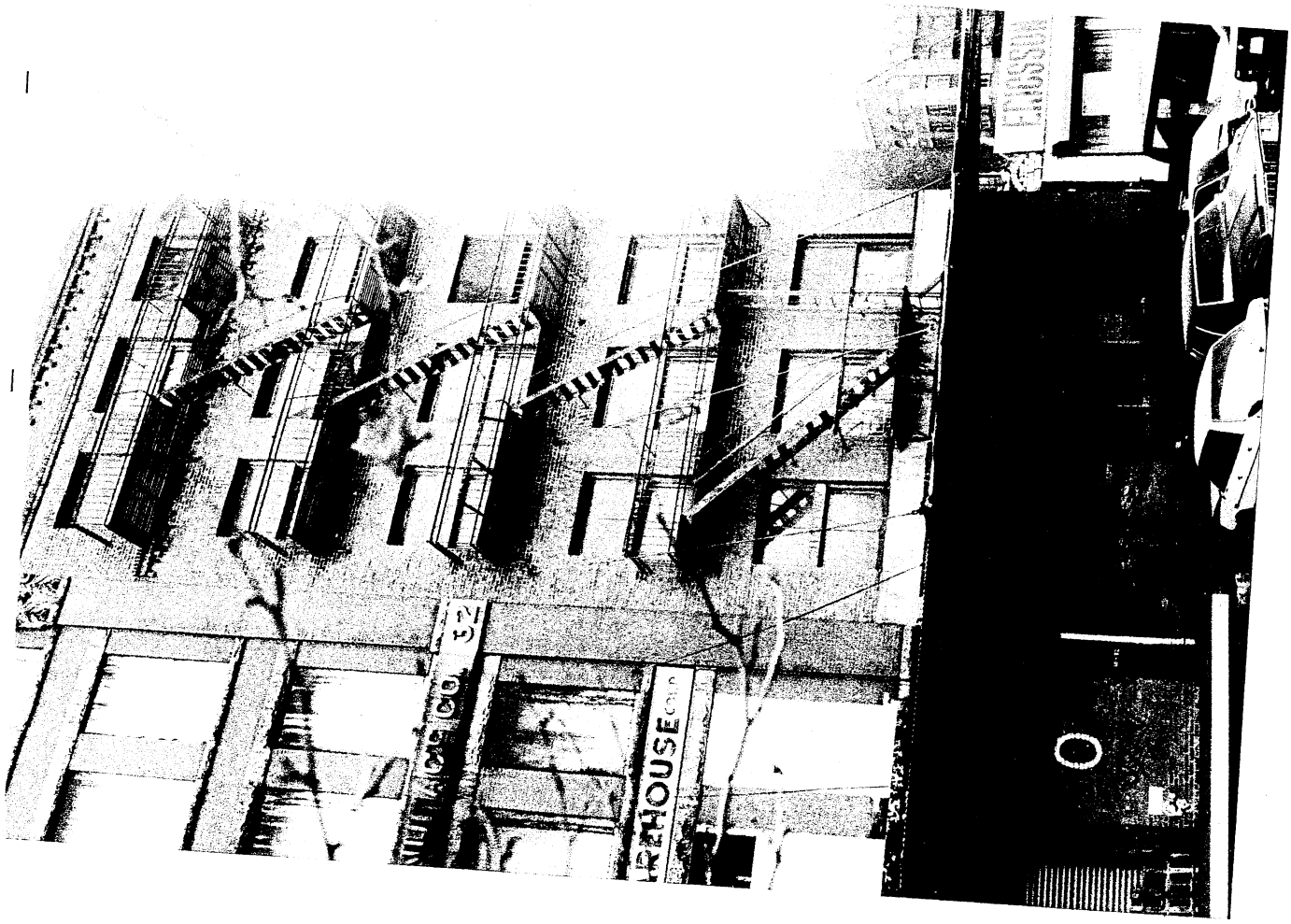
Merchants' Refrigerating & Ice Manufacture Co [35-37 North Moore Street (a/k/a 30-32 Ericsson Place)]

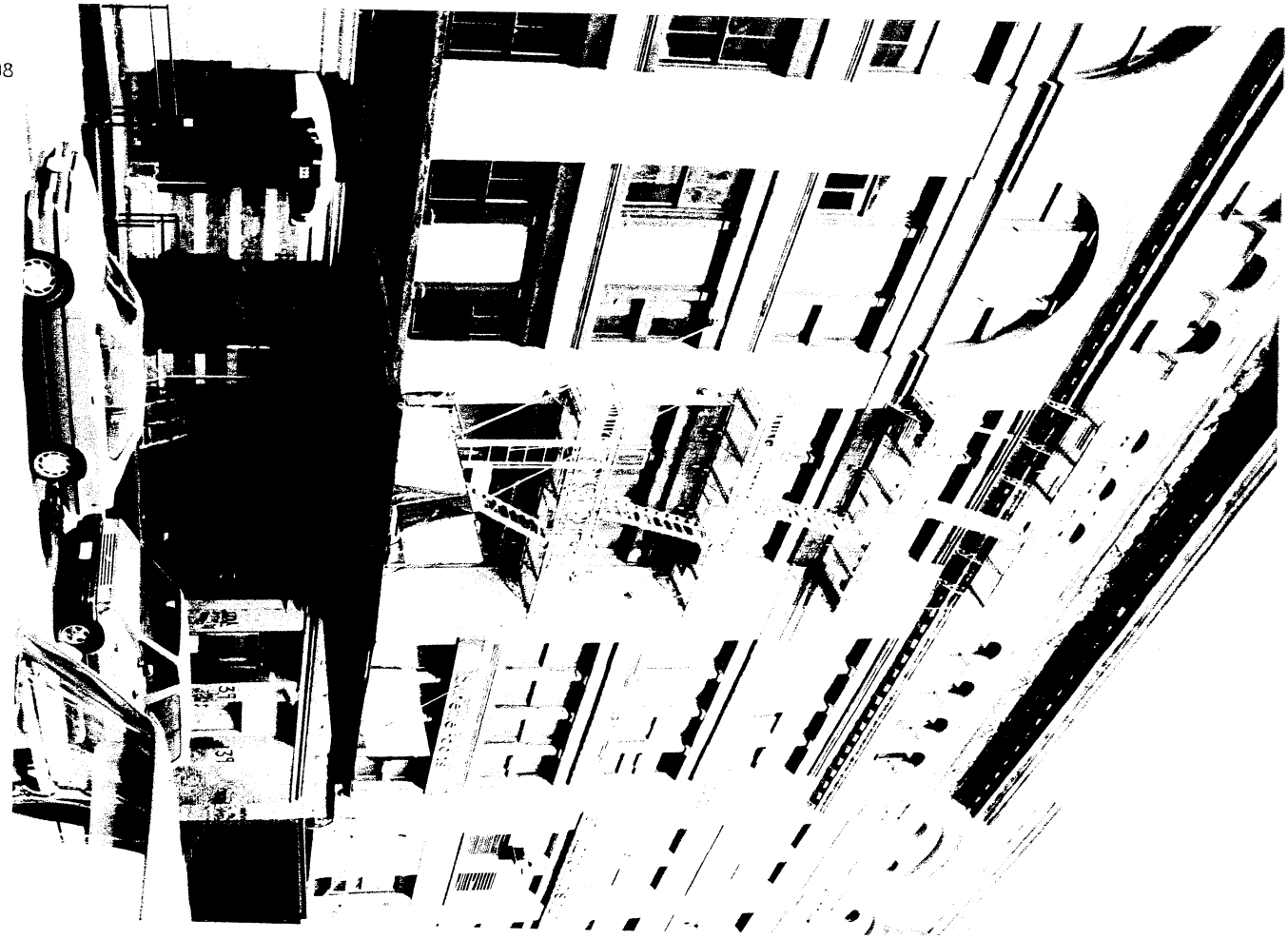
(a/k/a 30-32 Ericsson Place)



39 North Moore Street (a/k/a 34 Ericsson Place)

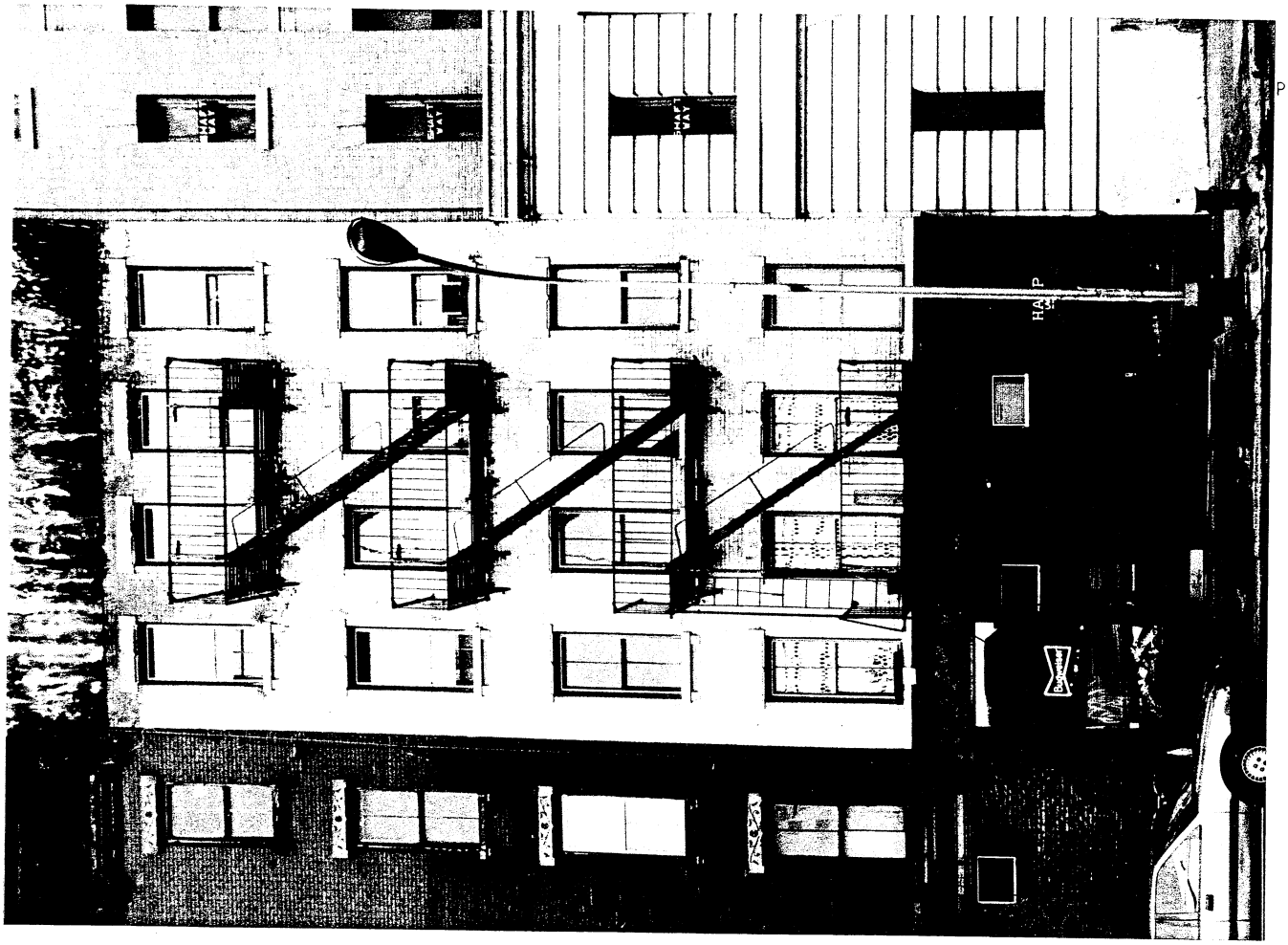
(a/k/a 34 Ericsson Place)





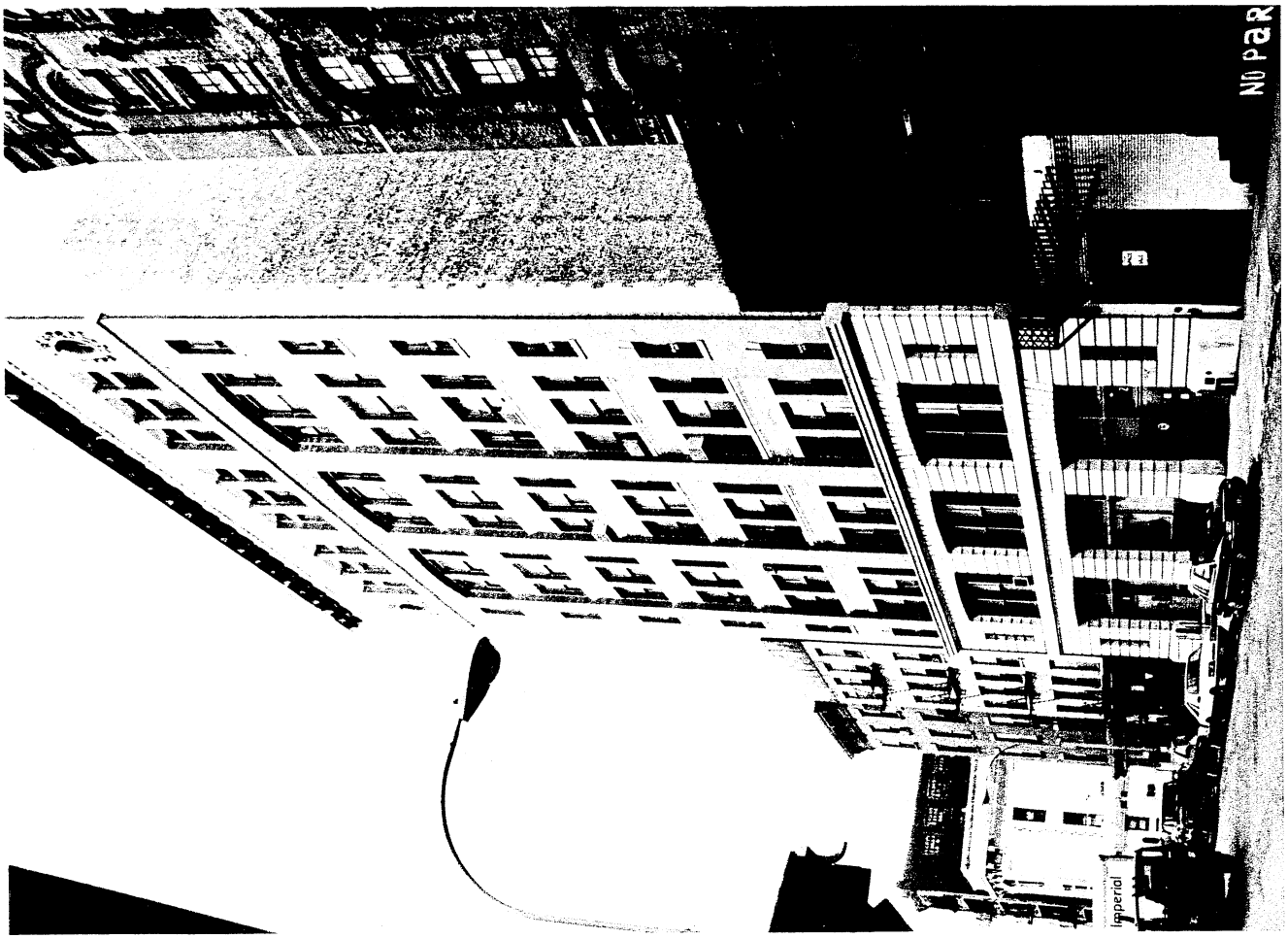
41 North Moore Street

16 North Moore Street (a/k/a 11 Varick Street)



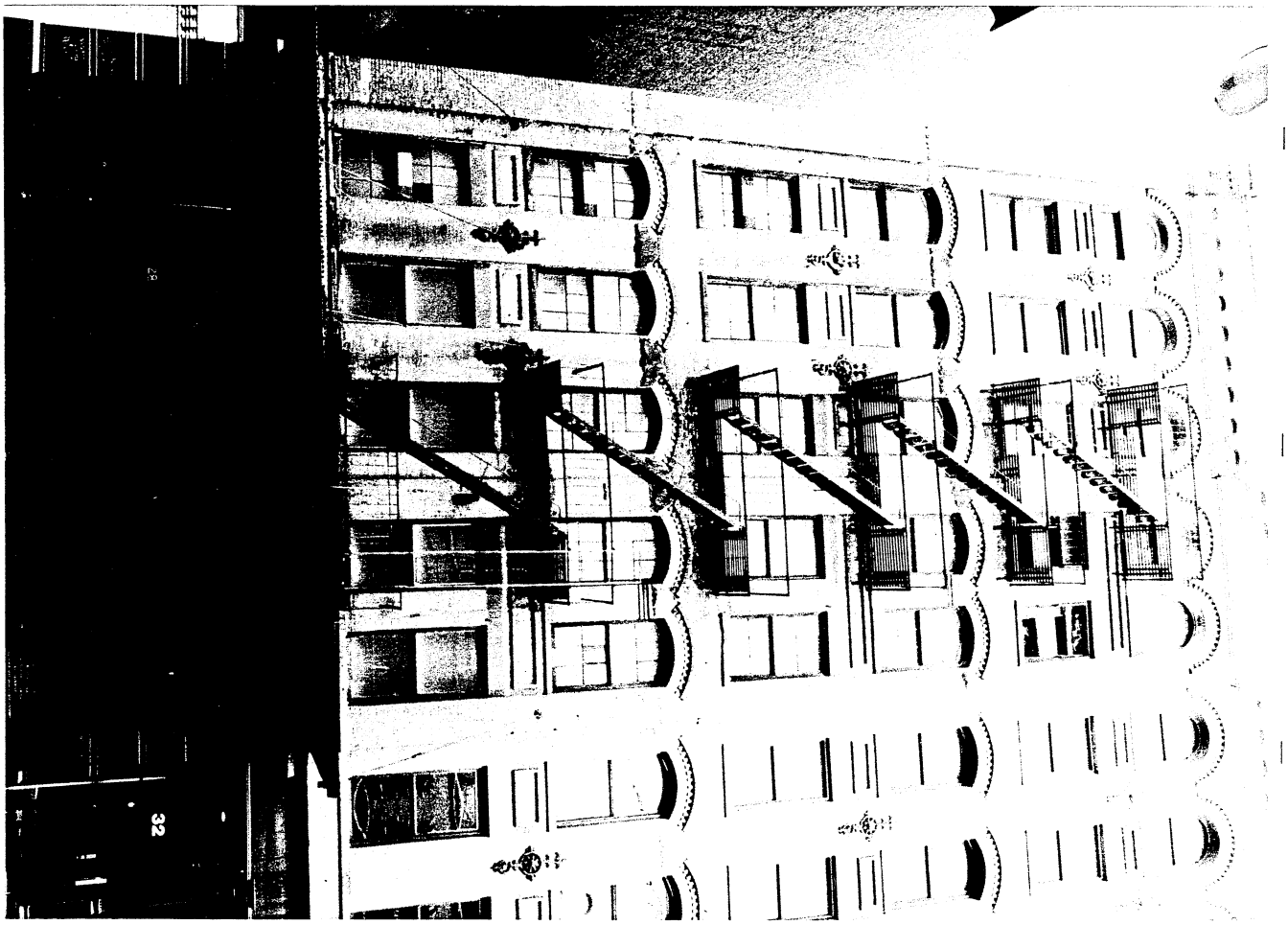
18 North Moore Street

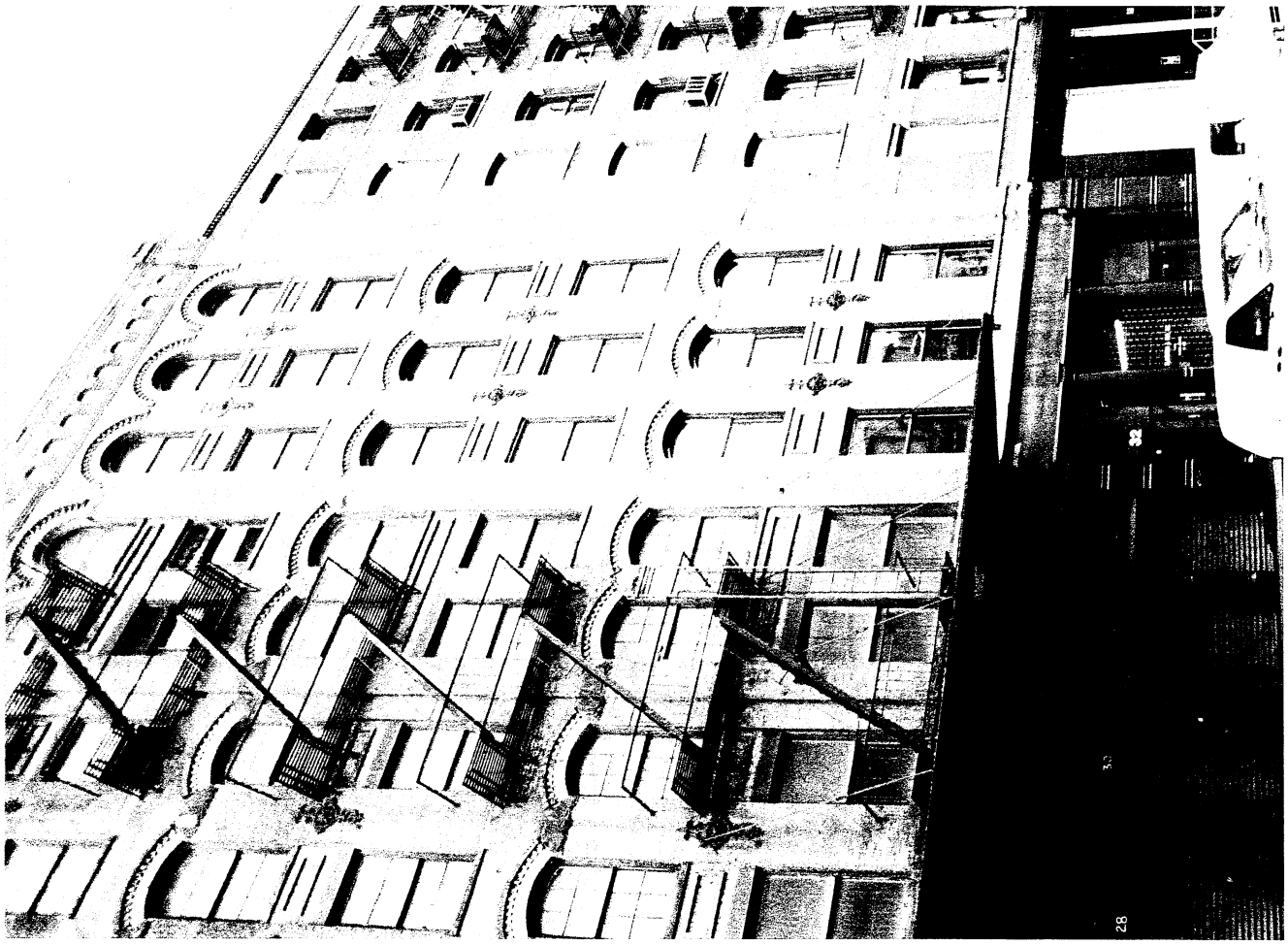
20-24 North Moore Street



26 North Moore Street

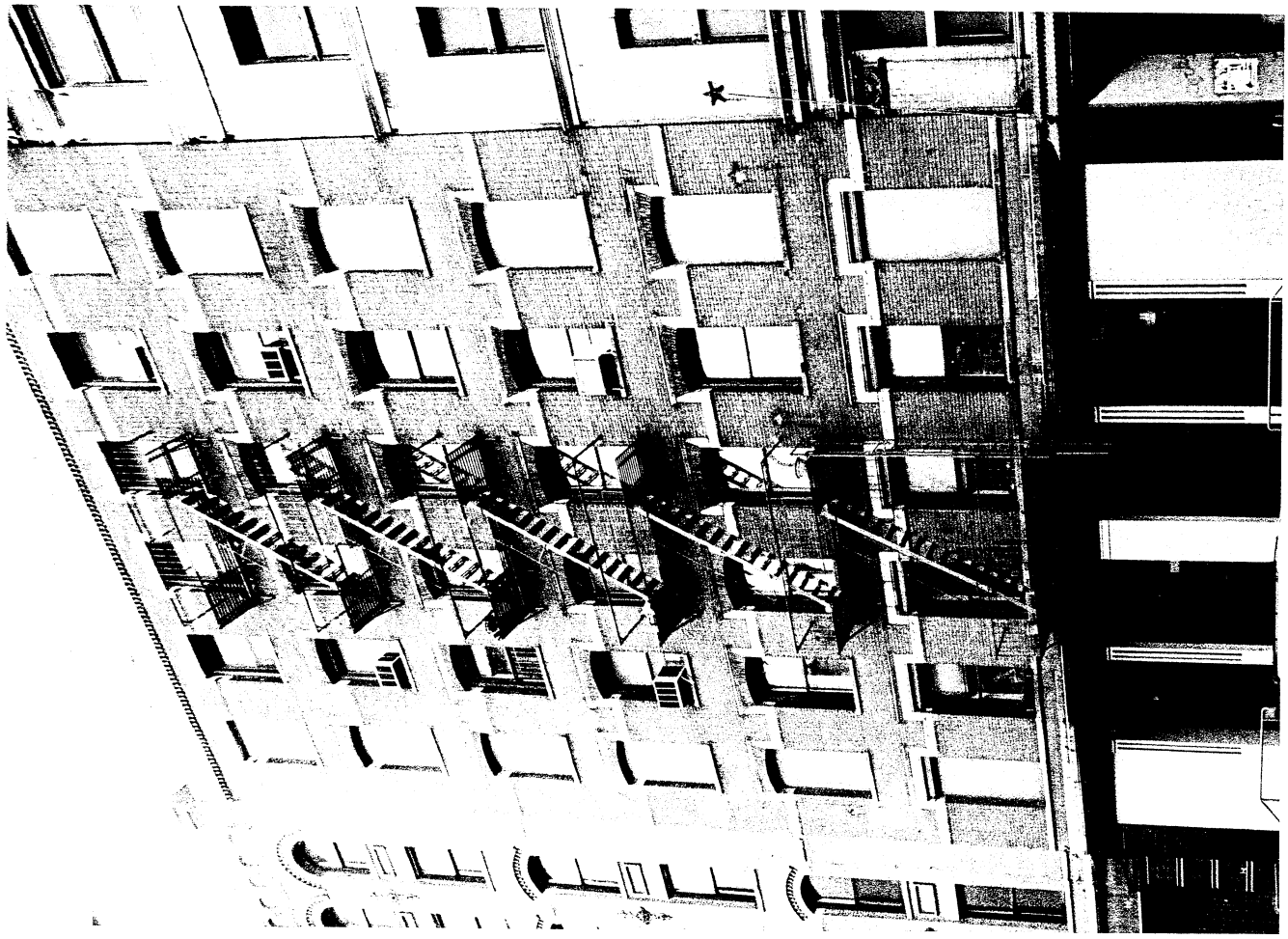
28-30 North Moore Street

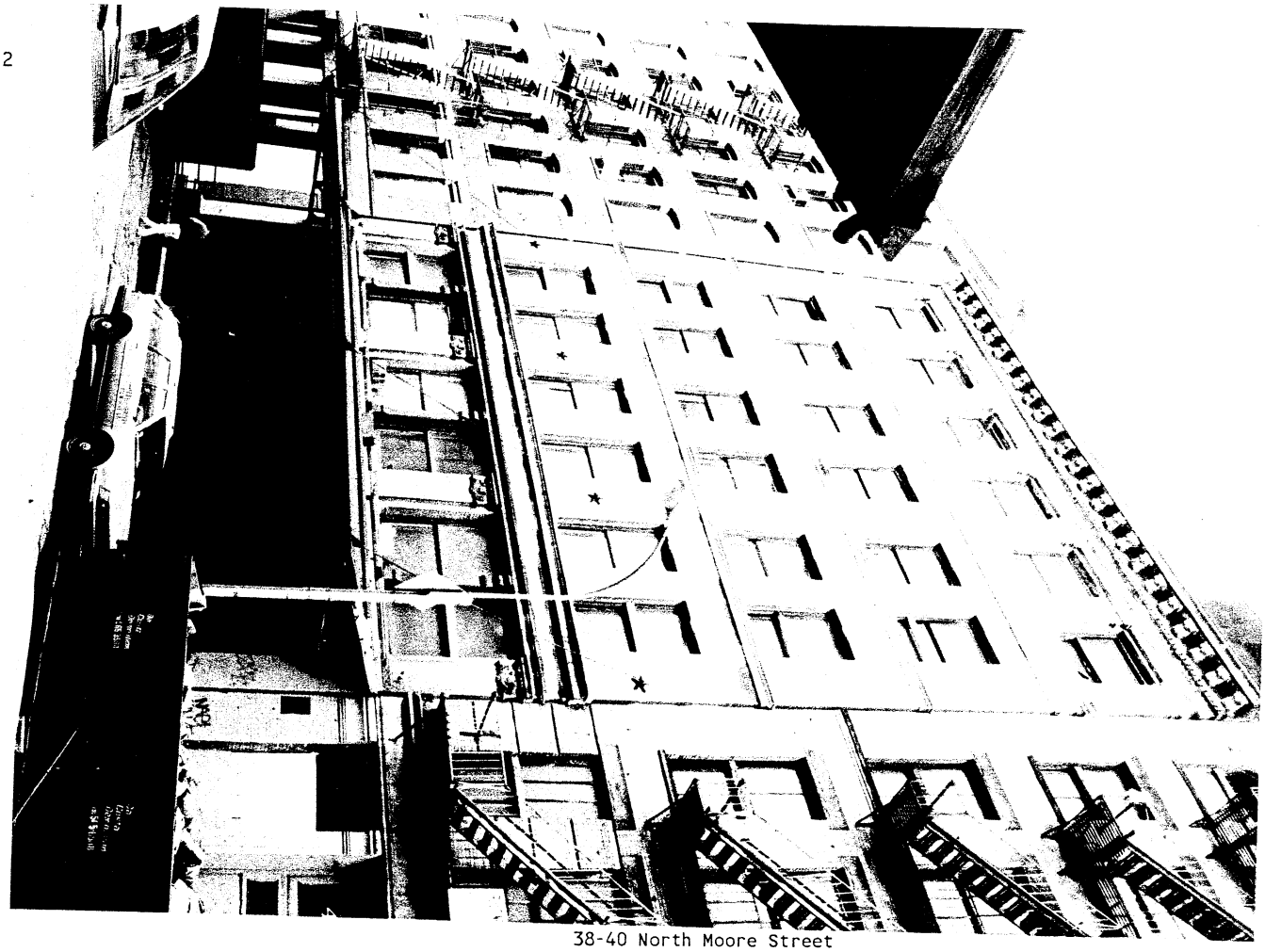




32 North Moore Street

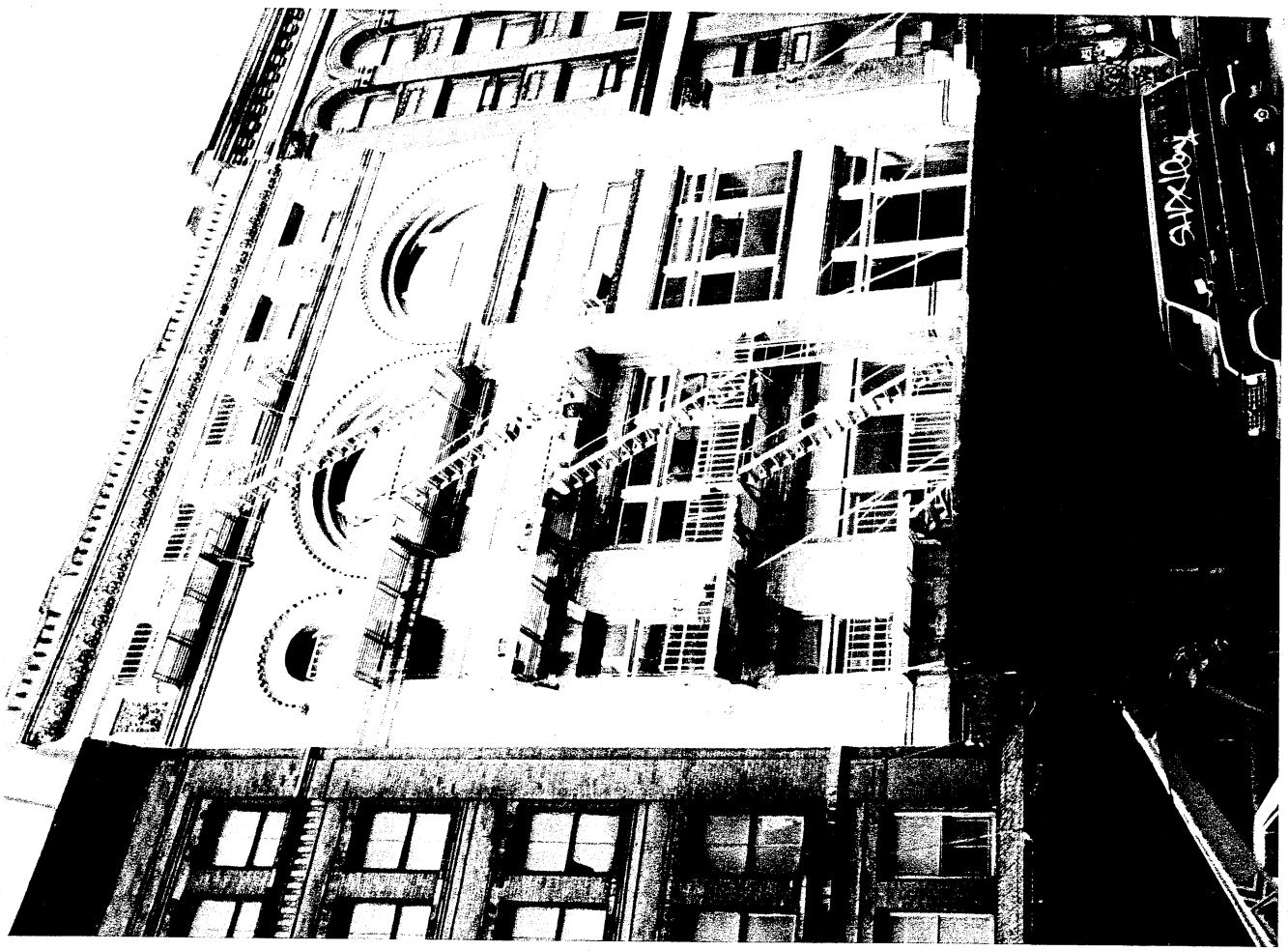
34-36 North Moore Street





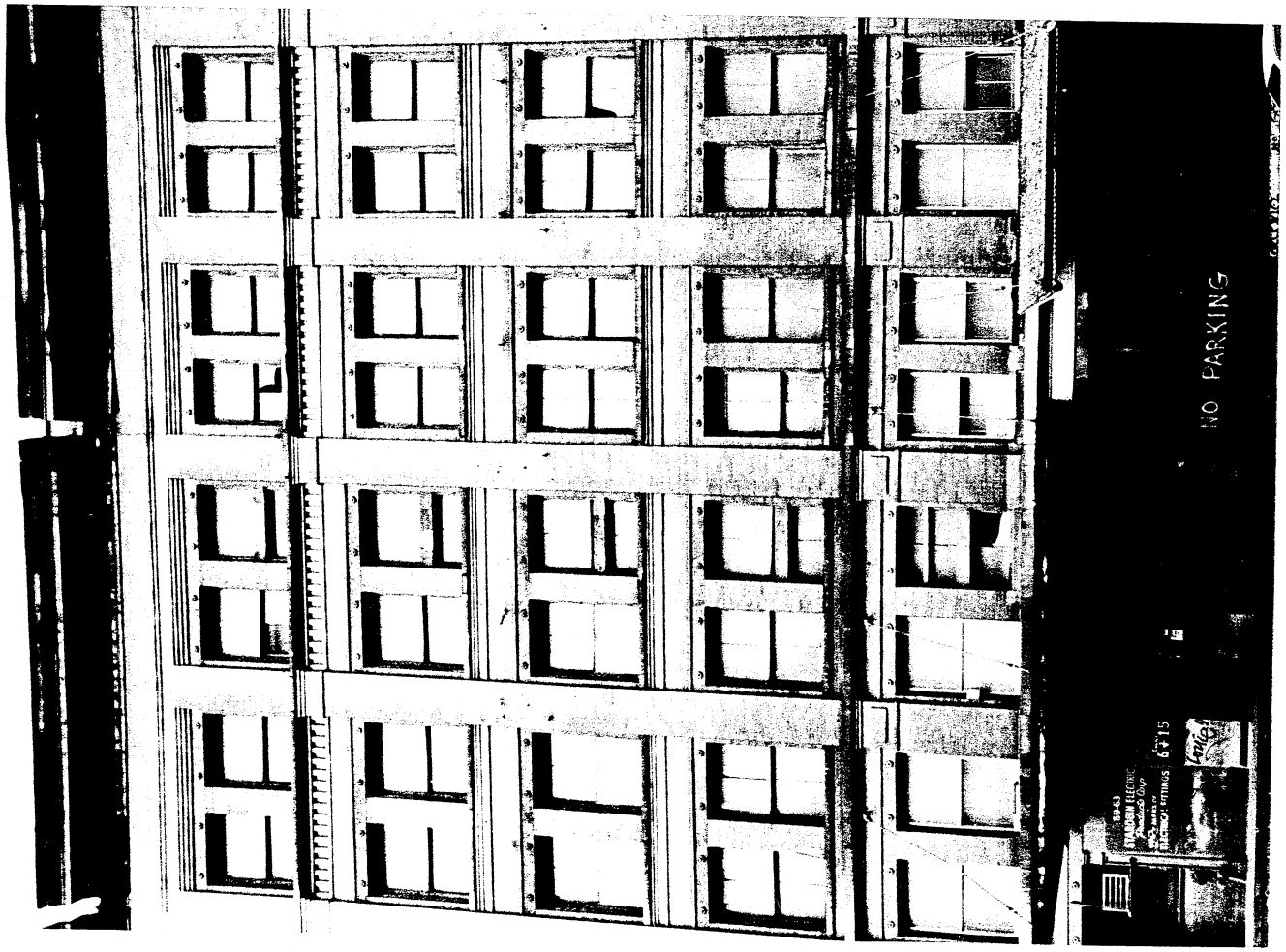
38-40 North Moore Street

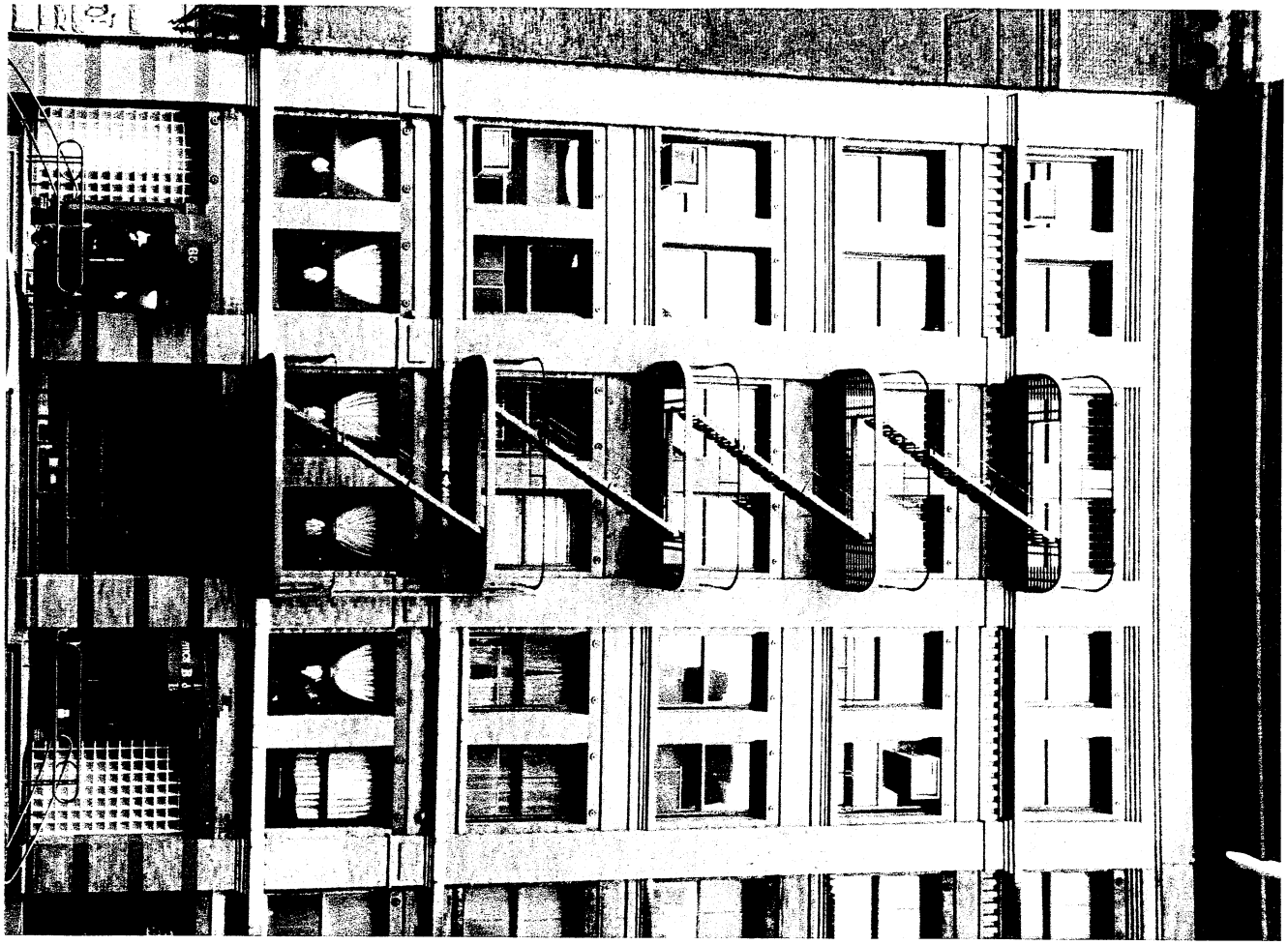
42 North Moore Street



55-57 North Moore Street

59-63 North Moore Street



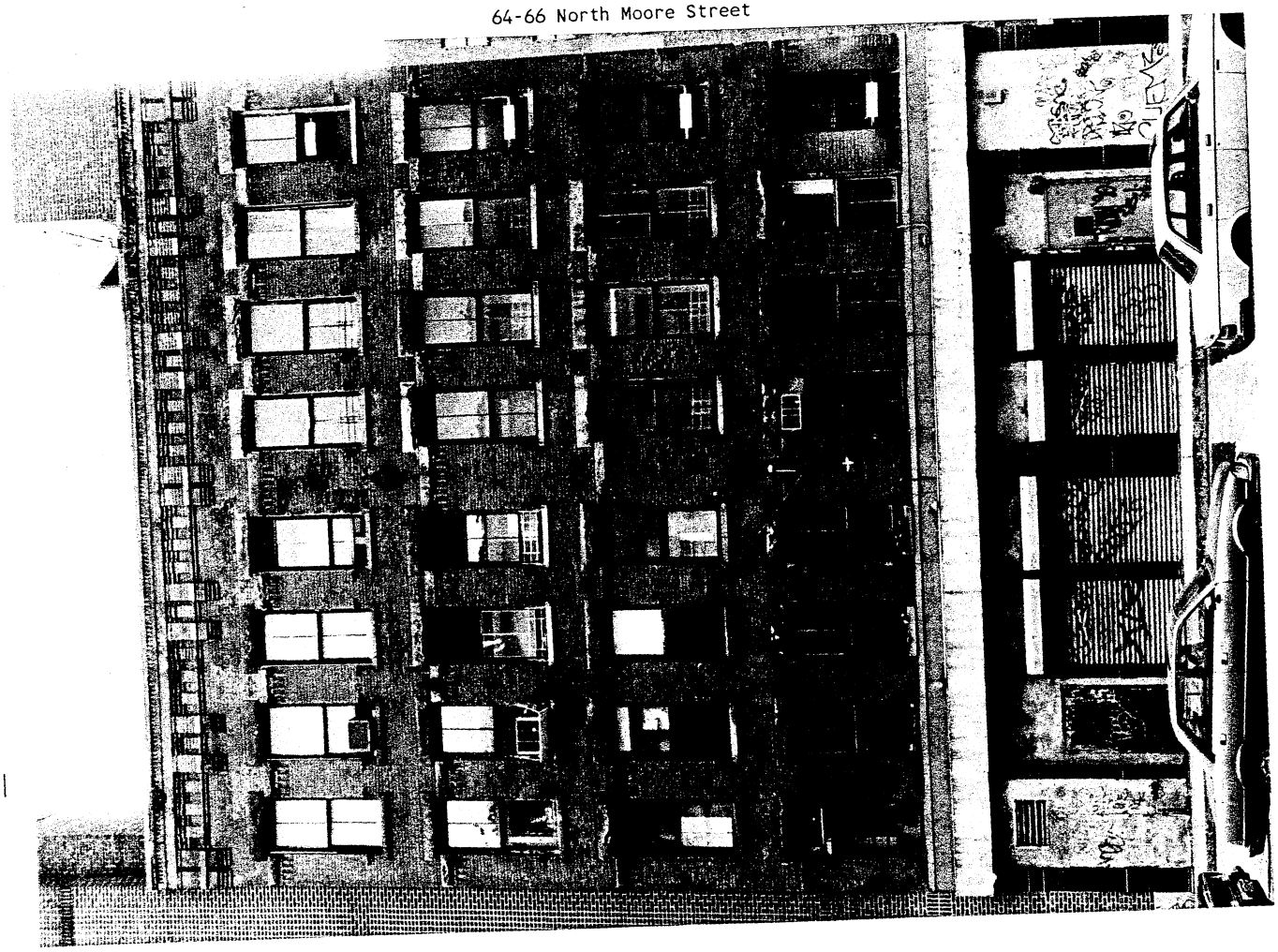


65-67 North Moore Street

71 North Moore Street

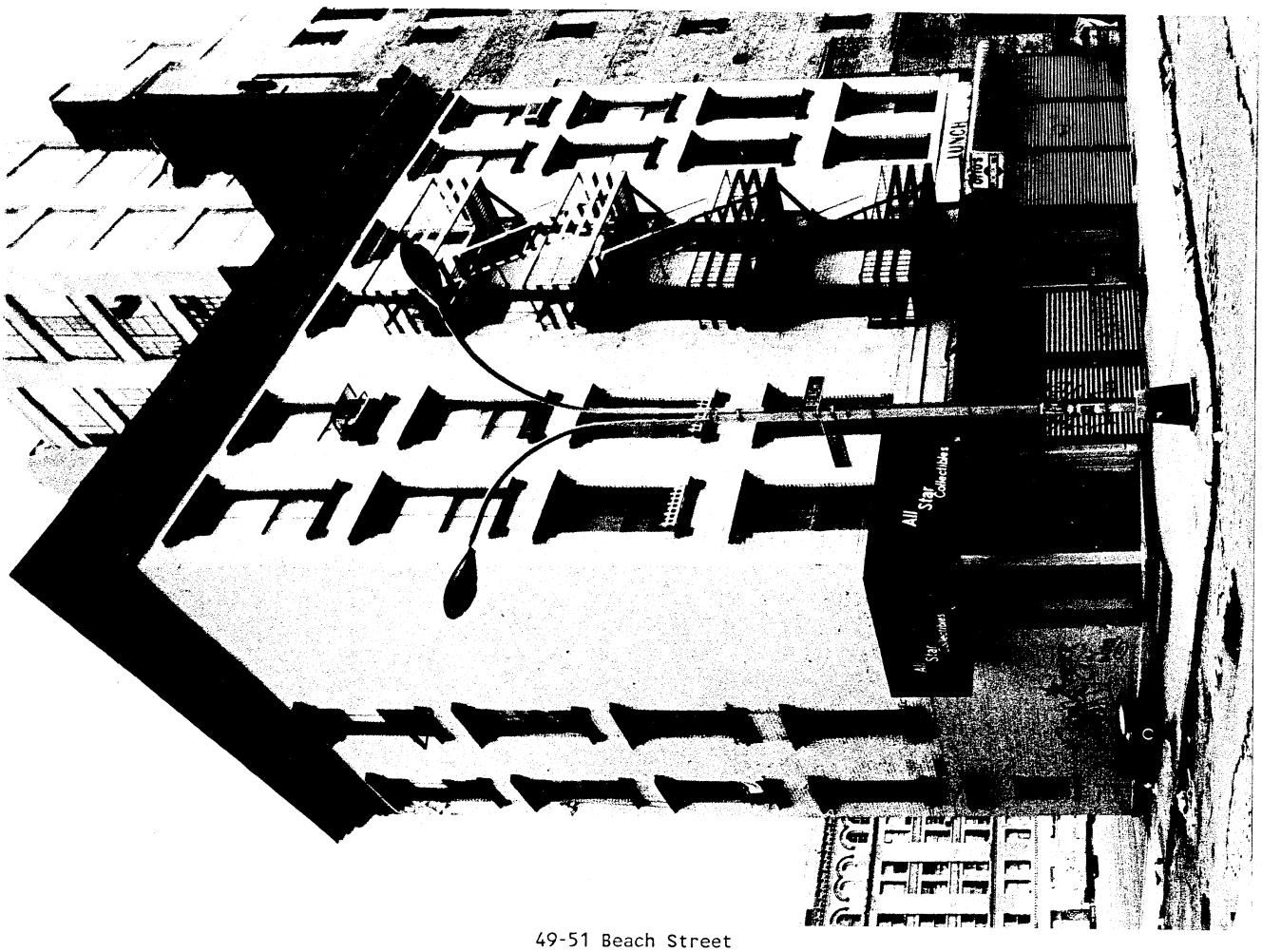
54-62 North Moore Street

64-66 North Moore Street



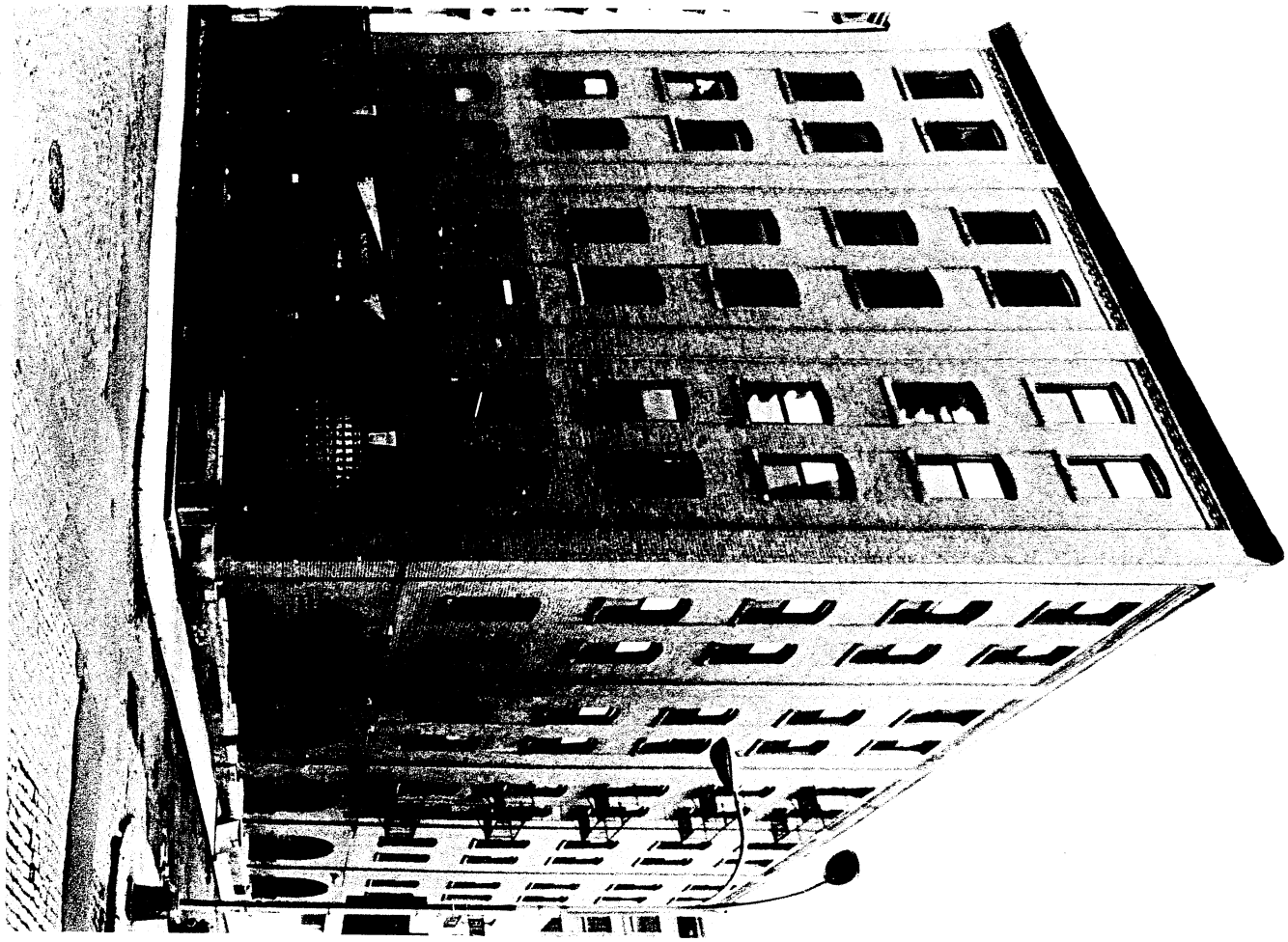
(former) Fourth Police Precinct Station House/(now) First Police Precinct Station House, 16-20 Ericsson Place

36-42 Ericsson Place (a/k/a 124-130 Hudson Street)



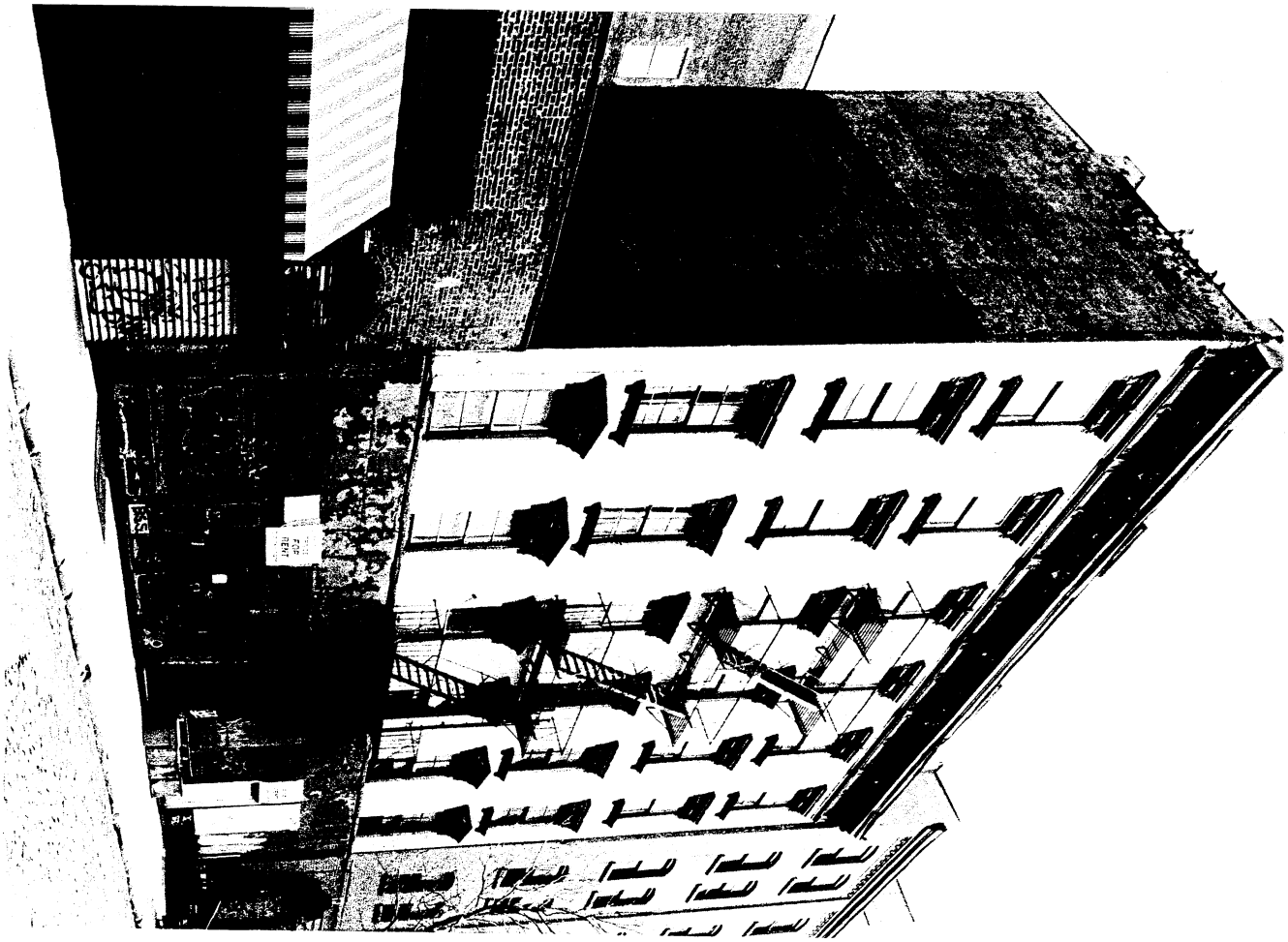
49-51 Beach Street

48-60 Beach Street



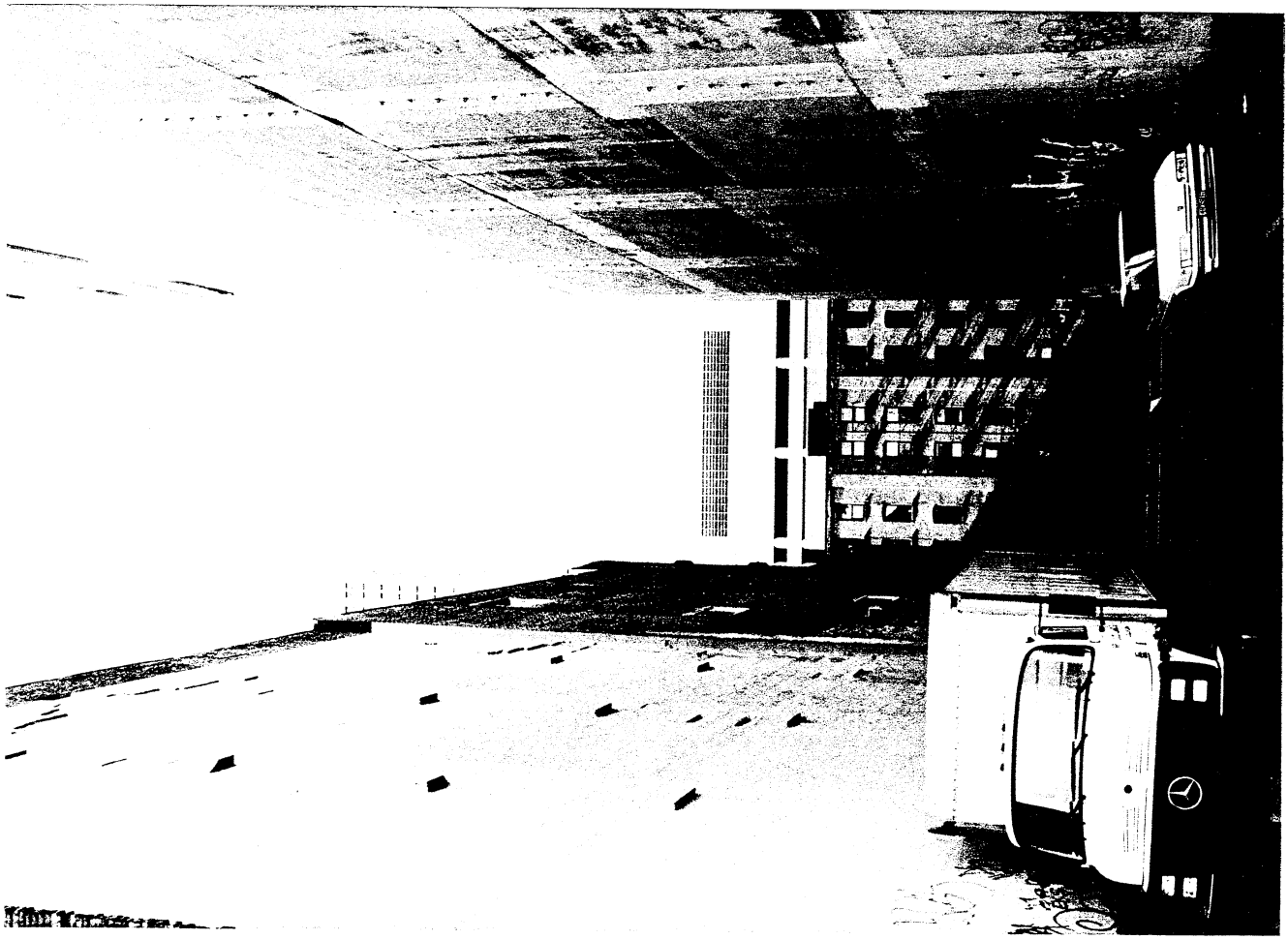
53-55 Beach Street

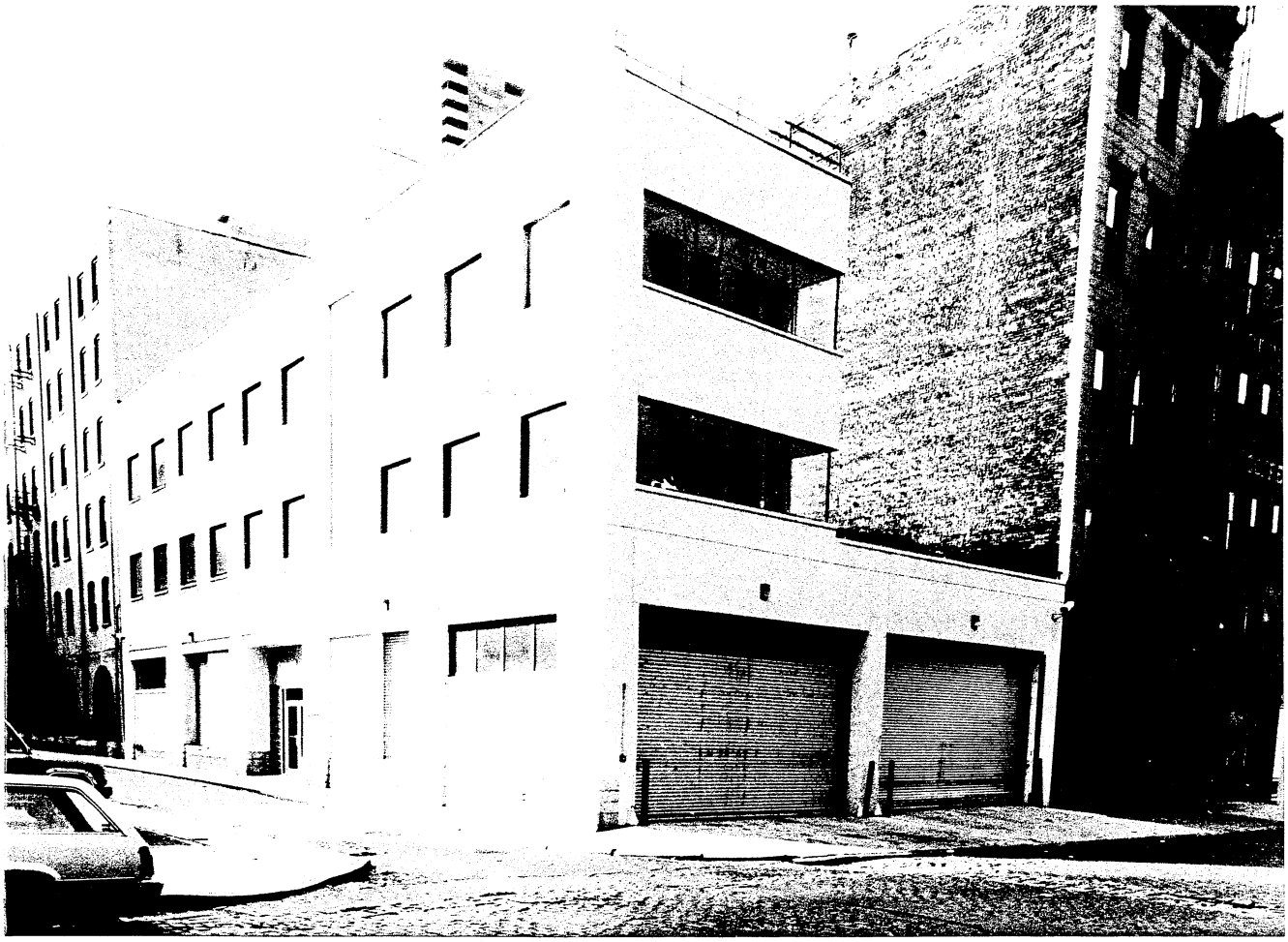
57 Beach Street



3-9 Hubert Street (a/k/a 137 Hudson Street)

(a/k/a 137 Hudson Street)





11-13 Hubert Street

17 Hubert Street

INDEX

Adriance, John, 244
Aitken, William B., 189
American Express Building (55-61 Hudson Street), 87, P15
American Express Co., 87
Anderson, Henry, 276, 347
Appleby, Remsen, 196
Archer, Daniel O., 285
Arms, Max, 326
Ashley, Edward E., 82, 347
Atkins, C. Wilson, 133, 348
Auchmuty, Ellen S., 84
(former) B. Fischer & Co./Martinson Coffee Building (371-375 Greenwich Street), 144, P39
Babb & Cook, 192, 348
Babcock & Morgan, 81, 349
Babcock, Samuel D., 256, 258
Bacharach, Joseph, 135, 136
Barbey Trustees, Mary L., 186
Barker, Joshua, 146, 324
Baylies, Alexander, 100, 349
Baylies, Franklin, 135, 138, 214, 280, 319, 350
Bazzini Building (339-343 Greenwich Street), 133, P34
43-47 Beach Street (See: 135 Hudson Street, p. 118, P28)
44-46 Beach Street (See: 129-133 Hudson Street, p. 116, P27)
48-60 Beach Street, 338, P117
49-51 Beach Street, 337, P117
53-55 Beach Street, 339, P118
57 Beach Street, 340, P118
59 Beach Street (See: 399 Greenwich Street, p. 150, P43)
62 Beach Street (See: 395-397 Greenwich Street, p. 149, P42)
Bearns, Joseph H., 112, 312
Beckstein, Augustus C., 100, 280
Beckstein, Frederick, 154
Behrens, Charles R., 106, 350
Bell, Thomas M., 150, 350
Berger & Baylies, 188, 213, 286, 287, 351
Berger, Richard, 317, 318, 320, 352
Birdsall, Daniel, 290
Birkmire, William H., 308, 352
Black, Albert, 313
Blanco, Bartolome, 128
Bleier, Benjamin, 285
Block, R. & E., 314
Bloodgood & Bloodgood, 137, 193, 194, 353
Blunt, Orison, 177
Boehler, Rudolph C.P., 274, 354
Bogardus Triangle, James, 43, P0
Borden's Condensed Milk Co., 102
Brinker & Co., Henry, 53
Brogan, Patrick F., 84, 354
Brown, Jr., Alexander, 212
Buchan, Robert, 129, 130
Buchman & Deisler, 322, 323, 355
Buchner, D., 213
Burgh, Adam, 177
Burne, John C., 136, 356
Bush, Nathaniel D., 252, 356
Bush, Ralph P., 196
CC & T Restaurant Inc., 274
Cady, Josiah C., 88, 357
Callack, Robert, 295, 358
Candela, John, 49, 358
Carley, Charles G., 170
Carrere & Hastings, 108, 358
Cary, Edward M., 118
Castree Building (121-123 Hudson Street), 114, P26
Castree, Estate of John, 107, 114
Castree, John, 111, 208, 209
Central Bldg. Imp. & Investment Co., 80
Centrun Corp., 132
Chamberlin, George Howard, 102, 360
Chisholm Estate, George, 49
Church, Allan L., 151, 360
City of New York, 56, 252, 278, 293, 305, 331
Clark, Henry, 125
Clark, R.J., 131
Clarkson, Mary, 242
Collister Street, 166, P0
Cook, Catherine, 192
Copcutt, John, 182
Cross & Cross, 132, 361
DaCunha, George W., 235, 272, 280, 362
Day, Inc., Henry M., 95
De Raismes, F.J.J., 286
DeHart, John, 212, 362
Degenhardt, Charles J., 143
Dehli, Chamberlin & Howard, 90, 363
Dept. of Water Supply, Gas & Electricity Headquarters (226 West Broadway), 56, P6
Dimick, Jeremiah W., 236, 298, 345

Dobb, Peter, 131
Dow, Myron W., 57
Duane Park, 171, P48
153 Duane Street (See: 130 West Broadway, p. 49, P2)
155 Duane Street, 177, P49
156 Duane Street (See: 118-124 West Broadway, p. 49, P1)
157 Duane Street, 177, P49
158 Duane Street (See: 16 Hudson Street, p. 77, P10)
159 Duane Street, 178, P50
160 Duane Street (See: 24-28 Hudson Street, p. 78, P11)
161 Duane Street, 179, P50
163 Duane Street (See: 36-38 Hudson Street, p. 81, P12)
164-166 Duane Street (See: 25 Hudson Street, p. 80, P12)
165-169 Duane Street (See: 47-53 Hudson Street, p. 86, P15)
168 Duane Street, 180, P51
170 Duane Street, 181, P51
171 Duane Street, 190, P56
172 Duane Street, 182, P52
173-175 Duane Street, 192, P57
174 Duane Street, 183, P52
176 Duane Street, 184, P53
177 Duane Street, 193, P57
178 Duane Street, 185, P53
179 Duane Street, 194, P58
180 Duane Street, 186, P54
181 Duane Street, 195, P58
182 Duane Street, 187, P54
183 Duane Street, 196, P59
184-186 Duane Street, 188, P55
185 Duane Street, 196, P59
187 Duane Street (See: 325 Greenwich Street, p. 129, P32)
188-190 Duane Street, 189, P55
192 Duane Street (See: 323A Greenwich Street, p. 128, P31)
Dunbar & Wayne, 318
Emerson, William, 311, 363
(former) Engine Company No. 27 (173 Franklin Street), 293, P99
16-20 Ericsson Place, 331, P116
22-28 Ericsson Place (See: 27-29 North Moore Street, p. 308, P104)
30-32 Ericsson Place (See: 35-37 North Moore Street, p. 310, P106)
34 Ericsson Place (See: 39 North Moore Street, p. 311, P107)
36-42 Ericsson Place, 332, P116
Etzel Brothers, 106
Etzel, Joseph & Albert, 105
(former) "Eureka" Hose Company No. 54 Firehouse (153 Franklin Street), 278, P91
F & B Lunch Corp., 274
Ferdon, Martin V.B., 94, 292, 294, 364
Field & Son, William, 224, 225, 365
(former) Fifth Precinct Police Station (19-21 Leonard Street), 252, P80
Finn Square, 60, P9
Fischer Realty Co., 144
Fitzgerald, Mrs. W.J., 311
Forster, John M., 154, 366
Foster, James, 146
Fouchaux, Henri, 108, 110, 288, 366
(former) Fourth Police Precinct Station House/(now) First Police Precinct Station House (16-20 Ericsson Place), 331, P116
126-128 Franklin Street, 272, P87
136-142 Franklin Street (See: 1-9 Varick Street, p. 65, P9)
137 Franklin Street, 274, P89
139-141 Franklin Street, 275, P90
143-147 Franklin Street, 276, P90
144-146 Franklin Street, 282, P93
148-150 Franklin Street, 283, P93
149-151 Franklin Street, 277, P91
152-154 Franklin Street, 284, P94
153 Franklin Street, 278, P91
155-159 Franklin Street, 280, P92
156 Franklin Street, 285, P94
158 Franklin Street, 286, P95
161-163 Franklin Street (See: 96-100 Hudson Street, p. 100, P21)
162 Franklin Street, 287, P96
164-166 Franklin Street (See: 106-110 Hudson Street, p. 102, P22)
169-171 Franklin Street (See: 93-101 Hudson Street, p. 99, P20)
173 Franklin Street, 293, P99
174 Franklin Street (See: 105-109 Hudson Street, p. 108, P24)
175 Franklin Street, 294, P100
176 Franklin Street, 288, P97
177 Franklin Street, 295, P100

178-180 Franklin Street, 289, P97
179 Franklin Street, 296, P101
181-183 Franklin Street, 297, P101
182 Franklin Street, 290, P98
184 Franklin Street, 291, P98
185 Franklin Street, 298, P102
186-188 Franklin Street, 292, P99
187 Franklin Street, 299, P102
189-191 Franklin Street (See: 369 Greenwich Street, p. 143, P38)
190 Franklin Street (See: 371-375 Greenwich Street, p. 144, P39)
Franklin Street Co., 178-180, 289
Franklin-Hudson Building (96-100 Hudson Street), 100, P21
Gabay, Henry G., 276
Gavigan, James, 322, 367
Gescheidt, Morris A., 148, 367
Getty, Hugh, 214, 319
Gilvarry, P. Henry, 237, 368
Glover, John H., 190
Goelet, Ogden, 97, 220, 260
Goelet, Robert, 97, 220, 260
Gold Wings Air Freight Co., 344
Goldman, Charles, 251, 368
Goren, Philip, 152
Grant, Maurice V., 54, 368
Graul, William, 153, 211, 223, 326, 368
315 Greenwich Street, 125, P29
317-319 Greenwich Street, 125, P29
321 Greenwich Street, 126, P30
321A Greenwich Street, 127, P30
323 Greenwich Street, 127, P31
323A Greenwich Street, 128, P31
325 Greenwich Street, 129, P32
327 Greenwich Street, 130, P32
329 Greenwich Street, 130, P33
331 Greenwich Street, 131, P33
333 Greenwich Street (See: 16-18 Jay Street, p. 214, P66)
335-337 Greenwich Street, 132, P34
339-343 Greenwich Street, 133, P34
345 Greenwich Street, 135, P35
347 Greenwich Street, 136, P35
349-351 Greenwich Street, 137, P36
353 Greenwich Street, 138, P36
355-359 Greenwich Street, 139, P37
361 Greenwich Street, 141, P37
363-367 Greenwich Street, 142, P38
369 Greenwich Street, 143, P38
371-375 Greenwich Street, 144, P39
377-381 Greenwich Street, 145, P39
385 Greenwich Street, 146, P40
387-391 Greenwich Street, 147, P41
393 Greenwich Street, 148, P42
395-397 Greenwich Street, 149, P42
399 Greenwich Street, 150, P43
401 Greenwich Street, 151, P43
403 Greenwich Street, 152, P44
405 Greenwich Street, 153, P44
407-411 Greenwich Street, 154, P45
413 Greenwich Street, 155, P46
Griebel, George H., 49, 369
Grupe, William, 295
Guterman, Emil, 55, 369
Haight, Charles C., 115, 116, 277, 321, 338, 370
Halliday, Alexander, 210, 243
1 Harrison Street (See: 81 Hudson Street, p. 95, P18)
2-6 Harrison Street, 230, P70
3-5 Harrison Street, 240, P75
7-9 Harrison Street, 240, P75
8 Harrison Street, 232, P71
10 Harrison Street, 233, P71
11 Harrison Street, 242, P76
12 Harrison Street, 234, P72
13 Harrison Street, 243, P76
14-16 Harrison Street, 235, P72
15-17 Harrison Street, 244, P77
18 Harrison Street, 236, P73
19-21 Harrison Street, 245, P77
20 Harrison Street, 237, P73
22 Harrison Street, 238, P74
24 Harrison Street, 239, P74
26-28 Harrison Street (See: 355-359 Greenwich Street, p. 139, P37)
Harrison Street Cold Storage Co., 163
Harrison, Edwin M., 126, 127, 139, 141, 238, 239
Harrison, M. Joseph, 299, 371
Hasbrouck, John L., 93
Hatch, Stephen Decatur, 86, 180, 371
Heide, Henry, 235, 296, 297
Hemstreet, William F., 85, 372
Highway Transportation Co., 344
Hill, Amzi, 90, 372
Hof, Jr., George, 288, 373
Hook and Ladder Company No. 8 (10 North Moore Street), 305, P103

Hopkins, Estate of Eliza, 237
Hopkins, James, 55
Hoppin & Koen, 331, 373
1 Hubert Street (See: 145 Hudson Street, p. 119, P28)
3-9 Hubert Street, 344, P119
11-13 Hubert Street, 344, P120
15 Hubert Street (See: 407-411 Greenwich Street, p. 154, P45)
17 Hubert Street, 345, P120
19 Hubert Street (See: 413 Greenwich Street, p. 155, P46)
16 Hudson Street, 77, P10
19 Hudson Street, 79, P11
24-28 Hudson Street, 78, P11
25 Hudson Street, 80, P12
36-38 Hudson Street, 81, P12
40 Hudson Street, 82, P13
42 Hudson Street, 83, P13
44 Hudson Street, 84, P14
46-50 Hudson Street, 85, P14
47-53 Hudson Street, 86, P15
55-61 Hudson Street, 87, P15
67 Hudson Street, 88, P16
71 Hudson Street, 90, P16
73 Hudson Street, 92, P17
74-82 Hudson Street, 96, P19
75 Hudson Street, 93, P17
77-79 Hudson Street, 94, P18
81 Hudson Street, 95, P18
84-94 Hudson Street, 97, P19
87-91 Hudson Street (See: 2-6 Harrison Street, p. 230, P70)
93-101 Hudson Street, 99, P20
96-100 Hudson Street, 100, P21
105-109 Hudson Street, 108, P24
106-110 Hudson Street, 102, P22
111-113 Hudson Street, 110, P25
112 Hudson Street (See: 162 Franklin Street, p. 287, P96)
114 Hudson Street, 104, P22
116 Hudson Street, 105, P23
117-119 Hudson Street, 111, P25
118 Hudson Street, 106, P23
120 Hudson Street, 107, P24
121-123 Hudson Street, 114, P26
122 Hudson Street, 112, P26
124-130 Hudson Street (See: 36-42 Ericsson Place, p. 332, P116)
125-127 Hudson Street, 115, P27
129-133 Hudson Street, 116, P27
129-133 Hudson Street, 116, P27
135 Hudson Street, 118, P28
137 Hudson Street (See: 3-9 Hubert Street, p. 344, P119)
145 Hudson Street, 119, P28
Hurly, Edward J., 50, 374
Huss, George Martin, 79, 375
Hustace, William, 92
Huth, Charles W., 244, 375
Hynes Bros. & Co., 52
Inslee, Gage, 142, 375
Inslee, Samuel, 221
Ireland, George, 127
Jackson, Thomas R., 107, 111, 114, 230, 232, 233, 234, 242, 310, 376
James Bogardus Triangle, 43, P1
Jardine, D. & J., 208, 209, 210, 243, 377
1-7 Jay Street (See: 67 Hudson Street, p. 88, P16)
2-6 Jay Street (See: 55-61 Hudson Street, p. 87, P15)
8-12 Jay Street, 212, P64
9 Jay Street, 206, P61
11 Jay Street, 207, P62
13 Jay Street, 208, P62
14 Jay Street, 213, P65
15 Jay Street, 209, P63
16-18 Jay Street, 214, P66
17 Jay Street, 210, P63
19 Jay Street, 211, P64
20-24 Jay Street (See: 335-337 Greenwich Street, p. 132, P34)
21 Jay Street (See: 339-343 Greenwich Street, p. 133, P34)
Jenkins & Lagrave, 193, 194
Jenth, Frederick, 295, 378
John F., Sarle Co., 85
Jose, William, 340, 379
Juilliard, Augustus D., 256, 258
Juilliard, Helen C., 261, 262, 263
Kafka, Hugo, 297, 379
Kain, William, 142
Kalsky, Thomas R., 332, 380
Kane, Francis, 190
Kastner, Julius, 112, 312, 380
Kendall, Edward Hale, 87, 97, 260, 381
Kernochen Trustees, Catherine, 187
Kimball & Ihnen, 118, 382

Klemt, Frederick W., 313, 384
Knickerbocker Ice Co., 251
Kogan, Louis, 58, 384
Kudroff, Irving, 49, 384
Kuttroff, Adolf, 315, 316
Lagrave, Alfred F., 178
Lama, Proskauer & Prober, 58
Langer, George, 54
Larch, William John, 316, 385
Lawrence, Walter B., 253, 254, 255
Le Brun & Son, N., 293, 385
LeConte, Estate of John, 207
Leggett, Francis H., 272
Leicht & Havell, 139, 386
Leischer, John, 337
1-5 Leonard Street (See: 96-100 Hudson Street, p. 100, P21)
2-8 Leonard Street (See: 84-94 Hudson Street, p. 97, P19)
7-9 Leonard Street (See: 155-159 Franklin Street, p. 280, P92)
10-12 Leonard Street, 260, P83
11-13 Leonard Street, 250, P78
14 Leonard Street, 261, P84
15 Leonard Street, 251, P79
16 Leonard Street, 262, P84
17 Leonard Street, 251, P79
18 Leonard Street, 263, P85
19-21 Leonard Street, 252, P80
20 Leonard Street, 264, P85
22 Leonard Street, 265, P86
23 Leonard Street, 253, P80
23 Leonard Street, 253, P80
25 Leonard Street, 254, P81
27 Leonard Street, 255, P81
29 Leonard Street, 256, P82
31 Leonard Street, 258, P82
33 Leonard Street, 259, P83
Levy, George W., 309
Lienau, Detlef, 236, 387
Livingston, William S., 147, 388
Loco Realty Corp., 299
Lorillard Trustees, Jacob, 184, 185
Maltz Building No. 6, Inc., 99
Maltz-Franklin Building (93-101 Hudson Street), 99, P20
Maluken, C., 183
Many, M.A., 58
Markham Realty Corp., 250
Marsh, Israels & Harder, 309, 388
Martin, David, 90
Matthews & Co., A.H., 251
Maurer, Louis Charles, 289, 390
Maynard & Wistairr, 57, 390
Maynicke & Franke, 275, 390
Mayper, Victor, 99, 392
McIlvaine & Tucker, 127, 393
McIlvaine, Alexis Reid, 126, 127, 394
McKim, Mead & White, 220, 394
Mengelson, Charles F., 77, 396
Merchants' Refrigerating & Ice Manufacture Co. (35-37 North Moore Street), 310, P106
Merchants' Refrigerating Co., 306, 308, 310
(former) Merchants' Refrigerating Co. (17-25 North Moore Street), 306
(former) Merchants' Refrigerating Co. (27-29 North Moore Street), 308, P103
(27-29 North Moore Street), 308, P103
Merritt, Mortimer C., 245, 396
Meyers, Louis, 291
Meystre, Louis, 291, 396
Miller, Reuben, 274, 397
Mohlmann Estate, John H., 133
Mohlmann, John H., 211
Mook, Robert, 51, 337, 397
Mooney, James, 150, 340
Moore & Landsiedel, 152, 398
Naylor, Henry, 223, 224, 225, 264, 265
Naylor, Joseph, 153, 223, 224, 225, 265, 339, 398
New York Condensed Milk Co., 90
New York Hospital, 88, 206
(former) New York Hospital (67 Hudson Street), 88, P16
New York Mercantile Exchange, 230
(former) New York Mercantile Exchange (2-6 Harrison Street), 230, P70
New York Real Estate Association, 317, 318
Nichols, J.H., 256, 258
Nisbet, William, 232
2-6 North Moore Street (See: 232-234 West Broadway, p. 58, P8)
8 North Moore Street (See: 228 West Broadway, p. 57, P7)
10 North Moore Street, 305, P103
16 North Moore Street, 313, P108
17-25 North Moore Street, 306, P103
18 North Moore Street, 314, P109
20-24 North Moore Street, 315, P109

26 North Moore Street, 316, P110
27-29 North Moore Street, 308, P104
28-30 North Moore Street, 317, P110
31-33 North Moore Street, 309, P105
32 North Moore Street, 318, P111
34-36 North Moore Street, 318, P111
35-37 North Moore Street, 310, P106
38-40 North Moore Street, 319, P112
39 North Moore Street, 311, P107
41 North Moore Street, 312, P108
42 North Moore Street, 320, P112
43-47 North Moore Street (See: 122 Hudson Street, p. 112, P26)
44 North Moore Street (See: 120 Hudson Street, p. 107, P24)
52 North Moore Street (See: 117-119 Hudson Street, p. 111, P25)
53 North Moore Street (See: 121-123 Hudson Street, p. 114, P26)
54-62 North Moore Street, 325, P115
55-57 North Moore Street, 321, P113
59-63 North Moore Street, 322, P113
64-66 North Moore Street, 326, P115
65-67 North Moore Street, 323, P114
68-72 North Moore Street (See: 377-381 Greenwich Street, p. 145, P39)
69 North Moore Street (See: 387-391 Greenwich Street, p. 147, P41)
71 North Moore Street, 324, P114
73 North Moore Street (See: 385 Greenwich Street, p. 146, P40)
O'Connor, Lawrence J., 52, 399
O'Donohue, Joseph J., 240
O'Neill, Margaret & Paul, 150
Oakley, Gilbert, 188
Page, Bartlett B., 51
Pantzer Realty Co., 49
Pantzer, Louis A., 49
Park Yorkshire Garage Co., 332
Parsons, John E., 277
Patten, Thomas, 79
Pelham, George F., 83, 314, 399
Pfeiffer, Carl, 53, 400
(former) Pierce Building/(now) Powell Building (105-109 Hudson Street), 108, P24
Pierce, Henry L., 108
Pope, William B., 155, 401
Post, Henry W., 83
Powell, George A., 288
Powell, Ida May, 108, 288
Prague, John G., 253, 254, 255, 401
Protestant Episcopal Society, 99, 115, 116, 148, 149, 321, 322, 323, 338
Purdy, J.S., 264, 402
114-116 Reade Street (See: 16 Hudson Street, p. 77, P10)
126-132 Reade Street (See: 19 Hudson Street, p. 79, P11)
158 Reade Street, 170, P47
Renwick, Aspinwall & Guard, 119, 402
Renwick, Aspinwall & Tucker, 325, 403
Roberts, Angeline, 259
Roberts, Peter, 238, 404
Robertson & Potter, 206, 404
Rouse & Goldstone, 80, 406
Rowley, Mary E., 195
Ryan, Matthew A., 298, 345, 407
Saint Marks P.E. Church, 325
Schepp Building (47-53 Hudson Street), 86, P15
Schepp, Leopold, 86
Schickel & Co., William, 240, 315, 408
Schneider, Edward, 250, 409
Schulze & Schoen, 183, 409
Schwartz & Gross, 95, 410
Scott, M.H., 58, 411
Scott, Thomas, 163
Seaman's Bank for Savings, 50
Shaw, Mrs. A.A., 155
Shepard, Jr., Augustus D., 56, 411
Shutkind, Richard, 259, 412
Simon, Edward, 239, 412
Slade, George P., 282, 283
Slade, J. Morgan, 256, 258, 261, 262, 263, 282, 283, 318, 412
Slade, William G., 256, 258, 413
Smith & Son, Havilah M., 105, 296, 414
Smith, Fleming, 180
Snook & Sons, John B., 284, 414
Snook Sons, John B., 306, 414
Snook, John B., 184, 185, 186, 187, 415
Sonn Brothers, 138, 245
Staple Street, 162, P46
4 Staple Street, 163, P47
Stein, Cohen & Roth, 285, 416
Stevens, Alexander H., 305, 417
Stokes, Lillian M., 320
Storey, Mrs. E.J., 287
Strohmeyer & Arpe Co., 275

(former) Strohmeyer & Arpe Company/Sapco Building (139-141 Franklin Street), 275, P90
Teale, Oscar S., 339, 418
Teets, Philip W., 125
82 Thomas Street (See: 140-142 West Broadway, p. 53, P4)
84 Thomas Street, 200, P60
86 Thomas Street, 201, P60
88-96 Thomas Street (See: 46-50 Hudson Street, p. 85, P14)
Thomas, Griffith, 285, 418
Thomaselli Co., B. & G., 222
Thurber, Horace K., 77
Titus, Erastus, 200
Tostevin, Peter L.P., 146, 419
Totten, W.H.B., 233, 234
Townsend, Ralph S., 201, 420
Tribit, Theodore A., 189, 421
Tringali, Liborio, 151
Trinity Church, 119
Valk & Brother, Susman J., 110
Van Riper, Anne, 179
Varick Street (See: 17-25 North Moore Street, p. 306)
Varick Street (See: 16-20 Ericsson Place, p. 331, P0)
p. 331, P0)
1-9 Varick Street, 65, P9
2-8 Varick Street (See: 126-128 Franklin Street, p. 272, P88)
11 Varick Street (See: 16 North Moore Street, p. 313, P108)
12 Varick Street (See: 10 North Moore Street, p. 305, P103)
Verveelen, Henry, 190
Wagner, Albert, 65, 421
Walgrove & Israels, 290, 422
Wallace, Margaret C., 78, 130
Walton & Co., D.S., 65
Warner, Samuel A., 78, 130, 221, 422
Welsh & Tweddle, 94
Welsh, Samuel Charles, 292, 294
110-116 West Broadway (See: 16 Hudson Street, p. 77, P10)
118-124 West Broadway, 49, P1
130 West Broadway, 49, P2
132 West Broadway, 50, P2
134 West Broadway, 51, P3
136 West Broadway, 51, P3
138 West Broadway, 52, P4
140-142 West Broadway, 53, P4
192 West Broadway, 54, P5
196 West Broadway (See: 31 Leonard Street, p. 258, P82)
198 West Broadway, 55, P5
200 West Broadway (See: 137 Franklin Street, p. 274, P89)
220-224 West Broadway (See: 126-128 Franklin Street, p. 272, P87)
226 West Broadway, 56, P6
228 West Broadway, 57, P7
230 West Broadway, 58, P8
232-234 West Broadway, 58, P8
Williams, John T., 284
Wolf, Joseph, 143, 144, 423
Wood & Selick, 81, 201
Worth Street (See: 74-82 Hudson Street, p. 96, P19)
1-3 Worth Street, 220, P67
5 Worth Street, 221, P67
7 Worth Street, 222, P68
9 Worth Street, 223, P68
11 Worth Street, 224, P69
13 Worth Street, 225, P69
Wortmann, Dietrich, 344, 424
Wright, Thomas, 137
Youngs & Outcault, 200, 424
Youngs, George, 93, 425
Zucker, Alfred, 207, 425