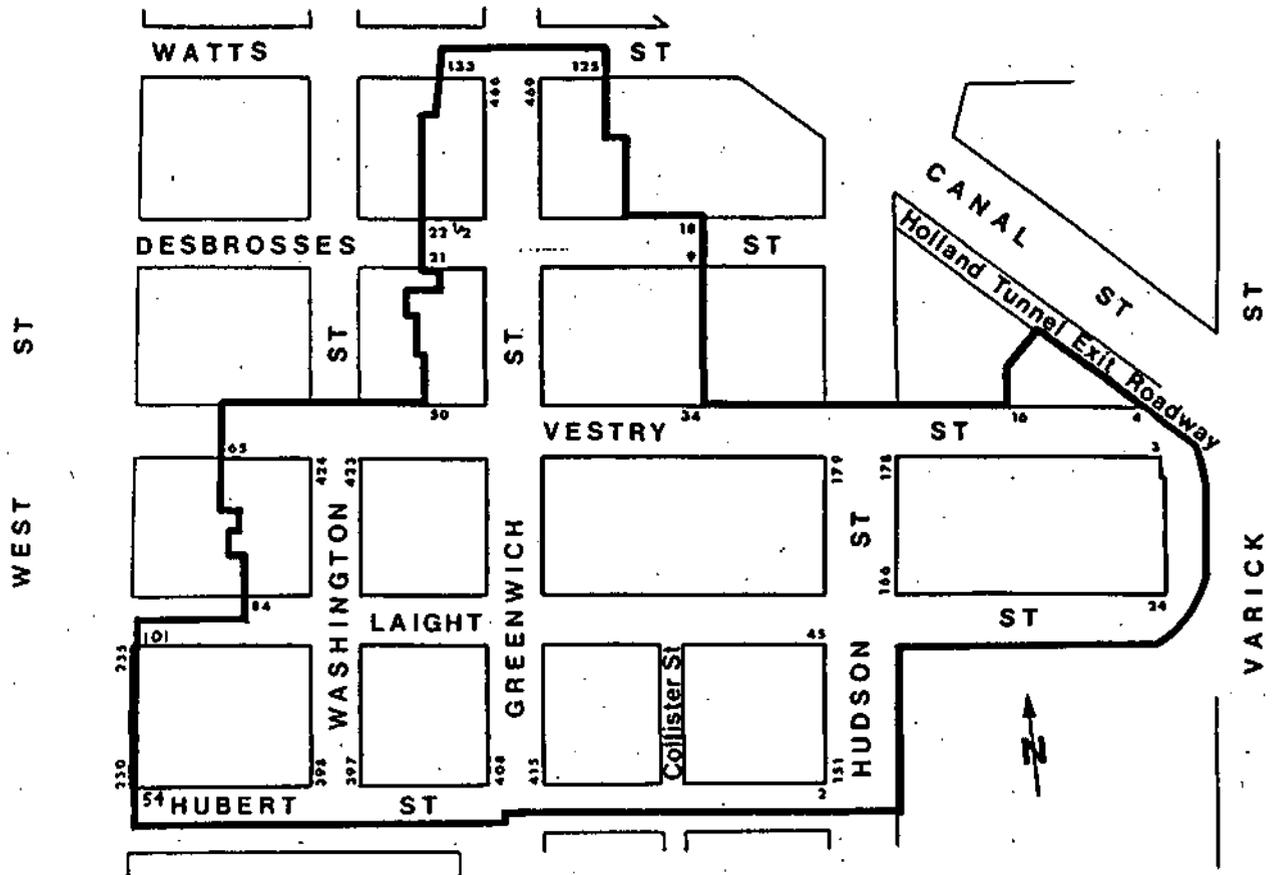


TRIBECA NORTH HISTORIC DISTRICT DESIGNATION REPORT





TRIBECA NORTH HISTORIC DISTRICT

Designated December 8, 1992

Landmarks Preservation Commission

Numbers indicate buildings within boundaries of historic district.

TRIBECA NORTH HISTORIC DISTRICT DESIGNATION REPORT

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Landmarks Preservation Commission

December, 1992

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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 North 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 NORTH HISTORIC DISTRICT BOUNDARIES

The Tribeca North Historic District consists of the property bounded by a line beginning at the southeast corner of Laight Street and Hudson Street, extending easterly along the southern curbline of Laight Street, northeasterly and northerly along the western edge of the streetbed of the Holland Tunnel exit roadway adjacent to (west of) Varick Street (which is bounded by a traffic barrier), northwesterly across Vestry Street, northwesterly along the southwestern curbline of the Holland Tunnel exit roadway adjacent to (southwest of) Canal Street, southwesterly and southerly along the western property line of 12-16 Vestry Street, westerly along the northern curbline of Vestry Street, northerly along the eastern property line of 34-48 Vestry Street (aka 9-19 Desbrosses Street), northerly across Desbrosses Street, westerly along the northern curbline of Desbrosses Street, northerly along the eastern property line of 18-22 Desbrosses Street (aka 461-469 Greenwich Street), westerly along the southern property line of 123 Watts Street, northerly along the eastern property line of 18-22 Desbrosses Street (aka 461-469 Greenwich Street), northerly along a line extending northerly from the eastern property line of 18-22 Desbrosses Street (aka 461-469 Greenwich Street) to a point in the middle of the streetbed of Watts Street, westerly along a line extending down the middle of the streetbed of Watts Street, southerly along a line extending northerly from the western property lines of 464-466 Greenwich Street, southerly along the western property lines of 464-466 Greenwich Street, westerly along part of the northern property line of 462 Greenwich Street, southerly along the western property lines of 454-462 Greenwich Street, southerly across Desbrosses Street, easterly along the southern curbline of Desbrosses Street, southerly along the western property line of 452 Greenwich Street, westerly along part of the northern property line of 450 Greenwich Street, southerly along the western property line of 450 Greenwich Street, easterly along part of the southern property line of 450 Greenwich Street, southerly along the western property lines of 444-448 Greenwich Street, easterly along part of the southern property line of 444 Greenwich Street, southerly along the western property lines of 438-442 Greenwich Street, westerly along the northern curbline of Vestry Street, southerly across Vestry Street along a line extending northerly from the northern portion of the western property line of 416-424 Washington Street (aka 57-65 Vestry Street), southerly along part of the western property line of 416-424 Washington Street, easterly along part of the northern property line of 259 West Street, southerly along the eastern property line of 259 West Street, westerly along part of the southern property line of 259 West Street, southerly along part of the western property line of 416-424 Washington Street, easterly along part of the southern property line of 416-424 Washington Street, southerly along the western property line of 414 Washington Street, southerly along a line extending southerly from the western property line of 414 Washington Street to a point in the middle of the streetbed of Laight Street, westerly along a line extending down the middle of the streetbed of Laight Street to the eastern curbline of West Street, southerly along the eastern curbline of West Street to the middle of the streetbed of Hubert Street, easterly along a line extending down the middle of the streetbed of Hubert Street (allowing for the point at which the streetbed widens), easterly across Hudson Street, northerly along the eastern curbline of Hudson 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 North Historic District (Item No. 5). The hearing had been duly advertised in accordance with the provisions of law. Forty-five 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 Art 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 and one private individual spoke at the hearing in opposition to the proposed district, and four owners or their representatives spoke expressing opposition to the inclusion of properties in which they held an interest. The Commission has also received several hundred letters and other expressions of support for the proposed historic district. One owner of property within the proposed district sent a submission expressing opposition to the inclusion of his property within the district.

INTRODUCTION

The Tribeca North Historic District, which includes sixty-seven buildings and three undeveloped lots, is located between Hubert and Watts Streets and west of the intersection of Canal and Varick Streets. The blockfronts along Greenwich and Hudson Streets, long important commercial thoroughfares in the area, and those on the cross streets of Hubert, Laight, and Vestry Streets, are dominated by the warehouse buildings which give the district its distinctive character.

The Tribeca North 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 Tribeca North Historic District has a distinct and special character within the larger Tribeca area established by its many large warehouses developed, for the most part, during the late nineteenth century.

During the early nineteenth century, Trinity Church prompted the expansion of the city northward on its landholdings in the area that is now the district by laying out streets and establishing in 1803 St. John's Chapel in Hudson Square (later renamed for the chapel). An elegant residential neighborhood developed around the perimeter of this private park during the 1820s. Collister Street, was initially an alley which served stables at the rear of town houses facing the park. The narrow through-the-block lots which extend from Laight Street to Vestry Street, are also reminders of this first period of urbanization.

The Hudson River shoreline developed around this same time, as landfill extended the perimeter of lower Manhattan to West Street. The blocks between Greenwich and West Streets developed as a mixed-use waterfront area, with tradesmen living near commercial and industrial operations. Many early nineteenth-century dwellings, such as those remaining at 450 and 452 Greenwich Street, were enlarged around 1850 with additional stories and converted for commercial use. The building at 79-101 Laight Street was constructed around 1853 as the sugar warehouse portion of an extensive sugar refinery complex, one of several in the area. During the mid-nineteenth century, the Hudson River wharves began to serve coastal and trans-Atlantic shipping lines and the railroads as Manhattan terminals for rail lines that terminated in New Jersey. The waterfront area of what is now Tribeca became known as "The Farm," an epithet which recognized its role as the receiving site of much of the food consumed in Manhattan, a function which continued through the early twentieth century.

The construction of the St. John's Freight Terminal on the site of the St. John's Park in 1867-68 furthered the evolution of the area into a warehouse district; the anticipation of this depot appears to have prompted the erection in 1866 of the American Express Company Stable at 4-8 Hubert Street (Ritch & Griffiths, with additions by Edward Hale Kimball and Charles Romeyn). The location of the U.S. Appraiser's Warehouse, where samples of imported goods were sent for customs evaluation, in the building at 79-101 Laight Street from the early 1870s through the 1890s was another factor which prompted the development of warehouse operations in the northern portion of what is now Tribeca, an area convenient to the food products and dry goods districts as well.

The first of several bonded and general storage warehouse operations to be constructed in the area of the district was the complex developed by Henry J. Meyers around 1870 on the block bounded by Hudson, Greenwich, Laight, and Vestry Streets. The streets of the district are lined with similar brick warehouse buildings, most of which were built during the 1880s and 1890s. The construction

of warehouses and store and loft buildings continued through the first decade of the twentieth century, culminating in the steel-framed structures at 32-44 Hubert Street and 415-427 Greenwich Street. Manufacturers of paper, soap, and pharmaceuticals, as well as metal fabricators and food processors also located in the district, occupying warehouses and smaller store and loft buildings.

The character of the district was altered during the twentieth century with the construction of the Holland Tunnel during the 1920s and the demolition of the St. John's Freight Terminal in 1936, the site of which became the Holland Tunnel Exit Plaza. The increasing use of trucks for transporting railroad shipments to and from Manhattan prompted the construction of several garages and small freight terminal buildings in the district; the proximity of the warehouses in the Tribeca North Historic District to the Holland Tunnel has continued their usefulness as storage facilities.

The emergence of the warehouse as a building type around 1870 is reflected in the district by the structures built for storage and industrial operations. The late nineteenth-century warehouses in the district are at least fifty feet wide, and most are from five to seven stories in height. Their facades, of various shades of brick, are often given polychromatic and textural effects with the use of ornamental brick, terra-cotta, and stone trim. The warehouses, as well as many of the store and loft buildings as well, incorporate distinctive use-generated features such as loading bays served by raised platforms and stepped vaults, and sheet-metal awnings sheltering the ground stories; the segmentally-arched window openings of the upper stories often retain fireproof iron shutters. These buildings exhibit a utilitarian aesthetic based on the program of the buildings, rational design, and an emphasis on structural quality which also incorporates vernacular traditions in brick construction, such as segmentally-arched windows in the upper stories and corbelled brick cornices. The architectural expression of the warehouses reflects a utilitarian aesthetic which often emphasizes the monumentality of the building and structural expression, achieved through the use of arched openings, arcades, and a highly-articulated organization of piers and spandrels. The influence of the German *Rundbogenstil*, Romanesque Revival, and Renaissance-inspired revival styles is evident in many of the warehouses and store and loft buildings. The work of several architects who specialized in commercial design is prominent within the district, among them George W. DaCunha, Thomas R. Jackson, and Charles C. Haight. Granite slab sidewalks and Belgian block street pavers further the nineteenth-century commercial character of the district.

The north side of Hubert Street, which forms the southern boundary, is dominated by two of the largest warehouses in the district, 415-427 Greenwich Street (a/k/a 12-18 Hubert Street and 59-65 Laight Street, 1911-12, Charles B. Meyers and Victor A. Bark, Jr.) and 32-44 Hubert Street (a/k/a 398-408 Washington Street and 250-253 West Street, 1903-06, William H. Birkmire). Distinctive among the several warehouses on Hudson Street built around the turn of the century are Nos. 169-175 (1893, James E. Ware) and 174-178 (1900, Louis Korn). The warehouse at 38-44 Laight Street (1895, Clinton & Russell) and several small warehouses and store and loft buildings on the north side of the Holland Tunnel Exit Plaza establish a strong commercial character for the eastern portion of the district. These through-the-block buildings face, on the north, a warehouse building at 12-16 Vestry Street (1882, Charles C. Haight) and the Holland Tunnel Administration Building (4-10 Vestry Street, 1926, Erling Dure).

The central portion of the district is dominated by warehouses built during the 1870s and 1880s. The group of warehouses designed by George W. DaCunha, 54-56 Laight Street (1870), 41-45 Vestry Street (1867), 39 Vestry Street (1872), and 437-441 Greenwich Street (1875), are noted examples of early warehouses in a commercial style influenced by the German *Rundbogenstil*. The Deitz Building, a lantern factory and warehouse, at the corner of Laight and Greenwich Street

(1887, R.W. Tieffenberg and 1897, William J. Fryer) also reflects German nineteenth-century commercial building design.

The western portion of the district has warehouses from several periods, including the oldest storage building in the district, the former sugar refinery storehouse at 79-101 Laight Street (c.1853, architect undetermined). The work of architect Thomas R. Jackson during the 1880s produced several warehouses that represent a utilitarian aesthetic bordering on the austere. His unusually severe facades for the warehouse at 416-424 Washington Street (1882) serve as a foil for the similarly-articulated yet more ornate facades of the building at 401-411 Washington Street (1905, Maynicke & Franke). Jackson designed several buildings with neo-Grec and Romanesque Revival detailing for soap manufacturer James Pyle: 430-436 Greenwich Street (1883), 428 Greenwich Street (1883), 70-72 Laight Street (1886), and 74-76 Laight Street (1899).

Greenwich Street, throughout the district, is dominated by large warehouse buildings; two warehouses at the northern end of the district both occupy entire blockfronts: 443-453 Greenwich Street (1883, Charles C. Haight) and 461-469 Greenwich Street (1884, George W. DaCunha). Facing these buildings, just south of Desbrosses Street are reminders of the early residential development in the area of the district: the early nineteenth-century dwellings, Nos. 450 and 452 Greenwich Street, which were altered for commercial use around 1850. South of Watts Street, is a group of five neo-Grec and Renaissance Revival store and loft buildings, erected during the 1880s and 1890s, which were used by tea and coffee wholesalers.

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HISTORICAL DEVELOPMENT OF THE TRIBECA NORTH HISTORIC DISTRICT

The historical development of the Tribeca North Historic District began with rapid residential and more limited commercial and industrial development along the Hudson River waterfront during the first decades of the nineteenth century. The redevelopment of this area around the turn of the century transformed it into the northern extension of the Washington Market wholesale food center and one of the warehouse districts serving the Hudson River piers. Later, garage and freight terminal buildings were erected in the district as motor transport began to serve the commercial operations in area. Minor twentieth-century changes have had little impact on the overall character of the district, which is dominated by turn-of-the-century commercial warehouses.

Early Development¹

Throughout the seventeenth and eighteenth centuries, the area of the Tribeca North Historic District was open land crossed by a small stream, part of the large land grant to Trinity Church known as the "Church Farm." Much of what is now the district was the farm Leonard Lispenard leased from the church, a portion of the larger area known as Lispenard Meadows. The Lispenard house (erected around 1740 and demolished around 1813) was located in what is now the street bed of Hudson Street, just south of the present-day Desbrosses Street.² Lispenard developed a brewery around 1750 near the current intersection of Greenwich and Watts Streets (also demolished around 1813). Greenwich Street, laid out as "First Street" in 1761, became the main thoroughfare along the west side of the island. Eventually it 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. In the area of the district, Greenwich Street was initially about seventy feet inland from the high-water mark of the Hudson River.

Several actions taken by the Corporation of Trinity Church to develop its large land grant transformed the Lispenard Farm and the surrounding area into the Fifth Ward of the city. In the midst of its farmlands beyond the reaches of the city, the church established St. John's Chapel in 1803 and encouraged the development of a residential neighborhood near the church on land the corporation both leased and sold as lots. An impressive park, first known as Hudson Square and later as St. John's Park, provided a suitable setting for the new church and, as a private enclave, prompted the development of a refined residential neighborhood surrounding it. (The location of the park corresponds to what is now the Holland Tunnel Exit Plaza.) Through-the-block lots were laid out facing the park and, initially, long-term leases were granted which prescribed the height and materials of the residences to be built. The development of these lots was slow due to hindrances posed by the marshy topography of the area and by the restrictive covenants which accompanied the ninety-nine year leases, and not until the early 1820s were the lots sold and houses developed. Two blockfronts which faced the park are within what is now the Tribeca North Historic District. John R. Murray, one of the first to build, occupied a house

¹ This section draws on Andrew Scott Dolkart, *The Texture of Tribeca* (New York, 1989); Kevin McHugh, "Historical Development of the Tribeca West Historic District" in LPC, *Tribeca West Historic District Designation Report* (New York, 1991), 7-17; and I.N. Phelps Stokes, *Iconography of Manhattan Island* 6 vols. (New York, 1915-28).

² The caption of a photograph in the collection of the New-York Historical Society gives the location as 195 Hudson Street while Stokes suggests 198 Hudson Street.

at 30 Laight Street; his neighbors, Robert Troup at 32 Laight Street and Joseph Henriques at 38 Laight Street, were also merchants. Stables were built at the rear of these lots, and the one at 17 Vestry Street, which served Henriques's residence, was remodeled several times into the present structure.

At the same time as the church and park were being planned, Trinity Church laid out, named, and ceded to the city Hudson Street, Varick Street, and the cross streets in the area. Hudson Street, laid out in 1797, was interrupted originally by the St. John's Park square, although it soon formed the western edge of the park square; in 1808 the church ceded the portion of the street between North Moore Street and Christopher Street. The cross streets, from Harrison to Watts (within the boundaries of the Trinity Church Farm), were deeded to the city in 1802. These streets were gradually regulated and graded, and by around 1830 they were paved. The cross streets were named after members of the Trinity Church vestry, which Vestry Street acknowledges as an entity. Hubert van Waggonen, Edward Laight, and Elias Desbrosses were prominent businessmen. John Watts, a leading public official, was the last royal recorder of the City of New York and later served in the New York assembly, in the Congress of the United States, and as a judge; his monument is a prominent feature in the Trinity churchyard on lower Broadway.

By around 1820 the area east of Greenwich Street had become residential with commercial services provided on Greenwich Street, while the area west of Greenwich Street developed as a mixed-use district where tradesmen lived close to their work. The neighborhood was served by two churches in addition to St. John's Chapel. The Laight Street Presbyterian Church, at the northwest corner of Laight and Varick Streets, was built in 1825. The building was sacked during the abolitionist riots of July, 1834. It was sold to a Baptist congregation in 1842 and in the 1870s was known as the First Mission Baptist Church. A Methodist Episcopal church, originally known as the First Wesleyan Chapel, was erected around 1833 at 41-45 Vestry Street, just east of Greenwich Street. Later known as the Vestry Street Church, by the mid-1850s it was used for commercial purposes. By the mid-1840s Primary School 11 had been established at 461 Greenwich Street. In 1865 the school was moved to 29-33 Vestry Street; prior to 1879 a four-story brick school was constructed on this site.

The Waterfront³

The development of the land west of Greenwich Street during the first decades of the nineteenth century occurred as waterfront grants were made to private individuals. The Dongan Charter (1686) had granted the city the right to fill land to the low-water mark and build wharves and the Montgomery Charter (1730) had extended the area of such development to 400 feet beyond the low-water

³ This section is based on the *Minutes of the Common Council of the City of New York*; Stokes; Ann C. Bittenwieser, *Manhattan Water Bound* (New York, 1987); and Robert Greenhalgh Albion, *The Rise of New York Port [1815-1860]* (New York, 1970), 221-222. The uses of the piers were documented in a number of sources, including *Reports of Commissions Relative to Encroachments and Preservation of the Harbor of New York* (New York, 1864); *The Wharves, Piers and Slips Belonging to the Corporation of the City of New York*, Vol. 2 (New York, 1868); New York City Department of Docks and Ferries, *Annual Reports* (New York, 1878, 1888, 1898, 1905, 1910); Gratz Mordecai, *A Report on the Terminal Facilities for Handling Freight of the Railroads Entering the Port of New York* (New York, 1885), 20, 29, 38-44; David L. Bradley, *Bradley's Reminiscences of New York Harbor and Complete Water Front Directory* (New York, 1896), 20; Sidney Willett Hoag, Jr., "The Dock Department and New York Docks," *Proceedings of the Municipal Engineers of the City of New York* (New York, 1905), 73, 85-89.

mark and provided for two outer streets -- those which became Washington Street (at the low-water mark in the area of the district) and West Street. Instead of developing the waterfront itself, the city granted individual proprietors of "water lots" the right to fill in land and profit from their efforts. This private control of the waterfront resulted in irregular development along both the East River and the Hudson River. In the area of Tribeca, where Trinity Church had received water lot grants which it did not develop, the filling of lots and establishment of the new streets did not begin until around 1800 when the church began to exchange its shorefront properties and water lot rights for other city-owned sites.⁴ These transactions occurred about the same time as the 1798 Outer Streets and Wharves Act, which gave the city means to enforce the requirement that proprietors of water lots fill in their land.⁵

Just after the turn of the nineteenth century, the city granted water lots between the high- and low-water marks in the area of the district to proprietors of adjacent lots perpendicular to the Hudson River; these owners were required to establish a bulkhead for Washington Street at the west end of their lots, along the low-water mark. Although most of these grants were narrow extensions to small parcels, Hugh Gaines acquired the entire blockfront between Vestry and Desbrosses Streets. Gaines and Oliver Field soon improved their waterfront lots by constructing wharves in the area between Washington Street and what became the West Street bulkhead. It seems likely that these, and other piers in the area, were "cobb" wharves, constructed of log cribs, filled with earth and cobbles or stones, and spanned by bridge or plank piers.⁶ In 1813 water lots were granted to owners of property between Laight and Vestry Streets. The city issued a second series of grants in 1825 for the water lots west of Washington Street, between Hubert and Vestry Streets; these grants were qualified with the provision that proprietors build the bulkhead for West Street and keep it in repair; they would receive wharfage fees until such a time that the city required the bulkhead for the establishment of public slips. Grantees of water lots included powerful businessmen -- John Jacob Astor, Henry J. Wyckoff, and Hugh Gaines -- as well as tradesmen like James Donaldson, a cartman, who in 1795 had sought a water lot grant adjacent to his lots at Hubert Street where he resided and operated a business.

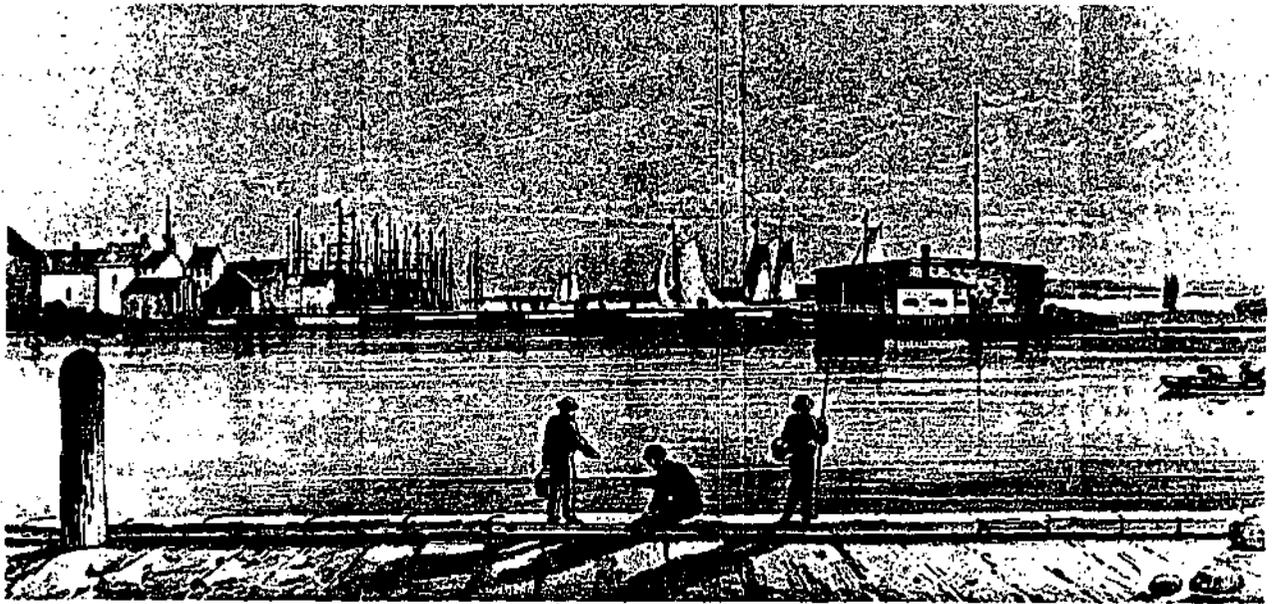
As the water lots were filled, Washington Street and West Street were established. Washington Street was opened from Jay to Hubert Street in 1810, and, theoretically, from Hubert Street to Greenwich Village in 1811, although the proprietors of the water lots were still in the process of filling their lots and establishing the line of the street around 1815. The opening of West Street occurred as water lot proprietors developed their grants; by 1828 it extended to Greenwich Village. West Street achieved its 250-foot-wide form after the adoption in 1871 of the "McClellan Plan" for the construction of a granite-faced bulkhead wall around lower Manhattan which allowed for the widening of the marginal streets.⁷

⁴ Joan H. Geismar, "Archeological Investigations of Site 1 of the Washington Street Urban Renewal Area, New York City," (New York, 1987), II-1.

⁵ A law of 1806 confirmed that owners of the water lots had the first right to build piers and collect wharfage fees and, upon the default of the property owner, gave the city the right to act or regrant these rights to others.

⁶ Geismar, V-11. Archeological work has documented the existence of such a cobb wharf near the boundary of two water lots between Beach and Hubert Streets.

⁷ Buttenwieser, 37-38, 73.



The North Battery, view from the north.

Photo Source: *Valentine's Manual of the Common Council of New York*, 1859.

The first major construction project along the Hudson River waterfront between the Washington Market area and Canal Street was the North Battery which was located at the foot of Hubert Street. In 1807 the federal government built this fortification -- also known as the "Red Fort" -- as part of the harbor defense plan that included the construction of Castle Clinton at the Battery, Castle William on Governor's Island, and Fort Gibson on Ellis Island. The name "Red Fort" suggests that the hemi-cylindrical structure was constructed of reddish sandstone, as were those at the Battery and Governor's Island. It was situated on a square block pier separated from the West Street bulkhead by a narrow bridge pier. In 1831 the North Battery was turned over to the City of New York and leased by the Delaware & Hudson Canal Company.

The development of piers in the Tribeca area occurred as the West Street bulkhead was established in the 1820s and paralleled the expansion of the port of New York after the completion of the Erie Canal in 1825. In the area of the district, a public slip was established in 1819 between Hubert and Vestry Streets and a 250-foot L-shaped pier was completed in 1829 at the foot of Vestry Street.⁸ By the late 1830s piers extended into the Hudson River at the foot of every cross street between Vesey Street and King Street. This waterfront development was driven by the expanded role of the port of New York as the nation's foremost

⁸ Around 1830 a dumping board, where refuse was dumped into garbage scows, was established at the Vestry Street Pier, and soon another was located at the foot of Watts Street. Later, the dumping boards were moved to a small pier at the foot of Lighthouse Street and a manure dump was located near the foot of Watts Street.

commercial and financial center; New York had become the chief port of entry for foreign trade as well as a coastal shipping hub and distribution center for manufactured goods.

Beginning in the 1860s, Pier 39 at Vestry Street and Pier 40 at Watts Street (reconstructed around 1855), both of which extended over 560 feet into the river, dominated the waterfront south of Canal Street. The river frontage between Laight and Watts Streets was leased for many years by Harvey P. Farrington, who operated a towing operation. Around 1864 the Desbrosses Street Ferry to Jersey City initiated service from the foot of Desbrosses Street;⁹ soon a ferry terminal with two slips for steam ferry boats was constructed. The following year the Grand Street Ferry railroad line was extended to the pier, thus creating a network of passenger ferry and street car service.

The area of the Hudson River wharves between Chambers Street and Canal Street became known as "The Farm" around mid-century because it was the receiving site of much of the food consumed in Manhattan.¹⁰ An important element of the food distribution system was Washington Market, established in 1812 and enlarged several times in the mid-nineteenth century, which was located on part of the site of what is now the World Trade Center. The Erie Railroad delivered California fruit to the foot of Chambers Street and the Baltimore & Ohio Railroad brought green vegetables to the Jay Street pier. At Franklin Street was the Fruit Exchange, where nearly all fruits -- foreign and domestic -- were traded, including those off-loaded from the Old Dominion steamship line between North Moore and Beach Streets. The New York Central & Hudson River Railroad delivered peaches, plums, lettuce, and highly perishable commodities to the piers at Desbrosses Street and Watts Street. Great quantities of green vegetables and fruit, as well as butter, eggs, dressed poultry, canned goods, and cereals were delivered to the extensive Pennsylvania Railroad Piers between Hubert and Desbrosses Streets in the area of the Tribeca North Historic District. During the season as many as 300 railroad cars a day were unloaded here, and the more perishable fruits were sold on the piers and bulkheads at 1 a.m., followed by the vegetable market which began at 3 a.m. Between 1 a.m. and 10 a.m., the entire area was devoted to the handling and selling of green vegetables and fruit. In addition to receiving the city's food supply, the expanded area around the Washington Market was home to many commission merchants who arranged for the trans-shipment of produce around the world.

Railroads and Freight Terminals

The railroads, which played such an important role in the development of the waterfront and port of New York, also had a strong influence on the growth of businesses located in the area of the Tribeca North Historic District. Commodore Cornelius Vanderbilt's Hudson River Railroad Company (incorporated in 1846) established freight lines along Tenth, Eleventh, and Twelfth Avenues north of Canal Street in the late 1840s. In 1849 the company extended a line south on Hudson Street, which terminated at a station on Chambers Street. The railroad bridge over Spuyten Duyvil Creek, which opened in 1853, allowed trains to run along the east bank of the Hudson River without a water transfer from upstate New

⁹ The Common Council established the ferry in 1860 and sold the franchise at auction in 1862. It appears that service was established around 1864.

¹⁰ Henry Collins Brown, *Valentine's City of New York, A Guide Book* (New York, 1920), 47-50.

York to Manhattan.¹¹ The American Express Company took advantage of this early rail line. The firm's building at 55-61 Hudson Street (in what is now the Tribeca West Historic District), built in 1858 and replaced in 1890-91 by the present structure, had direct rail service with two bays entered by rail spurs from the line on Hudson Street.

The St. John's Freight Terminal. In 1867 Vanderbilt acquired St. John's Park from Trinity Church and the owners of the surrounding houses who had a shared interest in the park. Immediately a temporary, one-story freight shed was erected.¹² This was soon replaced by the Hudson River Railroad Freight Terminal, which came to be known as the St. John's Freight Terminal, a three-story brick building designed by John Butler Snook. The upper two floors of the fireproof depot¹³ were, in fact, a warehouse operated by the Frederick C. Linde Company for general and cold storage. The station was entered by eight tracks and could accommodate ninety-six cars inside. A workforce of thirty office clerks and up to 300 laborers, tallymen, and scalemen were required to handle the 140 cars of freight that passed through the terminal in a typical week.

The depot was conveniently located for the dry goods and grocery trades, and was a principal shipping point for westbound freight, including goods manufactured in the city as well as those recently delivered by ship and bound for western markets. Drays waiting to deposit their goods formed a line beginning in Laight Street and extending along Canal Street to West Broadway. This line of drays must have been an ever-present feature in those streets, since frequently at 5 p.m. as many as eighty drays were waiting to unload at the station.¹⁴ Two platforms were used for the transfer of a variety of freight, including machinery, fruit, hides, leather, and general merchandise. Manhattan-bound freight arrived in cars from the railroad's 33rd Street station and one platform was used for farm produce such as butter and eggs. Cheese consigned to commission merchants who had no warerooms changed hands on the platform; it was then repacked, branded, and either sent to the cold storage warehouse in the building or shipped.

*The Railroad Piers.*¹⁵ Except for the New York Central & Hudson River Railroad, the railroads that were responsible for much of the development of the

¹¹ By 1868 Vanderbilt had acquired control of the New York Central, the New York & Harlem, and the Hudson River railroads, and in 1869 the merger of the New York Central and the Hudson River railroads was approved. With the lease of the New York & Harlem in 1873, the New York Central & Hudson River Railroad had the advantage of being the only trunk railroad with track and terminals in Manhattan. Carl W. Condit, *The Port of New York: A History of the Rail and Terminal System from the Beginnings to Pennsylvania Station* (New York, 1980), 32-40.

¹² NYC, Department of Buildings, Manhattan. Plans, Permits and Dockets, Block 213, Lot 1, NB 584-1867.

¹³ This description of the depot and its operation is from Mordecai, 23.

¹⁴ The dray remained an important component of the freight handling system in Manhattan throughout the nineteenth century. All goods handling between ship, warehouse, and freight depot was done by draymen who moved three to four tons of freight with their two-horse teams.

¹⁵ This section draws on Carl W. Condit, *The Port of New York: A History of the Rail and Terminal System from the Beginnings to Pennsylvania Station* (New York, 1980) and *The Port of New York: A History of the Rail and Terminal System from Grand Central Electrification to the Present* (New York, 1981); Mordecai; and "On the Beach," *Fortune* (Feb, 1937), 72-82, 136-146.

port of New York were unable to get their tracks into Manhattan; not until the Pennsylvania Railroad's "Hudson Tubes" (used only for passenger service) were completed in 1910 did any railroad except those controlled by Vanderbilt have track entering the borough. Beginning in the 1870s the railroads vied with the Hudson River steamship and coastal shipping lines for the use of the piers along the waterfront of what is now Tribeca. The New York Central & Hudson River Railroad established wharf stations in the 1870s to supplement the St. John's Freight Terminal. The Pennsylvania Railroad first gained access to New York City in 1871 through the acquisition of the United Railroads of New Jersey; it took over the wharves between Hubert and Laight Streets, added new, longer piers to the former North Battery in 1876 and 1885, and also operated the Desbrosses Street ferry to Jersey City.

In order for railroads to deliver freight to Manhattan, railroad cars were ferried across the river from New Jersey on "car floats," and unloaded at the Manhattan pier freight stations. By the early twentieth century the railroads were using one-third of the available waterfront of the Hudson River, limiting the space available for steamship berthing.¹⁶ Approximately 2000 cars were moved in and out of the Hudson River railroad piers each day, all arriving in Manhattan during two or three hours in the morning and departing during a similar period in the afternoon, so as to not to hinder other traffic on the river.

Passenger Service. In addition to the freight line, the area of the district was crossed by a number of passenger street railways. Two lines linked the Desbrosses Street and Grand Street ferries, an electric line that ran on Vestry and Desbrosses Streets and a horse-drawn one that operated on Watts Street between Canal and West Streets. The horse-drawn Tenth Avenue Line (later known as the West Belt Line), authorized in 1860, and the Ninth Avenue Line, established in 1865, ran on West, Washington, and Greenwich Streets. The elevated passenger train on Greenwich Street began operation in 1870; its Canal Street station was located at the intersection of Greenwich and Watts Street.

Commercial Redevelopment

During most of the second half of the nineteenth century the area of the district was a development backwater surrounded by more thriving areas -- the Washington Market area to the south, the dry goods district to the east, and the area now known as SoHo to the north. Beginning in the early 1850s the area became a mixed commercial and tenement district, as demonstrated by the alteration of dwellings on Greenwich Street for this use. For example, 450 Greenwich Street, a dwelling built around 1821, was converted for commercial purposes around 1852. Around the same time the adjacent residence at 452 Greenwich Street was enlarged and converted for commercial use on the ground story and apartments on the upper floors. A local journalist noted that by 1893 the St. John's Freight Terminal had "crushed the region utterly, so far as its fitness to be an abiding-place of polite society was concerned."¹⁷ She reported that the residents of the St. John's Park area were mainly Italians and some Germans, crowded into the "aristocratic houses" which had been built around the park. Many of the dwellings, converted into "cheap tenements" with small provision stores on the ground floors were occupied by longshoremen, laborers,

¹⁶ Chamber of Commerce of the State of New York, *Improvement of the Terminal Facilities in the City of New York* (New York, 1907), 6.

¹⁷ "Lispenard's Meadows," *Harper's Magazine* 87 (Oct., 1893), 746-754; rpt. *New York, A Collection from Harper's Magazine* (New York, 1991), 401.

and teamsters.¹⁸ The tenement at 46 Laight Street (1874) was one of several built in the area during the 1870s to accommodate local workers; during the following decade as many as 800 people were housed in the converted single-family dwellings and tenements which formerly stood on the block just north of the St. John's Freight Terminal.¹⁹ An historic photograph of the northeast corner of Vestry and Hudson Street, which shows the warehouse at 8-12 Vestry Street towering above a row of two-and-one-half-story dwellings, illustrates the disparate character of the area that existed from around 1880 until 1930 as warehouses gradually replaced smaller buildings.²⁰

The St. John's Freight Terminal, oddly enough, did not prompt an immediate redevelopment of the area. The *New York Times* had predicted optimistically at the time of its construction that the great freight station would "pretty surely open up all the streets from Franklin to Canal for mercantile business" and add vastly to the wealth of the west side of the ward, by prompting the construction of magnificent warehouses like those between Broadway and Church Streets.²¹ The lag in redevelopment may have been due to the economic depression of the 1870s during which time there was only sporadic new construction in the city. One building whose development seems to have occurred in anticipation of the terminal is the American Express Company's stable (4-8 Hubert Street), begun in 1866. The location of the stable near the depot would have helped to compensate for the lack of direct rail service to the company's building on Hudson Street following the removal of the tracks south of the new station. In addition to the American Express Company's facility, a number of other stables were erected as commercial enterprises, which made use of the horse-drawn dray, moved into the area. These include the stables at 399 Washington Street (1888) and 35 Vestry Street (1907). A stable and loft building was erected at 19 Vestry Street (1891) for veterinarian David W. Cochran, adjacent to the wagon repair shop and blacksmith shop at No. 17. Gradually, however, commercial redevelopment took place near the freight terminal, beginning in the 1880s with the location of several manufacturing firms in the area, and flourishing in the 1890s. Many warehouse and store and loft buildings were erected by real estate developers active in the larger Tribeca area, such as glue and paste manufacturer Samuel Weil, liquor merchant Joseph Bearns, the Juilliard family, and builder Hugh Getty.

The Evolution of the Warehouse Industry²²

The development of general storage warehouse operations in the United States closely paralleled the expansion of transportation and the transfer of commodities in the second half of the nineteenth century. In important commercial and industrial centers like New York City, public warehouses became necessary to stabilize production and consumption since most business firms did

¹⁸ E. Idell Zeisloft, *The New Metropolis* (New York, 1899), 604.

¹⁹ This figure is from the 1890 New York City Police Census.

²⁰ The photograph (1922) is in the collection of the New-York Historical Society.

²¹ *New York Times* quote from an article of March 9, 1867 in "Lower West Side Landmark Passing," July 26, 1936, Sec. 11, p. 1.

²² This section is based on Felton Chow, *Railroad Warehouse Service* (Philadelphia, 1931); H.A. Haring, *Warehousing* (New York, 1925); *First Report of the Commission on the New York Custom-House and Instructions Relating Thereto* (New York, 1877), 3-6, 20; Harvey Major, *Major's Storage Guide* (New York, 1872), vii, viii; and *Custom House Guides* (New York, 1906, 1915-16, 1926).

not possess extensive storage facilities. After the Civil War and the subsequent period of reconstruction, a separate warehousing industry emerged which was fostered by the railroad companies which encouraged the construction of warehousing facilities along their lines.²³ In terminal cities such as New York, either directly or through subsidiary companies, the railroads erected merchandise warehouses, and later specialized storage facilities -- produce terminals, cold-storage warehouses, and grain elevators. A system for charging storage rates was developed (set in New York City by the Chamber of Commerce), based initially on the type of goods and later on a floor load system and, as a rule, each warehouse charged a predetermined base rate per square foot of space used.²⁴

The absence of storage structures on the piers in New York City, as prohibited by legislation enacted around 1800,²⁵ contributed to the need for general storage warehouses in the city; this situation endured until the waterfront and piers were modernized after 1870. The role of the port as a "lap of distributive commerce"²⁶ -- where goods were transferred from ship to rail, and from transoceanic to coastal vessel -- made the warehouse function essential. Beginning in the mid-nineteenth century, there was an interest in developing fireproof warehouses along with improved port facilities in New York harbor. In fact, in order to compete as a center of international commerce -- and hopefully to even capture Great Britain's premier role in that arena -- it was recognized that "foreign and domestic products and fibers must be collected in our warehouses, ready at all times for immediate purchase and shipment, so that any vessel arriving at our ports can always obtain at once full and assorted cargoes."²⁷ However, neither the East River or the Hudson River waterfronts in Manhattan were developed in an organized manner, as was much of the Brooklyn harbor frontage. The New York Pier & Warehouse Company's unrealized proposal of 1869 for warehouses to be built on wharves noted the "absence in New York of any special system of warehouses for storage of merchandise. . . . The government uses ordinary buildings or stores about the city [for bonded warehouses] as could be hired . . . all of which are remote from shipping."²⁸ Indeed, on South Street and West Street, and on the adjacent blocks, store and loft buildings used for storage were interspersed with sail lofts, ship chandlers, and porterhouses (alehouses).

International shipping in New York harbor prompted the extensive development of bonded warehouses and several of the warehouses in the Tribeca area were devoted to this use. Traditionally, imported goods were moved to customs bonded warehouses to relieve congestion at the wharf, and were stored

²³ For example, by 1856 the Pennsylvania Railroad system had built several warehouses across Pennsylvania. Railroads promoted the development of warehouses by leasing property along their right of way to companies for the construction of storage facilities. Chow, 10.

²⁴ For example, in New York City the average rate was ten cents per square foot per month in 1931. Chow, 37.

²⁵ Legislation was passed in 1798 and 1801.

²⁶ *Appleton's Dictionary of New York and Its Vicinity* (New York, 1886), 169.

²⁷ R.J. Walker, *Report of the Secretary of the Treasury on the Warehousing System*. (30th Congress, Senate Executive Document No. 32, 1849), 3.

²⁸ *New York Pier & Warehouse Company, Piers and Wharves of New York* (New York, 1869), 63.

there temporarily during negotiations with the United States Appraiser who determined the customs duty.²⁹ For security purposes, a bonded warehouse could have only one opening; hence, a large bonded warehouse had to be internally subdivided into several "houses" or "stores," each under the control of an official storekeeper. The proprietor of a bonded warehouse, licensed by the Treasury Department, reimbursed the government for the salary of the storekeeper.

The bonded warehouses that served the Hudson River wharves, located initially in what is now Tribeca, were operated by a small number of companies, each of which occupied several buildings. These bonded warehouses were near to both the piers and the U.S. Appraiser's Storehouse, which from the early 1870s through the 1890s was located in the former sugar refinery warehouse at 79-101 Laight Street. Here a large staff of packers, clerks, examiners, and appraisers processed samples of imported merchandise sent from bonded warehouses for customs evaluation. In fact, the first warehouses developed in the Tribeca North area were the bonded warehouses of Henry J. Meyer at 41-45 Vestry Street (1867) and 54-56 Laight Street (1870). Later the Baker & Williams firm used these buildings (and others) in the same manner. In the early twentieth century bonded warehouses in the district were operated by the Bowling Green Warehousing Company at 38-44 Laight Street, the Towers Stores at 37-39 Vestry Street, and the Mercantile Warehouse at 12-18 Hubert Street (a/k/a 415-427 Greenwich Street). At that time portions of several buildings in the area were used as bonded tea warehouses, including 63 Vestry Street, 99 Laight Street, and 415-427 Greenwich Street.

In addition to the bonded warehouses, a number of general storage warehouse operations were located in the district. As noted in a 1926 advertisement, Port Warehouses's facility at 54-58 Laight Street was "in the heart of the canned goods and dry goods district of the Port of New York . . . adjacent to North River Steamship and Railroad terminals, one block from the St. John's Park Freight Station."³⁰ The Linde Storage firm (established in 1864) had offices in the St. John's Freight Terminal and used a number of warehouses in the Tribeca area, including the one at 416-424 Washington Street. During the 1890s John H. Wray operated two warehouses -- 42 Laight Street and 169-175 Hudson Street. The Mercantile and, later, the Independent warehouse companies had large operations during the early twentieth century. Beginning in the 1920s, Port Warehouses, Inc. dominated the area, using many of the warehouse buildings. The Consolidated Terminal Company occupied several warehouses in the area in the mid-twentieth century, similar to the extensive operation of the Eagle Transfer Corporation today.

The Industrial Presence

The two-block wide corridor along the Hudson River, west of Greenwich Street in lower Manhattan, was from the beginning an area of mixed residential, commercial, and industrial (primarily light manufacturing) uses, as is often found in a waterfront district. During the first years of the nineteenth century, several lumber yards were located along the Hudson River in the Tribeca area, including Gifford's "saw pitt" and mahogany yard near the corner of Laight and Greenwich Streets. Henry Hillman, a stonecutter, established a business in the area by 1805. In the 1840s, Charles Lowther (who lived at nearby 416 Greenwich Street) and Sylvanus S. Ward (who lived on Laight Street) operated coal

²⁹ Goods could be moved in and out of bonded warehouses for shipment on to another foreign port without payment of duty. The Internal Revenue Service oversaw other bonded warehouses in which tobacco and liquors were stored.

³⁰ *Custom House Guide* (New York, 1926), 230.

yards on Washington Street; these businesses were located close to the wharf of the Delaware & Hudson Canal Company where coal was delivered. Around that time Cornelius Delameter established the Phoenix Iron Works on West Street between Laight and Vestry Streets. There were also mahogany and stone yards, coppersmiths, and lumber yards on these blocks. The Eagle Spice Mills, located at the corner of Desbrosses and West Streets, was a forerunner of the food processing industry in the area. The W.J. Wilcox & Company developed the block bounded by Greenwich, Washington, Laight and Vestry Streets as a lard refinery during the 1860s.

During the mid-nineteenth century the more than twenty sugar refineries in New York and New Jersey comprised one of the leading businesses in the area.³¹ This industry began to develop in the 1830s, and by the late 1840s several sugar refineries had been established in lower Manhattan, including two within the boundaries of this district. Edward Swift established a sugar refinery at the southwest corner of Washington and Laight Streets around 1840. This site was taken over by the Grocers Steam Sugar Refinery (later succeeded by the United States Sugar Refining Company) which around 1853 appears to have erected the present building at 79-101 Laight Street (as well as other structures to the south no longer standing). The Moller, Shotwell & Doscher refinery was located on the adjacent block north of Laight Street. These operations took advantage of the newly available steam-powered machinery to further refine crude sugar; the location of refineries near the Hudson River wharves was, no doubt, prompted by the need for large quantities of coal to fire the steam boilers, as well as by convenience in the receipt and shipping of sugar. After abandonment by the refineries in the 1870s, the sugar warehouse portions of both operations were converted for other uses (although the building of the Moller, Shotwell & Doshier firm was soon replaced).

Beginning in the 1880s several manufacturing operations were located in warehouse-type buildings in the area. In 1883 James Pyle developed five buildings on the block bounded by Greenwich, Washington, Laight, and Vestry Streets (four remain standing); his soap manufacturing business was headquartered in 430-436 Greenwich Street and appears to have remained there until around 1910. In 1887 Robert E. Dietz relocated his lantern factory to the building he developed at 429-433 Greenwich Street. Several buildings were developed for rental to manufacturers. The Trinity Church Corporation's first building of this type in the area was 12-16 Vestry Street (a/k/a 40-44 Canal Street), erected in 1882; it was used by several firms, including the Shaeffer and Wall, Stick fountain pen companies. The Corporation soon built the warehouse at 443-453 Greenwich Street (1883), which was enlarged the following year with the construction of 34-38 Vestry Street (a/k/a 9-13 Desbrosses Street). These two buildings, which enclose a large central courtyard, were occupied by the Semon Bache glass firm, the American Steel Wool Manufacturing Corporation, and other firms. Real estate developer Henry Welsh erected the nearby building at 461-469 Greenwich Street (1884) which was subdivided into six units by fire partition walls. Its tenants included the Harrel Soap Company, the National Spice Mills, and the Bernard-Greenwood Company (manufacturers of pipes and fittings). Other metal-working firms were located in the area, including the Star Metal Box Company and, later, the John A. Roebling's Sons Company steel wire operation at 169-175 Hudson Street and the Flint & Walling Manufacturing Company (pumps) at 174-178 Hudson Street.

Between 1890 and 1910 a number of buildings were erected for the use of food product processors, particularly those involved with such non-perishable items as coffee, tea, nuts, and dried fruit. Beginning in 1892 the coffee

³¹ Leander J. Bishop, *A History of American Manufacturers from 1608-1860* (Philadelphia, 1864), 593.

roasting firm of Samuel Crooks & Company erected several adjacent store and loft buildings (Nos. 460, 462, 464, and 466 Greenwich Street) as expanded quarters for its business. These buildings, as well as 458 Greenwich Street, were used for many years by coffee and spice firms, including Isaac Dixon's "New York Mills" and Turkish & Arabia Coffee. The William A. Leggett & Company wholesale grocery firm and the Bennett, Day & Company dried fruit company were located in 151 Hudson Street (1894). The warehouse at 401-411 Washington Street (1905) housed the Ragus Tea & Coffee and Union Pacific Tea companies. Bennett, Sloan & Company, a wholesale grocery, tea, and coffee business, was the first occupant of 165-167 Hudson Street (1907). Habicht & Braun, a dried fruit and nut firm, erected a warehouse building at 159-163 Hudson Street in 1910-11. The wholesale grocery firms of Meyer & Lange and James Butler also occupied buildings in the district.

The paper and chemical industries became established in the area after the turn of the century. Several paper firms, including the Joseph Libmann and J. Weinberg companies, occupied 174-178 Hudson Street. The Heller & Usdan (paper) and U.S. Cordage companies converted 401-411 Washington Street for use as a factory in 1945. The pharmaceutical trade also located in the area; 74-76 Laight Street (1899) long served as headquarters for the Fairchild Brothers & Foster firm, provider of digestive ferments. The Denver Chemical Company occupied 57 Laight Street for many years.

Twentieth Century Changes²

The first decades of the twentieth century saw the more complete conversion of the Tribeca area to a commercial district, as many of the early nineteenth-century dwellings were replaced. Two large parcels in the Tribeca North Historic District were redeveloped; the Varick Realty Company erected the warehouse and factory at 32-44 Hubert Street (1903-05) and Samuel Weil developed the warehouse at 415-427 Greenwich Street (1911-12). The Baptist Church at the corner of Laight and Varick Streets was closed around 1890, while the public school on Laight Street ceased operation around 1906, confirming the more limited residential use of the area at that time.

Two large projects completed in the 1920s impacted the northern portion of the Tribeca area. Plans for modernizing the Hudson River piers and railroad terminals in Manhattan were proposed soon after the turn of the century, prompted by the inefficient railroad pier freight station system and the inadequacy of the wharves, as well as obstacles posed by New York Central's railroad tracks on city streets. From 1907 to 1929, the "West Side Improvement" plan for reconfiguring the New York Central Railroad's track, yards, and terminals along the west side of Manhattan was debated by the business community and the city and state governments. Both this plan, which provided for the construction of the elevated West Side Highway, and the completion of the Holland Tunnel in November, 1927, affected the development of the Tribeca North area. The latter project prompted the construction of several large warehouse and loft buildings near the tunnel entrance at Canal Street, just beyond the northern border of the district. In

² This section includes information from Condit; "The Life Line of New York," *Shipping Register and World Ports*, clipping file, Municipal Reference Library; "Pennsylvania Adds to New York Freight Facilities," *Railway Age* 83 (July 23, 1927), 193-194; "Pennsylvania Opens New Perishable Freight Terminal," *Railway Age* (Oct. 22, 1927), 793; Pennsylvania Railroad, "Maintaining the Food Supply of America's Greatest Center of Population," pamphlet (1928); and *NYT* Feb. 20, 1924, "Roads May Abandon Barges for Trucks," p. 32; May 2, 1926, "Trucks Cut Costs of City's Freight," Sec. II, p. 12; July 26, 1936, "Lower West Side Landmark Passing," Sec. XI, p. 1.

conjunction with the tunnel, Canal Street was widened, causing the demolition of the northern portion of the warehouse at 12-16 Vestry Street. The Tunnel Administration Building was erected in 1926 at the intersection of Vestry, Varick, and Canal Streets.

As part of the West Side Improvement, in 1934 the New York Central opened a large terminal facility between Spring and Clark Streets and closed several of its older freight depots, including the St. John's Freight Terminal, the name of which was transferred to the new facility. The original St. John's terminal, though considered "grotesquely inadequate,"³³ had remained in use, at least to receive poultry, butter, and eggs, and was torn down in 1936. A realtor who was active in the area considered the terminal to be the last of the obsolete elements of the commercial and industrial district of the lower West Side.³⁴ By the 1930s transportation had improved with the elevated highway and the Eighth Avenue subway, and trade was more active than in the recent past. Other local improvements included a reconstructed city-owned pier at Franklin Street and the new produce pier of the Pennsylvania Railroad. In 1927 the line opened an extensive climate-controlled perishable food facility at the foot of Hubert and Laight Streets. Here fruits and vegetables were off-loaded from car floats, displayed, and sold at daily auctions.

Increasing use of motor transport prompted the railroads to develop an alternative to the use of the Manhattan waterfront piers in order to reduce freight handling costs. In 1924 the Erie Railroad began to use trucks to transfer freight between New Jersey and Manhattan; initially the trucks were floated across the river on ferries, although surely the use of the Holland Tunnel was anticipated. Both the New York Central Railroad and the Pennsylvania Railroad soon adopted this method of freight handling, and all three railroads had contracts with the United States Trucking Corporation. In conjunction with the use of trucks, railroads developed "inland" (not wharf-side) terminals where goods to be transported by truck to and from the terminals of the rail lines in New Jersey were collected and distributed. The Erie Railroad soon had five such terminals, on ground floors of warehouses, where incoming freight was held briefly for the consignee, or transferred to storage elsewhere in the building; one of these terminals was 415-427 Greenwich Street. In 1927 the Pennsylvania Railroad began to utilize inland freight stations in Tribeca; the line's freight (except perishable foodstuffs) was delivered to the "Laight-West" Station at 79-101 Laight Street and two other nearby locations were used for the accumulation of westbound freight. After the truck replaced the dray in the streets of Tribeca, a number of trucking or freight terminals -- where trucks were stored and goods transferred -- and garages were erected in the area. These include several on Greenwich Street: No. 438-440 (1925), No. 408-410 (1929), and No. 454-456 (1942), as well as the garage and freight terminal at 414-422 Greenwich Street (1956).

Physically the area changed little until the 1970s and many of the traditional uses of the area endured. Even after the Washington Market was closed in the early 1960s and the city moved its major food market to Hunt's Point in the Bronx, many food-related businesses remained in the area, along with manufacturers and warehousing firms. Large urban renewal projects -- the Borough of Manhattan Community College and Independence Plaza apartment complex -- just south of the district, and the abandonment of the Hudson River piers altered the greater area. In 1976 the City Planning Commission proposed a Special Lower Manhattan Mixed Use District, a zoning designation like that established in SoHo, which allowed for residential lofts and light manufacturing in the same area.

³³ Smith, 9.

³⁴ NYT, July 26, 1936, "Lower West Side Landmark Passing," Sec. XI, p. 1.

The zoning district comprised the roughly triangular area south of Canal Street, bounded by West Broadway and Greenwich Street, with extensions north of Walker and Hubert Streets to Broadway and West Street, respectively.³⁵ This rezoning encouraged the conversion of commercial buildings to residential use during the late 1970s and early 1980s. The acronym TriBeCa, for Triangle Below Canal Street, was coined around that time and the name came to be applied to an area larger than the zoning district, extending east to Broadway and south to Vesey Street.

Today, the warehouse buildings erected around the turn of the century define the streetscapes in the Tribeca North Historic District. Most of them continue to house storage and light manufacturing operations and trucks frequently obstruct the sidewalks and streets as they serve the loading docks of the warehouses. Many of the store and loft buildings have been converted for residential use although the commercial features of these buildings remain in place. The historic fabric and character of the district speak strongly of the warehousing, food processing, and light manufacturing area it has been for the last 100 years.

³⁵ NYC, City Planning Commission, Manhattan, Calendar, Jan. 28, 1976 and Zoning Map 12a and 12b.

ARCHITECTURAL DEVELOPMENT OF THE TRIBECA NORTH HISTORIC DISTRICT

The Tribeca North Historic District is comprised of buildings mostly erected between 1880 and 1910 for commercial use. The emergence of the warehouse as a building type is reflected in the district by the various structures built for storage and industrial operations. In their architectural treatment the warehouses range from modestly utilitarian to more decorative with references to contemporary Romanesque and Renaissance Revival styles. They include a utilitarian sugar storehouse from the 1850s, a complex of bonded warehouses designed around 1870 in a German-influenced commercial idiom, as well as many architecturally ornamented warehouses from the period of 1890 to 1910, culminating in quite large steel-framed structures. A functional approach to design and such programmatic elements as loading platforms, sheltered by sheet-metal awnings, give the brick warehouses a similarity of appearance regardless of their various architectural stylistic references.

Although outnumbered by the larger buildings in this district, the smaller store and loft building is the prevailing type in the larger Tribeca area; these buildings resemble the warehouses in form and use. In conjunction with the area's role as a freight distribution center, several stables, garages, and freight terminals were built in the district. A few early nineteenth-century dwellings, converted for commercial use, as well as a tenement, are reminders of the initial residential use of the area.

The Warehouse

During the nineteenth century "warehouse" initially meant a structure in which wares or goods were kept, specifically, for safekeeping.¹ The term "wares" had emerged with the Industrial Revolution, and referred to articles of manufacture or merchandise. Around mid-century "warehouse" came into more common usage in the United States, and was used interchangeably for many years with "store" and "storehouse" to describe a building in which goods were stored for commercial purposes. It appears a "warehouse" was considered at that time to consist of several "stores," defined by the interior partition walls. For example, the 1862 *Warehouse Manual and Custom House Guide* defined warehouses as facilities for the storage of unclaimed and bonded goods; however, the term "store" rather than "warehouse" was used throughout the text. "Warehouse" appears occasionally in the New York City Building Code in the 1860s, but does not completely displace the use of "storehouse" until the early 1880s, about the time when the term appears with regularity on New Building Applications and other forms used by the Department of Buildings. An early distinction between the store and loft building and the warehouse as building types appears in agreements between the Corporation of Trinity Church and leaseholders of its property in which the church offered lessees the choice of erecting store and loft or warehouse buildings.²

¹ 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).

² Leases from Trinity Church Corporation to Henry J. Meyer for 54-56 Laight Street, March 30, 1868 and to Henry Welsh for 461-469 Greenwich Street, December 20, 1872.

The Development of the Warehouse Building Type

Before the emergence of the warehouse as a discrete building type, several kinds of buildings were used for storage. The Schermerhorn Block³ near South Street Seaport, erected 1811-1812, is a rare surviving complex of early nineteenth-century maritime storage buildings, also known as "counting houses" or "stores." This type of building, which dominated the streets near the wharves of the East River and housed storage operations, is similar in program and size to the store and loft building. Slightly later, and larger, waterfront structures, such as the "stores" developed along the Brooklyn harbor, were more specialized in design and can be considered prototypical warehouses. The brick buildings were constructed in narrow units, with brick party walls for fire retardation, to form large facilities. Typically four or five stories in height, these utilitarian warehouses have arched window openings and larger arched door openings through which goods, hoisted by exterior winches, were moved into the buildings.

At mid-century, there were virtually no buildings in the United States that could be considered to be fireproof warehouses (by the standards of the day) of the same type as the brick and iron structures recently built in England. Recognizing the advances that had been made in Europe with that type of construction, the United States Treasury Department in 1847 initiated a study of the warehouse facilities in London, Liverpool, and Birkenhead.⁴ The five-story warehouses in England, built with cast-iron columns and rafters and floors of iron joists spanned by brick arches, were much admired, and it was hoped that private enterprise would soon provide such buildings in the major ports of the United States.

The sugar storehouses in New York City, which were major components of sugar refinery complexes, should be considered as early examples of the warehouse building type. One of the earlier buildings of this type, the Rhinelander sugar storehouse, stood at the corner of Rose and Duane Streets in Manhattan from 1763 until 1892; it was a large (for its time) stone building of five stories with small arched window openings. In contrast, the much larger sugar warehouse located within the district, built for the Grocers Steam Sugar Refinery at 79-101 Laight Street around 1853, is typical of mid-nineteenth-century structures of this type. The nine- and ten-story building, with exterior walls several feet thick at the base, represents the maximum height to which such buildings were built. Elements in this design -- the segmentally-arched window openings covered with fireproof iron shutters and large arched openings in the base -- became standard features in later warehouse buildings.

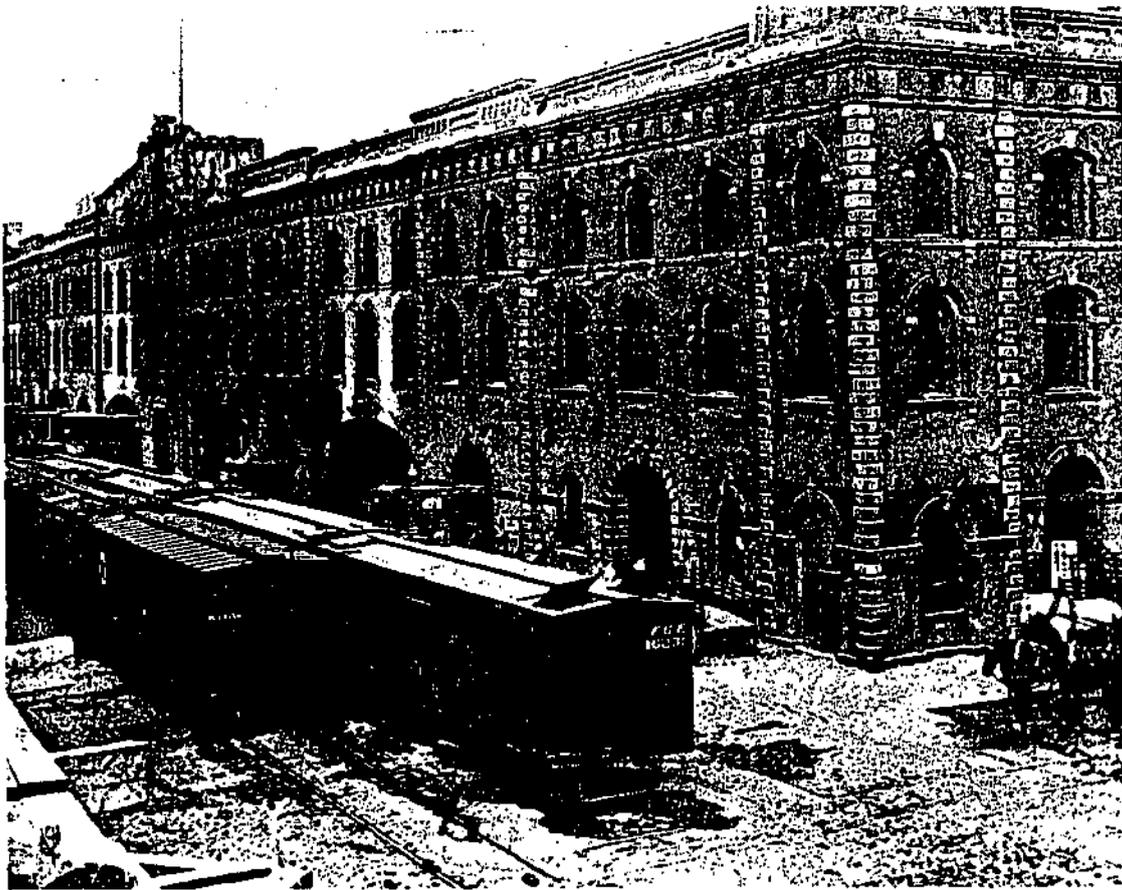
During the mid-century period, as warehouse buildings were becoming more common, the first railroad freight terminals were being constructed; the two building types, which had similar uses, bear comparison. For example, the design of the St. John's Freight Terminal (1868, John Butler Snook, demolished 1936), which was located in the immediate area of the district, incorporated the kind of functional elements that soon began to appear in warehouses. The depot had loading platforms consisting of door sills twenty-seven inches above the street for the transfer of freight to and from horse-drawn drays and track platforms

³ Fulton Street, John Street, and South Street, designated New York City Landmarks.

⁴ R.J. Walker, *Report of the Secretary of the Treasury on the Warehousing System*. (30th Congress, Senate Executive Document No. 32, 1849), 2-7. This study was intended to include facilities in Belgium and France as well, but the investigators spent most of their time in Great Britain.

over three feet above the rail. The wide arched openings in the all-masonry base were secured with sliding and folding iron shutters which, when open, allowed maximum clearance.

The architectural expression of the St. John's Freight Terminal, the upper floors of which served as a warehouse, relates to utilitarian commercial design of the period. In contrast to the contemporary Italianate designs architect John B. Snook was proposing for store and loft buildings in the nearby area, a more eclectic and restrained -- appropriately utilitarian -- aesthetic was used for the terminal.⁵ Contemporary architectural critic John Kennion described the style of the depot as "Romanic" [Romanesque] and found the ornamentation suitable



St. John's Freight Terminal (1867-68, John B. Snook).
Photo Source: *Manhattan Water-Bound*.

⁵ See Mary Ann Clegg Smith, *The Commercial Architecture of John Butler Snook* (State College, Pa., 1974), especially pages 117-121. The flamboyant sculptural bronze frieze above the Hudson Street facade, which featured a statue of Vanderbilt, may have been an addition to the original design, according to Smith.

for the "secular character" of the structure.⁶ The long facades of red brick trimmed with stone were divided into sections, each comparable to a commercial building front, by slightly projecting pavilions. The varied placement and shape of arched window openings -- both round-arched and segmentally-arched -- were important considerations in the design, as they would be in the warehouse buildings in the Tribeca area.

A recognizable warehouse building type emerged as a specialized form of the store and loft building in New York City around 1870. The multi-purpose store and loft building had been the most common commercial type erected in the city during the nineteenth century and was certainly used for storage purposes. The warehouse is distinguished from the store and loft building primarily by its size and by the use of masonry rather than cast-iron piers to frame the large openings at the base. A boom in warehouse construction occurred after 1880, when real estate development gained momentum after the economic depression of 1873. The increasing use of rolled iron and steel interior support members in the late 1880s allowed the construction of stronger and larger buildings which generated a greater profit per square foot and which met the demand for greater volume in commerce.⁷

Warehouses frequently housed manufacturing operations, although when used as factories they required few changes on the exterior reflecting interior use and were not necessarily more utilitarian in appearance. During the late nineteenth century, food processing and light manufacturing operations in the Tribeca area were increasingly located on one or more floors of warehouses (and also store and lofts); in Manhattan such buildings, with their flexible interior layouts, gradually replaced manufacturing complexes where structures for various functions were clustered around an open yard. In the Tribeca North Historic District, many warehouse buildings were occupied by manufacturers; some were developed to house a single firm, while others were leased to several companies.

Characteristics of the Warehouse

Typically late nineteenth-century warehouses are at least fifty-feet wide; while the height varies, the warehouses in this district are often five to seven stories tall. The strength of masonry construction is expressed in their design: arched openings in the base and arcades or a highly-articulated organization of piers and spandrels, which reflect the elements of interior support, at the upper stories. Sometimes the fenestration is quite limited, although most warehouses have many windows which lit the interiors enough to eliminate the need for artificial lighting, both for economical and fire prevention reasons.

The warehouse, like the store and loft building, was a product of the evolving New York City building codes which regulated the size of buildings and

⁶ John W. Kennion, *Architects' and Builders' Guide* (New York, 1868), 62-63, as quoted by Smith.

⁷ The increasing use of buildings for storage in New York City appears to have prompted the Department of Buildings to require the posting of floor load capacity for each building in 1862; the capacity proposed by the building owner was often adjusted downward by department officials, suggesting that building owners considered overloading their buildings to increase profits.

construction specifications.⁸ The provision in the codes, first appearing in 1862, that allowed the specified wall thickness to be met in piers or buttresses, with a thinner wall between these members, probably represented existing construction practices. That provision, as well as the 1866 requirement that the walls of buildings used for storage be four inches thicker than those of other buildings, surely encouraged the continued use of piers and recessed spandrels to form the walls of commercial buildings in order to conserve materials and expense. The majority of commercial buildings are not of fireproof construction, and thus were limited in height to seventy-five feet (six or seven stories), the maximum established in 1887 for non-fireproof buildings. Fireproof iron shutters, required on all openings not facing onto a street, were often applied to the windows in the street facades of warehouses as well.

The building code of 1871 set the basic requirement for a fireproof partition wall every twenty-five feet in larger buildings. When interior columns were used instead of partition walls, the maximum width of the building was set at fifty feet in 1871 and changed to seventy-five feet in 1882 (before most of the warehouses in the district were erected). These provisions prompted developers to construct groups of narrow, separate structures, or larger buildings with interior fire walls. These partitions, which eliminated the need for interior columns, were useful for separating different types of goods, securing part of the building as a bonded warehouse, or facilitating the occupancy of a structure by more than one tenant. The relatively small spaces were adequate for late nineteenth-century warehousing operations, which relied on the manual handling of goods with handcarts and horse-drawn drays and did not require large expanses of unpartitioned space.

Warehouses were constructed through the 1880s in the traditional manner, with masonry walls and yellow pine interior supports. Beginning in the late 1880s, the limited load capacity of 150 pounds per square foot⁹ offered by this method of construction was surpassed with the use of cast-iron columns. As yellow pine girders were replaced with steel in the late 1890s, floors became even stronger. At that time some warehouses were rebuilt internally for greater strength and profitability. Cast-iron columns were inserted into the building at 430-436 Greenwich Street (1883) and the interior of the old nine and ten-story sugar warehouse at 79-101 Laight Street (constructed around 1853) was rebuilt with cast-iron columns and steel girders as a five- and six-story structure. When the Dietz factory (429-433 Greenwich Street) was rebuilt after a fire in 1897, cast-iron columns, steel girders and beams, and terra-cotta floor arches were used throughout the building. The ten-story building at 74-76 Laight Street, designed by Thomas R. Jackson for James Pyle in 1899, is considerably stronger than earlier warehouses with its cast-iron columns and steel girders and beams. The earliest steel-framed warehouse in the district was built in 1903-05 at 32-44 Hubert Street; this large building was designed by William H. Birkmire, a specialist in that type of construction. Reinforced concrete floors were used in 159-163 Hudson Street (1910-12) and 415-427 Greenwich Street (1911-13).

Brick is the predominant exterior material of warehouses in the district. By the time most of the structures in the district were built, however, the traditional combination of common red brick and granite and sandstone trim was being replaced by the use of other types of brick, enriched with terra-cotta and stone. Beginning in the 1880s, ornamental brick and terra-cotta elements, like

⁸ 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*.

⁹ This was the minimum capacity required by the 1862 Building Code and remained the standard throughout the nineteenth century.

those on 461-469 Greenwich Street (1884-85, George W. DaCunha), were often incorporated for polychromatic and textural effects. In the 1890s architects frequently used higher-quality brick -- glazed ironspot brick in earth tones of tan, yellow, and orange, often in blended shades. For example, 169-175 Hudson Street (1893-94, James E. Ware) has a rich facade of red-orange ironspot brick with granite and terra-cotta elements, and rock-faced granite elements contrast with the light orange ironspot brick of 174-178 Hudson Street (1900-01, Louis Korn). During the first decades of the twentieth century, light-colored tan and cream brick was trimmed with limestone and terra cotta to create Renaissance-inspired designs, such as those of 165-167 Hudson Street (1907-08, Lionel Moses) and 153-155 Hudson Street (1908, Henri Fouchaux).

The base of a warehouse typically incorporates some distinctive use-generated features. Warehouses have one or more loading bays and some have separately-articulated single-bay openings located at one end of the facade which provide access to the elevators. The warehouses in the district built during the 1880s, such as 461-469 Greenwich Street, have cast-iron-framed stepped vaults which, along with granite slabs, enclose subterranean vaults which extend from the building under the sidewalk. Late nineteenth-century photographs of warehouses in the Tribeca area show goods being moved across these vaults.¹⁰ It seems likely that the warehouses in the district dating from the late 1890s were constructed with loading platforms covered with diamond-plate sheet metal¹¹ rather than the traditional stepped vaults and around the turn of the century loading platforms were constructed over the existing vaults of many older buildings. Loading docks are located on the interior of the loading bays of the large warehouse at 415-427 Greenwich Street (1911-12), an arrangement which seems to have been favored after the turn of the century.

Sheet-metal awnings, extending above the ground stories of warehouses, were common during the nineteenth century, although most of the existing awnings in the district are probably later additions. Photographs from the 1890s show such awnings supported by wood posts, placed at the street edge of the sidewalk.¹² Alteration permits for buildings in the area refer to the replacement of these posts with rods hung from bolts inserted into the facade; sometimes this arrangement features decorative wall plates, as can be found at 169-175 Hudson Street. Brackets supporting the awnings from below, many of which are formed of angle iron, are sometimes decorative, as are those at 129-133 Hudson Street. The ironwork shop of Liborio Tringali at 168 Hudson Street (later at 401 Greenwich Street) produced many of the awnings found in the area. At one time, sheet-metal awnings sheltered most of the bases of warehouses in this district; many of these remain.¹³

¹⁰ Moses King, *King's Photographic Views of New York* (New York, 1895), 407. A timber-framed loading platform fronts the Genesee Fruit Company building at 501 West Street.

¹¹ Such a loading platform was an original feature on the warehouse at 143-147 Franklin Street (1898), in what is now the Tribeca West Historic District.

¹² 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.

¹³ The 1912 ordinance which permitted the installation of awnings that spanned a greater portion of the facade than the Building Code had allowed in streets designated as official market streets (from Dey Street to Franklin Street) must have been amended to include the streets in this district as well. *Minutes, Board of Estimate and Apportionment* 139 (Public Improvement Matters July 1 - December 31, 1912), 2665.

The upper facades of most of the warehouses in the district have segmentally-arched window openings, regardless of the style of the overall design. The predominance of this shape of opening can best be explained by the pragmatic considerations of traditional building practices which governed these essentially utilitarian structures. The economically-constructed segmental arch can be built of standard brick with wedge-shaped mortar joints -- in contrast to the round-arched opening which requires wedge-shaped bricks (as well as centering formwork during construction) -- and fewer cut bricks are needed to fill in the spandrels. An arched opening, in contrast to a flat-headed one, does not require a wood lintel, a less durable and more flammable element than brick, or a cast-iron one. Standard square-headed double-hung wood sash was used in segmentally-arched openings, while round-arched openings were usually fitted with arched sash. Consequently, the round-arched window opening is often seen only in the crowning attic story and other points of emphasis in a design, as is the case at 416-424 Washington Street (1882, Thomas R. Jackson) and 38-44 Laight Street (1896, Clinton & Russell).

The Architectural Expression of the Warehouse

As advocated by contemporary architectural critics Russell Sturgis and Montgomery Schuyler, the architectural expression of warehouses in the district reflects a utilitarian aesthetic based on rational design and an emphasis on structural quality.¹⁴ Sturgis thought highly of utilitarian warehouses which did not display the "senseless addition of misunderstood ornament,"¹⁵ and found that "buttress-piers dividing the surface of walls and suggesting extreme stiffness of construction," plain round-arched window openings, and brick corbelling (providing a suitably restrained ornamental quality) were the elements that could be successfully combined to create designs with the proper functional character.¹⁶ He also admired more elaborate warehouse designs with a strong structural quality, provided by arched openings and piers with deep reveals, and felt that ornament could be suitable if concentrated at one point, such as the entrance. The warehouse designer was challenged to synthesize this utilitarian aesthetic with changing trends in architectural style and to articulate facades much larger than previously had been common for commercial buildings -- all within the constraints of a modest budget. Architects varied their solutions to the warehouse design problem, and in choosing to heighten the monumentality of the structure often emphasized structural expression; diverse approaches are evident in the work of Thomas R. Jackson, George W. DaCunha, and Charles C. Haight in the district.

In the most basic, utilitarian warehouse design, arched window openings puncture a brick facade, as seen in the sugar warehouse at 79-101 Laight Street (c.1853, architect unknown). This building has arched openings in the base and is terminated by a spare metal cornice. Later utilitarian warehouse designs frequently have corbelled brick cornices and modest enrichment of the window openings, such as the dentiled brick archivolt at the windows of 424 Greenwich Street (1892, Benjamin Finkensieper).

¹⁴ Sturgis, "The Warehouse and the Factory. Architecture," *Architectural Record* 15 (Jan., 1904), 1-17 and "The Warehouse and Factory in Architecture. -- II." *Architectural Record* 15 (Feb, 1904), 122-133; and Montgomery Schuyler, "The Works of Charles Coolidge Haight," *Architectural Record* (July, 1899), 43-44; rpt. *Great American Architects Series* (New York, 1977).

¹⁵ Sturgis, (Jan., 1904), 16.

¹⁶ Sturgis, (Feb., 1904), 128.

Thomas R. Jackson designed buildings in the district during the 1880s that represent a utilitarian aesthetic bordering on the austere. The warehouse at 416-424 Washington Street (1882) has unusually severe facades; the multi-story arcades, which frame recessed wall planes and pairs of crisply-cut arched window openings, are topped by an attic story. The absence of detailing in the brickwork, other than the corbelled brick cornice, furthers the monumental quality of the long facades. Contemporary utilitarian buildings designed by Jackson for James Pyle during the 1880s include 430-436 Greenwich Street (1883-84) and similar store and loft buildings. These brick buildings, like that at 416-424 Washington Street, have corbelled brick cornices and top stories of round-arched window openings above rows of segmentally-arched windows. The brick arches are enriched with rock-faced impostes and keystones, blending the neo-Grec style -- which is often characterized by such angular forms at points of stress, stylized classical forms, and machine-cut, incised detailing -- with roughly-dressed stone associated with Romanesque Revival expression.

A group of warehouses in the district designed by builder/architect George W. DaCunha are more ornamented in appearance: Nos. 41-45 Vestry Street (1867), 54-56 Laight Street (1870), 39 Vestry Street (1872-73), and 437-441 Greenwich Street (1875) exemplify a commercial style derived from German architecture that emerged in the United States at mid-century; this idiom, an adaptation of the German *Rundbogenstil*, has also been described as the "American round-arched style."¹⁷ Buildings influenced by this type of expression characteristically have facades articulated by pilaster strips and horizontal bands, brick corbelling (at cornices and other horizontal elements), pedimented parapets, and molded surrounds that emphasize arched door and window openings.

The earliest of these buildings, 41-45 Vestry Street (1867), has round-arched openings accented by molded brick heads, and a paneled brick pediment edged by a brick dentil course (a similar dentil course originally underscored a sheet-metal cornice, now removed). Apparently, this building was planned as the central element of an expanded complex; its side bays, set off in a slightly recessed wall plane, serve as connectors to wider end pavilions in a quite long unified facade completed by 39 Vestry Street and part of the Vestry Street facade of the corner building at 437-441 Greenwich Street. Similar parapets with paneled pediments and corbel tables appear on 54-56 Laight Street and 437-441 Greenwich Street.¹⁸ The end bays of these facades are articulated by pilaster strips which terminate in corbel tables, another characteristic element of German brickwork interpreted in commercial design. The window openings of these buildings are segmentally-arched, as was typical of buildings in the area. DaCunha used similar elements in the design of the narrow warehouse at 37 Vestry Street (1882).

¹⁷ For a review of the *Rundbogenstil* and its use in New York City and the United States, see Kathleen Curran, "The German *Rundbogenstil* and Reflections on the American Round-Arched Style," *Journal of the Society of Architectural Historians* 48 (Dec., 1988), 351-373 and LPC, 175 *West Broadway Building Designation Report* (LP-1725, 1991) and 130-132 *West 18th Street Stables Building Designation Report* (LP-1817, 1990), both reports prepared by Gale Harris. Curran suggests the use of "American round-arched style" to describe the interpretation of the style in the United States.

¹⁸ Historic photographs and surviving buildings suggest that pedimented brick parapets were quite common on commercial buildings erected in the 1860s and early 1870s, a period that coincided with the use of elaborate pedimented sheet-metal cornices on store and loft buildings. German brick pattern books offered numerous designs for these parapets; in fact, B. Liebold, *Ziegelrohbeleg Taschenbuch für Bauhandwerk I.* (Holzminden, 1883) includes a design that is virtually identical to that used by DaCunha on these two buildings.

Monumentality and a clear expression of structure characterize the warehouse designs of Charles C. Haight in this district. The articulation of the long facades of 443-453 Greenwich Street (1883-84) subtly suggests a pavilion scheme; however, the overall effect is the massiveness of the building in its broad expanses of walls with small window openings. The round-arched openings in the upper walls are sharply cut, while those in the base are outlined with brick archivolt and have a strong structural quality. A substantial corbelled brick cornice terminates the facades.

The late nineteenth-century commercial style, which expresses interior structure in facade design, is illustrated by two other warehouses by Haight in the district. As frequently seen in the grid-like articulation of designs from the 1880s, multi-story pilasters organize the facades and provide vertical emphasis while horizontal stringcourses and continuous window lintels and sill courses serve as horizontal counterpoints; in some cases a cell-like quality results. Piers with terra-cotta plaques rather than capitals function as pilasters on the facade of 12-16 Vestry Street (a/k/a 440-444 Canal Street, 1882-83); corbelled brick bands underscore the window openings which have a variety of arched forms. The facades of 34-38 Vestry Street (a/k/a 9-13 Desbrosses, 1884-85) are more starkly articulated with a minimum of historicizing ornament. Two- and three-story pilasters with corbelled brick capitals dominate the facades; the window openings are uniformly square-headed.

The facades of other warehouses erected during the 1880s have similar compositions of piers and recessed spandrels though they have more overt stylistic references to Romanesque and Renaissance design. The facades of 461-469 Greenwich Street (1883), designed by George W. DaCunha, are divided into units which reflect the interior divisions of the building; the variety of arched window openings is reminiscent of the treatment of Italian palazzo facades. A more cellular grid, accented by corbelled brick bands and pier capitals, articulates the facades of the Dietz Building (1887, R.W. Tiffenberg, with top stories and tower added in 1897-98, William J. Fryer). Here, contrasting stone sill courses and impostas enliven the grid; the corbelled brickwork, which includes peaked forms at the ninth story and the cornice, recalls German nineteenth-century commercial building design.

The impact of classically-derived revival styles, seen in public and high-style architecture around the turn of the century, is also evident in the design of the more utilitarian warehouses in this district. During the 1890s a Renaissance-inspired crowning story gave an essentially utilitarian design a more stylish appearance, as seen in the ornate attic of 169-175 Hudson Street (1895, James E. Ware) and the more modest attic story of 38-44 Laight Street (1896, Clinton & Russell). Similarly, the design of 74-76 Laight Street (1899-1900, Thomas R. Jackson), which at the lower stories replicates the utilitarian design of the client's adjacent complex of buildings, features an attic arcade. No. 397 Washington Street (1895-96, George F. Pelham) and 174-178 Hudson Street (1900-01, Louis Korn) have multi-story arcades and prominent sheet-metal cornices crowning the attic stories. Renaissance detailing distinguishes 401-411 Washington Street (1905-06, Maynicke & Franke) from the earlier 416-424 Washington Street (1882, Thomas R. Jackson) which has very similar multi-story arcades, among other elements.

After the turn of the century, the neo-Renaissance influence appears in an elegant palazzo mode, executed in a light palette, as seen in 165-167 Hudson Street (1907-08, Lionel Moses) and 153-155 Hudson Street (1908, Henri Fouchaux). William H. Birkmire sheathed 32-44 Hubert Street (1903-06) in a Renaissance-inspired design with abstracted arcades. The early twentieth-century commercial designs of 159-163 Hudson Street (1910-12, George E.J. Pistor) and 415-427 Greenwich Street (1911-13, Charles B. Meyers and Victor A. Bark, Jr.) are detailed with simplified classically-inspired elements. Similar references to Renaissance

forms appear as well on the utilitarian facades of 448 Greenwich Street (1909, Harry Dean) and 36 Laight Street (1910, Buchman & Fox).

Other Building Types

Store and Loft Buildings

The store and loft buildings in the Tribeca North Historic District, while less numerous than the warehouses, are nevertheless examples of the most common type of nineteenth-century commercial building in the city. Indeed, the warehouse building type evolved as a specialized form of the store and loft, with the primary difference in the two building types being the larger size and the masonry ground story of the typical warehouse. Erected between 1880 and 1900, the store and loft buildings in the district exhibit both utilitarian and more ornamented architectural treatments.

The term "store and loft" has a nineteenth-century origin based on the use of terms that have since changed in meaning.¹⁹ 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 and, along with "storehouse," also meant a place where supplies were kept for future use. "Store" came also to mean a place where goods were sold and in the mid-nineteenth century, in the United States, the word "store" gradually replaced the British term "shop" for such a place. During the nineteenth century in urban areas, "loft" came to mean an upper story of a warehouse, commercial building, or factory; the uses of these loft floors were varied and included storage, light manufacturing, showrooms, and offices. When the New York City Department of Buildings was founded in the mid-1860s, it classified commercial buildings in the city as "first-," "second-," and "third-class stores."²⁰ The store and loft buildings in the Tribeca North Historic District are "first-class stores," which were defined as large commercial buildings of the best quality materials, including those with cast-iron, stone, and brick facades.

The store and loft building evolved from early nineteenth-century buildings, both dwellings converted for commercial use and structures erected for combined commercial and residential use. These narrow three- and four-story brick buildings had commercial bases formed by granite piers or inserted cast-iron elements. In the district there are two such early nineteenth-century dwellings which were converted for commercial use in the 1850s. No. 450 Greenwich Street, originally a three-and-one-half-story dwelling erected around 1821, was altered by the insertion of a cast-iron storefront and the raising of the top story to create a four-story building with a flat roof. At about the same time 452 Greenwich Street, built as a two-and-one-half-story dwelling around 1819, was converted for commercial use at the ground story, raised one-and-one-half stories, and extended to the rear. The facades of these buildings -- with a commercial base distinct from residential upper stories -- frankly express the dual functions within.

The store and loft buildings in the district are five and six stories in height (within the limit set for non-fireproof construction) and twenty-five feet or less in width. Most are decorative in appearance and influenced by popular architectural styles. The typical store and loft building has a trabeated, cast-

¹⁹ These definitions are based on *The Dictionary of the English Language*, Whitney, and Sturgis.

²⁰ *Annual Report of the Superintendent of Buildings (New York City, 1867)*, 290, 295.

iron-framed, one-story base in which piers support a lintel and frame bays which were traditionally filled with paneled wood doors, show windows, and transoms; a few examples of such historic infill survive in the district. The upper facade is brick, which ranges from standard to ironspot and ornamental brick. Traditionally, windows have double-hung wood sash. There is evidence that signbands were used on the upper facade, such as at 428 Greenwich Street and 30 Laight Street. Vertical circulation in the building was provided by stairs located against a side wall; goods were first moved vertically through open hoist-ways, and later by 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. A store and loft building usually has a vault extending from the basement under the sidewalk to the street line. The vault is often 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. In the district many of these stepped vaults have been removed or altered into loading platforms, although the granite slab sidewalks remain. Some of the store and loft buildings had sheet-metal awnings (now removed), suspended with iron rods, across the entire facade or over loading bays.

The through-the-block structures at 26 Laight Street (a/k/a 5 Vestry Street, 1887-88), 28 Laight Street (a/k/a 7 Vestry Street, 1889-90) and 24 Laight Street (a/k/a 3 Vestry Street; 1891), designed by Richard Berger for Helen C. Juilliard, are typical of utilitarian store and loft buildings erected throughout the Tribeca area; in fact, they are similar to structures developed by Mrs. Juilliard in 1881 on Leonard Street (Nos. 14, 16, and 18, in what is now the Tribeca West Historic District). Six stories in height, the store and loft buildings have bases with brick and cast-iron piers and brick upper facades terminated by corbelled brick cornices. At the window openings, which have sandstone lintels and sills, fireproof iron shutter hardware remains. Very similar to these buildings is the store and loft building at 30 Laight Street (a/k/a 9 Vestry Street, 1890-91, William Wheeler Smith). The store and loft buildings at 428 Greenwich Street (1883-84) and 70-72 Laight Street (1886), both designed by Thomas R. Jackson, are nearly identical to adjacent warehouses also designed by this architect. Rock-faced granite elements at the arched window heads and corbelled brick cornices enliven the otherwise utilitarian facades.

The influence of the popular neo-Grec style is evident in store and loft buildings constructed in the Tribeca area during the 1870s and 1880s. These buildings draw upon a mode of contemporary French architecture which, in its American interpretation, is characterized by stylized classical motifs, angular forms, and machine-cut, incised detailing. The neo-Grec store and loft building at 458 Greenwich Street (1883, James S. Wightman) has paneled piers and signbands, as well as sandstone lintels with incised foliate designs.

The designs of many store and loft buildings constructed during the 1880s and early 1890s are derived from the Romanesque Revival style. The store and loft building at 10 Hubert Street (1892, Julius Kastner) features Romanesque-inspired carving and other ornamental elements. Kastner's design for 151 Hudson Street (1894) is a more ornate interpretation with rich ornamenta; brock and terra-cotta details, including moldings outlining the arched windows of the attic story.

The impact of Renaissance architecture as a widespread stylistic source is evident in the designs of store and loft buildings constructed in the district during the 1890s. Horgan & Slattery's design for the corner building at 57 Laight Street (1892-93) features elegant brickwork and multi-story arcades which dominate the midsection of each facade. A group of adjacent store and loft buildings on Greenwich Street have similar Renaissance Revival designs, with rock-faced granite impostes and keystones and bands of ornamental brick enriching the brick facades. Charles S. Clark designed the first of the buildings to be

erected, 464 Greenwich Street (1892), which was followed by structures other architects designed for the same client, Samuel Crooks & Company (Nos. 460 and 462). The corner building at 466 Greenwich Street designed by Franklin Baylies (1899-1900, also for Crooks) is similar yet more imposing, with multi-story pilasters and a crowning attic story. No. 32 Laight Street (1909, John Woolley) and 34 Laight Street (1918, Otto Reissmann), in the pared-down, abstracted early twentieth-century commercial style, have broad expanses of windows.

Stables

Several stable buildings were erected in the Tribeca North Historic District. The American Express Company's stable building at 4-8 Hubert Street was built in several campaigns between 1866 and 1902 (Ritch & Griffiths, Edward Hale Kendall, and Charles Romeyn). The unified Renaissance Revival facades feature the company's bulldog mascot in rondels near the parapets on Laight and Vestry Streets. Other stables, narrow buildings five and six stories in height with cast-iron-framed bases, appear much like store and loft buildings. The neo-Grec stable at 399 Washington Street (1888, William Graul) is very similar to a store and loft Graul designed at 64-66 North Moore Street (in what is now the Tribeca West Historic District), with its rock-faced lintels and imposts and brick corbelling. The stable and loft building at 19 Vestry Street (1891, Alfred E. Barlow) is a utilitarian design with modest Renaissance Revival references. The stable designed by Lieberson & Weitzer in 1907 at 35 Vestry Street, which has concrete floors and brick exterior walls, is appropriately utilitarian in design.

Garages and Freight Terminals

Several garages and freight terminals were built in the district during the twentieth century, as trucking became more significant in the commercial operations in the area. These small, one-story brick buildings have facades dominated by vehicular doorways and loading bays. From the building erected in 1919 at 52 Laight Street (Augustus N. Allen) to the one constructed in 1942 at 454-456 Greenwich Street (Levy & Berger, altered in 1950, A.L. Seiden), they remain similar in size and utilitarian design. A more modern industrial aesthetic appears in the design of 414-422 Greenwich Street (1956, Saul Goldsmith), which is also a much larger building.

The warehouses and store and loft buildings within the Tribeca North Historic District exhibit lively diversity; their varied palette of brick is enhanced with stone and terra-cotta trim. The blockfronts are dominated by warehouses with both austere and ornamented facades, displaying a variety of design schemes that incorporate a functional aesthetic with Romanesque- and Renaissance-inspired ornament. Traditional features associated with the original use of the buildings for storage and manufacturing -- stepped vaults and loading platforms, sheet-metal awnings suspended from facades, and loading bays -- remain characteristic elements in the streetscapes. Granite slab sidewalks and paving stones in the streetbeds contribute further to the historic and architectural character of the district.

HUDSON STREET

Three blockfronts of Hudson Street between Hubert and Vestry Streets, lined with store and loft buildings and warehouses, are within the boundaries of the Tribeca North Historic District; the southern blockfront is a portion of the eastern boundary of the district. Like the neighboring river, the street was named after English navigator, Henry Hudson. Hudson Street, between the present-day Duane and North Moore Streets, was laid out by the Trinity Church Corporation in 1797; it was extended from North Moore Street to Christopher Street in 1808.

In the 1820s elegant dwellings were built on the blockfronts of Hudson Street facing St. John's Park (now the Holland Tunnel Exit Plaza); the block between Hubert and Laight Streets is within the district. These residences were converted for use as tenements when the character of the area changed after the construction of the St. John's Freight Terminal. Those buildings were replaced between 1890 and 1910 by the existing buildings, several of which housed food product processing firms. Granite block paving laid in 1936 remains exposed in the Hudson Street streetbed within the district.

BETWEEN HUBERT STREET & LAIGHT STREET (West Side)

No. 153-155 HUDSON STREET between Hubert Street & Laight Street (West Side)
Tax Map Block/Lot: 215/23

Date: 1908 [NB 199-1908]
Architect: Henri Fouchaux
Owner: Hugh Getty

Type: Warehouse
Style: Neo-Renaissance
Method of Construction: masonry with iron and steel supports
Number of stories: 6

Summary

This six-story, fifty-foot wide warehouse is located near the Hubert Street end of the block; it replaced two early nineteenth-century masonry dwellings on the site. In 1908 Hugh Getty commissioned architect Henri Fouchaux to design No. 153-155 which is quite similar to a building of Fouchaux's that Getty's contracting firm erected at 111-113 Hudson Street (1905-06, in the Tribeca West Historic District). Getty both built and developed several properties in the Tribeca area and was responsible for the warehouse at 159 Hudson Street (1911-12) in this district.

Rusticated brick piers and stone flat-arched window heads with keystones establish the neo-Renaissance design which is terminated with an elaborate two-tiered terra-cotta cornice; the palette is light with creamy-yellow brick and limestone and terra cotta elements. Brick and cast-iron piers

continued

continuation of 153-155 Hudson Street
Summary

divide the one-story base into bays, the center three of which are spanned by a loading platform and retractable canvas awnings. The end bay entrances, at grade, provide access to the elevators. Windows have one-over-one wood sash except for those of the elevator shafts where four-over-four sash and iron grilles secure the openings. Triple windows in the wide center bays are separated by wood mullions.

Getty leased this warehouse to tenants engaged in paper storage, olive processing, and the assembly of ink stands, as well as general storage. In the 1920s the rice importing firm of Cresca Company was in the building. In the 1950s the building was used for food packing and processing; it is currently occupied by the Standard Importing Company.

No. 157 HUDSON STREET between Hubert Street & Laight Street (West Side)
Tax Map Block/Lot: 215/27 [See: 4-8 Hubert Street]

No. 159-163 HUDSON STREET between Hubert Street & Laight Street (West Side)
a/k/a 45-47 Laight Street
Tax Map Block/Lot: 215/19

Date: 1910-11 [NB 463-1910]
Architect: George E.J. Pistor
Owners: Frank E. Habicht, Herman W. Braun
Builder: Hugh Getty, Inc.

and

Date: 1911-12 [NB 334-1911]
Architect: George E.J. Pistor
Owner: Hugh Getty
Builder: Hugh Getty, Inc.

Type: Warehouse
Style: early twentieth-century commercial with
Neo-Renaissance elements
Method of Construction: masonry with iron and steel
supports [fireproof]
Number of stories: 8

continuation of 159-163 Hudson Street

Summary

This eight-story warehouse has a seventy-six-foot facade on Hudson Street and a 100-foot facade on Laight Street. George E.J. Pistor designed the building in two parts -- in 1910 Frank E. Habicht and Herman W. Braun commissioned the fifty-one-foot wide northern part of the building and the following year Pistor provided Hugh Getty, whose firm built the entire structure, with plans for the southern portion of the building. Pistor's early twentieth-century commercial design of cream-colored brick incorporates neo-Renaissance elements. Piers of the two-story base frame wide openings, some of which remain in use as loading bays, and support a limestone cornice. A loading platform and sheet-metal awning extend along the Laight Street facade; these elements on the northern half of the Hudson Street facade have been modernized although a loading platform remains on the southern half. The main entrance in the Hudson Street facade has a trabeated limestone entrance surround. Stylized limestone forms suggest brackets below the prominent sheet-metal cornice. The paired windows have one-over-one wood sash. The western and southern elevations are of common red brick; window openings in the latter have replacement sash.

The building replaced two early nineteenth-century masonry residences on the site, one of which had been converted to a four-story tenement by the time of demolition. Hugh Getty was a prolific builder and real estate developer, responsible for the warehouse at 153-155 Hudson street (1908) as well as several buildings in what is now the Tribeca West Historic District. The warehouse was used through the 1940s by Habicht & Braun, whose dried fruit and nut business had been located at 20-22 Worth Street; it was altered in 1915 with the addition of a penthouse to be used as a drying room, and in 1920 with changes to the first-story openings. It was later used by the First Machinery Corporation, which also occupied the former American Express Stable building on this block, and by the Majestic Paper Company in the 1960s and 1970s; the building remains in commercial use.

**HUDSON STREET
BETWEEN LAIGHT STREET & VESTRY STREET (East Side)**

**No. 166-172 HUDSON STREET between Laight Street & Vestry Street (East Side)
a/k/a 48 Laight Street
Tax Map Block/Lot: 220/34**

**Date: 1938 [NB 93-1937]
Architect: Lama & Proskauer
Owner: Hudson Laight Service Station, Inc.
Builder: Joseph Palaynik**

**Type: Gasoline service station
Method of Construction: masonry load bearing walls
Number of stories: 1**

Summary

This one-story gasoline service station is located on a lot with a 100-foot frontage on Hudson Street and a thirty-eight-foot frontage on Laight Street. It was built in 1938 by the Hudson Laight Service Station, Inc. to plans drawn by Lama & Proskauer. The brick building, now painted, has an angled southwest corner in which the pedestrian entrance door is located. Four vehicular openings with roll-down security doors fill the Hudson Street facade; a storefront-type window at the southern end of the building has a similar roll-down door. The gasoline service island is located west of the building. Lights stand near the gas pump and the southeast corner of the lot.

The gas station replaced a four-story building on the corner of the lot and three three-story dwellings on the northern end of the lot. From 1938 until 1972 a diner occupied the north end of the lot. The building is currently used as an auto repair shop.

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No. 174-178 HUDSON STREET between Laight Street & Vestry Street (East Side)
a/k/a 21-25 Vestry Street
Tax Map Block/Lot: 220/31

Date: 1900-01 [NB 434-1900]
Architect: Louis Korn
Owner: Samuel Weil

Type: Warehouse
Style: Neo-Renaissance
Method of Construction: masonry with cast-iron columns
Number of stories: 6

Summary

This six-story warehouse has a seventy-five-foot facade on Hudson Street and a 115-foot facade on Vestry Street. It was designed in 1900 by Louis Korn for Samuel Weil, head of a paste and glue firm located after 1905 at 371-375 Greenwich Street (in what is now the Tribeca West Historic District). Weil developed several properties in the Tribeca area, including 36 Laight Street (1910), 421-427 Greenwich Street (1911-12), and 415-419 Greenwich Street (1912-13) in this district. The neo-Renaissance design has a robust facade treatment of light orange ironspot brick enriched with rock-faced granite piers and bands. The upper facades are dominated by four-story arcades formed by pilasters banded with granite in the lower two stories and capped with carved granite capitals. The top story has groups of three windows accented by elongated keystones and angled impost blocks. Windows, held in cast-iron enframements of pilaster mullions in the arcades, have one-over-one double-hung wood sash. The facades are terminated by a bracketed sheet-metal cornice above paneled brickwork. Wide granite piers with carved capitals and cast-iron secondary piers frame the openings of the one-story base where, in many bays, historic infill and paired glazed and paneled doors remain. A loading platform spans the entire Vestry Street facade and a sheet-metal awning shelters the three western bays. Granite slab vault covers form the sidewalk on Hudson Street; diamond plate covers the area of the vault where the stepped portion has been removed. On the upper portion of the windowless southern elevation is the painted signage of the occupant, Eagle Transfer Corporation, and illegible remnants of earlier signs.

Weil, and later the Weil estate, leased the building to several tenants including the Flint & Walling Manufacturing Company (pumps), Joseph Libmann & Company, dealers in paper stock, and J. Weinberg & Company, another paper firm. In 1918, when the awning was added on Vestry Street, the building was used by the Adolph Goldmark & Sons food products importing firm, which had been located at 165 Hudson Street; later occupants included the New Drug Company, wholesale druggists. In 1948 the Butterfield-Barry Company acquired the building which was soon leased to the Graphic Paper Corporation. In 1966 it was acquired by Consolidated Terminal Warehouses, Inc., and remains in use as a storage warehouse by Eagle Transfer Corporation. The building replaced three brick dwellings on Hudson Street and three buildings on the eastern portion of the lot.

**HUDSON STREET
BETWEEN LAIGHT STREET & VESTRY STREET (West Side)**

**No. 165-167 HUDSON STREET between Laight Street & Vestry Street (West Side)
Tax Map Block/Lot: 219/26**

**Date: 1907-08 [NB 452-1907]
Architect: Lionel Moses
Owner: Sarah Pyle McAlpin
Mason: Hugh Getty**

**Type: Warehouse
Style: Neo-Renaissance
Method of Construction: masonry with steel supports
Number of stories: 6**

Summary

This six-story warehouse has a fifty-foot facade on Hudson Street and a 100-foot facade on Laight Street. It was designed in 1907 by Lionel Moses for Sarah Pyle McAlpin. The neo-Renaissance design is executed in a cream ironspot brick with limestone and terra-cotta elements. The window openings of the upper facade, which contain one-over-one wood sash, are accented with limestone keystones; the upper story, now stuccoed, is set-off by a stringcourse as an attic story which is crowned by a cornice and a modeled brick parapet. At the first story brick piers with granite bases frame the loading bay openings and support exposed cast-iron lintels which have decorative bolt heads below a terra-cotta cornice. The openings are now filled with aluminum and glass storefronts and roll-down security doors. An historic illustration of the building documents a loading platform along both facades, a sheet-metal awning with skylights along the Laight Street facade, and signbands above the second story. The stuccoed west elevation has historic window openings in the angled bay at the northwest corner as well as newer openings, all with one-over-one sash.

Sarah Pyle McAlpin acquired the property from family member James Pyle in 1892. Pyle was a soap manufacturer who developed several properties on the block to the west. Upon completion, the building was occupied by Bennett, Sloan & Company, a wholesale grocery, tea, and coffee business which in 1878 had been founded in New Haven. The firm established a branch in New York City in 1881 at 44 West Broadway, which served as its headquarters from 1883 until 1890 when it moved to 100 Hudson Street. The firm sold its "B B Blend" coffee in New England, the central states, and the south. In this building, the coffee roaster was located on the sixth floor, on a fireproof floor and lit by a raised skylight; coffee storage bins were

continuation of 165-167 Hudson Street
Summary

located on the fifth floor. From the late 1920s through the 1930s, the Zaloom Brothers (later Zenobia Company, Inc.), importers of pistachio nuts, occupied the upper portion of the building and the Eagle Haulage Company and other firms used the lower floors. The building, which replaced two masonry dwellings on the site, was converted to residential use on the upper floors around 1980.

Significant Reference

"Bennett, Sloan & Company's New Establishment," The Spice Mill 31 (May, 1908), 162-164.

No. 169-175 HUDSON STREET between Laight Street & Vestry Street (West Side)
Tax Map Block/Lot: 219/22

Date: 1893-94 [NB 147-1893]
Architect: James E. Ware
Owner: John H. Wray

Type: Warehouse
Style: Renaissance Revival
Method of Construction: masonry with wood and iron supports
Number of stories: 7

Summary

This seven-story, ninety-two-foot wide warehouse is located midblock. Commissioned in 1893 by John H. Wray, the head of a storage firm, it was designed by James E. Ware. The building was constructed with a center partition wall. The facade's rich palette features red-orange ironspot brick trimmed with granite and terra cotta. Ware's design adds a Renaissance-inspired attic story -- with engaged brick columns and pilasters framing window openings topped by terra-cotta shell motifs -- to a facade which relies on the traditional elements of commercial design. The rusticated granite piers of the first story, spanned by exposed cast-iron lintels with decorative bolt heads, and the round-arched window openings of the second story form a two-story base with a strong structural quality. Above, there are subtle variations in the spacing of the groups of segmentally-arched window openings. Most of the windows have two-over-two steel industrial sash; they were originally covered with fireproof iron shutters. A sheet-metal awning, supported by angle-iron brackets with wrought-iron scrolls and eyebars held by decorative plates, spans the facade above a loading platform. Granite slab vault covers form the sidewalk. Fireproof iron shutters remain at the segmentally-arched window openings in the brick west elevation.

In the 1890s Wray moved his storage business from 465 Greenwich Street (in

continued

continuation of 169-175 Hudson Street
Summary

what is now the Tribeca West Historic District) and 73 Watts Street to this building, 42 Laight Street, and 34 North Moore Street (in what is now the Tribeca West Historic District). Wray's firm used the Hudson and Laight Street buildings until around 1900; this building was leased by the Mercantile Warehouse Company in 1901. In 1911 the building was acquired by Paul Uhlich, head of a pigment and chemical concern; Uhlich's tenants during the 1910s included the Star Metal Box Company in the north half of the building. The John A. Roebling's Sons Company of New York added steel posts and girders to support a ten-ton crane, the fire escape, and new front entrance doors to the building in 1915; the firm remained associated with the building through the late 1950s. In 1938 it was converted to factory use and leased to Eisenberg-Rubin, Inc. In the 1960s it was used by Consolidated Terminal Warehouses. The building, which replaced two masonry and two wood buildings on the site, remains in use as a warehouse by Eagle Transfer Corporation.

No. 179 HUDSON STREET between Laight Street & Vestry Street (West Side)
a/k/a 27 Vestry Street
Tax Map Block/Lot: 219/21

Date: 1900-01 (NB 1754-1899)
Architect: Wagner & Jahn
Owner: William Dewey

Type: Warehouse
Style: Neo-Renaissance
Method of Construction: masonry with cast-iron supports
Number of stories: 7

Summary

This seven-story warehouse has a thirty-three-foot facade on Hudson Street and a 100-foot facade on Vestry Street. Commissioned in 1900 by William Dewey, it was designed by Wagner & Jahn in the neo-Renaissance style. The tripartite scheme of the gray brick facade, trimmed in limestone, features a two-story base with rusticated brick piers and a three-story midsection of segmentally-arched windows enriched with pilasters which articulate three-bay sections at each end of the long side facade. A brick corbel table supports the secondary cornice underscoring the top two stories which have square-headed windows separated by piers. The facades are surmounted by a prominent sheet-metal cornice. All of the windows have one-over-one wood sash. At the ground story, cast-iron piers further subdivide bay openings. The storefront infill at the Hudson Street end of the base has the traditional configuration of bulkhead, show window and transom; many of the other bays have been altered. Exterior elevator doors at grade provide freight access to the upper stories. The stuccoed west elevation has no openings.

continued

continuation of 179 Hudson Street
Summary

The developer of the building, William Dewey, was a piano dealer from Springfield, Massachusetts, who had a New York branch of his business on East 14th Street. In 1901 a portion of the building was leased by the Ferdinand Frankel Display Fixture Company which remained in the building through the 1920s. John J. Burton, president of the Burton & Davis Company, a wholesale grocery firm located in the area, purchased the building around 1907. In the 1920s the tenants included Henry Bremer's cigar business in one of two first-floor stores; the upper floors were used for both manufacturing and storage. The building replaced two narrow brick buildings on the site.

COLLISTER STREET

Only the north section of Collister Street, from Hubert Street to Laight Street, is within the boundaries of the Tribeca North Historic District. The two-block long street was established in 1808 as an alley providing access to the rear of the lots on which elegant residences were built facing St. John's Park (now the Holland Tunnel Exit Plaza). By 1814 Collister Street had been named in honor of "Tommy" Collister, the sexton of Trinity Church from 1790 to 1816.

Commercial redevelopment of Collister Street began in 1866 with the construction of the American Express Company's stable building on the east side of the street; the stable was subsequently expanded and the store and loft buildings on the west side of the street were erected during the early 1890s. The granite pavers laid in the streetbed of Collister Street in 1931 between Hubert and Laight Streets remain exposed.

BETWEEN HUBERT STREET & LAIGHT STREET (East Side)

COLLISTER STREET between Hubert Street & Laight Street (East Side)
Tax Map Block/Lot: 215/27 [See: 4-8 Hubert Street]

BETWEEN HUBERT STREET & LAIGHT STREET (West Side)

COLLISTER STREET between Hubert Street & Laight Street (West Side)
Tax Map Block/Lot: 215/1 [See: 10 Hubert Street]

COLLISTER STREET between Hubert Street & Laight Street (West Side)
Tax Map Block/Lot: 215/15 [See: 57 Laight Street]

GREENWICH STREET

The section of Greenwich Street between Hubert and Watts Streets is within the boundaries of the Tribeca North Historic District. These blockfronts are lined with a variety of building types -- warehouses, store and loft buildings, and freight terminals. Greenwich Street was established in 1761 when the Trinity Church Corporation laid out "First Street" through its extensive land holdings; the street became the main thoroughfare along the west side of the island. Eventually it was renamed after its destination, Greenwich, the village which grew around -- and in turn named after -- the mansion built by Admiral Sir Peter Warren.

During the first decades of the nineteenth century Greenwich Street was built up with masonry and frame dwellings in the area of the district. From the beginning, shops located in the ground stories of many of these residences provided commercial services for the surrounding neighborhood; in the 1850s some of the structures were adapted for more intensive commercial use and for use as multiple dwellings. As the street became more commercial in character it evolved as a transportation corridor. Service on the elevated cable car line on Greenwich Street was initiated in 1870; the line later became part of the New York Elevated Railroad Company. The elevated tracks were removed in 1940.

Beginning in the 1880s, Greenwich Street was redeveloped with larger commercial buildings. Impressive warehouses were constructed on the east side of the street, while on the west side a collection of warehouses, store and loft buildings, and garage and freight terminal buildings gradually replaced the older dwellings. The streetbed of Greenwich Street was paved with granite pavers in 1913; this material remains exposed between Laight and Watts Streets. The block between Hubert and Laight Street has asphalt paving.

BETWEEN HUBERT STREET & LAIGHT STREET (East Side)

No. 415-427 GREENWICH STREET

between Hubert Street & Laight Street (East Side)

a/k/a 59-65 Laight Street & 12-18 Hubert Street

Tax Map Block/Lot: 215/5

Date: 1911-12 [NB 384-1911]

Architect: Charles B. Meyers

Owner: Samuel Weil & Sons

and

Date: 1912-13 [NB 421-1912]

Architect: Victor A. Bark, Jr.

Owner: Samuel Weil

Builder: Jacob A. Zimmerman

Type: Warehouse

Style: early twentieth-century commercial with
Neo-Renaissance elements

Method of Construction: steel-frame [fireproof]

Number of stories: 8

Summary

This large eight-story warehouse, which occupies most of the block west of Collister Street, has a 175-foot facade on Greenwich Street and 125-foot facades on Hubert Street and Laight Street. It was built by Samuel Weil in two campaigns; in 1911 Charles B. Meyers designed the north half of the building and Victor Bark replicated Meyers's design for the southern half of the building the following year. Weil was the head of Samuel Weil & Sons, producers of paste and glues since 1860 (located after 1905 at 371-375 Greenwich Street in what is now the Tribeca West Historic District). Weil developed several properties in the Tribeca area, including 174-178 Hudson Street (1900) and 36 Laight Street (1910) in this district.

The early-twentieth-century design incorporates Neo-Renaissance elements at the base and upper stories. The steel-framed structure has exterior walls of limestone and limestone-banded brick at the two-story base and gray brick at the upper stories. The top story, with brick panels above pairs of short windows, is set off as an attic story by a cornice band above the seventh story, from which elongated, flattened brackets extend; a wide sheet-metal cornice terminates the facades. At most of the windows the three-over-three industrial steel sash, with a pivoting lower portion, remains in place. The openings at the base are segmentally-arched loading bays with individual interior loading platforms and, along Greenwich

continued

continuation of 415-427 Greenwich Street
Summary

Street, individual retractable awnings. Each bay is numbered to the left of the keystone; some have been sealed. The pedestrian entrance to the building is now in the northern bay of the southern half of the building.

The warehouse was leased by Weil and his heirs to many storage operations, including the Mercantile Warehouse Company and later the Independent Warehouse firm which used a portion of the building as a bonded tea warehouse in the 1910s and 1920s. The building was also used by a number of small warehouse firms and manufacturers, including the American Liquid Soap Company and the Curtis Candy Company around 1930. The warehouse was one of three truck terminals in Manhattan used by the Erie Railroad for the transfer of smaller shipments to and from its Jersey City freight terminal; Erie Railroad signage appeared on the building through the 1940s. The building, which replaced several masonry and wood buildings on the site, remains in use as a warehouse for the Summit Import Corporation.

Significant Reference

Carl W. Condit, The Port of New York (Chicago: University of Chicago Press, 1981), 138.

GREENWICH STREET
BETWEEN HUBERT STREET & LAIGHT STREET (West Side)

No. 408-410 GREENWICH STREET
between Hubert Street & Laight Street (West Side)
a/k/a 22-24 Hubert Street
Tax Map Block/Lot: 217/23

Date: 1929 [NB 5-1929]
Architect: Louis A. Sheinart
Owner: Michael Retzger
Builder: Samuel Rabinowitz

Type: Garage
Method of Construction: masonry load bearing walls
Number of stories: 1

Summary

This one-story garage has a fifty-three-foot facade on Greenwich Street and an eighty-one-foot facade on Hubert Street. Designed in 1929 by Louis Sheinart for Michael Retzger, the red brick building, with its stepped parapet, is characteristic of many garages of the era. Currently, stucco covers the brick and an aluminum and glass storefront has been inserted into one of the vehicular openings of the Greenwich Street facade. The

continued

continuation of 408-410 Greenwich Street
Summary

building was used as a freight terminal in the 1950s, an auto repair shop in the 1960s, and is currently a glass sales and installation shop. The garage replaced a six-story French flats building, built in 1882-83, which by the late 1910s had been converted for storage use by the Citizens' Warehouse Company.

No. 414-422 GREENWICH STREET
between Hubert Street & Laight Street (West Side)
a/k/a 67-69 Laight Street
Tax Map Block/Lot: 217/17

Date: 1956 [Alt 1834-1956]
Architect: Saul Goldsmith
Owner: D.U. Realty Corp.

Type: Garage and freight terminal
Method of Construction: masonry load bearing walls
Number of stories: 1

Summary

This one-story garage and freight terminal has a 124-foot facade on Greenwich Street and an eighty-foot facade on Laight Street. The building was constructed as an adjunct to the Heller & Usdan Paper and U.S. Cordage operations at 401-411 Washington Street; it was designed in 1956 by Saul Goldsmith for the D.U. Realty Corporation, headed by David Usdan. The tall, one-story building has a partial mezzanine; large expanses of industrial steel sash and loading bays dominate the red brick facades. This building replaced several four-story tenements and a five-story tenement on the corner; it remains in use by Eagle Transfer Corporation in conjunction with the adjacent warehouse.

GREENWICH STREET
BETWEEN LAIGHT STREET & VESTRY STREET (East Side)

No. 429-433 GREENWICH STREET
between Laight Street & Vestry Street (East Side)
a/k/a 60-64 Laight Street
Tax Map Block/Lot: 219/7

DIETZ BUILDING
Date: 1887 [NB 897-1887]
Architect: R.W. Tieffenberg
Owner: Robert E. Dietz
Mason: Van Dolson & Arnott
Carpenter: Samuel McMillan

and

Date: 1897-98 [Alt 1160-1897]
Architect: William J. Fryer
Owner: Robert E. Dietz Estate
Builder: Luke A. Brake & Co.

Type: Factory and warehouse
Style: Romanesque Revival
Method of Construction: masonry with iron and steel
supports [fireproof]

Number of stories: 7.

Summary

This nine-story factory and warehouse building has a seventy-five-foot facade on Greenwich Street and a 125-foot facade on Laight Street. In 1887 R.W. Tieffenberg designed a seven-story building for use as the Robert E. Dietz Company lantern factory. After a fire in 1897, it was rebuilt to the plans of William J. Fryer. The building, increased to nine stories, was reconstructed above the second story with fireproof construction; the Romanesque Revival design of the original building, which shows a strong German influence, was maintained and a tower was added at the center of the Laight Street facade. The upper facades of tan brick are divided by pilasters into bays of two windows, united by continuous parged stone (probably sandstone) sill courses. The second through fourth stories have segmentally-arched window heads with brick header arches springing from angled stone impost blocks. Above, the brick arches of the shorter round-headed windows spring from stone imposts. The windows have six-over-six industrial steel sash; fireproof shutters have been removed from the windows. A brick corbel table forms peaks above the windows of the top story; this element, as well as the corbelled brick cornice, are repeated at the one-story tower with its pyramidal roof. The "Dietz Building" appears in a plaque in the upper portion of the center bay on Laight Street; decorative tie-rod end plates enrich the fourth story on both facades. Cast-iron piers frame the openings of the one-story base and

continued

continuation of 429-433 Greenwich Street
Summary

support an exposed lintel which has decorative bolt heads and panels. Some historic infill remains at the base, including paneled, glazed wood doors and bulkheads, show windows, and transom windows. A loading platform spans the eastern three bays of the Laight Street facade. On Greenwich Street, the vault area is covered with diamond plate; granite slab vault covers form the sidewalk along both facades. The eastern elevation is a stuccoed brick wall.

Robert Edwin Dietz began a career in lamp design and production in 1840 with the purchase of a lamp and oil business in Brooklyn; by 1855 Dietz & Company had a lamp factory at 132-134 William Street. Dietz patented a lamp in 1857 which burned coal oil successfully and in 1871 designed the "Tubular Lantern" for petroleum oil. The firm steadily expanded, in 1860 opening a store in London and issuing its first catalogue. A Chicago office was opened in 1882. In 1883 Dietz purchased the lots at the corner of Laight and Greenwich Streets, on which probably still stood several small wood-frame buildings, for the construction of a modern lantern factory. Robert Dietz died in 1897, the year the Laight Street building was badly damaged by fire; the reconstruction work, as well as management of the lantern company, which had been expanded to a facility in Syracuse, passed to Frederick Dietz. In 1906 the Delius Hammacher & Company exporting firm occupied at least a portion of the building. It was sold by the Dietz Company in the 1950s to Port Warehouses, Inc. which had an extensive operation in the area. Later tenants included the Sentry Press, Inc. The building is currently vacant.

Significant Reference

Frederick Dietz, 1913 -- A Leaf From the Past -- Dietz, Then and Now (New York: R.E. Dietz Company, 1914).

No. 435 GREENWICH STREET between Laight Street & Vestry Street (East Side)
Tax Map Block/Lot: 219/10

Date: 1916 [Alt 643-1916]
Architect: Lansing C. Holden
Owner: R.E. Dietz Co.

Type: Warehouse extension
Style: Romanesque Revival
Method of Construction: masonry with iron and steel
supports
Number of stories: 5

Summary

This five-story, twenty-five-foot wide warehouse extension is located midblock. It was constructed in 1916 by the Robert E. Dietz Company as an addition to its adjacent warehouse and manufacturing operation at 429-433 Greenwich Street; architect Lansing C. Holden replicated the Romanesque Revival design of the earlier building. The present building was built on an alteration permit which indicates that little of the earlier structure -- a five-story stable building for Emil Follmer's livery business, erected in 1888 -- was incorporated into the new building.

The tan brick facade has segmentally-arched window openings with brick header arches springing from angled stone impost blocks; the windows are united by continuous stone sill courses. A sheet-metal cornice and a modeled parapet wall terminate the facade. At the one-story base, the cast-iron piers framing the bay openings support an exposed lintel with decorative bolt heads and panels. The central vehicular entrance is flanked by narrower interior loading bays with paneled bulkheads and transoms. The building was owned by the Dietz Company through the 1950s; it was acquired in the 1960s by 60 Laight Street Corporation of which Campbell Groel was president; Groel was also head of Port Warehouses, Inc.

No. 437-441 GREENWICH STREET
between Laight Street & Vestry Street (East Side)
a/k/a 47 Vestry Street
Tax Map Block/Lot: 219/11

Date: 1875 [NB 94-1875]
Architect: George W. DaCunha
Owner: Henry J. Meyer
Builder: George W. DaCunha

Type: Warehouse
Style: Commercial derived from German Rundbogenstil
Method of Construction: masonry load bearing walls
Number of stories: 5

Summary

This five-story warehouse has a seventy-five-foot facade on Greenwich Street and a sixty-five-foot facade on Vestry Street. Constructed in 1875, it is one of several warehouses on this block designed and built by George W. DaCunha for Henry J. Meyer; the facades of the red brick building replicate DaCunha's earlier designs.

The eastern portion of the Vestry Street facade repeats the commercial style derived from the German Rundbogenstil of the adjacent, earlier Meyer warehouse (41-45 Vestry Street, 1867) and completes the united facade. This four-bay section has round-arched window openings with molded brick heads that have granite stops. The western portion of the building, with segmentally-arched window openings, is very similar to DaCunha's warehouse at 54-56 Laight Street (1870). Both facades, articulated by pilasters, have pedimented parapets and corbel tables -- which originally supported sheet-metal cornices (now removed) -- and arched window openings accented by brick heads with granite stops. On the wider Greenwich Street facade slightly recessed single bays flank a wide, five-bay central section; on the Vestry Street facade, side bays flank a two-bay pedimented section. The roofline has been altered by the truncation of the facade pediment on Greenwich Street and by the parging of the parapet wall. Window openings in alternate bays on both facades have been sealed with brick which matches the facade; others have fireproof iron shutters. On the Vestry Street facade some window openings have historic four-over-four industrial sash.

At the one-story base, brick piers frame loading bay openings, some of which on Greenwich Street have paired diagonal plank wood doors. On the Greenwich Street facade there is a bulkhead vault-access door. The loading platform and sheet-metal awning along the Vestry Street facade extend to the adjacent building as well. Two water tanks are visible on the roof.

This warehouse, built on land leased from Trinity Church, was the last of four warehouses on this block that George W. DaCunha designed and built for Henry J. Meyer. Meyer's ship chandlery business, which had flourished during the Civil War, was located in his building at 395-397 Greenwich Street (1860-61, in what is now the Tribeca West Historic District). Around

continued

continuation of 437-441 Greenwich Street
Summary

1866 he began to develop one of the early general warehouse operations in Manhattan, converting his Greenwich Street building for that use and beginning the construction of warehouses on this block in 1867 with 41-45 Vestry Street. After his death in 1877, Meyer's buildings on this block were acquired by the Baker & Williams warehouse company; in the 1920s this building became one of several facilities of Port Warehouses, Inc., whose signage remains on the building. The building, which is used for storage by the Warehouse Square Associates, replaced two wood buildings and one masonry building on the site.

Significant Reference

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 LAIGHT STREET & VESTRY STREET (West Side)

No. 424 GREENWICH STREET between Laight Street & Vestry Street (West Side)
a/k/a 66-68 Laight Street
Tax Map Block/Lot: 218/13

Date: 1892 [NB 105-1892]
Architect: Benjamin Finkensieper
Owner: Claus Doscher

Type: Warehouse
Style: Utilitarian
Method of Construction: masonry with cast-iron elements
Number of stories: 7

Summary

This seven-story warehouse has a thirty-seven-foot facade on Greenwich Street and a seventy-five-foot facade on Laight Street. It was designed in 1892 by Benjamin Finkensieper for Claus Doscher, a sugar and flour dealer who had business interests in the area. The utilitarian design in light red brick is enriched with dentiled brick archivolt at the segmentally-arched window heads and a corbelled and panelled brick cornice. Four-over-four wood sash remains at many of the window openings, from which iron fireproof shutters have been removed. There are historic fire escapes on both facades. The one-story base has openings framed with cast-iron piers on the Greenwich Street facade; the northern bay has an interior loading platform. The brick base of the Laight Street facade has round-arched openings which are now filled with window sash but metal plates protecting the reveals indicate that the openings formerly served as

continued

continuation of 424 Greenwich Street
Summary

loading bays. Some elements of historic infill -- transom windows with grilles and paired wood doors -- remain at the base. The stepped vault along both facades has been covered with plywood and replaced with a concrete stoop at the entrance near the western end of the Laight Street facade. A sheet-metal awning, suspended from eyebars, extends along both facades.

Claus Doscher (1830-1910) was involved in the Moller, Shotwell & Doscher sugar refinery located where the building at 416-424 Washington Street now stands; he was one of the organizers of the Brooklyn Sugar Refining Company in 1876. Doscher also had extensive real estate interests, and his German American Improvement Company developed a large tract in New Lots, Brooklyn.

In 1893 a chimney was built at the northwest corner of 424 Greenwich Street; the upper floors were used for manufacturing and a tobacconist occupied the first floor. In 1899 the United Wine & Trading Company leased the building; from 1911 through the 1930s the Menzel & Company fish importing firm was located there. The building, which replaced three small masonry dwellings, is currently residential.

Significant Reference

National Cyclopaedia of American Biography (New York: James T. White Co., 1939) vol. 27, 428.

No. 426 GREENWICH STREET between Laight Street & Vestry Street (West Side)
Tax Map Block/Lot: 218/12

Date: c. 1811 [Tax Assessment Records of 1811]
Architect: Unknown
Owner: William Orr

and

Date: 1877 [Alt 1225-1877]
Architect: Frederick W. Klempt
Owner: Jacob Weeks

and

Date: 1945 [Alt 1242-1945]
Architect: Samuel A. Hertz
Owner: 30th & 9th Corp.

Type: Converted dwelling
Method of Construction: masonry load bearing walls
Number of stories: 3.

continued

continuation of 426 Greenwich Street

Summary

This four-story, nineteen-foot-wide converted dwelling is located near the Laight Street end of the block. Around 1811 William Orr, a weaver, constructed a dwelling which was occupied for many years by Margaret Marshall, a milliner. In 1877 it received a fourth story, and probably first-story alterations for commercial use, designed by F.W. Klempt for Jacob Weeks, a real estate developer. Samuel A. Hertz designed a new facade for the 30th & 9th Corporation in 1945 when the building was converted for use as a store and offices. The one-story base has a loading bay opening in the center, flanked by a door providing access to the upper stories and a window. The upper facade of red brick has two bays of wide windows. A tall brick parapet edges the roof. The building is currently residential.

No. 428 GREENWICH STREET between Laight Street & Vestry Street (West Side)
Tax Map Block/Lot: 218/11

Date: 1883-84 [NB 1118-1883]
Architect: Thomas R. Jackson
Owner: James Pyle

Type: Store and loft
Style: Utilitarian with Romanesque Revival elements
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, nineteen-foot-wide store and loft building is located midblock. The building was designed in 1883 by Thomas R. Jackson, an architect who worked extensively in the Tribeca area, for soap manufacturer James Pyle. The utilitarian design replicates the Romanesque Revival features of the adjacent larger building, at No. 430-436, also designed by Jackson for Pyle; rock-faced granite elements are used at the segmentally-arched window heads and sills and a corbelled brick cornice terminates the red brick facade. Many of the window openings, from which iron fireproof shutters have been removed, have four-over-four double-hung wood sash. Cast-iron piers supporting a cornice frame the two bays of the one-story base; elements of the original infill remain in the northern bay. The low stepped vault has been converted into a loading platform. The one-story rear extension of the building housed the power plant for Pyle's soap manufacturing operation in the adjacent seven-story building. Above this, the segmentally-arched window openings of the western elevation have six-over-six industrial sash; fireproof shutters have been removed.

The building appears to have been constructed as an adjunct to Pyle's main facility at No. 430-436; in 1911 it was leased, along with the southern

continued

continuation of 428 Greenwich Street
Summary

half of that building, by the Birdsong Brothers wholesale grocery firm. In 1918 Atlanta Warehouse Inc. of New York used this building as well as the one at 41-45 Vestry Street. No. 428 Greenwich Street, along with the southern half of the building to the north, was used later by the Port Warehouses operation, whose signage remains on the signband above the second-story windows. The building is currently in mixed commercial and residential use.

No. 430-436 GREENWICH STREET
between Laight Street & Vestry Street (West Side)
a/k/a 51-53 Vestry Street
Tax Map Block/Lot: 218/8

Date: 1883-84 [NB 956-1883]
Architect: Thomas R. Jackson
Owner: James Pyle
Foundry: J.M. Duclos & Co.

Type: Warehouse
Style: Utilitarian with Romanesque Revival elements
Method of Construction: masonry with cast-iron elements
Number of stories: 7

Summary

This seven-story warehouse has a ninety-nine-foot facade on Greenwich Street and a seventy-nine-foot facade on Vestry Street. The building was designed in 1883 by Thomas R. Jackson, an architect who worked extensively in the Tribeca area, for James Pyle, a soap manufacturer. The design of the red brick facades is fairly utilitarian, enriched with Romanesque Revival detailing such as rock-faced granite elements at the segmentally- and round-arched window heads and a corbelled brick and granite cornice. Many of the windows, from which iron fireproof shutters have been removed, have four-over-four industrial sash; there are historic fire escapes on both facades. At the one-story base, cast-iron piers (with founder's plates of J.M. Duclos & Co. Iron Works, 104 St., New York City), supporting a cornice, frame the openings; a larger pier on Greenwich Street corresponds with the placement of the brick partition wall which divides the building into northern and southern halves. A loading bay in the southern half of the facade is sheltered by a sheet-metal awning. The stepped vault has been partially removed and converted into loading platform; bays providing access to the elevators have openings at or near grade. The base of the Vestry Street facade has a central section with windows framed by brick piers. A loading platform spans the facade and a sheet-metal awning, supported by angle-iron brackets and suspended from eyebars, shelters the western portion. A square brick chimney rises at the southwest corner of the western elevation, now stuccoed. Window openings

continued

continuation of 430-436 Greenwich Street
Summary

with segmentally-arched heads in the light-court portion of the elevation have a variety of sash types; fireproof shutters remain at the first story. New window openings have been cut into the northern half of the elevation.

Built for use as a factory and workshop, this building was the first of five buildings on this block designed by Jackson for Pyle (four survive). The headquarters of Pyle's "Pearline" soap manufacturing operation was relocated from 350 Washington Street to this building; at the time of his death in 1912, Pyle's main soap plant was located at Shady Side on the Hudson River. In 1911 the wholesale grocery firm of the Birdsong Brothers leased the southern half of the building as well as 428 Greenwich Street. The wholesale grocery firm of Meyer & Lange occupied the building from the 1910s to the 1940s; it was later a facility of the Port Warehouses operation whose signage remains on this building, as well as on the one to the south. The building replaced several masonry and wood buildings on the site, including the William J. Wilcox & Company's lard refinery located on the northern half of the block.

**GREENWICH STREET
BETWEEN VESTRY STREET & DESBROSSES STREET (East Side)**

No. 443-453 GREENWICH STREET
between Vestry Street & Desbrosses Street (East Side)
a/k/a 40-50 Vestry Street & 15-17 Desbrosses Street
Tax Map Block/Lot: 222/1 in part

Date: 1883-84 [NB 670-1883]
Architect: Charles C. Haight
Owner: Trinity Church Corp.
Foundries: New York City Iron Works
Duclos Iron Works

Type: Warehouse
Style: Romanesque Revival
Method of Construction: masonry load bearing walls
Number of stories: 7

Summary

This seven-story warehouse has a 175-foot facade on Greenwich Street and 125-foot facades on Vestry Street and Desbrosses Street; it is divided internally by two partition walls perpendicular to Greenwich Street. The warehouse was designed in 1883 by Charles C. Haight for the Trinity Church Corporation and expanded in the following year with the construction of the adjacent building, 34-38 Vestry (a/k/a 9-13 Desbrosses Street, see), also designed by Haight. The two buildings enclose a large interior courtyard

continued

continuation of 443-453 Greenwich Street
Summary

to which arched passageways in the western bay of the other building provide access. Haight designed a number of buildings in the Tribeca area for the Trinity Church Corporation, including the warehouse at 12-16 Vestry Street (1882-83) in this district.

Haight's design for this large building of orange brick with sandstone elements is influenced by the interpretation of Romanesque elements found in the German round-arched style. The building has a monumentality reinforced by subtle variations in the facade planes, emphasized by multi-story pilasters with corbelled brick capitals which extend as a corbelled stringcourse. There is a corresponding variation in the placement of the round-arched window openings. The iron fireproof shutters have been removed; several variations of historic sash remain in place. The facades are crowned by an attic story with closely-set square-headed windows separated by pilasters and a corbelled brick parapet. At the one-story base, brick archivolt accents the round-arched openings. Secondary cast-iron piers (cast by the New York City Iron Works and Duclos Iron Works) and brick piers with sandstone capitals frame entrance bays from which cornices have been removed. Some bays have historic wood casement windows and pairs of paneled and glazed wood doors. The stepped vault has been removed and concrete steps provide access to entrances on Greenwich Street; there is a concrete loading platform on Desbrosses Street.

Long-term tenants in the building included the Semon Bache glass company and the American Steel Wool Manufacturing Company, which occupied the northern portion of the building as well as the adjacent building at 34-38 Vestry Street. Benjamin Griffen, a glass beveler and cutter, was located at 40 Vestry Street from around 1900 to 1920. The Parke, Davis & Company drug firm was a tenant in the 1910s. Later occupants of the building included several bookbinding and electronics firms. The building, which replaced several small wood-frame dwellings and outbuildings, remains in commercial use.

**GREENWICH STREET
BETWEEN VESTRY STREET & DESBROSSES STREET (West Side)**

**No. 438-440 GREENWICH STREET
between Vestry Street & Desbrosses Street (West Side)
a/k/a 50 Vestry Street
Tax Map Block/Lot: 223/35**

**Date: 1925 [NB 174-1925]
Owner: Samuel Weil Estate
Builder: J.H. Taylor Construction Co.**

**Type: Garage
Method of Construction: masonry load bearing walls
Number of stories: 1**

Summary

This one-story garage has a forty-one-foot facade on Greenwich Street and a seventy-seven-foot facade on Vestry Street. It was built in 1925 by the J.H. Taylor Construction Company for the estate of Samuel Weil; Weil had developed several properties in the Tribeca area, including 174-179 Hudson Street (1900) and 36 Laight Street (1910) in this district. The orange brick facades, painted red, are dominated by vehicular openings. Two large openings in the Greenwich Street facade have roll-down security doors. Smaller openings in the Vestry Street facade, where protective iron bollards remain at the piers, have been filled in with concrete block. The building replaced three five-story tenements which were demolished in 1916. In the 1940s the garage was used as a storage and freight terminal, and it continues in similar use.

**No. 442 GREENWICH STREET
between Vestry Street & Desbrosses Street (West Side)
Tax Map Block/Lot: 223/33**

**Date: 1950 [NB 44-1950]
Owner: Ralph Vanezio
Engineer: Edward J. Govern**

**Type: Storage building
Method of Construction: unknown
Number of stories: 1**

continued

continuation of 442 Greenwich Street

Summary

This one-story storage building is located at the rear of a twenty-one-foot wide lot near the Vestry Street end of the block. The small, twenty-one-foot by twenty-foot building was designed in 1950 by the Edward J. Govern engineering firm for Ralph Vanezio. A recently-installed roll-down security door, supported by adjacent buildings, encloses the lot at the sidewalk.

A five-story tenement was built on the lot in 1867 by Blase Lorillard. During the 1880s and 1890s the produce merchant James Loughran used the building. That structure was demolished in 1939 as a WPA labor project. In the 1950s the site was used as a parking lot.

No. 444-446 GREENWICH STREET
between Vestry Street & Desbrosses Street (West Side)
Tax Map Block/Lot: 223/31

Date: 1955 [Alt 422-1955]
Architect: Arnold W. Lederer
Owner: Ponte Land Corp.

Type: Storage building
Method of Construction: masonry load bearing walls
Number of stories: 1

Summary

This one-story storage building, forty-two-feet wide, is located midblock. In 1955 Arnold W. Lederer altered a five-story tenement building into the existing structure, removing the four upper stories and creating a new facade, for the Ponte Land Corporation. The tenement had been built around 1863 by John H. Browning, a clothing merchant on Broadway. By the 1910s the second story had been converted for commercial use. The 1955 alteration created a facility for the storage and packing of rags and paper.

Two large loading bays with roll-down security doors dominate the brick facade. A pedestrian door at the north end is topped by a window with steel industrial sash. The building remains in use as a collection and storage facility by the Greenwich Waste Company.

No. 448 GREENWICH STREET
between Vestry Street & Desbrosses Street (West Side)
Tax Map Block/Lot: 223/30

Date: 1909 [NB 444-1909]
Architect: Harry Dean
Owner: Greenwich Investing Co.

Type: Warehouse
Style: Utilitarian with Neo-Renaissance elements
Method of Construction: masonry with wood and steel
supports
Number of stories: 6

Summary

This six-story, twenty-foot-wide warehouse is located midblock. It was designed in 1909 by Harry Dean for the Greenwich Investing Company of which Hyman Kantor was president. The utilitarian design is given a modest neo-Renaissance treatment with continuous sill and lintel courses dividing the orange ironspot brick facade. The cornice has been removed. The three bays of windows of the upper facade have been sealed with concrete block. At the second story an exposed cast-iron lintel frames a large window opening with replacement double-hung sash. At the one-story base, rock-faced granite-banded brick piers and cast-iron intermediate piers frame bay openings. A sheet-metal awning shelters the loading platform. On the common brick side elevations, which extend above neighboring buildings, remain faint remnants of painted signs -- the sign of a rice company on the north elevation and one with a bottle on the south. On the south elevation, which has sealed window openings at the rear, the outline and party wall of the former adjacent building is visible as a parged area. The warehouse replaced a brick dwelling which had been converted for commercial use; in 1903 the R.E. Lunsford & Company had occupied it for roasting its "Violet Brand" coffee. Reliable Warehouses, which had several locations in the Tribeca area, leased the building in the 1910s. The Independent Starch Company used this building as a warehouse around 1930. The building remains in commercial use.

No. 450 GREENWICH STREET
between Vestry Street & Desbrosses Street (West Side)
Tax Map Block/Lot: 223/29

Date: c.1821 [Tax Assessment Records 1821-1822]
Architect: Unknown
Owner: John B. Martin

and

Date: 1852 [Tax Assessment Records 1851-1852]
Architect: Unknown
Owner: John B. Martin

Type: Converted dwelling
Style: Federal with later additions
Method of Construction: masonry load bearing walls
Number of stories: 3

Summary

This four-story converted dwelling, located near the Desbrosses Street end of the block, has a nearly twenty-five-foot wide facade on Greenwich Street. In 1821 the grocer John B. Martin acquired the lot and built a brick dwelling -- probably of three-and-one-half stories -- in which he resided until the 1840s. An increase in the tax value of the structure in 1852 suggests that at that time the building was raised to four stories and converted to commercial use.

All four stories of the red brick facade are laid in Flemish bond. The high placement of the second-story windows suggests that the house originally had a raised first story approached by a stoop. Brownstone lintels above the second- and third-story windows have incised Federal style panels. The windows have several types of double-hung wood sash. A sheet-metal cornice terminates the facade. There are faint remnants of painted signbands above the second- and third-story windows. At the one-story base, historic cast-iron piers frame bay openings. A retractable canvas awning remains above the center loading bay which contains a paneled overhead door below a transom window. The north bay has a show window (now blocked) above a bulkhead. The stepped vault has been covered with diamond-plate sheeting.

Produce merchant David W. Lewis owned the building from the mid-1860s to the mid-1880s, and perhaps used it as a warehouse in support of his business headquartered at Broad Street. In the 1880s he leased the building to the Edesheimer Brothers for the location of their cider factory; at that time the girders were replaced. In the 1890s the building was used by W. Bullowa's Sons for flour storage. It is currently residential on the upper floors.

No. 452 GREENWICH STREET

between Vestry Street & Desbrosses Street (West Side)

a/k/a 21 Desbrosses Street

Tax Map Block/Lot: 223/28

Date: c. 1819 [Tax Assessment Records 1818-1819]

Architect: Unknown

Owner: Alexander Thompson

and

Date: c. 1852 [Tax Assessment Records 1851-1853]

Architect: Unknown

Owner: William B. Howenstine

Type: Converted dwelling

Style: Federal with Italianate additions

Method of Construction: masonry load bearing walls

Number of stories: 2

Summary

This four-story converted dwelling has a twenty-five-foot facade on Greenwich Street and a sixty-foot facade on Desbrosses Street. Around 1819 Alexander Thompson built a two-and-one-half-story brick dwelling, about forty-two-feet deep, on the lot facing Greenwich Street, which was occupied by Archibald Sommerville in the early 1820s. Around 1852 William B. Howenstine raised the building to its four-story height and added the three-bay section at the west end of the Desbrosses Street facade which, separated from the main portion of the building by a partition wall, was considered a second building. It appears that at this time the building was converted to a multiple dwelling, housing five families above the store on the first story.

The red brick facades are laid in Flemish bond to the top of the second story on the earlier Greenwich Street portion of the building; the upper facades and western three bays of the Desbrosses Street facade are laid in common bond. The windows of the Greenwich Street facade have inscribed Federal style brownstone lintels; the brownstone sills and other window heads are plain. Most of the windows have one-over-one wood sash. The wide sheet-metal cornices with friezes date from a 1903 alteration. At the one-story base of the Greenwich street facade, the openings include a rare surviving round-arched entrance with paneled reveals, a five-panel door, and a transom that probably originally provided passageway to the yard behind the house and later became a hallway leading to the stairs to the upper stories. Other openings correspond to those created in an 1892 alteration, although they have modern infill and coverings.

In 1892 the storefront of the Greenwich Street portion of the building was altered with the insertion of larger, projecting show windows in both facades, and the creation of the angled corner entrance. The storefront remodeling was done to enhance the premises of John McMahon's liquor

continued

continuation of 452 Greenwich Street
Summary

business which was located in the building from the mid-1880s until the late 1890s. In 1903 a new owner, sheriff William F. Grell, added new cornices to both portions of the structure and converted the western portion for light manufacturing use. The building has long housed a restaurant in the ground story, as witnessed by the old Coca-Cola signs on the signband; it remains in residential use on the upper floors.

Alteration(s):

1892: Alt 802-1892 [Source: Alteration Application]
Insertion of replacement storefronts with projecting windows.
Architect -- Horenburger & Straub
Owner -- William G. Howenstine [sic] Lessee -- John McMahon

1903: Alt 75-1903 [Source: Alteration Application]
No. 21 Desbrosses Street converted for light manufacturing; new galvanized iron cornice.
Architect -- Franklin Baylies Owner -- William F. Grell

1903: Alt 236-1903 [Source: Alteration Application]
New galvanized iron cornice; interior alterations.
Architect -- Franklin Baylies Owner -- William F. Grell

GREENWICH STREET
BETWEEN DESBROSSES STREET & WATTS STREET (East Side)

No. 461-469 GREENWICH STREET
between Desbrosses Street & Watts Street (East Side)
a/k/a 18-22 Desbrosses Street & 125-129 Watts
Tax Map Block/Lot: 225/1

Date: 1884-85 [NB 946-1884]
Architect: George W. DaCunha
Owner: Henry Welsh

Type: Warehouse
Style: Romanesque Revival
Method of Construction: masonry with cast-iron elements
Number of stories: 6

continuation of 461-469 Greenwich Street

Summary

This six-story warehouse occupies the western third of the block; it has a 175-foot facade on Greenwich Street, a 100-foot facade on Desbrosses Street, and a seventy-five-foot facade on Watts Street. The warehouse, designed in 1884 by George W. DaCunha for Henry Welsh, was erected in six units -- three thirty-three-foot wide sections fronting Desbrosses Street and three narrower sections perpendicular to Greenwich Street. The Romanesque Revival design reflects this inner structure with pilasters dividing the red brick facades into four-bay wide sections. The facades are further articulated by granite sill courses and corbelled brick courses, and there is scored ornamental brick banding at the second story. Flush brick elements form the flat, segmental, and round-arched heads of the window openings, many of which have six-over-six industrial sash. The facade is terminated by a brick and granite cornice. At the one-story base, banded stone piers and unusual secondary cast-iron piers incorporating single and paired engaged colonnettes frame openings with a variety of storefront infill elements including paneled bulkheads, transoms with grilles, windows, and glazed wood doors. Portions of the Greenwich Street and Watts Street bases have brick walls with round-arched window openings. The stepped vault remains in altered form along the Desbrosses Street facade and the southern portion of the Greenwich Street facade; it has been replaced at the northern portion of the Greenwich Street facade by a loading platform. Along Desbrosses Street and Watts Street granite slab vault covers form the sidewalk.

In 1859 Henry Welsh (1817-1895) began a wholesale grocery business on Jay Street which was later located on Franklin Street. In 1872 he leased this site from the Trinity Church Corporation with the provision that within two years he would construct a store or warehouse of four or more stories. He did not build on the site, however, until 1884 at which time he purchased the property. Both Welsh, who expanded his development activities after he retired from the grocery business, and later his heir, Henry B. Welsh, located their real estate offices in the building. Tenants included the Harrel Soap Company (at 467 Greenwich Street in the 1910s), the Bernard-Greenwood Company, makers of wrought-iron pipes and fittings (at 20 Desbrosses Street in the 1910s), and the National Spice Mills and the Archibald & Lewis Company, spices (at 18 Desbrosses Street in the 1920s). Later occupants included the Eastern Metal Spinning Company, the Lange Forwarding and Warehousing Company, and the Romanoff Caviar Company. The building, which replaced several small buildings and Primary School No. 19, now houses a variety of uses.

**GREENWICH STREET
BETWEEN DESBROSSES STREET & WATTS STREET (West Side)**

No. 454-456 GREENWICH STREET
between Desbrosses Street & Watts Street (West Side)
a/k/a 22 " Desbrosses Street
Tax Map Block/Lot: 224/32

Date: 1942 [NB 55-1942]
Architect: Levy & Berger
Owner: 456 Greenwich Street Corp.

and

Date: 1950 [Alt 1203-1950]
Architect: Abraham L. Seiden
Owner: 456 Greenwich Street Corp.

Type: Freight terminal
Method of Construction: masonry load bearing walls
Number of stories: 1

Summary

This one-story freight terminal has a forty-nine-foot facade on Greenwich Street and a fifty-foot facade on Desbrosses Street. It is set back from Greenwich Street to allow for truck access. The first portion of the building was built in 1942 by the 456 Greenwich Street Corporation to plans drawn by Levy & Berger. In 1950 the building was doubled in size, with an addition to the side, designed by A.L. Seiden for the same owner. The Greenwich Street facade of tan brick has four loading bays with paneled wood overhead doors, sheltered by a narrow sheet-metal awning; there is a pedestrian door at the north end. Seven loading bays, with roll-down security doors, fill the red brick facade on Desbrosses Street; a flagpole stands above the west half of the parapet. The building replaced two nineteenth-century buildings on the site.

No. 458 GREENWICH STREET

between Desbrosses Street & Watts Street (West Side)

Tax Map Block/Lot: 224/30

Date: 1883 [NB 303-1883]

Architect: James S. Wightman

Owner: Isaac Dixon

Builder: J. & W.C. Spears

Type: Store and loft

Style: Neo-Grec

Method of Construction: masonry with cast-iron elements

Number of stories: 5

Summary

This five-story, twenty-four-foot wide store and loft building is located near the Desbrosses Street end of the block. It was designed in 1883 by James S. Wightman for Isaac Dixon who, with Frederick Dixon, were the proprietors of a coffee and tea business, located across the street at 451 Greenwich Street. The neo-Grec design of the brick facade features paneled piers between the windows and paneled signbands; incised foliate forms enrich the sandstone lintels. A brick and terra-cotta cornice terminates the facade. The window openings contain two-over-two and replacement one-over-one wood sash, as well as fire escape doors in the northern bay. (The building shares a fire escape with the adjacent building at No. 460.) The words "New York Mills, Coffee and Spices" remain visible on the signbands of the upper facade. Until the Fall of 1991, when the brick southern elevation was parged, remnants of painted signage remained visible there as well.

The Dixon coffee business, located in the building, became known as New York Mills in the 1910s; by the 1930s, the office had moved to 464 Greenwich Street and it is possible that the business occupied several of the buildings on this block. In the 1940s and 1950s, this building and 460 Greenwich Street were owned by the Campbell Wood Products Company of Brunswick, Maine. In 1946 the two buildings were joined internally. No. 458, which replaced a wood-framed dwelling, is in mixed commercial and residential use.

No. 460 GREENWICH STREET
between Desbrosses Street & Watts Street (West Side)
Tax Map Block/Lot: 224/29

Date: 1897 [NB 159-1897]
Architect: Franklin Baylies
Owner: Jacob Gumperz

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

Summary

This five-story, twenty-five-foot wide store and loft building is located midblock. It was designed in 1897 by Franklin Baylies for Jacob Gumperz, a partner in the Samuel Crooks & Company wholesale tea and coffee business. The building was the third of four erected for the firm on this block and, like the others, replicates elements of the first building at No. 464, designed for Crooks in 1892 by Charles S. Clark. Baylies was also responsible for the corner building at No. 466 (1899-1900). The Renaissance Revival red brick facade features rock-faced brownstone keystones and imposts at the flat-arched window heads and bands of ornamental brick trim below the imposts. Window openings contain one-over-one double-hung wood sash and metal fire escape doors. (The building shares a fire escape with the adjacent building at No. 458.) A brick and terra-cotta cornice terminates the facade. At the one-story base, cast-iron piers support a lintel and frame bay openings. The stepped vault is covered with diamond plate; granite slab vault covers form the sidewalk.

Jacob Gumperz was one of the original partners of the Samuel Crooks & Company firm, founded in 1890 to import and deal in coffees, tea, and spices and originally located at 13 Harrison Street; the third partner was John Kretzmer, who had been a fellow salesman at the Francis H. Leggett wholesale grocery firm. In 1892 increasing business prompted the construction of larger quarters at 464 Greenwich Street where the roasting plant was relocated; within the next few years the firm erected other buildings on the block, including No. 460. Gumperz retired from the firm in 1905 and returned to his native Germany. Around that time the August F. Beckmann wholesale grocery firm used the building as a warehouse. In the 1940s and 1950s this building and 458 Greenwich Street were owned by the Campbell Wood Products Company of Brunswick, Maine. In 1946 the two buildings were joined internally. No. 460 replaced a wood-framed dwelling; it is currently residential.

continued

continuation of 460 Greenwich Street

Significant Reference

"Well-Known Coffee Roasters -- Samuel Crooks," The Spice Mill 29 (Jan., 1906), 15-16.

No. 462 GREENWICH STREET

between Desbrosses Street & Watts Street (West Side)
Tax Map Block/Lot: 224/28

Date: 1895 [NB 1228-1895]
Architect: S.W. McLeod
Owner: Samuel Crooks
Builder: Hugh Getty

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

Summary

This five-story, twenty-five-foot wide store and loft building is located near the Watts Street end of the block. Designed in 1895 by S.W. McLeod for Samuel Crooks, a wholesale tea and coffee merchant, it nearly replicates the design of Crooks's adjacent building, 464 Greenwich Street, designed in 1892 by Charles S. Clark. Two other buildings on this block, built for the firm, are also similar to Clark's design -- 460 Greenwich Street (Franklin Baylies, 1897, owned by Jacob Gumperz, a partner of Crooks's) and 466 Greenwich Street (Franklin Baylies, 1899-1900). The Renaissance Revival red brick facade features rock-faced brownstone keystones and imposts at the flat-arched window heads and bands of ornamental brick trim below the imposts. The window openings contain two-over-two and one-over-one double-hung wood sash. A brick and terra-cotta cornice terminates the facade. There is an historic fire escape. At the one-story base, cast-iron piers support a lintel and frame the bay openings, in which altered historic paired wood doors and transoms remain. A loading platform has been built on the stepped vault; granite slab vault covers form the sidewalk.

The building was intended as a warehouse, probably to be used by the firm that developed it, Samuel Crooks & Company. Founded in 1890 to import and deal in coffees, teas, and spices, the firm was first located at 13 Harrison Street. Crooks's original partners were Jacob Gumperz and John Kretzmer who had been salesmen with him at Francis H. Leggett & Company, one of the largest wholesale grocery firms in the area. In 1892 increasing business prompted the construction of larger quarters at 464 Greenwich Street where the roasting plant was relocated; the firm also appears to have occupied the other buildings it subsequently erected on the block. The

continued

continuation of 462 Greenwich Street
Summary

building replaced a wood-framed dwelling. It is currently residential.

Significant Reference

"Well-Known Coffee Roasters -- Samuel Crooks," The Spice Mill 29 (Jan., 1906), 15-16.

No. 464 GREENWICH STREET

between Desbrosses Street & Watts Street (West Side)
Tax Map Block/Lot: 224/27

Date: 1892 [NB 138-1892]
Architect: Charles S. Clark
Owner: Samuel Crooks
Builder: Hugh Getty

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

Summary

This five-story, twenty-three-foot wide store and loft building is located near the Watts Street end of the block. Built in 1892, it was designed by Charles S. Clark for Samuel Crooks, a wholesale coffee and tea merchant. This is the first of four buildings built for the Crooks firm on this block; its Renaissance Revival design was replicated for two of the other buildings -- 462 Greenwich Street (1895, S.W. McLeod) and 460 Greenwich Street (Franklin Baylies, 1897, owned by Jacob Gumperz, a partner in the firm) -- and elaborated upon in the design of 466 Greenwich Street (Franklin Baylies, 1899-1900). The brick facade has rock-faced brownstone keystones and imposts at the flat-arched window heads and bands of ornamental brick trim below the imposts. The window openings contain one-over-one double-hung wood sash. A brick and terra-cotta cornice terminates the facade. At the one-story base, cast-iron piers frame bay openings in which historic paired wood doors and transoms remain, as well as a paneled exterior elevator door. The signage of "T. & A. Coffee Co., Inc." remains on the signband below the sheet-metal cornice of the base. The stepped vault has been covered with concrete; granite slab vault covers form the sidewalk.

Crooks founded Samuel Crooks & Company in 1890 to import and deal in coffees, teas, and spices; the firm was first located at 13 Harrison Street. Crooks's original partners were Jacob Gumperz and John Kretzmer who had been salesmen with him at Francis H. Leggett & Company, one of the largest wholesale grocery firms in the area. In 1892 increasing business

continuation of 464 Greenwich Street
Summary

prompted the construction and relocation of the firm's roasting plant to these larger quarters; the firm also appears to have occupied the other buildings it subsequently erected on the block. In 1905 O.W. Thomas joined Crooks and the name of the firm was changed to Crooks, Thomas & Company. In the 1930s the office of the New York Mills coffee business, which had been located at 458 Greenwich Street for many years, was in No. 464. Prior to 1950 the Turkish & Arabian Coffee Company, whose signage remains, moved into the building. The present structure replaced a wood-framed dwelling. It is currently residential.

Significant Reference

"Well-Known Coffee Roasters -- Samuel Crooks," The Spice Mill 29 (Jan., 1906), 15-16.

No. 466 GREENWICH STREET

between Desbrosses Street & Watts Street (West Side)
a/k/a 131-133 Watts Street
Tax Map Block/Lot: 224/26

Date: 1899-1900 [NB 1340-1899]

Architect: Franklin Baylies

Owner: Samuel Crooks

Type: Store and loft

Style: Renaissance Revival

Method of Construction: masonry with cast-iron elements

Number of stories: 6

Summary

This six-story store and loft building has a twenty-five-foot facade on Greenwich Street and a sixty-foot facade on Watts Street. Erected in 1899-1900, it was designed by Franklin Baylies for Samuel Crooks, a wholesale tea and coffee merchant. This building is the last of four buildings constructed for the Crooks business on this block, which include 464 Greenwich Street (Charles S. Clark, 1892) and 462 Greenwich Street (S.W. McLeod, 1895), as well as 460 Greenwich Street (Franklin Baylies, 1893) developed by Jacob Gumperz, a partner of Crooks's; the designs of the later buildings incorporate many elements of Clark's design for No. 464.

This corner building, designed by Baylies in the Renaissance Revival style, is more imposing than the adjacent structures; the red brick facades have brownstone keystones and imposts similar to those of the earlier buildings, while the additional sixth story is treated as an attic arcade topped by a modillioned terra-cotta cornice and a brick parapet. Strong horizontal lines are created by the window heads, pier bands at the base and second

continued

continuation of 466 Greenwich Street
Summary

story, continuous sill courses, and the frieze below the attic story. Three-story pilasters divide the facades into vertical bays. The round-arched window openings of the top story, which have molded archivolt trim, and the flat-headed window openings below contain one-over-one double-hung wood sash. At the one-story base, brick piers, with brownstone bands and capitals, and secondary cast-iron piers frame bay openings and support a lintel enriched with a sheet-metal cornice. Remnants of the signage of Galvanoni & Nevi Brothers remains on the signband above the base on Greenwich Street. At the center of the Watts Street base, banded brick piers alternate with window openings (now altered). Some of the bluestone curbs survive from the stepped vaults; along Greenwich Street granite slab vault covers form the sidewalk.

Crooks founded Samuel Crooks & Company in 1890 to import and deal in coffees, teas, and spices; the firm was first located at 13 Harrison Street. Crooks's original partners were Jacob Gumperz and John Kretzmer who had been salesmen with him at Francis H. Leggett & Company, one of the largest wholesale grocery firms in the area. In 1892 increasing business prompted the construction of larger quarters at 464 Greenwich Street, where the roasting plant was relocated; the firm also appears to have occupied the other buildings it subsequently erected on the block. In the 1910s and 1920s the Samuel Wilde Sons Company, another coffee importing and roasting firm, was located in 466 Greenwich Street. Until recently the Galvanoni & Nevi Brothers importing firm was located in the building. It had replaced a brick dwelling and an outbuilding on the lot.

Significant Reference

"Well-Known Coffee Roasters -- Samuel Crooks," The Spice Mill 29 (Jan., 1906), 15-16.

WASHINGTON STREET

Washington Street, between Hubert and Vestry Streets, is within the boundaries of the Tribeca North Historic District; the blockfronts are dominated by large warehouse buildings which span much of the period of development in the district. Eighteenth-century documents concerning the improvement and extension of the Manhattan waterfront call for the eventual opening of a street in this location. By the turn of the nineteenth century the street, which honors George Washington, was known as Washington Street. However, the street was not constructed in the area of the district until proprietors of water lots filled in the area between the high-water mark (which was about seventy feet west of Greenwich Street in the area of the district) and the low-water mark (the approximate location of Washington Street) during the first years of the nineteenth century. The street was extended north of Hubert Street in the 1810s.

Washington Street was initially developed with buildings for mixed residential and commercial/industrial use. Major redevelopment of Washington Street in the Tribeca area began in the 1880s with several warehouses; additional construction took place around the turn of the century. The streetbed of Washington Street within the district is paved with asphalt.

BETWEEN HUBERT STREET & LAIGHT STREET (East Side)

No. 397 WASHINGTON STREET between Hubert Street & Laight Street (East Side)
a/k/a 28-30 Hubert Street
Tax Map Block/Lot: 217/10

Date: 1895-96 [NB 1437-1895]
Architect: George F. Pelham
Owner: Gustavus L. Lawrence

Type: Warehouse
Style: Renaissance Revival
Method of Construction: masonry with cast-iron elements
Number of stories: 6

Summary

This six-story warehouse has a seventy-eight-foot facade on Hubert Street and a twenty-eight-foot facade on Washington Street. Gustavus L. Lawrence, whose produce business was located at 178 Franklin Street (in the Tribeca West Historic District), commissioned George F. Pelham to design the Renaissance Revival building in 1895; by 1900 Lawrence's real estate activities had become his main business. Three-story arcades dominate the upper facade, executed in orange-tan glazed Roman brick; the paired arched windows of the top story are outlined with a terra-cotta molding, as are the archivolts of the arcade. A paneled frieze and a projecting sheet-metal cornice terminate the facades. Windows have aluminum replacement sash in wood frames; there is an historic fire escape across

continued

continuation of 397 Washington Street
Summary

two bays of the Hubert Street facade. The red brick piers of the first story are banded with granite; intermediate cast-iron piers help support the exposed iron lintel which has decorative bolt heads. A surviving set of folding glazed and paneled wood doors on Hubert Street suggest how the first-story bays functioned prior to the insertion of recent infill. Granite slab vault covers form the sidewalk along both facades. The stuccoed east elevation has one-over-one sash in segmentally-arched window openings.

Joseph H. Bearns, a liquor merchant who owned several buildings in the area, purchased the building in 1896, not long after construction. During the first decades of the twentieth century the firm of La Manna, Azema & Farnan, importers of food products, leased the building. Millner & Son, foodstuff suppliers, were in the building in the late 1930s, followed in the 1940s by Archibald Kendall, a dealer of spices and seeds whose painted sign was on the east elevation. A luncheonette occupied the first story and later the Independent Cordage Company used the upper stories. The building, currently residential, replaced one masonry and two small wood buildings on the lot.

No. 399 WASHINGTON STREET between Hubert Street & Laight Street (East Side)
a/k/a 28 Hubert Street
Tax Map Block/Lot: 217/11

Date: 1888 [NB 28-1888]
Architect: William Graul
Owner: Max Ams

Type: Stable
Style: Neo-Grec
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, twenty-five-foot wide stable building is located near the Hubert Street end of the block. Max Ams, a prominent wholesaler of fish, beef, and preserves located in buildings (which are no longer standing) on Washington and Greenwich Street, commissioned William Graul to design this stable in 1888; the next year Graul completed for Ams [Arms] a store and loft building at 64-66 North Moore Street (1889-90, in the Tribeca West Historic District) with a very similar design. The facade of the stable is composed of a one-story base, of which the original cast-iron piers and exposed lintel with decorative bolt heads remain, and a red brick upper facade terminated by a corbelled brick cornice. The design incorporates elements characteristic of the neo-Grec style -- vertical brick header patterns and rock-faced granite lintels and imposts which create horizontal

continued

continuation of 399 Washington Street
Summary

accents of staggered bands. Historic two-over-two industrial sash and fire escape access doors remain in the window openings. Granite pavers and bluestone slabs form the sidewalk area; a concrete-block loading platform has replaced the original access to the building.

Originally, stalls were located in the basement, the first story was used as a wagon room, and the upper floors were storage lofts. Ams probably used the building as a support facility for his food product businesses. The heirs of the Ams estate owned the building until 1935. The stable, currently residential, was built on the site of a mid-nineteenth-century coal yard.

No. 401-411 WASHINGTON STREET
between Hubert Street & Laight Street (East Side)
a/k/a 71-77 Laight Street
Tax Map Block/Lot: 217/14

Date: 1905-06 [NB 683-1906]
Architect: Maynicke & Franke
Owner: Ragus Tea & Coffee Co.

Type: Warehouse
Style: Neo-Renaissance
Method of Construction: masonry with wood and iron supports
Number of stories: 6

Summary

This six-story warehouse building has a 125-foot facade on Washington Street and an eighty-foot facade on Laight Street. Maynicke & Franke, a firm specializing in commercial buildings, designed the building in 1905 for the Ragus Tea & Coffee Company; this firm and the Union Pacific Tea Company, both headed by Patrick J. Kavanaugh, originally occupied the building. The tripartite neo-Renaissance design of the red brick upper facades is dominated by four-story arcades with paired segmentally-arched windows set into the recessed walls between the pilasters. The tripled round-arched windows of the top story are underscored by a limestone sill course and crowned by a red-tinted terra-cotta cornice. Windows have one-over-one wood sash; some are sealed or filled with louvers. The one-story base, faced with limestone (now painted), has wide loading bay openings; several of these openings have been sealed and those near the corner of Washington and Laight Streets have been remodeled as an office entrance. At the base of both facades a sheet-metal awning is supported by cast-iron brackets and eyebars hung from decorative bolt plates; loading docks also extend along these facades. In the sidewalk area along the Laight Street frontage, granite pavers, a double row of bluestone slabs, and the granite curb remain in situ; only remnants of this paving and the

continued

continuation of 401-411 Washington Street
Summary

granite curb remain in the Washington Street sidewalk.

Kavanaugh's tea and coffee companies remained in the building through the 1910s, followed by the James Butler Grocery Company, a firm with its headquarters at 390 Washington Street and branches throughout the city. On the east elevation (of common red brick) remains the painted signage of "Heller & Usdan Inc., Paper and U.S. Cordage Co., Inc." for whom the building was converted into a factory for paper cutting and processing in 1945. The building, currently used by Eagle Transfer Corporation as a warehouse, was built on the site of two mid-nineteenth-century industrial operations -- a coal yard and a mahogany yard.

WASHINGTON STREET
BETWEEN WASHINGTON STREET & LAIGHT STREET (North Side)

No. 398-408 WASHINGTON STREET
between Washington Street & Laight Street (North Side)
Tax Map Block/Lot: 217/1 [See: 32-54 Hubert Street]

WASHINGTON STREET
BETWEEN HUBERT STREET & LAIGHT STREET (West Side)

No. 410-412 WASHINGTON STREET
between Hubert Street & Laight Street (West Side)
Tax Map Block/Lot: 217/6 [See: 79-101 Laight Street]

WASHINGTON STREET
BETWEEN LAIGHT STREET & VESTRY STREET (East Side)

No. 413 WASHINGTON STREET between Laight Street & Vestry Street (East Side)
Tax Map Block/Lot: 218/2 [See: 74-76 Laight Street]

No. 415-423 WASHINGTON STREET
between Laight Street & Vestry Street (East Side)
a/k/a 55 Vestry Street
Tax Map Block/Lot: 218/6

Date: 1932 [Dem. Permit 13-1932]
Type: Parking lot and repair shop

Summary

This parking lot has a 115-foot frontage on Washington street and an eighty-one-foot frontage on Vestry Street. There is a small masonry attendant's office at the southern end of the lot. In 1885-86 a seven-story warehouse, designed by Thomas R. Jackson for soap manufacturer James Pyle, was built on the site, replacing a portion of the William T. Wilcox & Company lard refinery. The warehouse was the third of five buildings Pyle built on the block (the other four survive). In the 1910s the American Woolen Company of New York was a tenant. By 1930 the building had collapsed and the ruins were demolished in 1932. In 1933 a diner was placed next to the repair shop; in the 1940s there was a Mobil gasoline service station on the lot.

WASHINGTON STREET
BETWEEN LAIGHT STREET & VESTRY STREET (West Side)

No. 414 WASHINGTON STREET between Laight Street & Vestry Street (West Side)
a/k/a 78-84 Laight Street
Tax Map Block/Lot: 218/14

Date: 1950 [Dem. Permits 1950]
Owners: Helen H. Harsburger, Dominick Cannavo

and

Date: 1958 [Dem. Permits 1958]
Owner: Yale E. Stockfield
Type: Parking lot

continued

continuation of 414 Washington Street

Summary

This parking lot has a fifty-foot frontage on Washington Street and an eighty-two-foot frontage on Laight Street. A chain-link fence encloses the asphalt-covered lot; some granite curbing remains. In 1950 two three-story dwellings on the western portion of this site were demolished and a parking lot was created. In 1958 two additional two-and-one-half-story Federal-era brick dwellings were demolished and the parking lot was expanded.

Significant Reference

Photograph of Laight Street, north side, from Washington St. to West St.,
Photograph Collection, H273-neg.4373, New-York Historical Society,
1937.

No. 416-424 WASHINGTON STREET

between Laight Street & Vestry Street (West Side)
a/k/a 57-65 Vestry Street
Tax Map Block/Lot: 218/28

Date: 1882 [NB 995-1882]
Architect: Thomas R. Jackson
Owner: Moller, Odell & Co.

Type: Warehouse
Style: Utilitarian with Romanesque Revival elements
Method of Construction: masonry load bearing walls
Number of stories: 5

Summary

This five-story warehouse has a 125-foot facade on Washington Street and a 118-foot facade on Vestry Street. The building was designed in 1882 by Thomas R. Jackson, an architect who worked extensively in the Tribeca area, for Moller, Odell & Company. The austere utilitarian design is enriched with Romanesque Revival elements. As mandated by the building code, the building was constructed with several interior brick partition walls, which divide it into three sections facing Washington Street and a narrow rear section which forms the two western bays of the Vestry Street facade; the interior and rear walls may incorporate portions of the earlier buildings on the site. The red brick facades are dominated by three-story arcades with segmental arches which frame recessed wall planes; the paired window openings (tripled in one bay) have segmentally-arched heads and originally had fireproof iron shutters. The evenly-spaced round-arched windows of the fifth story are topped with a corbelled brick cornice. At the one-story base of the building, cast-iron elements frame the bay openings which originally had folding iron shutters. The window sash and bay infill elements were removed around 1985. The sheet-metal awnings, suspended from

continued

continuation of 416-424 Washington Street
Summary

the fourth story by cables, remain along both facades.

Moller, Odell & Company appear to have been the successor firm to Moller, Shotwell & Doscher, owners of a mid-nineteenth-century sugar refinery located on the site. In 1883 the building was sold to John Castree, a local grocery merchant who expanded into real estate, and was immediately leased to Frederick Linde & Company, a general storage business with several warehouses in the area. In the early twentieth century George L. Hartford operated a bonded tea warehouse in the 63 Vestry Street portion of the building. Around 1959 the northeast corner of the building was rebuilt, at which time one vertical bay of windows on each facade was eliminated. The building has been vacant for several years.

WEST STREET

The buildings on the eastern blockfront of West Street between Hubert and Laight Streets, forming a portion of the western boundary of the Tribeca North Historic District, consist of two warehouses -- an early sugar warehouse, erected in the 1850s, on the northern portion of the block and a large steel-framed warehouse building (1903) on the southern portion. Eighteenth-century documents concerning the development and extension of the waterfront call for the eventual opening of an outermost street along the west side of lower Manhattan; by the turn of the nineteenth century the name West Street had been adopted for this street. In the area of the district, the street was opened between 1825 and 1828 as proprietors developed their water lots and provided the bulkhead on which the street was located. West Street was widened to 250 feet after 1871 as a new bulkhead wall was constructed around lower Manhattan.

West Street developed as part of a mixed commercial, residential, and industrial waterfront zone and during the mid-nineteenth century several sugar refineries were located along the street in the area of the district. Larger warehouse buildings were erected along West Street in the Tribeca area beginning in the 1870s, as waterfront activity became dominated by the shipping of fresh produce. The portion of the street within the district is paved with asphalt.

BETWEEN HUBERT STREET & LAIGHT STREET (East Side)

No. 250-253 WEST STREET between Hubert Street & Laight Street (East Side)
Tax Map Block/Lot: 217/1 [See: 32-54 Hubert Street]

No. 254-255 WEST STREET between Hubert Street & Laight Street (East Side)
Tax Map Block/Lot: 217/6 [See: 79-101 Laight Street]

HUBERT STREET

The four blockfronts on the north side of Hubert Street between Hudson and West Streets -- lined with large warehouses and smaller store and loft buildings -- form a portion of the southern boundary of the Tribeca North Historic District. (The south side of Hubert Street is within the boundaries of the Tribeca West Historic District.) Hubert Street was the northernmost of the group of streets named by the vestry of Trinity Church in 1790; it honored Hubert Van Wagonen, an iron dealer, who served as a vestryman of Trinity Church from 1787 until 1806. Hubert Street was ceded to the city by the Trinity Church Corporation in 1802.

By around 1820 the street had been developed with buildings for mixed commercial and residential use. Redevelopment of the north side of Hubert Street with warehouses and store and loft buildings occurred primarily during the 1890s and the first years of the twentieth century, even though the St. John's Freight Terminal at the eastern terminus of Hubert Street and the American Express Stable at No. 4-8, both constructed in the late 1860s, had already changed the character of the street. The granite pavers laid in 1931 in the streetbed of Hubert Street remain exposed between Hudson and Greenwich Streets, although asphalt patching covers some of the north half of the street (within the boundaries of the district). The wider streetbed of Hubert Street between Greenwich and West Streets (the north half of which is included in the district) has been paved with asphalt.

BETWEEN HUDSON STREET & COLLISTER STREET (North Side)

No. 2 HUBERT STREET between Hudson Street & Collister Street (North Side)
Tax Map Block/Lot: 215/25 [See: 151 Hudson Street]

No. 4-8 HUBERT STREET between Hudson Street & Collister Street (North Side)
a/k/a 49-55 Laight Street; Collister Street
157 Hudson Street
Tax Map Block/Lot: 215/27
(FORMER) AMERICAN EXPRESS COMPANY STABLE
Date: 1866-67 [NB 132-1866]
Architect: Ritch & Griffiths
Owner: American Express Co.

and

Date: 1898-99 [Alt 135-1898; Alt 1057-1899]
Architect: Edward Hale Kendall
Owner: American Express Co.
Builders: George Vassar & Son, George Vassar's Sons & Co.

and

continued

continuation of 4-8 Hubert Street
Statistical Summary

Date: 1902 [Alt 995-1902]
Architect: Charles W. Romeyn
Owner: American Express Co.

Type: Stable
Style: Renaissance Revival
Method of Construction: masonry load bearing walls
Number of stories: 2

Summary

This three-story stable has a sixty-six-foot facade on Hubert Street, a seventy-five-foot facade on Laight Street, and a 176-foot facade on Collister Street; a narrow, twenty-five-foot wide wing extends to Hudson Street. Built for the American Express Company, the building was constructed and enlarged during a number of campaigns, gradually replacing several masonry dwellings on the site. Initially, a sixty-six by ninety-six foot building, designed by Ritch & Griffiths, was erected at the northeast corner of Hubert Street and Collister Street. Tax records indicate that additional work was undertaken around 1890, possibly to extend the building to Laight Street along Collister Street. Inconsistencies in the description of the building in the tax records and alteration permit applications make it difficult to determine if the height of the structure was raised from two to three stories either at that time or perhaps during the work undertaken in 1898-99 when Edward Hale Kendall drew plans for the extension of the Laight Street portion of the building, interior alterations, and, a unified three-story facade design (Alt 135-1898 and Alt 1057-1899). The keyed window surrounds of the first and third stories and the variant of the Palladian window motif on the second story, which link the design of the building to the Renaissance Revival style popular in the 1890s, appear to be inserted elements in the red brick facades and hence the work of one of the later building campaigns. In 1902 architect Charles W. Romeyn executed the eastern portion of the Laight Street facade and the wing extending to Hudson Street (Alt 995-1902).

The three-bay Hubert Street facade and the four-bay Laight Street facade are similar in design, with large vehicular openings at grade. Granite cheek walls flank the central opening in the Hubert Street facade and a loading platform provides access to a loading bay inserted in the eastern end of the facade; two of the three large openings in the Laight Street facade have been enlarged. Areaways with cast-iron fences provide access to the raised basement on the western portions of these facades. The upper walls are terminated with stepped parapets enriched with circular plaques featuring the bulldog mascot of the American Express Company. A central bay with an arched opening and a circular window at the second story divides the long Collister Street facade which otherwise has the same fenestration pattern of the other two facades. At many of the upper windows historic six-over-one and two-over-two wood sash remains, as well as the original multi-light sash in the arched second-story windows. On

continuation of 4-8 Hubert Street
Summary

the facade of the Hudson Street wing, the upper stories resemble the main portion of the building while the first story has a later design with stone pilasters and arches framing entrances.

The American Express Company stable was convenient to the company's headquarters facility at 55-61 Hudson Street, established in 1858 with the construction of a building designed by John Warren Ritch; that building was replaced in 1890-91 by a building designed by Edward Hale Kendall (in what is now the Tribeca West Historic District). During the nineteenth century, the firm was primarily a shipping, or express, company, and tracks of the Hudson River Railroad ran into the ground floor of the Hudson Street building; horse-drawn wagons made local deliveries, and hence the need for a large stable. As the company managed more long-distance financial matters, the transfer of funds became an important component of the business; the American Express Travelers Cheque was copyrighted in 1891. In 1913, with the inauguration of the parcel post system, the golden days of the express service were over. American Express gradually became the travel and financial services company that it remains today.

The stable was used by the New York & Boston Dispatch Express Company during the 1880s and later by the American Railway Express Company, formed in 1918 when all express companies were consolidated into a single entity after World War I prompted nationalization of the railroads in 1917. In 1946 the stable was remodeled for use as a factory by the First Machinery Corporation, and presumably at that time the Hudson Street facade was altered. Currently, the building houses a variety of uses.

Significant Reference

Hatch Alden, American Express, A Century of Service (Garden City, N.Y.: Doubleday & Co., Inc., 1950).

Alteration(s):

1946: Alt 443-1946 [Source: Alteration Application]
Alteration of the Hudson Street facade and interior changes in conjunction with conversion of the building to a factory.
Architect -- Henry G. Harrington Owner -- First Machinery Corp.

HUBERT STREET
BETWEEN COLLISTER STREET & GREENWICH STREET (North Side)

No. 10 HUBERT STREET
between Collister Street & Greenwich Street (North Side)
a/k/a Collister Street
Tax Map Block/Lot: 215/1

Date: 1892 [NB 605-1892]
Architect: Julius Kastner
Owner: Joseph H. Bearns

Type: Store and loft
Style: Romanesque Revival
Method of Construction: masonry with wood and steel
supports
Number of stories: 5

Summary

This five-story store and loft building has a twenty-five-foot facade on Hubert Street and an eighty-eight-foot facade on Collister Street. Commissioned in 1892 by liquor merchant Joseph H. Bearns, the building was the first of several designed by Julius Kastner for Bearns, including 151 Hudson Street (1894, in this district), as well as 122 Hudson Street (1897-98) and the adjacent 41 North Moore Street (1903), both in what is now the Tribeca West Historic District. The Romanesque Revival brick building enriched with terra-cotta and brownstone elements (currently painted) has, on the Hubert Street facade, round-arched windows outlined with terra-cotta moldings at the fourth story below a secondary cornice terminated with masks; the top story is treated like an attic story with five narrow windows. Brick piers framing the one-story base of the Hubert Street facade have brownstone capitals with foliate carving; modern infill has replaced the other original elements of the base. The cornice has been removed from both facades. The brick facade on Collister Street has square-headed window openings with brownstone sills and lintels; iron fireproof shutters have been removed from most of the openings. Many of the windows have replacement double-hung wood sash. The vault along the Hubert Street facade has been altered; granite pavers remain in the sidewalk area along the northern three bays of the Collister Street facade.

Bearns's liquor business was the first occupant of 10 Hubert Street; the building was later used as a warehouse by the importing firm of Otto Isenstein & Company. The building, currently residential, replaced a masonry residence on the Hubert Street end of the lot and a small building on Collister Street.

No. 12-18 HUBERT STREET
between Collister Street & Greenwich Street (North Side)
Tax Map Block/Lot: 215/5 [See: 415-427 Greenwich Street]

HUBERT STREET
BETWEEN GREENWICH STREET & WASHINGTON STREET (North Side)

No. 22-24 HUBERT STREET
between Greenwich Street & Washington Street (North Side)
Tax Map Block/Lot: 217/23 [See: 408-410 Greenwich Street]

No. 28-30 HUBERT STREET
between Greenwich Street & Washington Street (North Side)
Tax Map Block/Lot: 217/10 [See: 397 Washington Street]

HUBERT STREET
BETWEEN WASHINGTON STREET & WEST STREET (North Side)

No. 32-54 HUBERT STREET
between Washington Street & West Street (North Side)
a/k/a 398-408 Washington Street & 250-253 West Street
Tax Map Block/Lot: 217/1

Date: 1903-06 [NB 164-1903]
Architect: William H. Birkmire
Owner: Varick Realty Co.

Type: Warehouse
Style: Neo-Renaissance
Method of Construction: iron and steel frame with concrete
floor
Number of stories: 11

Summary

This large eleven-story warehouse, occupying most of the block, has a 229-foot facade on Hubert Street and 116-foot facades on Washington Street and West Street. The neo-Renaissance building was designed by William H. Birkmire, a specialist in steel-framed construction, for the Varick Realty Company in 1903; it replaced early nineteenth-century brick and wood buildings as well as later buildings on the site which were part of the Grocers Steam Sugar Refinery complex. The red brick facades have rusticated piers and segmental window heads enlivened with tan brick. The paired window openings are set between brick piers which culminate in segmental arches. The top story is articulated by bays of tripled round-arched windows. The three-story base, which appears to have been originally faced with limestone, has been stuccoed; tan brick window heads

continuation of 32-54 Hubert Street
Summary

and the keystones at the third story remain exposed. In the late 1980s the first story was altered in conjunction with the conversion of the building for office use; the work included the creation of paired window openings in the loading bays of the West Street facade and a new entrance near the center of the Hubert Street facade, as well as the alteration of other bays, including the insertion of two interior loading bays near the western end of the Hubert Street facade. All windows have fixed aluminum replacement sash; the cornice has been removed. The north elevation, of stuccoed brick, has new sash in both original and new window openings.

The Varick Realty Company leased warehouse space and manufacturing lofts in the building. Early tenants included the American Colortype Company, Edgar O. Clark's paper box company, Eppelsheimer & Company confectioners molds and supplies, the Repetti confectionery firm, the Semon Bache glass company (also a tenant of 443 Greenwich Street in the district), and the Railroad Stores firm (which was also associated with the warehouse at 38-44 Laight Street in the district). In the 1940s the tenants remained as varied; paper boxes, paint brushes, electrical equipment, leather belting and stationery were produced in the building, which was used as a printing plant prior to its conversion for office use.

Alteration(s):

1987: Alt 910-1987 [Source: Alteration Application]
Conversion of a manufacturing building to an office building, including alterations to the exterior.

Architect -- Michael Lynn Owner -- 34 Hubert Street Associates

LAIGHT STREET

Laight Street, one of the major east-west streets within the Tribeca North Historic District, is lined with a diverse collection of warehouses, store and loft buildings, and freight terminals. The street appears to have been initially laid out in the 1790s; it was named in 1794 after William Laight, a prominent merchant active in civic affairs, who served as a vestryman of Trinity Church from 1777 to 1784 and from 1788 to 1802. Laight Street, west of Hudson Street, was ceded to the city by Trinity Church Corporation in 1802, and extended to the east of Hudson Street in 1809.

East of Greenwich Street, Laight Street was initially developed with residential buildings. On the blockfront between Hudson and Varick Streets, which originally faced St. John's Park (now the Holland Tunnel Exit Plaza), elegant residences were erected in the 1820s. West of Greenwich Street, the area was more mixed in character, as illustrated by the early sugar warehouse (1850s) at the western end of the south side of the street. Most of the redevelopment of Laight Street, west of Hudson Street, occurred after 1880 with the construction of warehouses. The blockfront east of Hudson Street was subsequently rebuilt with several through-the-block warehouses and store and loft buildings. Within the district the portion of the streetbed of Laight Street west of Hudson Street is paved with asphalt; granite pavers remain exposed on much of the streetbed east of Hudson Street.

BETWEEN VARICK STREET & HUDSON STREET (North Side)

No. 24 LAIGHT STREET between Varick Street & Hudson Street (North Side)
a/k/a 3 Vestry Street
Tax Map Block/Lot: 220/21

Date: 1891 [NB 350-1891]
Architect: Richard Berger
Owner: Helen C. Juilliard

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

Summary

This six-story store and loft building, which extends through the block, has a twenty-five-foot facade on Laight Street, a nineteen-foot facade on Vestry Street, and an 150-foot elevation on Varick Street. Built in 1891, it was the last of three utilitarian buildings on this block designed by Richard Berger for Helen C. Juilliard. The red brick facades have window openings with sandstone lintels and sills and modest corbelled brick cornices. Corbelled brick piers and cast-iron piers frame the openings of the one-story base on both facades and support an exposed cast-iron lintel; the bays on both facades have been sealed with stucco and there are small

continued

continuation of 24 Laight Street
Summary

entrances. Some bays of windows, from which fireproof iron shutters have been removed, are blocked with stucco, and others have aluminum replacement sash; on the Laight Street facade an awning obscures the second-story windows. A concrete loading platform spans the Vestry Street facade. The east elevation was exposed after the Baptist Church on Laight Street and the dwellings to the north of it were demolished in the 1920s. It has long been the site of painted signage; currently there is a large pictorial advertising sign of the current occupants and a billboard on the north end.

Helen Cossitt Juilliard (1847-1916) was the wife of Augustus D. Juilliard, founder of a dry goods business who gained prominence as a director of many commercial enterprises, head of the Metropolitan Opera, and a supporter of numerous cultural organizations. Mrs. Juilliard served on the managing board of the Lincoln Hospital and Home for Colored Persons; her philanthropy included an endowment to the American Museum of Natural History. Mrs. Juilliard was the developer in 1881 of three similarly utilitarian loft buildings on Leonard Street (in what is now the Tribeca West Historic District) as well as the three store and loft buildings on this block. No. 24 Laight Street (3 Vestry Street) replaced a masonry dwelling on Laight Street and an outbuilding on the Vestry Street end of the lot. From the early 1900s through the mid-twentieth century B.D. Kaplan & Company and the Saxony Wool Corporation occupied the upper three stories of Nos. 3 and 5 Vestry Street and all of 7 Vestry Street for the processing of rags and wool clippings. The lower floors of 3 Vestry were used for the storage of food products and merchandise for import and export in the mid-twentieth century when all three buildings were joined internally. In 1989 these buildings and a fourth to the west were combined to form the New York Security Mini Storage facility.

Significant Reference

Dictionary of American Biography (New York: Charles Scribner's Sons, 1932)
vol. 4, 244.

No. 26 LAIGHT STREET between Varick Street & Hudson Street (North Side)
a/k/a 5 Vestry Street
Tax Map Block/Lot: 220/22

Date: 1887-88 [NB 768-1887]
Architect: Richard Berger
Owner: Helen C. Juilliard

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

Summary

This six-story store and loft building, which extends through the block, has twenty-foot-wide facades on Laight Street and Vestry Street. Built in 1887-88, it was the first of three utilitarian buildings on this block designed by Richard Berger for Helen C. Juilliard. The red brick facades have window openings with sandstone lintels and sills and modest corbelled brick cornices. Corbelled brick piers and cast-iron piers frame the openings of the one-story base on both facades and support an exposed cast-iron lintel; the bays on both facades have been sealed with stucco and small doors provide access. Some bays of windows, from which fireproof iron shutters have been removed, are blocked with stucco, and in others there is aluminum replacement sash; on the Laight Street facade an awning obscures the second-story windows.

Helen Cossitt Juilliard (1847-1916) was the wife of Augustus D. Juilliard, founder of a dry goods business who gained prominence as a director of many commercial enterprises, head of the Metropolitan Opera, and a supporter of numerous cultural organizations. Mrs. Juilliard served on the managing board of the Lincoln Hospital and Home for Colored Persons; her philanthropy included an endowment to the American Museum of Natural History. Mrs. Juilliard was the developer in 1881 of three similarly utilitarian loft buildings on Leonard Street (in what is now the Tribeca West Historic District) as well as the three store and loft buildings on this block. No. 26 Laight Street (5 Vestry Street) replaced a masonry dwelling on Laight Street and an outbuilding on the Vestry Street end of the lot. From the early 1900s through the mid-twentieth century B.D. Kaplan & Company and the Saxony Wool Corporation occupied the upper three stories of Nos. 3 and 5 Vestry Street and all of 7 Vestry Street for the processing of wool clippings. In 1922 this building was joined internally to the building to the west, 28 Laight Street (a/k/a 7 Vestry Street). The lower floors of this building were used for the storage of food products in the mid-twentieth century when all three adjacent structures were joined internally. In 1989 these buildings and a fourth to the west were combined to form the New York Security Mini Storage facility.

continuation of 26 Laight Street

Significant Reference

Dictionary of American Biography (New York: Charles Scribner's Sons, 1932)
vol. 4, 244.

No. 28 LAIGHT STREET between Varick Street & Hudson Street (North Side)
a/k/a 7 Vestry Street
Tax Map Block/Lot: 220/23

Date: 1889-90 [NB 1167-1889]
Architect: Richard Berger
Owner: Helen C. Juilliard

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

Summary

This six-story store and loft building, which extends through the block, has approximately twenty-seven-foot facades on Laight Street and Vestry Street. Built in 1889-90, it was the second of three utilitarian buildings on this block designed by Richard Berger for Helen C. Juilliard. The red brick facades have window openings with sandstone lintels and sills and modest corbelled brick cornices. Corbelled brick piers and cast-iron piers frame the openings of the one-story base on both facades and support an exposed cast-iron lintel; the bays on both facades have been sealed with stucco and there are small entrances. Some bays of windows, from which fireproof iron shutters have been removed, are blocked with stucco, and others have aluminum replacement sash; on the Laight Street facade an awning obscures the second-story windows. A concrete loading platform spans the Vestry Street facade.

Helen Cossitt Juilliard (1847-1916) was the wife of Augustus D. Juilliard, founder of a dry goods business who gained prominence as a director of many commercial enterprises, head of the Metropolitan Opera, and a supporter of numerous cultural organizations. Mrs. Juilliard served on the managing board of the Lincoln Hospital and Home for Colored Persons; her philanthropy included an endowment to the American Museum of Natural History. Mrs. Juilliard was the developer in 1881 of three similarly utilitarian loft buildings on Leonard Street (in what is now the Tribeca West Historic District) as well as the three store and loft buildings on this block. No. 28 Laight Street (7 Vestry Street) replaced a masonry dwelling on Laight Street and an outbuilding on the Vestry Street end of the lot. From the early 1900s through the mid-twentieth century B.D. Kaplan & Company and the Saxony Wool Corporation occupied the upper three stories of Nos. 3 and 5 Vestry and all of 7 Vestry Street for the

continuation of 28 Laight Street
Summary

processing of wool clippings. In 1922 this building was joined internally to the building to the east and in the 1950s all three buildings were joined internally. In 1989 the three adjacent buildings and a fourth to the west were combined to form the New York Security Mini Storage facility.

Significant Reference

Dictionary of American Biography (New York: Charles Scribner's Sons, 1932)
vol. 4, 244.

No. 30 LAIGHT STREET between Varick Street & Hudson Street (North Side)
a/k/a 9 Vestry Street
Tax Map Block/Lot: 220/24

Date: 1890-91 [NB 1437-1890]
Architect: William Wheeler Smith
Owner: Francis Leggett

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

Summary

This six-story store and loft building, which extends through the block, has twenty-eight-foot facades on Laight Street and Vestry Street. The utilitarian building was designed in 1890 by William Wheeler Smith for Francis Leggett, the proprietor of one of the largest wholesale grocery operations in the area. Rock-faced granite lintels and sills enliven the red brick facades which terminate with brick dentil courses that originally supported sheet-metal cornices. Some window openings have been sealed with stucco and others have aluminum sash; fireproof iron shutters have been removed. Cast-iron piers, designed to appear like stone elements, frame the bay openings of the one-story base; the beaded molding of the upper portion of the lintel remains. The bays have been filled with stucco and small doors inserted. A loading platform spans two bays of the Vestry Street facade.

Leggett's wholesale operation was headquartered at 128 Franklin Street in the early 1890s and later at 100 Hudson Street. Around 1910 this building was a facility of the Mercantile Warehouse Company which had several buildings in the area. At that time a portion of the building (probably the Vestry Street half) was leased by Benjamin D. Kaplan, owner of the wool processing operation located in the three buildings to the east, Nos. 3, 5, and 7 Vestry Street. The building replaced a brick dwelling on Laight Street and an outbuilding at the Vestry Street end of the block. In 1989

continuation of 30 Laight Street
Summary

it was combined with three buildings to the east to form the New York Security Mini Storage facility.

No. 32 LAIGHT STREET between Varick Street & Hudson Street (North Side)
a/k/a 11 Vestry Street
Tax Map Block/Lot: 220/42

Date: 1909 [NB 314-1909]
Architect: John Woolley
Owner: Newtown Construction Co.

Type: Store and loft
Style: early twentieth-century commercial
Method of Construction: masonry load bearing walls
Number of stories: 6

Summary

This six-story store and loft building, which extends through the block, has approximately thirty-foot facades on Laight Street and Vestry Street. Erected as one building in 1909 to plans drawn by John Woolley for the Newtown Construction Company, it is divided by a brick fire wall at the center; it now occupies two tax lots. The nearly identical facades of blended red and brown patterned brick were terminated by paneled brick parapets, which remain intact only on the Laight Street facade. The upper stories have broad expanses of windows held in cast-iron enframements; a variety of sash remains in the Laight Street facade, in both tripartite arrangements and sets of four double-hung sash. At the one-story bases, brick and cast-iron piers frame three bays and support lintels faced with rock-faced sandstone. A loading platform spans the Laight Street facade and a retractable awning shelters the center loading bay. On the Vestry Street facade, the loading platform has been altered with stairs and an exterior lift providing access to new entrances at a raised floor level.

In the 1910s the building, which had been acquired by John Fleming, treasurer of the New York & New Jersey Produce Company and owner of the adjacent building at 34 Laight Street, was used by Corning & Company, distillers, and J. Weinberg & Company, a paper firm. In the 1920s and 1930s the O.H. Jadwin & Sons wholesale drug firm and two paper companies were in the building. The building, which replaced a mid-nineteenth-century building on the Laight Street end of the lot and a stable on the Vestry Street end, remains in commercial use.

No. 34 LAIGHT STREET between Varick Street & Hudson Street (North Side)
a/k/a 13 Vestry Street
Tax Map Block/Lot: 220/26

Date: 1918 [NB 64-1918]
Architect: Otto Reissmann
Owner: John Fleming
Builder: Mahoney Brothers

Type: Store and loft
Style: early twentieth-century commercial
Method of Construction: masonry load bearing walls
Number of stories: 5

Summary

This five-story store and loft building, which extends through the block, has approximately twenty-nine-foot facades on Laight Street and Vestry Street. Designed in 1918 by Otto Reissmann for John Fleming, this was the last store and loft building erected on the block, replacing a six-story tenement. The facades of blended shades of orange and gold ironspot brick are enriched with brick patterning -- panels, corbelled cornices, and corbel tables -- characteristic of an early twentieth-century commercial style. Elevator shaft bulkheads, in the same brick, rise above the narrow eastern bays of both facades. The broad, western bays and the narrower eastern ones have windows with mullions covered with panning. Brick piers frame the openings of the one-story bases; paneled wood doors remain in the larger loading bays in each facade. Bays providing access to the elevator shafts have entrances at grade; loading platforms span the other bays on both facades.

Fleming, treasurer of the New York & New Jersey Produce Company, also owned the adjacent building at 32 Laight Street (11 Vestry Street) and perhaps the produce firm used portions of the buildings. Tenants in the 1920s included Kuttroff Pickhardt & Company, Inc., a dyestuff firm which also occupied the building at 20-24 North Moore Street (in what is now the Tribeca West Historic District). In the 1940s and 1950s the building was occupied by the Kraemer & Wanke bakers supply firm. Signage for the Amadel Transportation & Warehouse Company, which acquired the building in 1959 and used the adjacent building at 15 Vestry Street as well, remains on the Vestry Street facade. The building is currently vacant.

No. 36 LAIGHT STREET between Varick Street & Hudson Street (North Side)
a/k/a 15 Vestry Street
Tax Map Block/Lot: 220/27

Date: 1910 [NB 377-1910]
Architect: Buchman & Fox
Owner: Samuel Weil

Type: Warehouse
Style: Neo-Renaissance
Method of Construction: steel-frame with concrete floors
[fireproof]
Number of stories: 7

Summary

This seven-story warehouse, which extends through the block, has a twenty-three-foot facade on Laight Street and a twenty-foot facade on Vestry Street. Constructed in 1910 for Samuel Weil, the building of neo-Renaissance design by Buchman & Fox is executed in a light palette of cream brick and limestone on both facades. Window openings, in which most of the historic three-over-three industrial sash remain, are accented with splayed limestone lintels and, at the second story, keyed surrounds. Brick cornices underscore the pedimented parapets; the elevator shaft bulkhead visible on Laight Street also has a shaped parapet. The one-story bases are framed by limestone piers and cornices. At the Vestry Street base cast-iron piers frame three bays spanned by a loading platform.

Samuel Weil, head of a paste and glue firm which was located after 1905 at 371-375 Greenwich Street (in what is now the Tribeca West Historic District), developed several properties in the area, including 174-178 Hudson Street (1900) and the two warehouses at 421-427 Greenwich Street (1911-12) and 415-419 Greenwich Street (1912-13) in this district. The Weil estate owned this property until the mid-twentieth century, leasing it to a series of warehousing companies. Mercantile Warehouse Company, which had several buildings in the Tribeca area, gave up a lease on this building in 1921; the Independent Warehouse Inc. firm leased the building, along with the adjacent 38-44 Laight Street during the 1920s and 1930s. Later tenants included Consolidated Warehouses, Inc. (headquartered at 161 Hudson Street), the Amadel Transporting Company (whose signage remains on 13 Vestry Street), and Traffic Coordinators, Inc. The warehouse, which replaced a masonry dwelling on Laight Street and a stable on Vestry Street, was until recently used for storage by Fantis Foods.

No. 38-44 LAIGHT STREET between Varick Street & Hudson Street (North Side)
Tax Map Block/Lot: 220/36

Date: 1896 [NB 1541-1895]
Architect: Clinton & Russell
Owner: William H. Russell
Builder: McCabe Brothers

Type: Warehouse
Style: Renaissance Revival
Method of Construction: masonry with cast-iron columns
Number of stories: 7

Summary

This seven-story, ninety-six-foot wide warehouse building, located midblock, was constructed in two sections with a dividing partition wall. It was developed in 1896 by William H. Russell, a principal in the architectural firm of Clinton & Russell which drew plans for the building. Designed in the Renaissance Revival style, the brown brick facade, trimmed with limestone, has an attic story with round-arched windows outlined by brick moldings. Round-arched windows at the second story, below a dentiled brick band, establish a two-story base for the wide facade. The midsection has segmentally-arched window openings. Most of the two-over-two double-hung sash and iron fireproof shutters remain. Brick and cast-iron piers frame bay openings in the first story and support exposed lintels which have decorative bolt heads. Spanning the facade are a loading platform and a sheet-metal awning, supported by angle-iron brackets with wrought-iron details and suspended by eyebars from decorative plates. Remnants of a signband remain above the fifth-story windows; the band above the third-story windows covers other older signs. The sidewalk area is paved with Belgian block pavers.

Russell leased the building to the Bowling Green Warehouse Company and Independent Warehouse, Inc., in the first decades of the twentieth century. Later it was occupied by the Grabler Manufacturing Company, maker of pipe fittings, the Republic Brass Company, and Railroad Stores. The Independent Cordage Company was in the east portion of the building prior to its acquisition by the Eagle Transfer Corporation which currently uses it as a warehouse. The building replaced four brick dwellings.

No. 46 LAIGHT STREET between Varick Street & Hudson Street (North Side)
Tax Map Block/Lot: 220/35

Date: 1874 [NB 161-1874]
Architect: William E. Waring
Owner: Michael Coleman

Type: Tenement
Style: Italianate
Method of Construction: masonry load bearing walls
Number of stories: 5

Summary

This five-story, twenty-five-foot wide tenement is located near the Hudson Street end of the block. An example of a less-common building type in this area, the tenement was designed in 1874 by William E. Waring for Michael Coleman. The red brick facade, from which the cornice has been removed, has windows with molded heads in the Italianate style. Cast-iron piers frame a narrow entrance to the upper floors at the western end of the first story; a vehicular entrance fills the remainder of the first story, formerly filled with a storefront. The west elevation, partially stuccoed, has windows in the north portion; there is a one-story extension on the north end. The upper floors of the building remain in residential use while the first story is used as a garage; it replaced a brick dwelling.

No. 48 LAIGHT STREET between Varick Street & Hudson Street (North Side)
Tax Map Block/Lot: 220/34 [See: 166-172 Hudson Street]

LAIGHT STREET
BETWEEN HUDSON STREET & GREENWICH STREET (North Side)

No. 50 LAIGHT STREET between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 219/2

Date: 1940 [NB 133-1940]
Architect: George W. Swiller
Owner: Frank Pitale

Type: Garage
Method of Construction: masonry load bearing walls
Number of stories: 1

continuation of 50 Laight Street

Summary

This one-story, twenty-five-foot wide garage is located near the Hudson Street end of the block. Designed in 1940 by George W. Swiller for Frank Pitale, the building was intended for use as a loading station and garage for four trucks. The vehicular opening which dominates the red brick facade is framed by piers and a stepped parapet. The brick rear elevation has no openings. The building, which remains in use as a garage, replaced a five-story tenement on the lot.

No. 52 LAIGHT STREET between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 219/3

Date: 1919 [NB 50-1919]
Architect: Augustus N. Allen
Owner: Markham Realty Corp.

Type: Freight terminal
Method of Construction: masonry load bearing walls
Number of stories: 1

Summary

This one-story, twenty-five-foot wide freight terminal is located midblock. It was designed in 1919 by Augustus N. Allen for the Markham Realty Corporation which, in the following year, built an industrial workshop building at 11-13 Leonard Street (in what is now the Tribeca West Historic District). The red brick facade is dominated by the center vehicular opening (which was enlarged in 1944). A tall, narrow window on the western side and a smaller window above the pedestrian door on the east side of the facade have steel industrial sash. A parapet terminates the facade above a dentilled brick cornice. The rear brick elevation has no openings. The building, which replaced a two-and-one-half-story brick dwelling on the site, remains in commercial use.

No. 54-56 LAIGHT STREET

between Hudson Street & Greenwich Street (North Side)

Tax Map Block/Lot: 219/4

Date: 1870 [NB 605-1870]

Architect: George W. DaCunha

Owner: Henry J. Meyer

Builder: George W. DaCunha

Type: Warehouse

Style: Commercial derived from German Rundbogenstil

Method of Construction: masonry load bearing walls

Number of stories: 5

Summary

This five-story, seventy-five-foot wide warehouse is located midblock. Built in 1870, it is one of several warehouses on this block designed and built by George W. DaCunha for Henry J. Meyer. DaCunha's design for this warehouse is a variation of the commercial style derived from the German Rundbogenstil used for the first of Meyer's warehouses on this block at 41-45 Vestry Street (1867) and also features a pedimented parapet with a galvanized iron cornice above a brick corbel table. The red brick facade is divided by brick pilasters into a central portion flanked by single bays which contain the vertical interior circulation elements. The segmentally-arched window openings have molded brick heads with granite stops; the sash is replacement aluminum. At the one-story base brick piers banded with granite frame the openings; non-historic black tiles and louvers fill the openings and pipe railings have been added to the concrete loading platform. The sidewalk has granite pavers and two courses of bluestone slabs. The eastern elevation is stuccoed.

This building is the second unit of a complex of warehouses on this block built for Henry J. Meyer, most of which are located on Vestry Street. Meyer's ship chandlery business, which had flourished during the Civil War in his building at 395-397 Greenwich Street (1860-61, in what is now the Tribeca West Historic District), evolved around 1866 into one of the early general warehouse operations in Manhattan. This warehouse was used as a U.S. bonded warehouse, as were some of Meyer's other facilities. Soon after Meyer's death in 1877, his warehouses on this block were acquired by the Baker & Williams warehouse firm. In the 1910s No. 54-56 became a facility of Port Warehouses's extensive operation in the area, and it remained in use by that firm through the 1970s. In 1988 the building was converted for use as offices on the upper stories; window replacement and alterations to the loading platform and base openings probably occurred at that time.

continuation of 54-56 Laight Street

Significant Reference

New York Vol. 320, pp. 594, 600x, 600aa, R.G. Dun & Co. Collection, Baker Library, Harvard Univ. Graduate School of Business Admin.

Alteration(s):

1988: Alt 365-1988 [Source: Alteration Application]
Conversion for use as a warehouse in the basement and first floor and for offices on the upper floors; ramp added to loading platform.
Owner -- The Wee Group

No. 60-64 LAIGHT STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 219/7 [See: 429-433 Greenwich Street]

LAIGHT STREET
BETWEEN HUDSON STREET & COLLISTER STREET (South Side)

No. 45-47 LAIGHT STREET
between Hudson Street & Collister Street (South Side)
Tax Map Block/Lot: 215/19 [See: 159-163 Hudson Street]

No. 49-55 LAIGHT STREET
between Hudson Street & Collister Street (South Side)
Tax Map Block/Lot: 215/27 [See: 4-8 Hubert Street]

LAIGHT STREET

BETWEEN COLLISTER STREET & GREENWICH STREET (South Side)

No. 57 LAIGHT STREET

between Collister Street & Greenwich Street (South Side)

a/k/a Collister Street

Tax Map Block/Lot: 215/15

Date: 1892-93 [NB 506-1892]

Architect: Horgan & Slattery

Owner: Horgan & Slattery

Type: Store and loft

Style: Renaissance Revival

Method of Construction: masonry with cast-iron elements

Number of stories: 6

Summary

This six-story store and loft building has a twenty-five-foot facade on Laight Street and an eighty-eight-foot facade on Collister Street. The architectural firm of Horgan & Slattery, which designed the building in 1892, was also the developer of the site. The Renaissance Revival design features elegant brickwork of orange ironspot Roman brick; bullnose profiles form round edges on piers. The planar quality of the facade is reinforced by the flush sandstone lintels, sills, and banding. Both facades are enlivened with multi-story arcades and are terminated by a prominent sheet-metal cornice. Cast-iron elements enframe the second-story windows and the first-story openings where the replacement infill is covered with grilles. Windows have aluminum replacement sash.

The building was occupied by the Denver Chemical Manufacturing Company, producers of "antiphlogistine," in the first decades of the twentieth century. In the 1920s it was used by the Seaboard Rice Company and R.U. Delapenha & Company. This importing firm, which had been located at 17 Jay Street and was at 57 Laight Street through the 1940s, had a facility in Jersey City which produced glazed pineapple and citron and crystallized ginger. Pasquale Guariglia's paper stock warehouse used the building in the 1950s and 1960s. The building, currently residential, replaced a brick residence on Laight Street and an outbuilding on Collister Street.

No. 59-65 LAIGHT STREET

between Collister Street & Greenwich Street (South Side)
Tax Map Block/Lot: 215/5 [See: 415-427 Greenwich Street]

LAIGHT STREET

BETWEEN GREENWICH STREET & WASHINGTON STREET (North Side)

No. 66-68 LAIGHT STREET

between Greenwich Street & Washington Street (North Side)
Tax Map Block/Lot: 218/13 [See: 424 Greenwich Street]

No. 70-72 LAIGHT STREET

between Greenwich Street & Washington Street (North Side)
Tax Map Block/Lot: 218/1

Date: 1886 [NB 236-1886]
Architect: Thomas R. Jackson
Owner: James Pyle
Builder: Hugh Getty

Type: Store and loft
Style: Utilitarian with Romanesque Revival elements
Method of Construction: masonry with wood and iron supports
Number of stories: 5

Summary

This five-story, forty-two-foot wide store and loft building is located midblock. Constructed in 1886, it was the fourth building on this block designed by Thomas R. Jackson, an architect who worked extensively in the Tribeca area, for soap manufacturer James Pyle in the 1880s; the adjacent warehouse at 74-76 Laight Street, erected in 1899, completed the group (four of the five buildings survive). This utilitarian red brick building replicates the Romanesque Revival detailing of the earlier designs: rock-faced granite elements at the segmentally- and round-arched window heads and the corbelled brick cornice. The windows have four-over-four industrial steel sash and those at the second story are fronted by iron grilles; iron fireproof shutters have been removed. An historic fire escape spans two bays of the facade. Cast-iron piers frame bay openings at the one-story base; in some of these openings the traditional paired, glazed wood doors remain. A sheet-metal awning and a loading dock sheathed in diamond plate span the facade. The northern elevation of brick has replacement windows in segmentally-arched openings from which fireproof shutters have been removed; the northeast corner of the building is an angled bay with windows.

The building was planned for use as a warehouse, apparently as a rental property for Pyle; in 1896 the first floor was used for general storage, the second through the fourth floors were used for coffee storage, and the

continued

continuation of 70-72 Laight Street
Summary

fifth story was used for bicycle storage. Around the turn of the century the building was taken over by Fairchild Brothers & Foster, the pharmaceutical firm that also occupied the adjacent building at 74-76 Laight Street. Later tenants included Stanley's Unique Gold Stamping Corporation. The building replaced two masonry dwellings on the site.

No. 74-76 LAIGHT STREET

between Greenwich Street & Washington Street (North Side)
a/k/a 413 Washington Street
Tax Map Block/Lot: 218/2

Date: 1899-1900 [NB 389-1899]
Architect: Thomas R. Jackson
Owner: James Pyle
Builder: Hugh Getty

Type: Warehouse
Style: Renaissance/Romanesque Revival
Method of Construction: steel-frame with iron columns
[fireproof]
Number of stories: 10

Summary

This ten-story warehouse has a forty-two-foot facade on Laight Street and a sixty-foot facade on Washington Street. Erected in 1899-1900, it is the last of five buildings on this block designed by Thomas R. Jackson, an architect who worked extensively in the Tribeca area, for soap manufacturer James Pyle (four of the five survive). At the lower stories of the red brick facades, the Romanesque Revival design of the earlier buildings is replicated in the rock-faced granite elements accenting segmentally-arched window heads. A three-story portion of the building is set off by a dentilled brick course above the fifth story and a terra-cotta frieze above the eighth story. The top two stories are designed as an attic arcade with Renaissance Revival detailing; pilasters with terra-cotta capitals frame the windows, which at the upper story have round-arched heads. A deep copper cornice crowns the facades. The windows have a combination of two-over-two industrial sash and double-hung aluminum replacement sash; iron fireproof shutters have been removed. The original fire escape spans two bays of the Washington Street facade. At the one-story base, brick piers banded with granite frame narrow bay openings and support a cast-iron lintel. Most of the bays have paneled brick bulkheads and tall windows. A loading platform sheathed in diamond plate spans most of both facades and, with steps at the corner, retains its original form. Sheet-metal awnings have been removed from the eastern three bays of the Laight Street facade and from the north bay on Greenwich Street facade. Granite slab vault covers form the sidewalk along both facades. At the upper portions of the

continuation of 74-76 Laight Street
Summary

north and east elevations of common brick, and the stuccoed lower portion of the north elevation, the historic and new window openings have replacement sash.

Upon completion and through the 1940s, the building was occupied by the pharmaceutical firm of Fairchild Brothers & Foster whose product line featured "digestive ferments." The firm occupied the adjacent building at 70-72 Laight Street as well. In the 1950s the building was used as manufacturing lofts by food processors and other businesses. The building, which replaced two masonry dwellings on the site, was converted to residential use in the 1970s.

LAIGHT STREET
BETWEEN GREENWICH STREET & WASHINGTON STREET (South Side)

No. 67-69 LAIGHT STREET
between Greenwich Street & Washington Street (South Side)
Tax Map Block/Lot: 217/17 [See: 414-418 Greenwich Street]

No. 71-77 LAIGHT STREET
between Greenwich Street & Washington Street (South Side)
Tax Map Block/Lot: 217/14 [See: 401-411 Washington Street]

LAIGHT STREET
BETWEEN WASHINGTON STREET & WEST STREET (North Side)

No. 78-84 LAIGHT STREET
between Washington Street & West Street (North Side)
Tax Map Block/Lot: 218/14 in part [See: 414 Washington Street]

LAIGHT STREET
BETWEEN WASHINGTON STREET & WEST STREET (South Side)

No. 79-101 LAIGHT STREET

between Washington Street & West Street (South Side)
a/k/a 410-412 Washington Street & 254-255 West Street
Tax Map Block/Lot: 217/6

Date: c. 1853 [Tax Assessment Records 1851-1854;
Conveyance Index 1852; Perris Map, 1853]

Architect: Unknown

Owner: Grocers Steam Sugar Refining Co.

Type: Sugar warehouse

Style: Utilitarian

Method of Construction: masonry load bearing walls

Number of stories: 9 and 10

Summary

This mid-nineteenth-century nine- and ten-story warehouse occupies the entire 225-foot blockfront on Laight Street and has sixty-two-foot facades on West Street and Washington Street. The building served as the warehouse component of the Grocers Steam Sugar Refining Company's operation; the steam engines, retorts, and chimney were located just south of the warehouse, on the site now occupied by the warehouse building at 32-44 Hubert Street. Like other sugar warehouses of its era, the building has very thick red brick walls pierced by regularly-spaced segmentally-arched window openings with brownstone sills. The raised basement has arched openings as well; those in the West Street facade are lined with iron plate. At the first-story level, arched openings of various widths served as loading bays; alterations to the Laight Street facade created larger openings and added concrete loading platforms. Most of the windows on the West Street and Laight Street facades have casement steel sash; windows at the first and second stories have hardware for fireproof iron shutters and some of these remain in place. All of the window openings on the Washington Street facade have such shutters. There are remnants of painted signbands on the walls. The West Street and Washington Street facades have decorative star-shaped tie-rod ends at alternate stories. Simple corbelled brick cornices, with copper gutters above, edge both the nine- and ten-story portions of the building. Elevator bulkheads are visible on the roof flanking the ten-story portion of the building. Bluestone paving remains at the north end of the West Street sidewalk.

A sugar refinery, with E.H. Swift as proprietor, was established near the corner of Laight and Washington Streets around 1848. Tax records indicate that this building was constructed around 1853 by the Grocers Steam Sugar Refining Company; that firm was soon succeeded by the United States Sugar Refining Company. From the early 1870s through the 1890s the building was used as the United States Appraiser's Storehouse; here a large staff of packers, clerks, examiners, and appraisers processed the samples of

continuation of 79-101 Laight Street
Summary

imported merchandise sent from bonded warehouses for customs evaluation. During the early twentieth century the building was used by the Laight Street Stores Company for a bonded tea warehouse and by the West Side Warehouse Company. In 1927 the Pennsylvania Railroad began using the warehouse as its "Laight-West" Station for the accumulation of westbound freight which was trucked to the line's New Jersey railheads. For many years the building has been the Sun Warehouse.

VESTRY STREET

Much of Vestry Street west of Varick Street is within the boundaries of the Tribeca North Historic District. Vestry Street appears to have been initially laid out in the 1790s; it was named in 1794 in honor of the Vestry of Trinity Church, which selected names for a number of the streets in the Tribeca area which were established on property of the church. Vestry Street, west of Greenwich Street, was ceded to the city by the Trinity Church Corporation in 1802 and extended to the east in 1803. However, the street was not actually opened until the late 1820s.

East of Greenwich Street, Vestry Street was initially developed with residential buildings; west of Greenwich Street, it had a more mixed residential and commercial/industrial character. The redevelopment of the eastern portion of the street for commercial purposes began with a complex of warehouses erected around 1870. The blockfronts on the south side of Vestry Street are dominated by warehouses; at the eastern end of the street are several through-the-block warehouses and store and loft buildings. On the north side of the street, the Holland Tunnel Administration Building and a warehouse building stand at the eastern end of the district. There are two large warehouse buildings at the northeast corner of Vestry and Greenwich Streets. The streetbed of Vestry Street within the district consists of granite pavers laid in 1927.

BETWEEN VARICK STREET & HUDSON STREET (South Side)

- No. 3 VESTRY STREET between Varick Street & Hudson Street (South Side)
Tax Map Block/Lot: 220/21 [See: 24 Laight Street]

- No. 5 VESTRY STREET between Varick Street & Hudson Street (South Side)
Tax Map Block/Lot: 220/22 [See: 26 Laight Street]

- No. 7 VESTRY STREET between Varick Street & Hudson Street (South Side)
Tax Map Block/Lot: 220/23 [See: 28 Laight Street]

- No. 9 VESTRY STREET between Varick Street & Hudson Street (South Side)
Tax Map Block/Lot: 220/24 [See: 30 Laight Street]

- No. 11 VESTRY STREET between Varick Street & Hudson Street (South Side)
Tax Map Block/Lots: 220/1001-1007 [See: 32 Laight Street]

- No. 13 VESTRY STREET between Varick Street & Hudson Street (South Side)
Tax Map Block/Lot: 220/26 [See: 34 Laight Street]

No. 15 VESTRY STREET between Varick Street & Hudson Street (South Side)
Tax Map Block/Lot: 220/27 [See: 36 Laight Street]

No. 17 VESTRY STREET between Varick Street & Hudson Street (South Side)
Tax Map Block/Lot: 220/28

Date: 1917 [Alt 511-1917]
Architect: William C. Winters
Owner: William Ziegler

Type: Industrial workshop
Method of Construction: masonry load bearing walls
Number of stories: 2 (penthouse)

Summary

This two-story industrial workshop, located midblock, has a twenty-foot facade. In 1917 William Ziegler's two-story wagon repair and blacksmith shop, damaged by fire, was altered with a one-story addition to the rear and a new facade to plans drawn by William C. Winters. The first story, with a vehicular opening flanked by windows with industrial sash and a pedestrian door, is typical of the design of workshops. The 1985 conversion of the building for use as studios included the construction of the set-back third story and asymmetrical parapets, and the application of brown stucco to the brick facade.

Ziegler had rented the building since 1901. He succeeded Fredrick Pheiffer who operated a wagon repair and blacksmith shop in the building for about thirty years. It was presumably the two-story outbuilding that served the house at the Laight Street end of this lot, which originally extended through the block like the neighboring lots; the house was built around 1827 by Joseph Henriques and the outbuilding -- most likely a stable -- probably dated from the same time. During the 1940s the building was used for barrel manufacturing, and in the 1960s it was owned by the Knickerbocker Coffee Service. It is currently used as studios.

Alteration(s):

1985: Alt 387-1985 [Source: Alteration Application]
Construction of set-back third story and interior alterations in conjunction with conversion of the building to studios.

Architect -- John Furth Peachy Owner -- Melvin Rauch

No. 19 VESTRY STREET between Varick Street & Hudson Street (South Side)
Tax Map Block/Lot: 220/29

Date: 1891 (NB 214-1891)
Architect: Alfred E. Barlow
Owner: David W. Cochran

Type: Stable and loft
Style: Utilitarian with Renaissance Revival elements
Method of Construction: masonry with wood and steel supports
Number of stories: 5

Summary

This five-story stable and loft building, located near the Hudson Street end of the block, has a twenty-foot facade. It was designed in 1891 by Alfred E. Barlow for David W. Cochran, a veterinarian whose office was in the stable building at 15 Vestry Street. The utilitarian design in red brick has some elements of the popular Renaissance Revival style, including a horizontal emphasis created by wide window groups accented with extended sill courses. The facade is terminated with a corbelled brick cornice. Each cast-iron window unit has an exposed lintel and pilaster mullions; the sash is six-over-six industrial sash. At the one-story base, an exposed cast-iron lintel with decorative bolt heads is supported by brick piers. Wood-framed bays accommodate an exterior elevator door, a loading bay, and a pedestrian entrance with transoms above.

As planned, a stable and blacksmith shop occupied the lower part of the building while the upper three floors were used for storage. By 1914 the stable areas had become storage areas as well. In 1926 the building was converted by the Hirsch Brothers Company for its "Exact Quality Products," baking supplies; a chocolate manufacturer was also in the building. The structure was erected on the rear portion of a lot that went through the block with a dwelling at the Laight Street end.

No. 21-25 VESTRY STREET between Varick Street & Hudson Street (South Side)
Tax Map Block/Lot: 220/31 [See: 174-178 Hudson Street]

VESTRY STREET
BETWEEN CANAL STREET & HUDSON STREET (North Side)

No. 4-10 VESTRY STREET between Canal Street & Hudson Street (North Side)
a/k/a Canal Street
Tax Map Block/Lot: 221/1

HOLLAND TUNNEL ADMINISTRATION BUILDING
Date: 1926 [Holland Tunnel Contract #17]
Architect: Erling Dure
Owner: NYS Bridge & Tunnel Commission and
NJ Interstate Bridge & Tunnel Commission

Type: Office building
Style: early twentieth-century commercial with Neo-Renaissance
elements
Method of Construction: steel-framed with concrete floors
Number of stories: 4

Summary

This four-story, triangular-shaped office building, located at the eastern end of the block, has approximately ninety-foot facades on Vestry Street and Canal Street. Five small buildings at the eastern end of the block were demolished in 1925 in conjunction with the widening of Canal Street and Varick Street prior to the construction of the Holland Tunnel. The building was designed by Erling Dure for the New York State Bridge and Tunnel Commission and the New Jersey Interstate Bridge and Tunnel Commission in 1926; Dure also designed the tunnel ventilation buildings.

The building has a one-story granite-faced base which on the Canal Street facade has segmentally-arched windows with industrial steel sash. The round-arched doorway in the angled corner bay has a multi-light bronze door in a bronze surround with "The Holland Tunnel" inscribed on the lintel. The Vestry Street base has a variety of openings, including three vehicular bays with segmentally-arched heads. The upper facades of patterned brown brick are divided by wide and narrow pilasters into single window bays terminated by limestone corbel tables. The roofline is a series of setbacks, edged with limestone bands, which culminate in a brick penthouse with a limestone parapet. The windows have four-over-four industrial sash. The building remains in use as the Holland Tunnel Administration Building.

continuation of 4-10 Vestry Street

Significant Reference

Holland Tunnel Contract #17 - Administration Building, Contract Drawings, NYS Bridge & Tunnel Commission and NJ Interstate, New York City Municipal Library, 1926.

No. 12-16 VESTRY STREET between Canal Street & Hudson Street (North Side)
a/k/a 440-444 Canal Street
Tax Map Block/Lot: 221/35

Date: 1882-83 [NB 401-1882]
Architect: Charles C. Haight
Owner: Trinity Church Corp.
Builder: Lewis H. Williams

and

Date: 1925 [Dem. Permit 9-1925]
Architect: Undetermined
Owner: Trinity Church Corp.

Type: Warehouse
Style: late nineteenth-century commercial with
Romanesque Revival elements
Method of Construction: masonry load bearing walls
Number of stories: 7

Summary

This seven-story warehouse, located midblock and extending through the block, has seventy-five-foot facades on Vestry Street and Canal Street. Built in 1882-83, it was one of several buildings in the Tribeca area designed by Charles C. Haight for the Trinity Church Corporation, including the warehouses at 443-453 Greenwich Street (1883-84) and 34-38 Vestry Street (a/k/a 9-13 Desbrosses Street, 1884-85) in this district. A thirty-six foot deep portion of the building fronting Canal Street was removed in 1925 when the street was widened in preparation for the construction of the Holland Tunnel; the new Canal Street facade is very similar to that of the adjacent Tunnel Administration Building (4-10 Vestry Street).

Haight's design for the building, as seen on the Vestry Street facade, has a structural quality articulated by projecting piers and corbelled brick bands that divide the red brick facade into bays that correspond to interior spaces. Terra-cotta plaques, rather than capitals, set in the piers give the effect of one- and two-story pilasters; a brick corbel table underscores the attic story which is terminated by a sheet-metal cornice. Flat-headed window openings with sandstone lintels and openings with arched

continuation of 12-16 Vestry Street
Summary

heads are found at alternate stories. Iron fireproof shutters have been removed from the windows, which have two-over-two industrial sash. At the one-story base, brick and secondary cast-iron piers frame bay openings where some historic window configurations remain. The Canal Street facade, erected around 1925, has a one-story base, faced in granite, with window openings above a watertable pierced only by a small opening at grade. Wide and narrow pilasters dominate the upper facade of brown brick; the recessed spandrels have a header and stretcher pattern. The top story is set off by a limestone band course and cornice as an attic story. The windows have industrial steel sash.

The Theodore W. Morris glass company was a tenant in the building through the 1910s. In the early 1920s the building was occupied by the American Hard Rubber Company, the Wall, Stick fountain pen company, the W.A. Shaeffer Pen Company, and A. Siegrist Company, dealers of braid. In the 1940s the building was occupied by a book bindery and gold stamping, mechanical engraving, and radio manufacturing firms. The building replaced a stone yard on the site.

VESTRY STREET
BETWEEN HUDSON STREET & GREENWICH STREET (North Side)

No. 34-38 VESTRY STREET

between Hudson Street & Greenwich Street (North Side)
a/k/a 9-13 Desbrosses Street
Tax Map Block/Lot: 222/1 in part

Date: 1884-85 [NB 619-1884]
Architect: Charles C. Haight
Owner: Trinity Church Corp.
Mason: Robinson & Wallace
Carpenter: Lewis H. Williams

Type: Warehouse
Style: late nineteenth-century commercial
Method of Construction: masonry load bearing walls
Number of stories: 7

Summary

This seven-story warehouse, located midblock and extending through the block, has seventy-five-foot facades on Vestry Street and Desbrosses Street. Designed by Charles C. Haight, the warehouse was built in 1884-85 as a rental property for the Trinity Church Corporation. It encloses the interior courtyard of 443-453 Greenwich Street (1883-84, see), the adjacent warehouse also designed by Haight for the Trinity Church Corporation.

continuation of 34-38 Vestry Street
Summary

Haight's extensive work for Trinity Church in the Tribeca area also includes the warehouse at 12-16 Vestry Street (1882-83) in this district. Rather than replicate the design of the adjacent building, Haight emphasized the structural qualities of the orange brick facades of 34-38 Vestry Street in the manner of late nineteenth-century commercial designs, using multi-story piers for vertical articulation and continuous sandstone lintels uniting pairs of windows and corbelled brick courses to provide horizontal counterpoints. Above the attic story, the Vestry Street cornice is stone while that on Desbrosses Street is corbelled brick. The window openings have two-over-two wood sash. At the one-story base, stone-banded piers with brownstone capitals and secondary cast-iron piers frame bay openings, some of which still have historic window configurations. In each facade arched passageways, filled with wrought-iron gates (which provide access to the courtyard) and window openings are accented with brick archivolt, echoing the design of the adjacent earlier building. A vacant lot to the east exposes the eastern elevation which is common brick and has window openings with two-over-two industrial sash and iron fireproof shutters. An elevator shaft extends at midpoint, surrounded by a concrete loading platform. Remnants of signage for the American Steel Wool Manufacturing Company, a long-term tenant, remain at both ends of the elevation. The building, which remains in commercial use, replaced several brick and wood-framed dwellings and outbuildings on the site.

No. 40-50 VESTRY STREET

between Hudson Street & Greenwich Street (North Side)

Tax Map Block/Lot: 222/1 in part [See: 443-453 Greenwich Street]

VESTRY STREET

BETWEEN HUDSON STREET & GREENWICH STREET (South Side)

No. 27 VESTRY STREET between Hudson Street & Greenwich Street (South Side)

Tax Map Block/Lot: 219/21 [See: 179 Hudson Street]

No. 29-33 VESTRY STREET

between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 219/18

Date: 1932 [Dem. 123-1932]
Owner: City of New York
Type: Parking Lot

Summary

This fifty-one-foot wide parking lot near the Hudson Street end of the block was created in 1932 after the demolition of a New York City school building. In 1865 the City acquired from the Trinity Church Corporation this lot, on which a mahogany yard and an iron yard had been located in the 1850s. The following year Primary School No. 11, which had been at 461 Greenwich Street, was located at 31 Vestry Street in a two-story building. At some time prior to 1879 a four-story brick school was built. Around 1906 the building, in which P.S. 111 had been located, became a storehouse for the Department of Education. In 1962 the City sold the lot to Saul Essenfield.

No. 35 VESTRY STREET between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 219/17

Date: 1907 [NB 470-1907]
Architect: Lieberson & Weitzer
Owner: James S. Maher
Builder: James S. Maher

Type: Stable
Style: Utilitarian
Method of Construction: masonry with concrete floors
Number of stories: 6

Summary

This six-story, twenty-four-foot wide stable is located midblock. Designed in 1907 by Lieberson & Weitzer for James S. Maher, it was cited in a contemporary account as an example of a building in which reinforced concrete flooring was used as an economical method of construction. The utilitarian design of the red brick facade features flat-headed window openings framed by rusticated brick pilaster strips; the sheet-metal cornice has been removed. Most of the windows have two-over-two double-hung industrial sash. At the one-story base, cast-iron piers frame wide bays which flank an entrance to the upper floors. A loading platform has been added across the facade; the sidewalk area of granite slabs and pavers is edged with a bluestone curb. The eastern elevation, of parged brick, has windows with historic two-over-two industrial sash. Fireproof iron shutters remain at the second story.

Maher was a principal in the Maher & Grashem carpentry and building firm,

continued

continuation of 35 Vestry Street
Summary

established in 1883, which was later known as the Maher Building Construction Company. Maher is listed in city directories in the 1910s and 1920s as an architect. Upon completion, the stable was leased to Albert Edwards who operated a trucking business at 354-356 Washington Street and later at 639 Greenwich Street. The John Cane & Sons baker's supply firm moved from 45 Jay Street to this building in the 1920s and remained there through the 1940s; Nos. 35 and 37 Vestry were joined internally in 1937 by that firm for use as a storage warehouse. The building, which replaced a six-story building, was later used by Port Warehouses, Inc., which had an extensive operation in this area.

Significant Reference

"Reinforced Concrete Cheaper than Mill Construction," Real Estate Record & Guide 81 (Apr. 11, 1908), 652.

No. 37 VESTRY STREET between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 219/16

Date: 1882-83 [NB 1269-1882]
Architect: George W. DaCunha
Owner: William Menck

Type: Warehouse
Style: Commercial derived from German Rundbogenstil
Method of Construction: masonry load bearing walls
Number of stories: 6

Summary

This six-story, twenty-foot wide warehouse is located midblock. It was designed in 1882 for William Menck by George W. DaCunha in the commercial style derived from the German Rundbogenstil of DaCunha's earlier warehouses on this block. The red brick facade has round-arched window openings enriched with molded brick heads that have granite stops; a brick corbel table (the cornice has been removed) and pilaster strips frame the facade. At the one-story base brick and granite piers frame two bays, in one of which remains a set of folding iron shutters. A loading dock, formerly sheltered by a sheet-metal awning, spans the facade; the bluestone and granite paver sidewalk has been altered with additional pieces of bluestone.

William and Charles Menck were in the storage business, located in 1880 at 395-397 Greenwich Street, a building erected by Henry J. Meyer (in what is now the Tribeca West Historic District); after constructing this warehouse in 1882, William Menck purchased the adjacent one at 39 Vestry Street. The storage firm of Baker & Williams, which owned other warehouses on the

continuation of 37 Vestry Street
Summary

block, later used this building as well. During the 1920s it was leased, along with No. 39, by the Weinberg & Posner Engineering Company, the Russian-American Warehouse & Shipping Company, Inc., and the Marbaud Corporation. In 1937 the building was joined internally with 35 Vestry by the J. Cane & Sons baker's supply firm for use as a storage warehouse. During the 1960s Nat Brown's Export Packers and Warehousing business was in the building. There are remnants of the painted signage of "Regina Products," "____ & Schueller, Trucking Corp.," and "Datz Moving and Storage Corp. Warehouse" on the facade. The building, which replaced a brick building on the site, is now in residential and commercial use.

No. 39 VESTRY STREET between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 219/15

Date: 1872-73 [NB 872-1872]
Architect: George W. DaCunha
Owner: Henry J. Meyer
Builder: William P. Petit

Type: Warehouse
Style: Commercial derived from German Rundbogenstil
Method of Construction: masonry load bearing walls
Number of stories: 5

Summary

This five-story, twenty-six-foot wide warehouse is located midblock. It was designed in 1872 by George W. DaCunha for Henry J. Meyer as an extension of Meyer's warehouse building at 41-45 Vestry Street (1867). The design in the commercial style derived from the German Rundbogenstil replicates features of that earlier building, and the two buildings together with the similarly designed warehouse at 437-441 Greenwich Street at the western end of the block form a united red brick facade. Molded brick heads with granite stops enrich the round-arched window openings which retain most of their four-over-four industrial sash. The brick dentil course terminating the facade originally underscored a galvanized iron cornice which has been removed. At the one-story base, brick piers frame two loading bays; a loading platform and sheet-metal awning, both continuous with the adjacent buildings to the west, span the facade. Bluestone slabs, granite pavers, and concrete form the sidewalk.

This was the third of four warehouses built on this block by Henry J. Meyer on land leased from the Trinity Church Corporation. Meyer's ship chandlery business, located at 395-397 Greenwich Street (1860-61, in what is now the Tribeca West Historic District), had flourished during the Civil War. Around 1866 he began to develop one of the early general storage warehouse

continued

continuation of 39 Vestry Street
Summary

operations in Manhattan, with the conversion of his Greenwich Street building for that use and, in 1867, the construction of 41-45 Vestry Street, the first of his warehouses on this block. The warehouses at 54-56 Laight Street (1870) and 437-441 Greenwich Street (1875) completed the complex. This warehouse was acquired in the late 1880s by William Menck who had developed the building at 37 Vestry Street in 1882. In the 1920s, Menck's two buildings were leased by the Weinberg & Posner Engineering Company and the Russian-American Warehouse & Shipping Company. This building, which replaced a brick building on the lot, later became a facility of Port Warehouses's extensive operation in the area and remains in use for storage by the International Oriental Food Corporation.

Significant Reference

New York Vol. 320, pp. 594, 600x, 600aa, R.G. Dun & Co. Collection, Baker Library, Harvard Univ. Graduate School of Business Admin.

No. 41-45 VESTRY STREET

between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 219/13

Date: 1867 [Alt 55-1867]
Architect: George W. DaCunha
Owner: Henry J. Meyer

Type: Warehouse
Style: Commercial derived from German Rundbogenstil
Method of Construction: masonry load bearing walls
Number of stories: 5

Summary

This five-story sixty-two-foot wide warehouse is located near the Greenwich Street end of the block. With the remodeling and expansion in 1867 of a former church building into this warehouse to plans drawn by George W. DaCunha, Henry J. Meyer began the construction of an extensive warehouse complex on this block. The building was later flanked by similarly designed buildings at 39 Vestry Street (1872) and 437-441 Greenwich Street (a/k/a 47 Vestry Street, 1875), and became the central portion of a united red brick facade.

The design of the warehouse in the commercial style derived from the German Rundbogenstil features molded brick heads with granite stops enriching the round-arched window openings, characteristic elements of the style. The paneled brick pediment is edged by a brick dentil course; a second course at the base of the pediment originally underscored a sheet-metal cornice (now removed). The window openings have historic four-over-four industrial

continuation of 41-45 Vestry Street
Summary

sash. At the one-story base, a narrow round-arched pedestrian entrance is flanked by four loading bays framed by brick piers. The loading platform and sheet-metal awning that span the facade are extensions of those on both adjacent buildings. The sidewalk area is paved with bluestone slabs and granite pavers.

Around 1833 a Methodist Episcopal Church, known as the First Wesleyan Chapel and the Vestry Street Church, was built on this site. In the mid-1850s the building was converted to commercial use and occupied first by the Grocers Steam Sugar Refinery Company (whose operation was nearby at 79-101 Laight Street) and later by the Wells, Butterfield & Company which used the building as a stable. After Meyer leased the property from the Trinity Church Corporation, the two-story church building was remodeled into the five-story warehouse and given a new facade. Meyer's ship chandlery business, located at 395-397 Greenwich Street (1860-61, in what is now the Tribeca West Historic District), had flourished during the Civil War. Around 1866 he began to develop one of the first general storage businesses in Manhattan, converting his Greenwich Street buildings for that use. The construction of 41-45 Vestry Street initiated an extensive warehouse complex on this block, followed by 54-56 Laight Street (1870), 39 Vestry Street, and 437-441 Greenwich Street. After Meyer's death in 1877, his buildings on this block were acquired by the Baker & Williams warehouse company. The building later became a facility of Port Warehouses's extensive operation in the area; it remains in use as a warehouse by the International Oriental Food Corporation.

Significant Reference

New York Vol. 320, pp. 594, 600x, 600aa, R.G. Dun & Co. Collection, Baker Library, Harvard Univ. Graduate School of Business Admin.

No. 47 VESTRY STREET between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 219/11 [See: 437-441 Greenwich Street]

VESTRY STREET
BETWEEN GREENWICH STREET & WASHINGTON STREET (North Side)

No. 21 VESTRY STREET
between Greenwich Street & Washington Street (North Side)
Tax Map Block/Lot: 223/35 [See: 438-440 Greenwich Street]

VESTRY STREET
BETWEEN GREENWICH STREET & WASHINGTON STREET (South Side)

No. 49 VESTRY STREET
between Greenwich Street & Washington Street (South Side)
Tax Map Block/Lot: 218/8 [See: 430-436 Greenwich Street]

No. 55 VESTRY STREET
between Greenwich Street & Washington Street (South Side)
Tax Map Block/Lot: 218/6 [See: 415-423 Washington Street]

VESTRY STREET
BETWEEN WASHINGTON STREET & WEST STREET (South Side)

No. 57-65 VESTRY STREET
between Washington Street & West Street (South Side)
Tax Map Block/Lot: 218/28 [See: 416-424 Washington Street]

DESBROSSES STREET

A portion of Desbrosses Street, at the intersection of Greenwich Street, is within the boundaries of the Tribeca North Historic District. Desbrosses Street appears to have been initially laid out in the 1790s; it was named in 1794 after Elias Desbrosses (1718-1788), a prominent merchant who served Trinity Church as vestryman from 1759 to 1770 and as warden from 1770 to 1778. An alderman during the 1760s, Desbrosses was one of the founders of the New York Chamber of Commerce, as well as its third president. Desbrosses Street, west of Greenwich Street, was ceded to the city by the Trinity Church Corporation in 1802 and extended to the east in 1808.

Desbrosses Street, west of Canal Street, was developed with buildings for mixed residential and commercial use in the early nineteenth century. At the southwest corner of Desbrosses and Greenwich Streets, a surviving dwelling from this early period was enlarged in the 1850s for use as a multiple dwelling while incorporating commercial space at the ground story. The warehouses on the east side of the intersection of Desbrosses and Greenwich Streets are from the period of commercial redevelopment of the area in the 1880s. The portion of Desbrosses Street that is within the district has a streetbed of granite pavers laid in 1934.

BETWEEN HUDSON STREET & GREENWICH STREET (South Side)

No. 9-13 DESBROSSES STREET

between Hudson Street & Greenwich Street (South Side)

Tax Map Block/Lot: 222/1 in part [See: 34-38 Vestry Street]

No. 15-21 DESBROSSES STREET

between Hudson Street & Greenwich Street (South Side)

Tax Map Block/Lot: 222/1 in part [See: 443-453 Greenwich Street]

DESBROSSES STREET
BETWEEN HUDSON STREET & GREENWICH STREET (North Side)

No. 18-22 DESBROSSES STREET
between Hudson Street & Greenwich Street (North Side)
Tax Map Block/Lot: 225/1 [See: 461-469 Greenwich Street]

DESBROSSES STREET
BETWEEN GREENWICH STREET & WASHINGTON STREET (North Side)

No. 22½ DESBROSSES STREET
between Greenwich Street & Washington Street (North Side)
Tax Map Block/Lot: 224/32 [See: 454-456 Greenwich Street]

DESBROSSES STREET
BETWEEN GREENWICH STREET & WASHINGTON STREET (South Side)

No. 21 DESBROSSES STREET
between Greenwich Street & Washington Street (South Side)
Tax Map Block/Lot: 223/28 [See: 452 Greenwich Street]

WATTS STREET

A portion of the south side of Watts Street, at the intersection with Greenwich Street, forms the northernmost boundary of the Tribeca North Historic District. Watts Street appears to have been initially laid out in the 1790s; it was named in 1794 after John Watts, Jr. (1749-1836), a prominent public official who served as vestryman of Trinity Church from 1822 to 1830. Watts, the last royal recorder of the City of New York, nevertheless supported the patriot cause; he served three times as speaker of the New York Assembly, was a member of Congress from 1793 to 1795, and later sat as a judge of Westchester County. He was the founder and endower of the Leake and Watts Orphan Asylum and an original supporter of the New York Dispensary. A statue of Watts forms part of his grave monument in the southern portion of Trinity Churchyard on Broadway. Watts Street, west of Greenwich Street, was ceded to the city by the Trinity Church Corporation in 1802 and extended to the east in 1808.

The three-block long portion of Watts Street west of Canal Street was developed as part of a mixed residential and commercial/industrial area during the first decades of the nineteenth century. The redevelopment of Watts Street for commercial use occurred in the 1880s and 1890s. Within the district, there is a large warehouse building at the southeast corner of Watts and Greenwich Streets and a store and loft building at the southwest corner of the intersection. In 1927 Watts Street was widened to facilitate increased traffic in the area due to the Holland Tunnel; the granite pavers laid in the streetbed at that time remain exposed (a portion of the southern half of street is within the district).

BETWEEN HUDSON STREET & GREENWICH STREET (South Side)

No. 125-129 WATTS STREET

between Hudson Street & Greenwich Street (South Side)
Tax Map Block/Lot: 224/1 [See: 461-469 Greenwich Street]

WATTS STREET

BETWEEN GREENWICH STREET & WASHINGTON STREET (South Side)

No. 131-133 WATTS STREET

between Greenwich Street & Washington Street (South Side)
Tax Map Block/Lot: 224/26 [See: 466 Greenwich Street]

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ARCHITECTS' APPENDIX

AUGUSTUS N. ALLEN (1868?-1958)

52 Laight Street p. 95

An 1891 graduate of the Columbia University School of Architecture, Augustus N. Allen had by around 1900 established an independent practice in New York City which he maintained until his retirement in 1933. Examples of Allen's early work can be found in the Upper East Side Historic District, including a pair of residences on East 66th Street with neo-Italian Renaissance and neo-Georgian motifs. During the 1910s several of Allen's designs were published in American architectural periodicals, including the Johns-Manville Company Building at Madison Avenue and 41st Street and the Woodruff residence on Long Island; designs for two shops on Fifth Avenue were published in 1921. In 1919 Allen designed a small freight terminal building at 52 Laight Street in what is now the Tribeca North Historic District.

Augustus N. Allen obituary, New York Times, Mar. 26, 1958 p. 34.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 11.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 2.

VICTOR A. BARK, JR. (dates undetermined)

415-427 Greenwich Street p. 44

Little is known about the life and career of Victor A. Bark, Jr. By 1912 he was working as an architect in New York City; around 1922 Bark established an independent practice which he maintained through 1940. In 1928 he was associated with the firm of Bark & Djorup, Inc. Bark designed in 1912 an addition to a warehouse building in what is now the Tribeca North Historic District, replicating the early twentieth-century commercial style which Charles B. Meyers had used the previous year for the first portion of the building; this commission suggests that Bark might have been working in the office of Meyers. During the 1920s Bark designed a number of midtown office buildings for builder A.E. Lefcourt, including the Lefcourt-Colonial Building at the southeast corner of Madison Avenue and 41st Street (1930) and the Brill Building, 1619 Broadway (1930).

Trow's New York City Directory (New York, 1910-1921).

James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 5.

ALFRED E. BARLOW (1855?-1926)

19 Vestry Street p. 106

By 1877 Alfred E. Barlow was practicing as an architect in New York City; with the exception of a brief partnership with William A. Bates in 1892, he practiced independently through 1925. His work included churches, hospitals, institutional buildings, and residences; several designs were published in American architectural periodicals. Noted examples of his work include the S.R. Smith Infirmary (Castleton Avenue, Staten Island, 1889) and the Union Reformed Church of Highbridge (1272 Ogden Avenue, 1889). In 1891 Barlow designed a stable and loft building displaying Renaissance Revival elements which is located within the Tribeca North Historic District. Barlow may have also worked in St. Petersburg, Florida, where he died in 1926.

Alfred E. Barlow obituary, New York Times, Dec. 25, 1926 p. 13.
Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 13.
Landmarks Preservation Commission, Research Files.
Trow's New York City Directory (New York, 1877-1899).
Norval White and Elliot Willensky, AIA Guide to New York City (New York, 1978), 826, 518.

FRANKLIN BAYLIES (dates undetermined)

460 Greenwich Street p. 66
466 Greenwich Street p. 69

In 1881 Franklin Baylies began his architectural career in New York City by entering a partnership with Bruno W. Berger. The firm of Berger & Baylies designed commercial and residential structures in the city, including warehouses and store and loft buildings which are located in what is now the Tribeca West Historic District. The partnership lasted until 1890, at which time both architects established independent practices.

Baylies's office remained active through 1929, designing mostly commercial structures, some of which are located within the SoHo-Cast Iron Historic District and the Tribeca West Historic District. The buildings in the Tribeca West Historic District display ornament characteristic of the Renaissance Revival or neo-Renaissance styles and the two store and loft buildings Baylies designed in the late 1890s which are located in the Tribeca North Historic District exhibit the same stylistic influences. It is likely that Franklin Baylies was a relative of the architect Alexander Baylies since the two shared office space in 1920-21.

Dennis Steadman Francis, Architects in Practice 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); "Architects' Appendix," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991).
Trow's New York City Directory (New York, 1879-1921).

continued

continuation of Franklin Baylies

James Ward, Architects in Practice New York City, 1900-1940
(New York, 1989), 6, 7.

RICHARD BERGER (dates undetermined)

24 Laight Street p. 85
26 Laight Street p. 87
28 Laight Street p. 88

Little is known of Richard Berger except that he was established as an architect 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," including 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 displaying characteristics of the Romanesque Revival style in the 1880s and '90s. Between 1887 and 1891 Berger designed three utilitarian store and loft buildings which are located in the Tribeca North Historic District. 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 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); "Architects' Appendix," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991).

James Ward, Architects in Practice New York City, 1900-1940
(New York, 1989), 7.

WILLIAM H. BIRKMIRE (1860-1924)

32-54 Hubert Street p. 83

Born in Philadelphia, William Harvey Birkmire graduated from the Philadelphia Academy of Music in 1883 and studied architecture with such influential American architects as 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

continuation of . . . William H. Birkmire

on Franklin Street, and later on Broadway. Birkmire applied his knowledge of structural techniques to the design of large store and loft buildings, examples of which are found in the Ladies Mile Historic District. His work in the Tribeca area indicates that he looked to Renaissance sources when designing the exteriors of steel-framed structures. Birkmire designed an office building at 396-398 Broadway (1898-99) in the Renaissance Revival style (located in the Tribeca East Historic District). In 1905 Birkmire designed a cold storage warehouse for the Merchants Refrigerating Company in what is now the Tribeca West Historic District. Birkmire's work is represented in the Tribeca North Historic District by a large iron and steel-framed warehouse in the Neo-Renaissance style, erected between 1903 and 1906.

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.

Dennis Steadman Francis, Architects in Practice 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," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 8.

BUCHMAN & FOX

Albert C. Buchman (1859-1936)
Mortimer J. Fox (1875?-1948)

36 Laight Street p. 92

Albert C. Buchman trained at Cornell and Columbia Universities and worked in the Philadelphia office of A.J. Schwarzmann, architect of the buildings for the Centennial celebration. Following his partnership with Gustav Deisler, which was begun in 1887, Buchman formed a new firm with Mortimer J. Fox in 1899. A native New Yorker, Fox had studied at the College of the City of New York, now City College, and later at the Columbia University School of Mines, the predecessor of the Architecture School, from which he graduated in 1895. The seventeen-year long partnership produced many designs for commercial and residential buildings, including the Union Carbide Building at Madison Avenue and 42nd Street, the old Bonwit Teller, Saks, and Hollander department stores, a French Beaux-Arts style apartment house at 1261 Madison Avenue (1900-01, a designated New York City Landmark), and the New York Times Annex at 217-243 West 43rd Street (1913). The firm's work in what is now the Ladies' Mile Historic District includes the Union Exchange Bank (162 Fifth Avenue, 1903), the Pierce Building (604-612 Sixth Avenue, 1910-12), the McCrorey Building (50-58 West 18th Street, 1911-12) and other store and loft buildings. Buchman & Fox designed a Neo-Renaissance warehouse in 1910, located in what is now the Tribeca North Historic District.

Fox had other careers in addition to that of architect. In 1917 he gave up architecture to become a director and vice-president of the Columbia Bank (later merged with Manufacturers Trust). After ten years in banking, Fox turned to landscape painting and exhibited his works in New York.

Mortimer J. Fox obituary, New York Times, May 17, 1948 p. 19:1.
Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 19.

Landmarks Preservation Commission, 1261 Madison Avenue Apartment House Designation Report (LP-0865), (New York, 1974); "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).

CHARLES S. CLARK (1864-?)

464 Greenwich Street p. 68

Charles Spencer Clark, who studied architecture at Cooper Union while working for his father's building firm, established an architectural practice in 1888 in the Bronx, which he maintained at least through 1936. His practice included industrial, institutional, commercial, and residential work. In 1892 Clark designed a store and loft building in the Renaissance Revival style which is located within the Tribeca North Historic District.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 21.

continuation of Charles S. Clark

The Bronx and Its People (1927), 58-59.

James Ward, Architects in Practice New York City, 1900-1940
(New York, 1989), 14.

CLINTON & RUSSELL

Charles William Clinton (1838-1910)
William Hamilton Russell (1856-1907)

38-44 Laight Street p. 93

Charles William Clinton was born and raised in New York. His architectural training was received in the office of Richard Upjohn whose office Clinton left in 1858 to begin an independent practice. The following year, he formed a partnership with Anthony B. McDonald, Jr., which lasted until 1862. For the next thirty-two years Clinton practiced independently, although he did some work in association with Edward T. Potter. Most of Clinton's important buildings during this period were office buildings with designs based on Italian Renaissance prototypes. In 1876-77 Clinton used the Victorian Gothic mode for "Glenview," the country estate of James Bond Trevor in Yonkers. Clinton was also responsible for a row of Renaissance Revival style houses in the Upper West Side/Central Park West Historic District, one of which survives. Clinton's design for the Seventh Regiment Armory (1877-80) on Park Avenue, between East 66th and 67th Streets established his reputation as an armory designer; Clinton & Russell designed the 71st Regiment Armory at Park Avenue and 34th Street (1904-06, demolished).

William Hamilton Russell, also a native New Yorker, studied at the Columbia School of Mines before joining the firm of his great-uncle, James Renwick, in 1878. Five years later, he became a partner in the firm and remained there until 1894, during which time the firm became Renwick, Aspinwall, & Russell.

In 1894, Clinton and Russell joined in partnership. In 1895 the firm designed and built a warehouse in the Renaissance Revival style, which is located in the Tribeca North Historic District. The firm was responsible for scores of buildings including early skyscrapers, luxury apartment houses, institutions, and fashionable hotels. The firm's apartment buildings include the Graham Court Apartments (1901, West 116th Street and Seventh Avenue, a designated New York City Landmark), the Astor Apartments (1901-05, 2141 Broadway), and the Apthorp (1908, 2102-2119 Broadway, a designated New York City Landmark), all constructed for members of the Astor family, and the Langham Apartments (1904-07), located in the Upper West Side/Central Park West Historic District.

Clinton was a Fellow of the American Institute of Architects and a member of the Architectural League. Russell was a member of the New York chapter of the American Institute of Architects and of the Architectural League. After Russell's death, Clinton continued to practice under the name of Clinton & Russell.

"Charles W. Clinton," Macmillan Encyclopedia of Architects ed. Adolf K. Placzek (New York, 1982), vol. 1, 426.

continuation of . . . Clinton & Russell

- "Charles W. Clinton," Macmillan Encyclopedia of Architects ed. Adolf K. Placzek (New York, 1982), vol. 1, 426.
- "Clinton & Russell," Macmillan Encyclopedia of Architects ed. Adolf K. Placzek (New York, 1982), vol. 1, 426.
- "Clinton & Russell," Macmillan Encyclopedia of Architects ed. Adolf K. Placzek (New York, 1982), vol. 1, 426.
- Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 22, 66.
- 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).
- James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 14, 67.
- Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 126, 533.

GEORGE W. DACUNHA (d. 1894)

- 437-441 Greenwich Street p. 50
461-469 Greenwich Street p. 62
54-56 Laight Street p. 96
37 Vestry Street p. 112
39 Vestry Street p. 113
41-45 Vestry Street p. 114

George W. DaCunha, born in the Madeira islands, established a building firm in New York City after the Civil War. DaCunha appears in city directories as a carpenter and builder until 1887-88, when he is first listed as an architect; he was active in the city until at least the early 1890s. However, by 1867 DaCunha was apparently practicing architecture, since at that time he was the architect of record for a warehouse built in what is now the Tribeca North Historic District. DaCunha used a commercial style derived from the German Rundbogenstil for that building and several other structures he designed in the district, and the Romanesque Revival style for the warehouse at 461-469 Greenwich Street (1884-85). During the 1880s DaCunha designed two store and loft buildings located in the Tribeca West Historic District and other buildings which are in the Soho-Cast Iron and Upper West Side/Central Park West Historic Districts, as well as the Gramercy Park Hotel (1882). In the late 1880s DaCunha 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.
- Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 24.
- Landmarks Preservation Commission, Research Files.
- Landmarks Preservation Commission, "Architects' Appendix," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991); "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, 1864-1891).

HARRY DEAN (dates undetermined)

448 Greenwich Street p. 59

Little is known about the life and career of Harry Dean except that during 1914 and 1915 he had an architectural practice in New York City. In 1909 Dean designed a utilitarian warehouse displaying Neo-Renaissance elements which is located in the Tribeca North Historic District.

James Ward, Architects in Practice New York City, 1900-1940
(New York, 1989), 18.

ERLING DURE (dates undetermined)

4-10 Vestry Street p. 107

Little is known about the life and career of Erling Dure who signed, as architect, the published contract drawings for the Holland Tunnel Administration Building and the ventilation shaft structures. These documents were also signed by Ralph Sullivan, Engineer of Designs, and Ole Singstad, Chief Engineer for the New York State Bridge and Tunnel Commission and the New Jersey Interstate Bridge and Tunnel Commission. Dure does not appear to have resided or worked in New York City.

BENJAMIN FINKENSIEPER (dates undetermined)

424 Greenwich Street p. 51

Benjamin Finkensieper was trained in architecture in his native Germany. Around 1885 he established a practice in Brooklyn which he maintained through the first decades of the twentieth century. Finkensieper designed a building of flats on Driggs Street in Brooklyn and a number of private residences in the city and suburbs. He specialized, however, in industrial and commercial buildings and his buildings of that type in Brooklyn included the Robert Graves Company's wall-paper factory at 34th Street and Third Avenue; E.M. Knox's hat factory at Grand Avenue and St. Marks Avenue; Spadne's machine shop at Rush Street and Kent Avenue; and Simpson's iron foundry and shops. In 1892 he designed a warehouse which is located in the Tribeca North Historic District for Claus Doscher, who developed a section of New Lots, Brooklyn.

History and Commerce of Brooklyn (Brooklyn, 1893), 126.
Industries and Wealth of Brooklyn (New York, 1890), 167.
Lain's Brooklyn Directory.

HENRI FOUCHAUX (1856-1910)

153-155 Hudson Street p. 33

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. There he participated in the work on St. Joseph's Hospital. Fouchaux was extremely successful in his own architectural practice, which he established by 1886 and maintained until his death. 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. In the early 1900s the Powell family commissioned Fouchaux to design two store and loft buildings and to enlarge the Carrere & Hastings-designed office building at Franklin and Hudson Streets (all three buildings are located in what is now the Tribeca West Historic District). In 1908 Fouchaux designed a Neo-Renaissance warehouse at 153-155 Hudson Street which is in the Tribeca North Historic District.

"Henri Fouchaux," American Art Annual ed. F.N. Levy (New York, 1903), vol. 4, 109.

Dennis Steadman Francis, Architects in Practice 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," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).

James Ward, Architects in Practice 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.

WILLIAM J. FRYER (1829-1907)

429-433 Greenwich Street p. 47

William J. Fryer, a consulting architect and engineer, had a practice in New York City from 1877 until his death in 1907. In 1879 Fryer proposed the creation of a city park on the blocks bounded by Delancey, Stanton, Goerck, and Cannon Streets, to be named "Oriental Park," as a means to increase property values in that area of the city; the proposal was not acted upon. During the late 1880s he served as Superintendent of Federal Buildings in New York City. Fryer was the author of "Architectural Ironwork" (1876) and articles about skeleton construction and the New York building law; he edited "Laws relating to buildings in the city of New York" (1885, 1892) and "Laws relating to buildings in the city of Brooklyn" (1894). Fryer served as the chairman of the New York State Building Law Commission in 1895; he held the position of Secretary of the New York Building and Land Appraisalment Company from 1896 to 1899.

Fryer's expertise in building construction probably led to his commission in 1897 for the rebuilding of the Dietz Company lantern factory building at

continued

continuation of William J. Fryer

429-433 Greenwich Street (within the Tribeca North Historic District), which had been damaged in a fire. At that time the building was reconstructed with stronger and more fireproof iron and steel interior supports.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 32.

Henry-Russell Hitchcock, American Architectural Books (Minneapolis, 1962), 41.

Landmarks Preservation Commission, Research Files.

"A New Park Proposed," New York Times, June 29, 1879 p. 5.

"The Pressure Too Great," New York Times, Jan. 12, 1890 p. 11.

James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 27.

SAUL GOLDSMITH (dates undetermined)

414-422 Greenwich Street p. 46

Little is known about the life and career of Saul Goldsmith. In 1956 he designed the one-story freight terminal at 414-422 Greenwich Street which is in the Tribeca North Historic District.

WILLIAM GRAUL (dates undetermined)

399 Washington Street p. 72

William Graul, who was 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 his rowhouse designs in the Queen Anne style can be found in what is now the Carnegie Hill Historic District. Graul's neo-Grec stable (1888) at 399 Washington Street in the Tribeca North Historic District is similar to the several store and loft buildings in the Tribeca West Historic District which he designed during the 1880s.

Dennis Steadman Francis, Architects in Practice 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); "Architects' Appendix," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991).

Trow's New York City Directory (New York, 1866-1905).

James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 30.

CHARLES C. HAIGHT (1841-1917)

443-453 Greenwich Street p. 55
12-16 Vestry Street p. 108
34-38 Vestry Street p. 109

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 successful career was advanced through his family and ties with the Episcopal Church -- 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, and subsequently designed many buildings which the Corporation developed, including an apartment house at Charlton and King Streets (1882), and the Trinity Vestry offices at Fulton and Chapel Streets (1886), neither 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, demolished), the New York Cancer Hospital (1884-86, later the Towers Nursing Home, a designated New York City Landmark), and the Second Battery Armory in the Bronx (1908-11, a designated New York City Landmark). Haight's work for the Trinity Church Corporation is prominent in the greater Tribeca area. In what is now the Tribeca West Historic District there are five warehouses which were designed by Haight between 1888 and 1912, four on a single block bounded by North Moore, Hudson, Beach, and Greenwich Streets; the designs of these buildings incorporate characteristics of the Romanesque Revival and Renaissance-inspired styles. The client for these four warehouses was the Protestant Episcopal Society of the State of New York for the Promotion of Religion and Learning, a subsidiary organization of Trinity Church, of which Haight was a director. John E. Parsons, the client for the building at 149-151 Franklin Street, was the president of the New York Cancer Hospital. During the early 1880s Haight was responsible for three warehouses developed by the Trinity Church Corporation which are in the Tribeca North Historic District; these designs exhibit the influence of the Romanesque Revival and late-nineteenth-century commercial styles. Haight used similar designs for the store and loft buildings at 81 White Street (1881) and 43-45 Walker Street (1888), both of which are located within the Tribeca East Historic District.

Dennis Steadman Francis, Architects in Practice 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, 296-297.

"Charles Coolidge Haight," Who Was Who in America (Chicago, 1967), vol. 1, 500.

Charles Coolidge Haight obituary, New York Times, Feb. 9, 1917 p. 11.
Landmarks Preservation Commission, Second Battery Armory Designation

continuation of Charles C. Haight

Report (LP-1794), (New York, 1992); Trinity School and the Former St. Agnes Parish House Designation Report (LP-1659), (New York, 1989); "Architects' Appendix," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991).

Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 255.

SAMUEL A. HERTZ (dates undetermined)

426 Greenwich Street p. 52

Little is known about the life and career of Samuel A. Hertz. By around 1920 he had established an office in New York City which he maintained through at least 1962. In 1937 Hertz carried out alterations to the building at 212 West 79th Street (in the Upper West Side/Central Park West Historic District). In 1945 he designed a new facade for the early-nineteenth-century dwelling at 426 Greenwich Street which is in the Tribeca North Historic District.

American Architects Directory (1962), 308.

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 New York City, 1900-1940 (New York, 1989), 34.

LANSING C. HOLDEN (1854?-1930)

435 Greenwich Street p. 49

A native of Rome, New York, Lansing C. Holden received an M.A. from Wooster University (later the College of Wooster) in Ohio. He began practicing architecture in Scranton, Pennsylvania, where his designs include the Moses Taylor Hospital (1884-91 with I.G. Perry), the Green Ridge Library (1889), alterations to the Connell and Commonwealth Buildings (1895), and the First Presbyterian Church and Parsonage (1907-1904). As early as 1886 Holden concurrently established an office in New York where his residential work includes the Phillips Residence (1887, in what is now the Park Slope Historic District), the Buchanan Residence (1893, in what is now the Upper East Side Historic District), and a house at 677 Lafayette Avenue, Bedford-Stuyvesant (1890, a designated New York City Landmark). His other work during this period included the Antioch (formerly Greene Avenue) Baptist Church (1887-92, 828 Greene Avenue, Brooklyn, a designated New York City Landmark), the Delaware Lackawanna & Western Railroad Company Office Building (1892, 26 Exchange Place, now demolished), and the Queen Anne store and loft building at 268-270 Canal Street (1886-87, located within the Tribeca East Historic District).

After closing his Scranton office in 1905, Holden continued to work in New York until his death in 1930. In 1916 he designed an extension to the Dietz Company warehouse building at 435 Greenwich Street (in the Tribeca North Historic District), replicating the Romanesque Revival design of the earlier building. Holden was active in professional groups, and served as

continued

continuation of Lansing C. Holden

president of the New York chapter of the American Institute of Architects; to a large extent he was responsible for a version (now superseded) of the A.I.A. Code of Ethics. Holden was appointed to the state Board of Architectural Examiners in 1916. His son, Lansing C. Holden, Jr., was also an architect, as well as the art director of many Hollywood productions.

Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, Antioch (formerly Greene Avenue)
Baptist Church and Church House Designation Report (LP-1790), (New
York, 1990).

HORGAN & SLATTERY

Arthur J. Horgan (1868-1911)
Vincent J. Slattery (1867-1939)

57 Laight Street p. 98

Arthur J. Horgan came from a family active in the building business in New York; he apprenticed for five years in the architectural office of his godfather, Colonel Arthur Crooks, a prolific and well-regarded designer of churches who himself had apprenticed with Richard Upjohn. Less is known about Vincent J. Slattery, who was also a native of New York; he was in the coal business prior to establishing the partnership with Horgan.

After the death of Crooks, in 1889 Horgan, at the age of twenty-one, established a partnership with Slattery. In 1899 the firm was incorporated with Horgan assuming the presidency and Slattery serving as secretary and treasurer. Horgan & Slattery provided both architectural and building services until the firm was dissolved in 1910. It appears that Slattery's role in the firm was business development, while Horgan handled technical and architectural matters. After Horgan's death, Slattery became active in real estate and insurance, and was involved with the development of the Beaux-Arts Apartments on East 44th Street.

Through its relationship with the Tammany administration of Mayor Robert Van Wyck, the firm gained notoriety as the "City Architects," because of its many commissions from the Board of Health, the Department of Corrections, the Charities Department, and the Tax Department. The firm designed many station houses for the fire and police departments, the First Battery Armory (1900-1903, 55 West 66th Street, a designated New York City Landmark), and the former 50th Precinct Police Station House (1901-02, the Bronx, a designated New York City Landmark), and completed the Surrogate's Court (Hall of Records, 1899-1907, 31 Chambers Street, a designated New York City Landmark). Among its private commissions are the Fiss, Doerr, & Carroll Horse Company Building (1906, 147-151 East 24th Street), the Abattoir of the New York Butchers' Dressed Meat Company (1906, now demolished), the Scarboro Mansions on West 57th Street, 918 West End Avenue, and several houses in the West 71st Street Historic District, as well as residences in the Bronx. In the Tribeca North Historic District, Horgan & Slattery both designed and developed the Renaissance Revival style store and loft building at 57 Laight Street.

Dennis Steadman Francis, Architects in Practice New York City,
1840-1900 (New York, 1979), 69.

continuation of . . . : Horgan & Slattery

Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, First Battery Armory Designation Report (LP-1670), (New York, 1989); Former 50th Precinct Police Station House Designation Report (LP-1285), (New York, 1986); Surrogate's Court (Hall of Records) Designation Report (LP-0926), (New York, 1976).
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 37.

THOMAS R. JACKSON (1826-1901)

428 Greenwich Street p. 53
430-436 Greenwich Street p. 54
416-424 Washington Street p. 76
70-72 Laight Street p. 99
74-76 Laight Street p. 100

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. Among his well-known projects were the Academy of Music, Wallack's Theatre, and Tammany Hall, none of which survive. The famous mansion he designed for Leonard Jerome (now demolished), was one of the most impressive French Second Empire buildings in the United States. Jackson's specialty, however, was commercial buildings, including the former New York Times building (demolished) near City Hall. Examples of store and loft buildings and warehouses, built in the 1880s and 1890s to Jackson's designs, can be found in both the SoHo-Cast Iron Historic District and in the Tribeca area.

An example of one of Jackson's extant earlier commercial designs is the Second Empire store and loft building at 82 Franklin Street (1871), in what is now the Tribeca East Historic District. Jackson's buildings within the Tribeca West Historic District are located in two clusters, one at the intersection of Hudson and North Moore Streets consisting of buildings 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. Jackson's work in the Tribeca North Historic District includes the warehouse building at 416-424 Washington Street (1882) as well as several warehouses and a store and loft building (1883-1899) for James Pyle, a soap manufacturer.

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. Jackson, who practiced through 1900, trained in his office George Fletcher Babb of Babb, Cook & Willard, Peter B. Wight, and Isaac G. Perry.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 43.
Thomas R. Jackson obituary, American Architect and Building News 71 (Feb. 19, 1901), 49-50.

continued

continuation of Thomas R. Jackson

- 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); "Architects' Appendix," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991).
- James Ward, Architects in Practice 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.

JULIUS KASTNER (d. 1921)

10 Hubert Street p. 82

Julius Kastner established his architectural practice in New York City in 1871. During 1874 and 1875 he practiced in partnership with Alfred Beach, Jr., and George Kastner. In 1898 his son, Julius C. Kastner, entered the firm and one year later another son, Arthur J. Kastner, became a partner, 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. His work is represented in the Tribeca North Historic District by two store and loft buildings on Hubert Street which were also commissioned by Bearns.

- Dennis Steadman Francis, Architects in Practice 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.
- Landmarks Preservation Commission, "Architects' Appendix," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991).
- Trow's New York City Directory (New York, 1869-1914).
- James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 41.

EDWARD HALE KENDALL (1842-1901)

4-8 Hubert Street p. 79

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 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 (1880) on Fifth Avenue at 48th and 49th Streets are representative commissions; all are now demolished. Kendall's 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. Kendall designed two adjacent warehouses at Hudson and Leonard Streets for Ogden and Robert Goelet (located within the Tribeca West Historic District). Displaying characteristics of the late nineteenth-century commercial style with Romanesque Revival elements, they were built in 1881-82 and 1884-85. Kendall's Romanesque Revival warehouse for the American Express Company, also on Hudson Street, dates from 1890-91. Kendall worked again for American Express, providing in 1898 and 1899 plans for the expansion of the company's stable building at 4-8 Hubert Street, which is in the Tribeca North Historic District. 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). As a consulting architect with the Department of Docks, Kendall 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. Kendall served as vice-president of the American Fine Arts Society (1891-92) and in 1893 presided over the World's Convention of Architects in Chicago. He continued in practice until 1900.

- Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 46.
"Edward Hale Kendall," National Cyclopaedia of American Biography (New York, 1967), vol. 12, 247.
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, 141-142.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, Gorham Building Designation

continued

continuation of Edward Hale Kendall

Report (LP-1277), (New York, 1984); "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991).

James Ward, Architects in Practice 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), 338-339.

FREDERICK W. KLEMP (d. 1887)

426 Greenwich Street p. 52

Frederick W. Klempt 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. He designed a neo-Grec tenement in 1880, located in what is now the Tribeca West Historic District, and made alterations to an early nineteenth-century dwelling which is located within the Tribeca North Historic District.

Dennis Steadman Francis, Architects in Practice 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; "Architects' Appendix," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991).

LOUIS KORN (dates undetermined)

174-178 Hudson Street p. 37

Louis Korn, a native of New York City, graduated from Columbia University in 1891. He worked briefly for the firm of J.B. Snook Sons and in the office of George A. Griebel. By 1892 Korn had an office of his own which he maintained at least through 1913, designing apartment houses, factories, and commercial buildings. During the early part of the twentieth century Korn had a partnership with Maximilian Zipkes; together, and individually, Korn and Zipkes were responsible for the design of, and alterations to, several store and loft buildings which are now within the Ladies Mile Historic District. In 1900 Korn designed a neo-Renaissance warehouse which is located in the Tribeca North Historic District.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 47.

"Louis Korn," Who's Who in New York City and State (New York, 1907), 798-799.

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).

LAMA & PROSKAUER

Alfred A. Lama (dates undetermined)
Proskauer (dates undetermined)

166-172 Hudson Street p. 36

Alfred A. Lama, a native of Italy, was educated at the Cooper Union School of Architecture and at City College of New York. Lama served in the New York State Assembly from 1942 through at least 1972; during his legislative service Lama co-sponsored the Mitchell-Lama bill in 1955, the "new" Multiple Dwelling law, the Multiple Residence Law in New York City, and the first Condominium Law for the State of New York. He was the recipient of the Sidney L. Strauss Award from the New York Society of Architects and a citation from Cooper Union in recognition of his public achievements during the 1950s. Mr. Lama maintained an architectural practice in Brooklyn and served as president of the Brooklyn Society of Architects (now the Brooklyn Chapter of the American Institute of Architects).

In 1938 the firm of Lama & Proskauer designed a gasoline service station which is located in the Tribeca North Historic District. In 1954 the firm of Lama, Proskauer & Prober built a service station (designed by Louis Kogan) at 230 West Broadway (in the Tribeca West Historic District). Little is known about Lama's partnership with Proskauer or the firm's work.

American Architects Directory (1962), 400.
Empire State Architect 33 (June, 1973), 23.

ARNOLD W. LEDERER (1899-?)

444-446 Greenwich Street p. 58

Arnold Weston Lederer, a native of Brooklyn, was educated at New York University. After working as chief draftsman for Ferdinand Savignano, in 1937 he established his own firm in Brooklyn. His practice included churches and industrial buildings. In 1955 Lederer carried out alterations to a tenement building to create a storage facility at 444-446 Greenwich Street, located within the Tribeca North Historic District.

American Architects Directory (1962), 410.

LEVY & BERGER

Joseph Levy, Jr. (1894-?)
Leo V. Berger (dates undetermined)

454-456 Greenwich Street p. 64

Joseph Levy, Jr., a 1917 graduate of the Columbia University School of Architecture, worked as a draftsman for Grosvenor Atterbury, Henry J. Norick, Maxwell A. Cantor, and Charles B. Meyers. He established a partnership with Leo V. Berger which lasted until around 1942; little is known about Berger or this partnership. Levy then practiced alone until at least 1960 and was responsible for the modernization of James Madison High School and designs for the Flatbush Park Jewish Center and Our Savior's

continued

continuation of Levy & Berger

Evangelical Lutheran Youth Center, all of which are in Brooklyn. In 1942 Levy & Berger designed a freight terminal building, located within the Tribeca North Historic District.

American Architects Directory (1962), 50, 418.

LIEBERSON & WEITZER

Samuel Lieberman (dates undetermined)
Samuel Weitzer (dates undetermined)

35 Vestry Street p. 111

Little is known about the firm of Lieberman & Weitzer. Samuel Lieberman and Samuel Weitzer established their partnership in New York City around 1907; the firm had an office at 1133 Broadway for only one or two years. Weitzer, who resided in Brooklyn, appears to have left the city around 1908. Lieberman remained in the city for an additional year. In 1907 the firm designed a stable building located within the Tribeca North Historic District.

Trow's New York City Directory (New York, 1906-1909).

James Ward, Architects in Practice New York City, 1900-1940
(New York, 1989), 47.

MAYNICKE & FRANKE

Robert Maynicke (1848-1913)
Julius Franke (1868-1936)

401-411 Washington Street p. 73

Born in Germany, Robert Maynicke studied mechanics and mathematics at Cooper Union. By 1872-73 he was employed by George B. Post. While in Post's office, Maynicke studied the structural properties of iron and steel and participated in the firm's work on early elevator buildings -- commercial structures built during the 1870s and '80s whose 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 important projects (all demolished) 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 completion, the tallest building in the world. Franke then went to Paris to study at the Ecole des Beaux-Arts under Odile Redon. By 1894-95, he was back in the United States and was established as an architect. By 1900 Franke was working as head draftsman in Maynicke's office. Beginning in 1901, both Franke and Maynicke can be found in Trow's directory at 725

continued

continuation of Maynicke & Franke

Broadway. By 1905 the firm of Maynicke & Franke, occupying offices at 298 Fifth Avenue, is listed in directories in addition to the individual architects' listings.

Over 100 large commercial structures were completed in New York by Maynicke's firm. The firm's work is noteworthy for its use of 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 what is now 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 the work of Maynicke & Franke is represented by the neo-Renaissance style Hotel Alamac. Independently Maynicke designed the Hotel Ormonde. In the Tribeca area, the firm designed the neo-Renaissance store, loft and office building at 395-399 Broadway (1899-01, in what is now the Tribeca East Historic District) and the neo-Renaissance warehouse building of the Ragus Tea & Coffee Company at 401-411 Washington Street (1905, in what is now the Tribeca North Historic District). The firm also designed a warehouse in an early twentieth-century commercial style with neo-Renaissance elements which is located in the Tribeca West Historic District.

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, although 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), 342-355.

City College Alumni Register.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 31, 53.

"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.

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," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991); "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.

"George Browne Post," Macmillan Encyclopedia of Architects ed. Adolf K. Placzek (New York, 1982), vol. 3, 460-463.

James Ward, Architects in Practice 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.

continuation of Maynicke & Franke

Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 218, 402.

S.W. MCLEOD (dates undetermined)

462 Greenwich Street p. 67

Little is known about the life and career of S.W. McLeod. In 1895, the year he designed the store and loft building at 464 Greenwich Street, he had an office at 453 West 34th Street (listed on the building permit).

CHARLES B. MEYERS (1875?-1958)

415-427 Greenwich Street p. 44

A graduate of Pratt Institute and City College, Charles Bradford Meyers was a prolific New York City architect whose practice was first established in 1900. While many of his designs were for residential buildings, he also designed several hospital and government buildings, in addition to the neo-Romanesque Rodeph Shalom Synagogue Complex (in what is now the Upper West Side/Central Park West Historic District). In the Tribeca North Historic District Meyers's work is represented by a large warehouse building in an early twentieth-century commercial style with neo-Renaissance elements; this design, of 1911, was replicated the following year by architect Victor A. Bark, Jr., for an addition which doubled the size of the building. During his career Meyers worked for the Building Code Revision Commission and other city agencies. A member of the American Institute of Architects and the New York Society of Architects, Meyers won a gold medal for his New York State Building at the Panama-Pacific International Exposition in 1915.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 55.

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).

Charles B. Meyers obituary, New York Times, Oct. 23, 1958 p. 31:3.

LIONEL MOSES (1870-1931)

165-167 Hudson Street p. 38

Lionel Moses, a native of New York, was educated at the Brooklyn Polytechnic Institute and in Europe. As a member of the office of McKim, Mead & White, Moses was associated with the design of several buildings at Columbia University and the Players' Club in New York. In later years, Moses designed a number of country houses as well as the D.K.E. Fraternity House at Amherst College. In 1907 Moses designed a neo-Renaissance warehouse building for Sarah Pyle McAlpin which is located within the Tribeca North Historic District.

continued

continuation of Lionel Moses

"Lionel Moses," Pencil Points 12 (Apr., 1931), 309.

Lionel Moses obituary, New York Times, Feb. 20, 1931 p. 21.

James Ward, Architects in Practice New York City, 1900-1940
(New York, 1989), 55.

Henry F. Withey and Elsie R. Withey, Biographical Dictionary of
American Architects (Deceased) (Los Angeles, 1970), 430-431.

GEORGE F. PELHAM (1866-1937)

397 Washington Street p. 71

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. Many of his buildings are located in the Upper West Side/Central Park West and Riverside-West End Historic Districts and elsewhere in upper Manhattan. Examples of his commercial work are located in what is now the Ladies' Mile Historic District. In the Tribeca area, Pelham designed a tenement building (1894) and a Renaissance Revival store and loft building (1896), both of which are located in what is now the Tribeca West Historic District, and a warehouse building at 397 Washington Street (1895), also in the Renaissance Revival style, which is located in the Tribeca North Historic District. Pelham practiced architecture through 1936.

Dennis Steadman Francis, Architects in Practice 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," Tribeca West Historic District Designation
Report (LP-1713), (New York, 1991); "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).

George Frederick Pelham obituary, New York Times, Feb. 9, 1937 p. 23.

James Ward, Architects in Practice New York City, 1900-1940
(New York, 1989), 60.

GEORGE E.J. PISTOR (1880?-1958)

159-163 Hudson Street p. 34

George E.J. Pistor, a native of Bloomfield, New Jersey, earned a civil engineering degree from Cornell University in 1901. He joined the Hay Foundry & Iron Works in Newark as a contracting engineer and later served as treasurer and a director of that firm. When the Hay foundry was absorbed by the McClintic Marshall Company of New York, Pistor moved to the parent firm, as he did when McClintic Marshall was taken over by the Bethlehem Steel Company. During the 1910s Pistor maintained an office as a contracting engineer in New York City; in 1910-11 he was the architect of record for the warehouse building erected at 159-163 Hudson Street, which is located in the Tribeca North Historic District. Pistor became an authority on steel frame construction and supervised the contracts for the fabricated steel for the Empire State, Woolworth, and Chrysler Buildings as well as for the George Washington Bridge; he retired from Bethlehem Steel in 1946.

Pistor was a founding member of the American Institute of Steel Construction and was active in the international engineering community. He served as a consulting engineer to the Town of Montclair, New Jersey, where he lived, and revised that municipality's building code. Pistor also taught mathematics and structural drafting at the Faucett School of Industrial Arts in Newark.

George Pistor obituary, New York Times, Mar. 25, 1958 p. 31.

"Sees Europe Ready for Skyscrapers," New York Times, (Sept. 14, 1930) sec. I, p. 23.

Trow's New York City Directory (New York, 1912-1915).

OTTO REISSMANN (dates undetermined)

34 Laight Street p. 91

Little is known about the life and career of Otto Reissman (generally spelled Reissmann after 1908), except that he established a New York architectural practice by 1897. During the first decades of the twentieth century, Reissman altered several mid-nineteenth-century dwellings for commercial use in what is now the Ladies Mile Historic District. In 1918 he designed a store and loft building in an early twentieth-century commercial style, located in the Tribeca North Historic District.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 64.

Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989).

Trow's New York City Directory (New York, 1898-1925).

James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 64.

RITCH & GRIFFITHS

John Warren Ritch (1822-?)
Evan Griffiths (dates undetermined)

4-8 Hubert Street p. 79

John Warren Ritch, a native of Putnam County, New York, began the study of architecture at the age of sixteen as an apprentice to William Hurry. He opened an architectural office in New York City in 1846 which he maintained until around 1896; in 1848 he was in the partnership of Ritch & Fleming. After a short-lived partnership with John McL. Murphy in the early 1860s, Ritch was associated with Evan Griffiths from 1866 to 1868. He appears to have practiced alone from 1869 to 1896. A charter member of the American Institute of Architects in 1857, Ritch served the group as first treasurer and as a member of the National Board of Directors from 1857-1861. Ritch's practice included several banks, hospitals, commercial buildings, and residences. In 1858 Ritch designed the American Express Company's headquarters building at 55-61 Hudson Street (no longer standing); this imposing marble building incorporated a freight depot at the ground floor and offices above. In 1866 Ritch & Griffiths designed the first portion of American Express Company's stable building at 4-8 Hubert Street, in what is now the Tribeca North Historic District.

Little is known about the life and career of Evan Griffiths.

American Express Company Building, Photograph Collections, New-York Historical Society.

"The American Express Company's Depot," Frank Leslie's Illustrated Newspaper, July 10, 1858.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 65.

Alden Hatch, American Express, A Century of Service (Garden City, 1950).

Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 513-514.

CHARLES W. ROMEYN (1854?-1942)

4-8 Hubert Street p. 80

Charles William Romeyn was born in Kingston, New York, and trained in the architectural offices of William B. Olmsted, Calvert Vaux, and others. While working with Olmsted he planned commercial and industrial buildings. Romeyn established an independent architectural practice in New York in 1880. At various times throughout his career, Romeyn was associated with Arthur Jay Stever under the firm names of Charles W. Romeyn & Co. and, in the 1890s, Romeyn & Stever. Romeyn designed a carriage house located in the Upper East Side Historic District and the Grolier Club, 29 East 32nd Street (a designated New York City Landmark). In 1902 Romeyn drew plans for an addition to the American Express Company's stable building which is located in the Tribeca North Historic District. He devoted the later years of his career to the design of apartment buildings, an example of which -- the Beaux-Arts style Prasada -- can be found in the Upper West Side/Central Park West Historic District. A member of the American Institute of Architects and the Architectural League, Romeyn retired from practice in 1913.

continued

continuation of Charles W. Romeyn

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 66.
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).
Charles William Romeyn obituary, New York Times, Feb. 6, 1942 p. 19.
Norval White and Elliot Willensky, AIA Guide to New York City (New York, 1978), 132.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 524-525.

ABRAHAM L. SEIDEN (dates undetermined)

454-456 Greenwich Street p. 64

Abraham L. Seiden is recorded as practicing architecture in Manhattan as early as 1939. He became a member of the American Institute of Architects in 1946 and was still active professionally in the 1960s. In 1950 Seiden designed an addition for the freight terminal building at 454-456 Greenwich Street, which is in the Tribeca North Historic District. In the early 1960s he was responsible for the alteration of the early-nineteenth-century dwellings at 312-322 Canal Street, located in the Tribeca East Historic District.

American Architects Directory (1962), 630.

LOUIS A. SHEINART (dates undetermined)

408-410 Greenwich Street p. 45

Little is known about the life and career of Louis A. Sheinart. By 1910 he had established an architectural practice in New York City which he maintained through the late 1930s. In 1929 he designed the garage building at 408-410 Greenwich Street, which is in the Tribeca North Historic District.

James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 70.

WILLIAM WHEELER SMITH (1838-1908)

30 Laight Street p. 89

William Wheeler Smith was born in New York, the son of a well-known local builder. He studied at the University of London and apprenticed himself to James Renwick, a leading New York architect, in the early 1860s. Beginning his own practice in 1865, Smith took an active interest in engineering and designed buildings which utilized advanced technology -- mechanical, structural, and fireproofing systems were key features of many of his designs. For several years, Smith was the architect of Roosevelt Hospital,

continued

continuation of William Wheeler Smith

and often rendered his services free of charge; he designed the Syms Operating Theater for Roosevelt Hospital (1890-92, a designated New York City Landmark). This philanthropic interest culminated with the bequest of his \$3 million estate to St. Luke's Hospital for the construction of a convalescent sanitarium. Smith also designed office and theater buildings, and was one of the finalists in the 1897 competition for the New York Public Library. He invested in real estate, was director of the Metropolitan Realty Company, and continued in the practice of architecture until his death.

Smith was responsible for one of the finest department stores located in the Ladies' Mile Historic District, the W. & J. Sloane Store (1882) on Broadway and its addition on East 19th Street. Notable for the exterior expression of its skeletal frame, the building is also distinguished by handsome masonry and cast-iron detail. Around the same time Smith was responsible for the building at 361 Broadway (1881-82, a designated New York City Landmark) which has an ornate cast-iron facade. In 1890 Smith designed a utilitarian store and loft building for Francis Leggett which is located in the Tribeca North Historic District.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 7.

A History of Real Estate, Building and Architecture in New York City (1898; rpt. New York, 1967), 691.

Key to the Architects of Greater New York (New York, 1900), 50.

Key to the Architects of Greater New York (New York, 1901), 51.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); No. 361 Broadway Building Designation Report (LP-1225), (New York, 1982); Syms Operating Theater Designation Report (LP-1578), (New York, 1989).

"New York Library Preliminary Competition," Building 28 (July 31, 1897), 43.

William Wheeler Smith obituary, New York Times, Apr. 6, 1908 p. 7.

William Wheeler Smith obituary, New York Evening Post, Apr. 6, 1908, p. 2.

Robert A.M. Stern et al, New York 1900 (New York, 1983), 94.

GEORGE W. SWILLER (1898-?)

50 Laight Street p. 94

George W. Swiller had worked as a draftsman for the firms of Graham, Anderson, Probst & White and Warren & Wetmore by the time he graduated from Cooper Union in 1919. He established his own firm in 1920. His early practice included Art Deco style buildings in the Bronx where his office was located; later he designed industrial and hospital buildings as well as several projects for airlines, such as the Icelandic Airlines terminal building at Kennedy Airport. In 1940 Swiller designed the garage building at 50 Laight Street which is located in the Tribeca North Historic District.

American Architects Directory (1962), 690.

Landmarks Preservation Commission, Research Files.

continuation of George W. Swiller

James Ward, Architects in Practice New York City, 1900-1940
(New York, 1989), 76.

R.W. TIEFFENBERG (dates undetermined)

429-433 Greenwich Street p. 47

Little is known about the life and career of R.W. Tieffenberg. In 1887 Tieffenberg designed a Romanesque Revival lantern factory and warehouse building for the Robert E. Dietz Company, located in what is now the Tribeca North Historic District.

WAGNER & JAHN

Herman Wagner (dates undetermined)
Richard E. Jahn (dates undetermined)

179 Hudson Street p. 40

Between 1899 and 1901 Herman Wagner and Richard E. Jahn had a brief partnership in New York City. As the successor to Albert Wagner's firm, Wagner & Jahn were responsible for the relocation of the west front of the Puck Building in 1899 in conjunction with the widening of Lafayette Street (395-307 Lafayette Street, 1886-1893, Albert Wagner, a designated New York City Landmark). In 1900 Wagner & Jahn designed a neo-Renaissance warehouse which is located in the Tribeca North Historic District.

Jahn worked as an architect in the city around 1890 and then does not appear in the city directories until the period of his partnership with Wagner; his work after 1901 is unknown. Herman Wagner worked through the 1910s as an architect for the Central Iron Works.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 44, 79.

Trow's New York City Directory (New York, 1890-1912).

James Ward, Architects in Practice New York City, 1900-1940
(New York, 1989), 81.

Elliot Willensky and Norval White, AIA Guide to New York City,
3rd Edition (New York, 1988), 80.

JAMES E. WARE (1846-1918)

169-175 Hudson Street p. 39

James Edward Ware, a native New Yorker, studied at the College of the City of New York, apprenticed to Robert Griffith Hatfield, and began an architectural practice in the city in 1869. Ware was an early pioneer in the design of fireproof warehouses; his work in that field included the Manhattan Storage & Warehouse Company's buildings. In 1893 Ware designed a Renaissance Revival warehouse for John H. Wray, the head of a storage company, which is located in the Tribeca North Historic District. Ware was

continued

continuation of James E. Ware

also interested in improving the design of tenement buildings, and is best known for his "dumbbell plan" which was a pioneering effort in that field. He achieved recognition for a model tenement designed in 1878. An example of his work in housing is the First Avenue Estate constructed for the City and Suburban Homes Company (1898-1915, a designated New York City Landmark). Ware designed many residences in a variety of styles, including the Queen Anne style rowhouse at 1321 Madison Avenue (1890-91, a designated New York City Landmark), as well as churches, hotels, and apartment buildings. Ware's short-lived collaboration with Herbert Spencer Styne-Harde in the late nineteenth century produced plans for a row of neo-Renaissance flats which are in the Upper West Side/Central Park West Historic District. Ware took his two sons, Franklin B. and Arthur, into his firm in 1879 and 1900, respectively. James Ware practiced architecture until his death, at which time the firm became F.B. & A. Ware.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 73.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, 1321 Madison Avenue House Designation Report (LP-0866), (New York, 1974); "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).

WILLIAM E. WARING (dates undetermined)

46 Laight Street p. 94

William E. Waring began his architectural career in New York City in the office of his father, Edmund Waring; from 1868 through the early 1880s the younger Waring practiced independently. His early work included the store and tenement building at 122 Greene Street in the SoHo-Cast Iron Historic District. Waring's practice included many multiple dwellings, including the tenement at 46 Laight Street (1874), which is located in the Tribeca North Historic District.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 80.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, SoHo-Cast Iron Historic District Designation Report (LP-0768), (New York, 1973), 104.

JAMES S. WIGHTMAN (dates undetermined)

458 Greenwich Street p. 65

James S. Wightman began his architectural career in 1857 by briefly working in the office of Richard Morris Hunt; around 1858 he established his own practice which he maintained until around 1900. In 1883 Wightman designed the store and loft building at 458 Greenwich Street which is located in the Tribeca North Historic District.

continuation of James S. Wightman

Roth, Leland M., editor, "The Architect's Fee: R.M. Hunt vs. E. Parmly,"
America Builds (New York, NY, 1983), 216-222.
Trow's New York City Directory (New York, 1858-1899).

WILLIAM C. WINTERS (dates undetermined)

17 Vestry Street p. 105

Little is known about the life and career of William C. Winters. During the 1910s he was engaged in the real estate business. In 1917 Winters was the architect of record for the alterations to 17 Vestry Street, located in the Tribeca North Historic District, which converted a nineteenth-century stable building into an industrial workshop.

Trow's New York City Directory (New York, 1911-1917).

JOHN WOOLLEY (1864-?)

32 Laight Street p. 90

John Woolley was born in Red Bank, New Jersey, and educated in New York City. He established a New York architectural practice by 1900 and is known to have designed buildings located in the Greenwich Village Historic District in the early 1900s. Woolley's work is represented in the Riverside-West End Historic District by two neo-Renaissance style apartment buildings. In 1909 he designed a store and loft building in an early twentieth-century commercial style at 32 Laight Street, located in the Tribeca North Historic District.

Key to the Architects of Greater New York (New York, 1900), 63.

Key to the Architects of Greater New York (New York, 1901), 70.

Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (LP-0489), (New York, 1969), 132, 388-9;

"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).

"Who's Who in Architecture," American Art Annual, (Washington, D.C., 1924-25), vol. 21, 483.

"John Woolley," Who's Who in New York City and State (New York, 1924), 1400.

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FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this area, the Landmarks Preservation Commission finds that the Tribeca North 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 North Historic District has a distinct and special character within the larger Tribeca area which is defined by many large warehouse buildings erected mostly between 1880 and 1910; that the structures in the district reflect the development of the warehouse as a building type; that these diverse warehouses, nevertheless, have a consistent scale of five to seven stories and display similar building materials -- several types of brick detailed with ornamental brick, terra cotta and stone -- and use-generated features at the base: loading bays, loading platforms, sheet-metal awnings, and sidewalks of granite slabs and pavers; that these buildings exhibit a utilitarian aesthetic based on the program of the buildings, rational design, and an emphasis on structural quality which also incorporates vernacular traditions in brick construction, such as segmentally-arched windows in the upper stories and corbelled brick cornices; that this utilitarian aesthetic is also reflected in architectural solutions which range from the strikingly severe to decorative interpretations of commercial styles derived from the German *Rundbogenstil*, the Romanesque Revival, and the Renaissance-inspired revival styles; that the work of several noted architects who specialized in commercial design is prominent within the district, among them George W. DaCunha, Thomas R. Jackson, and Charles C. Haight; that the initial development of the area -- as a residential area around St. John's Park and a mixed-use area west of Greenwich Street -- during the early nineteenth century remains in evidence in the street pattern and lot sizes established at that time; that the mid-nineteenth century shift in the area to commercial and industrial uses, is seen in buildings remaining from that era, which include two early nineteenth-century dwellings converted for commercial use around 1850, a sugar storehouse from a sugar refinery complex (c.1853), and the American Express Company Stable (1866, later additions); that beginning around 1870, with most construction occurring between 1880 and 1910, the area developed as a warehouse area, serving the nearby dry goods and food products districts, the terminals on the Hudson River, and the St. John's Freight Terminal; that commercial and bonded warehouse operations, as well as manufacturing and food processing businesses were located in the warehouse and store and loft buildings in the area, which was situated at the northern end of the food distribution center in lower Manhattan; that nineteenth-century stable buildings, as well as several garage and freight terminal buildings constructed during the early twentieth century and the Holland Tunnel Administration Building, reflect the ongoing importance of the transport of goods in the area; that each street within the district is dominated by the warehouse buildings which establish the district's overall character; that the granite slab sidewalks and streetbeds with granite pavers contribute to the historic commercial architectural character of the district; and that the consistent scale, form, and character of this district, which reflects its development as a warehouse area, combine to constitute 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 of New York, the Landmarks Preservation Commission designates as a Historic District the Tribeca North Historic District containing the property bounded by a line beginning at the southeast corner of

Laight Street and Hudson Street, extending easterly along the southern curbline of Laight Street, northeasterly and northerly along the western edge of the streetbed of the Holland Tunnel exit roadway adjacent to (west of) Varick Street (which is bounded by a traffic barrier), northwesterly across Vestry Street, northwesterly along the southwestern curbline of the Holland Tunnel exit roadway adjacent to (southwest of) Canal Street, southwestly and southerly along the western property line of 12-16 Vestry Street, westerly along the northern curbline of Vestry Street, northerly along the eastern property line of 34-48 Vestry Street (aka 9-19 Desbrosses Street), northerly across Desbrosses Street, westerly along the northern curbline of Desbrosses Street, northerly along the eastern property line of 18-22 Desbrosses Street (aka 461-469 Greenwich Street), westerly along the southern property line of 123 Watts Street, northerly along the eastern property line of 18-22 Desbrosses Street (aka 461-469 Greenwich Street), northerly along a line extending northerly from the eastern property line of 18-22 Desbrosses Street (aka 461-469 Greenwich Street) to a point in the middle of the streetbed of Watts Street, westerly along a line extending down the middle of the streetbed of Watts Street, southerly along a line extending northerly from the western property lines of 464-466 Greenwich Street, southerly along the western property lines of 464-466 Greenwich Street, westerly along part of the northern property line of 462 Greenwich Street, southerly along the western property lines of 454-462 Greenwich Street, southerly across Desbrosses Street, easterly along the southern curbline of Desbrosses Street, southerly along the western property line of 452 Greenwich Street, westerly along part of the northern property line of 450 Greenwich Street, southerly along the western property line of 450 Greenwich Street, easterly along part of the southern property line of 450 Greenwich Street, southerly along the western property lines of 444-448 Greenwich Street, easterly along part of the southern property line of 444 Greenwich Street, southerly along the western property lines of 438-442 Greenwich Street, westerly along the northern curbline of Vestry Street, southerly across Vestry Street along a line extending northerly from the northern portion of the western property line of 416-424 Washington Street (aka 57-65 Vestry Street), southerly along part of the western property line of 416-424 Washington Street, easterly along part of the northern property line of 259 West Street, southerly along the eastern property line of 259 West Street, westerly along part of the southern property line of 259 West Street, southerly along part of the western property line of 416-424 Washington Street, easterly along part of the southern property line of 416-424 Washington Street, southerly along the western property line of 414 Washington Street, southerly along a line extending southerly from the western property line of 414 Washington Street to a point in the middle of the streetbed of Laight Street, westerly along a line extending down the middle of the streetbed of Laight Street to the eastern curbline of West Street, southerly along the eastern curbline of West Street to the middle of the streetbed of Hubert Street, easterly along a line extending down the middle of the streetbed of Hubert Street (allowing for the point at which the streetbed widens), easterly across Hudson Street, northerly along the eastern curbline of Hudson Street, to the point of beginning.

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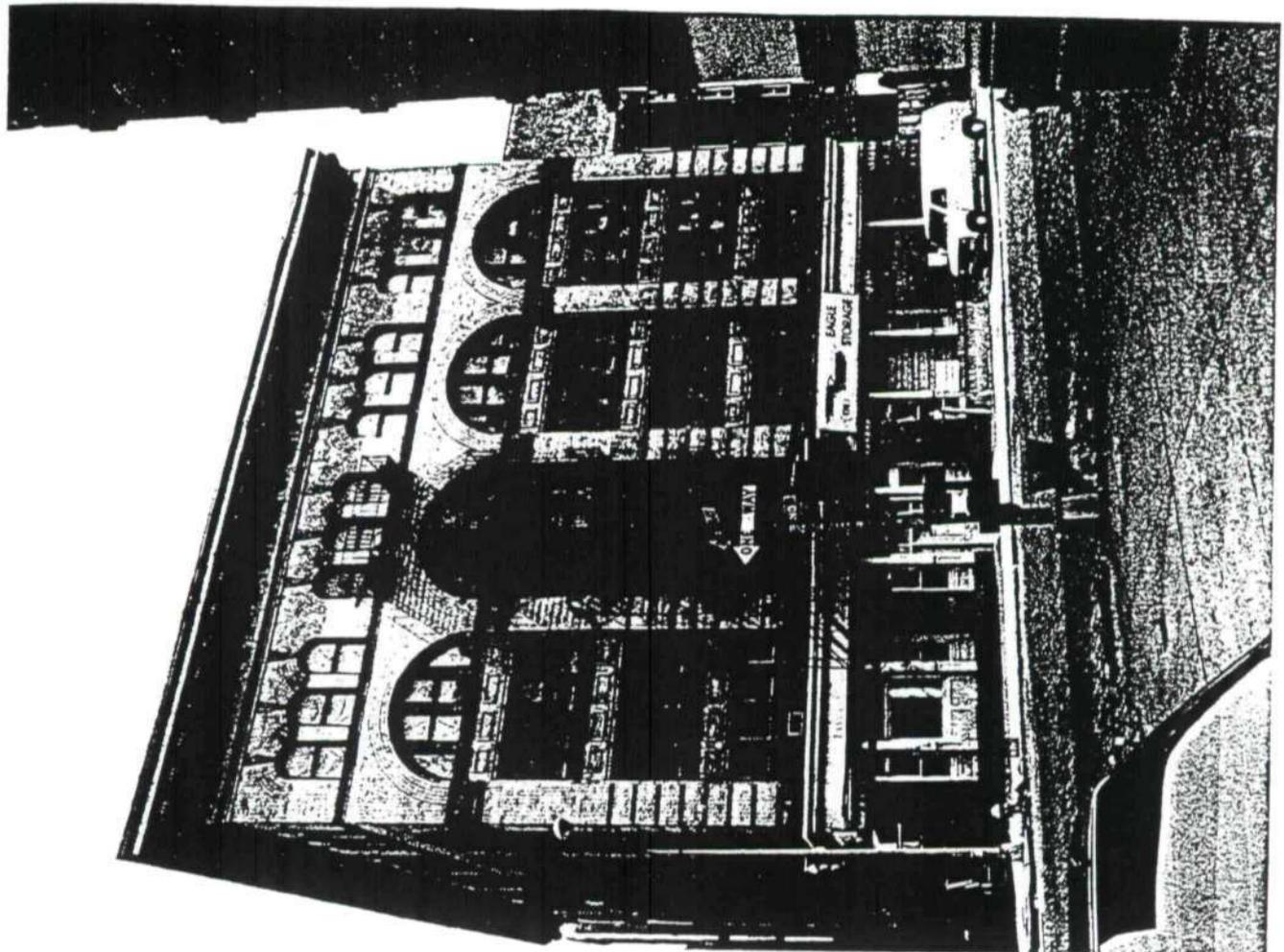
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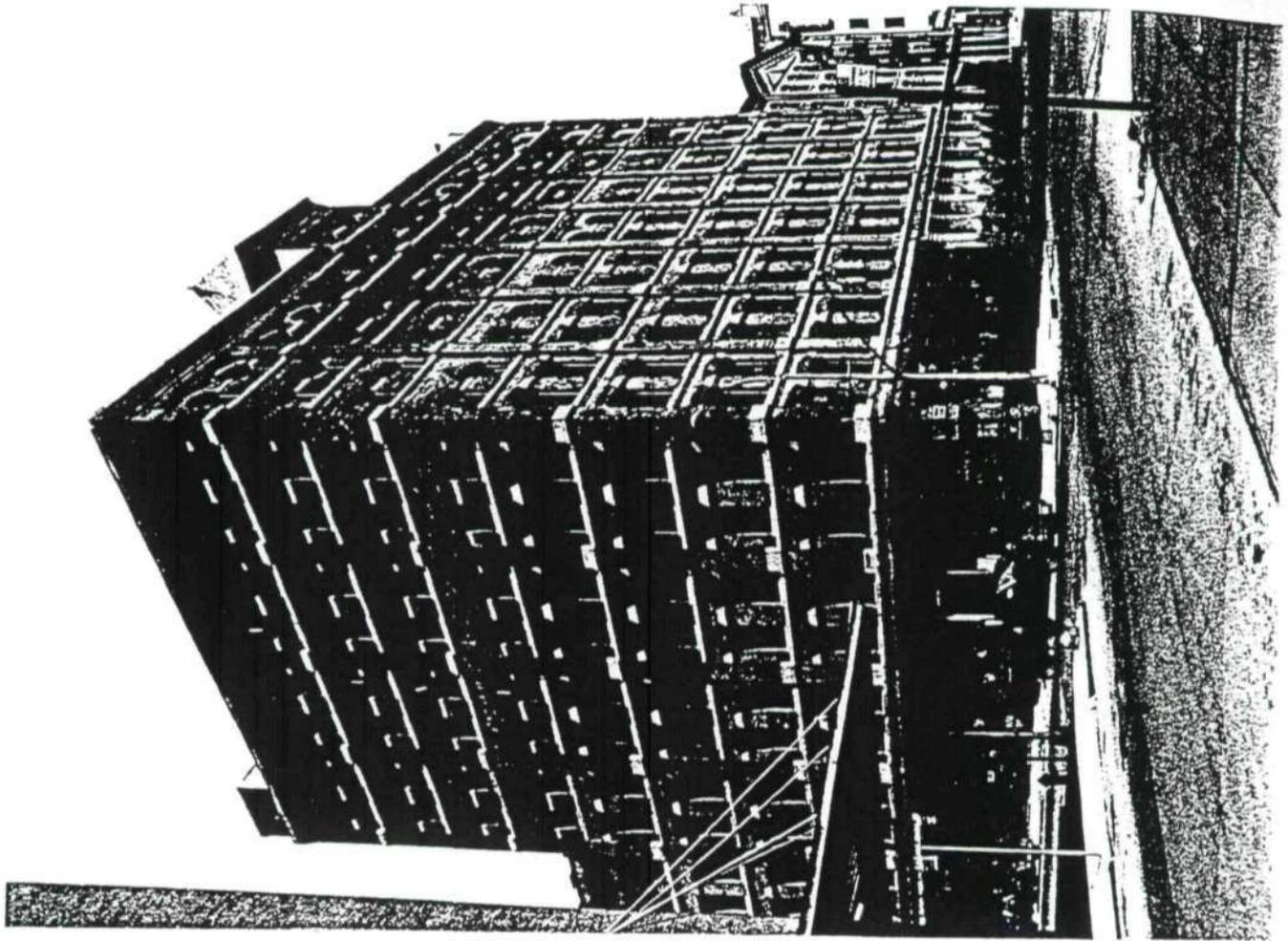
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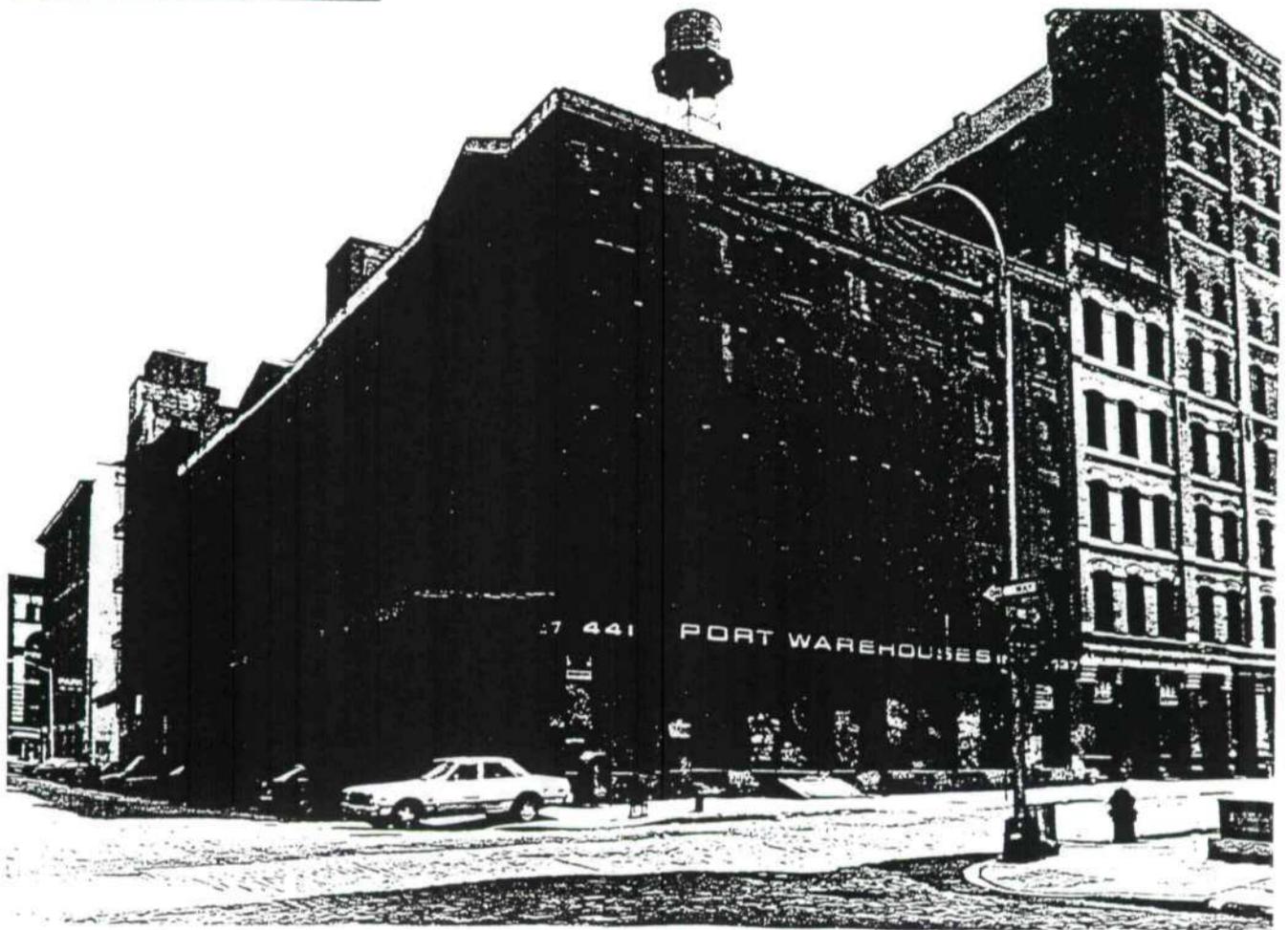


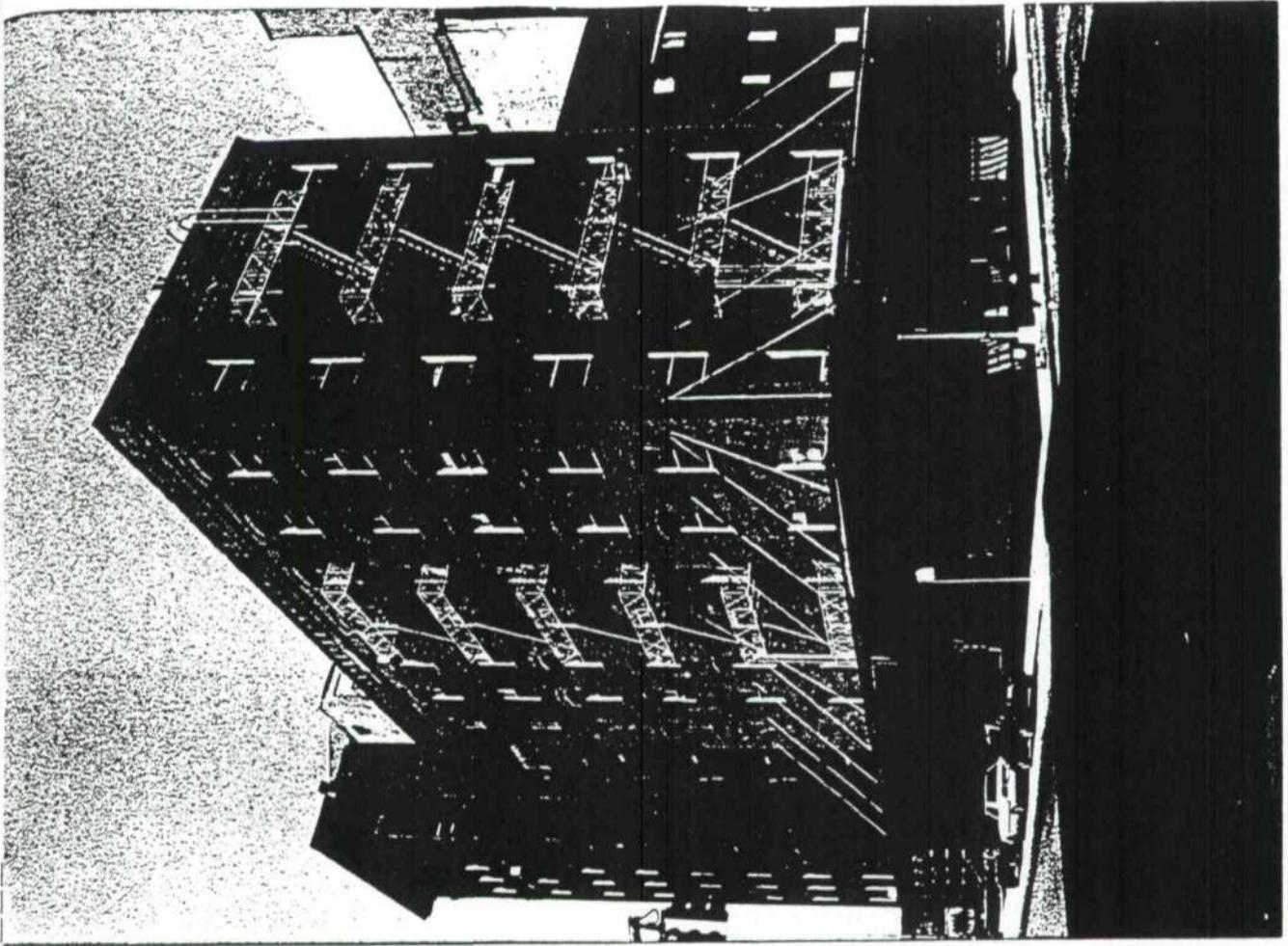
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415-427 Greenwich Street



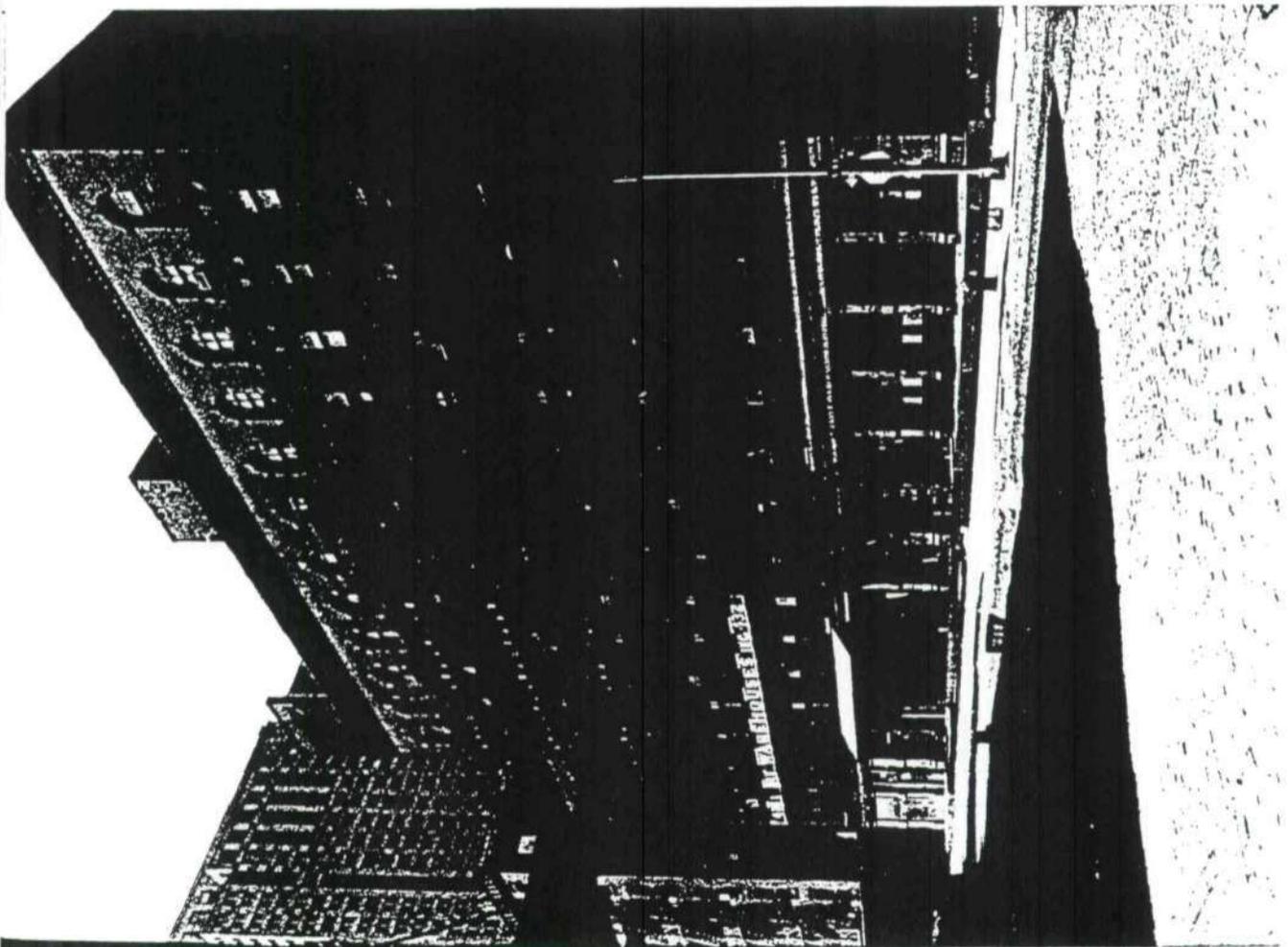


429-433 Greenwich Street
437-441 Greenwich Street



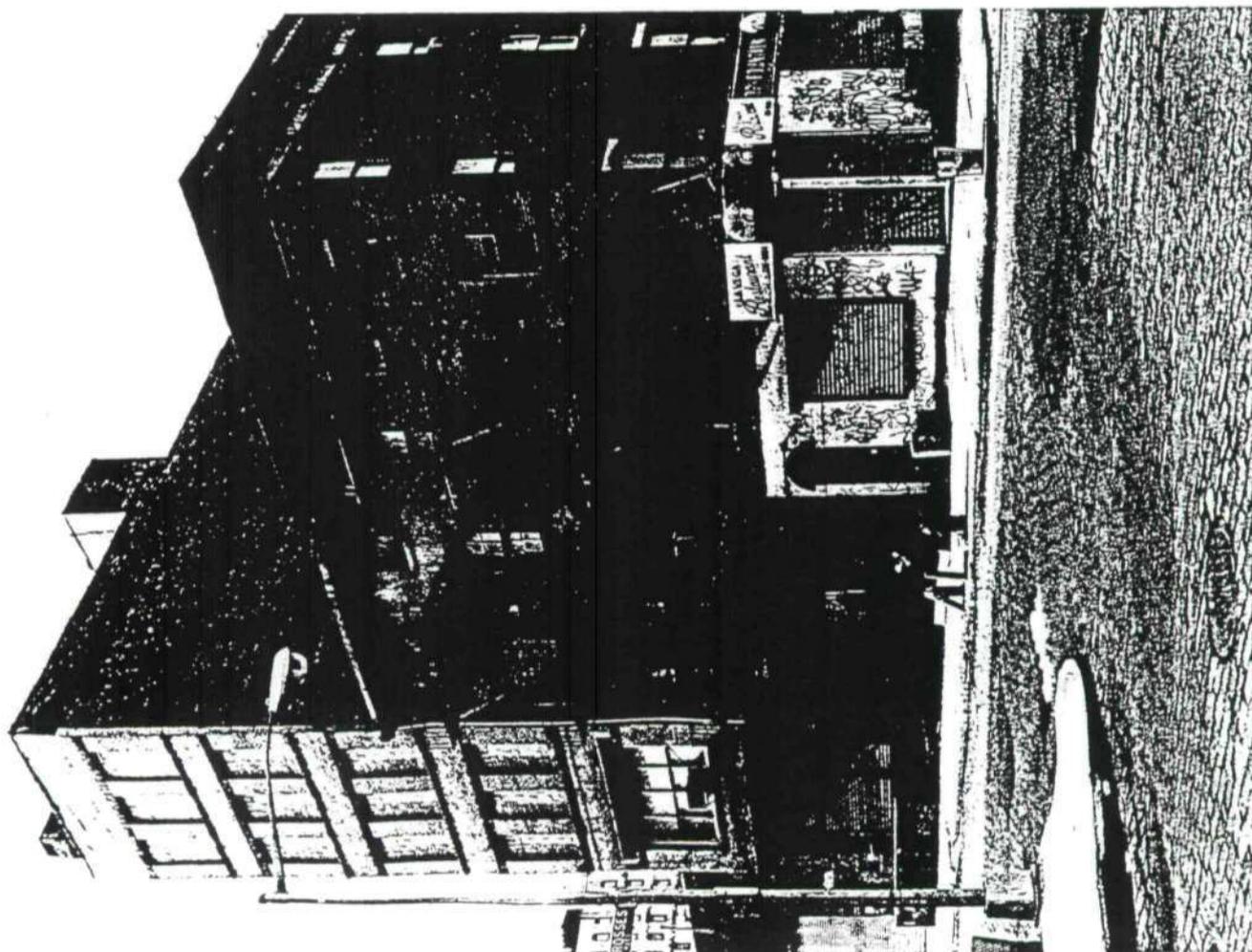


424 Greenwich Street
 428 and 430-436 Greenwich Street





443-453 Greenwich Street
448, 450, and 452 Greenwich Street

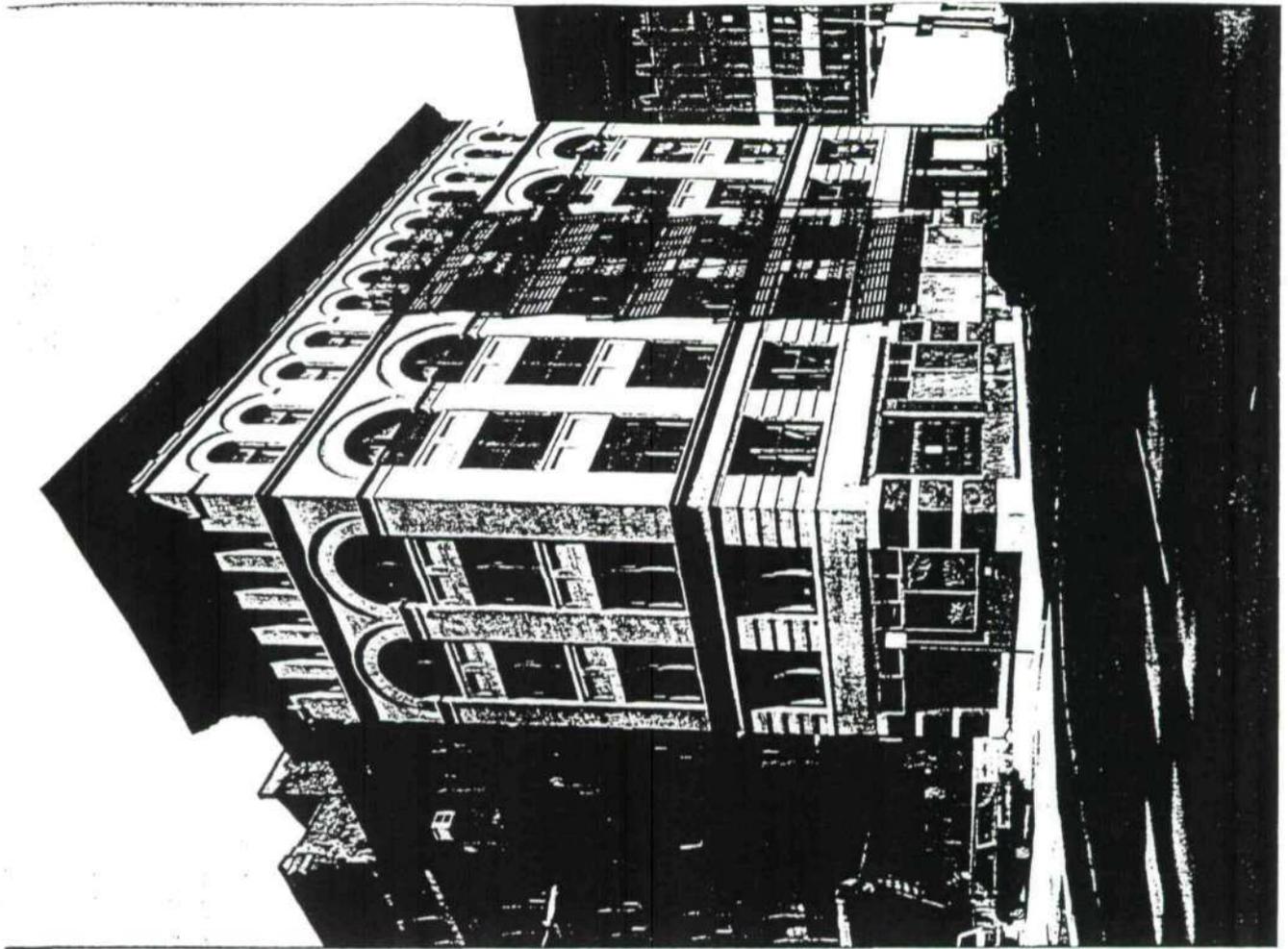


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461-469 Greenwich Street
458, 460, 462, 464, and 466 Greenwich Street



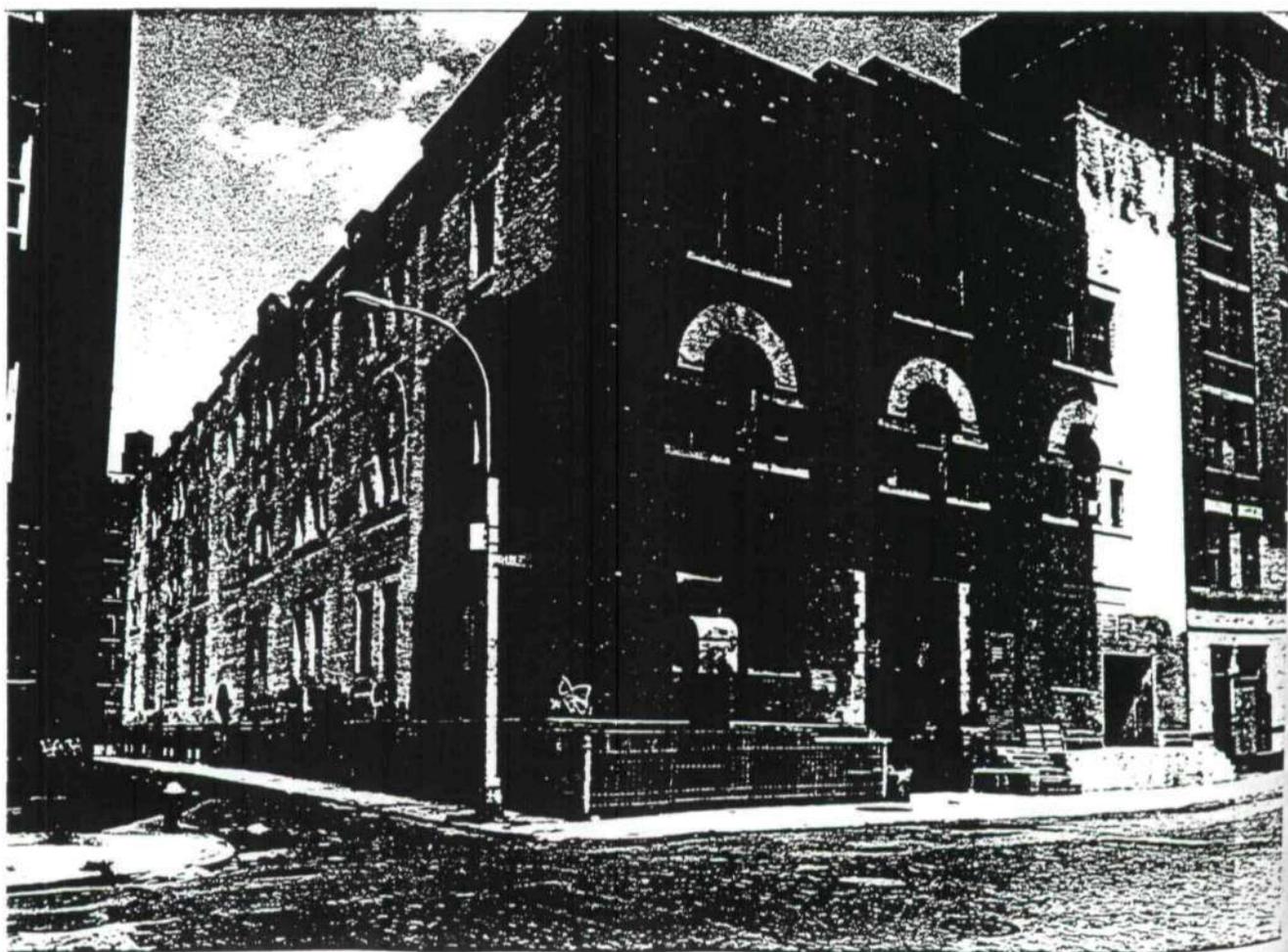


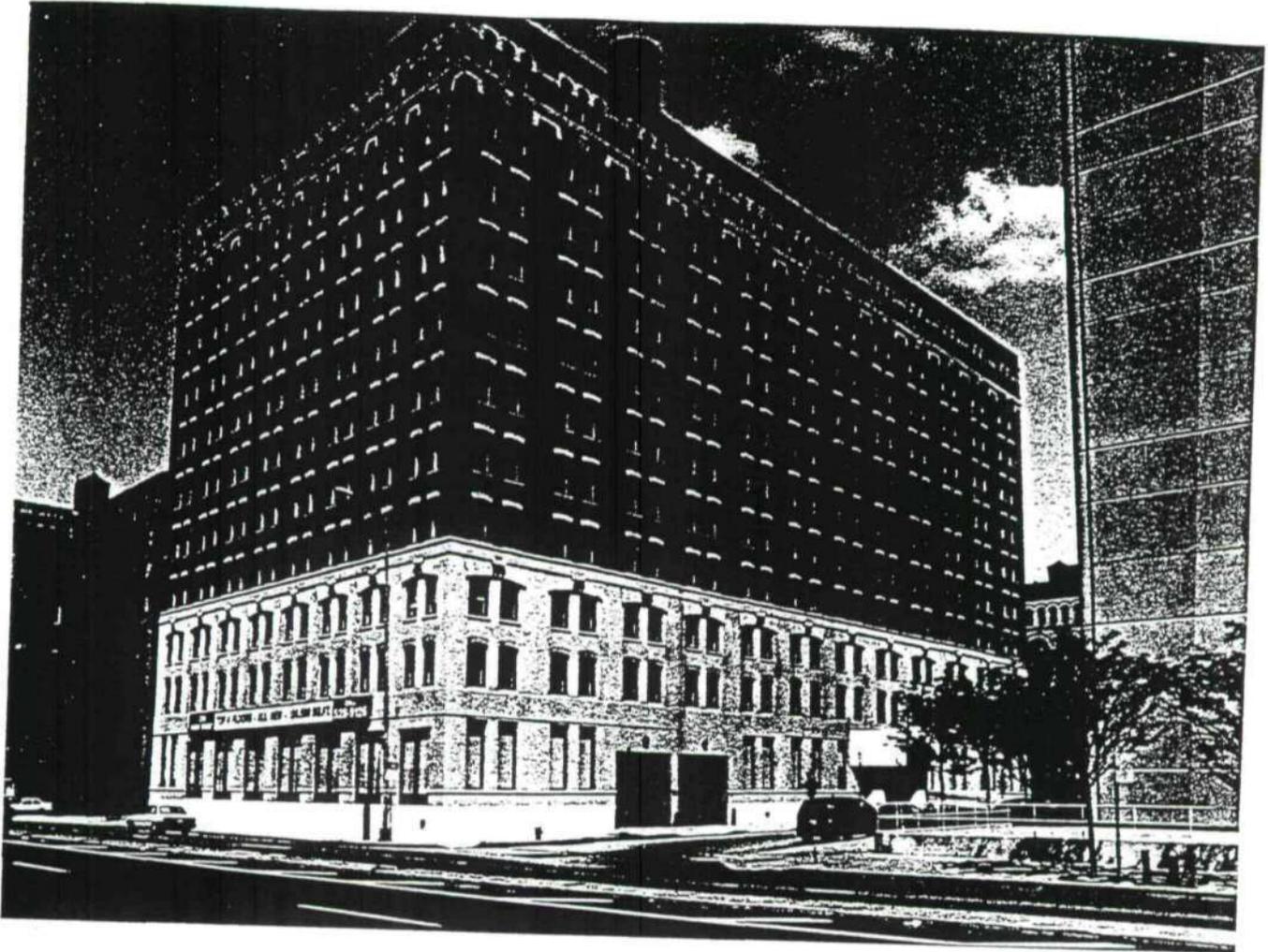
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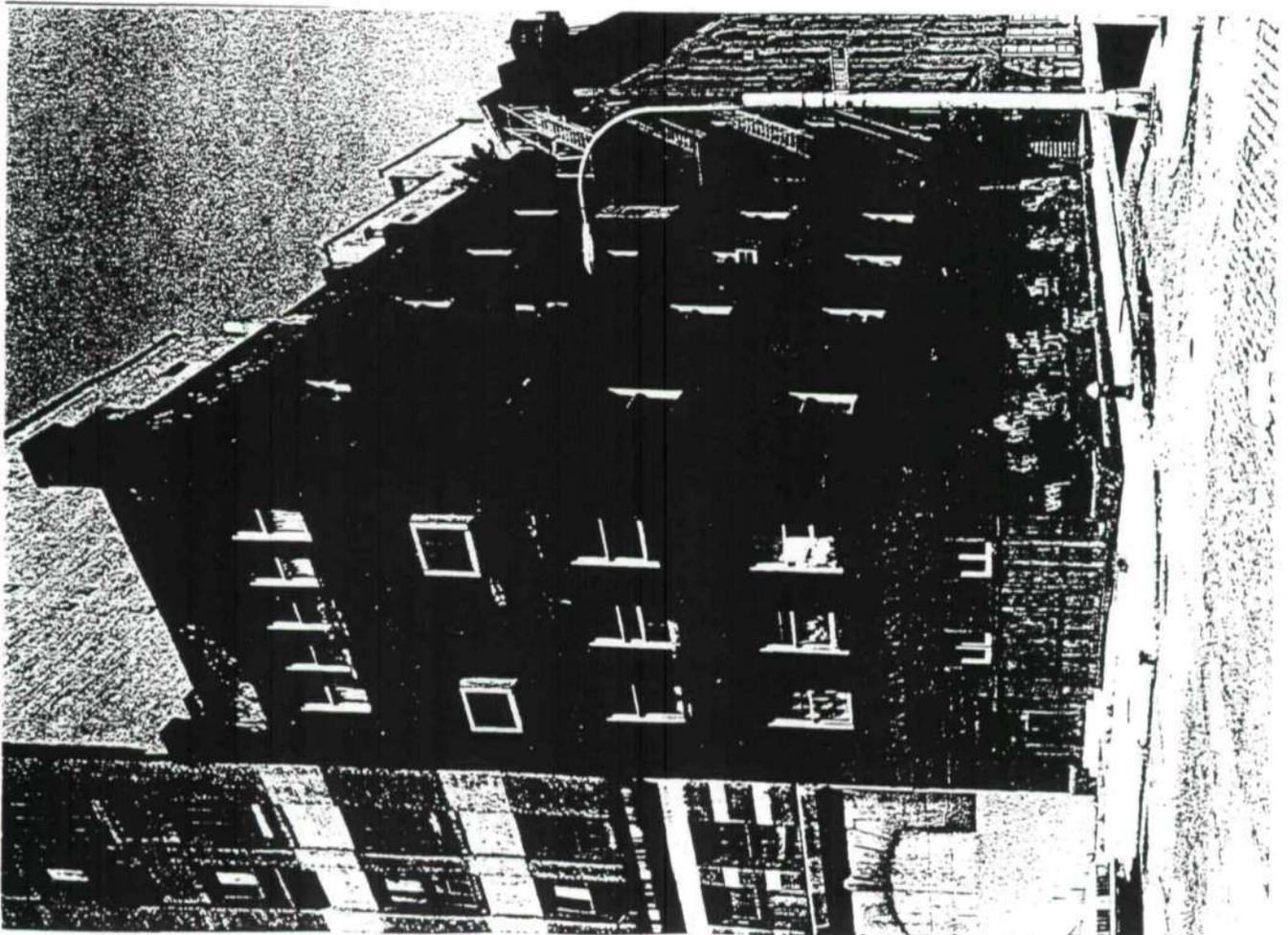


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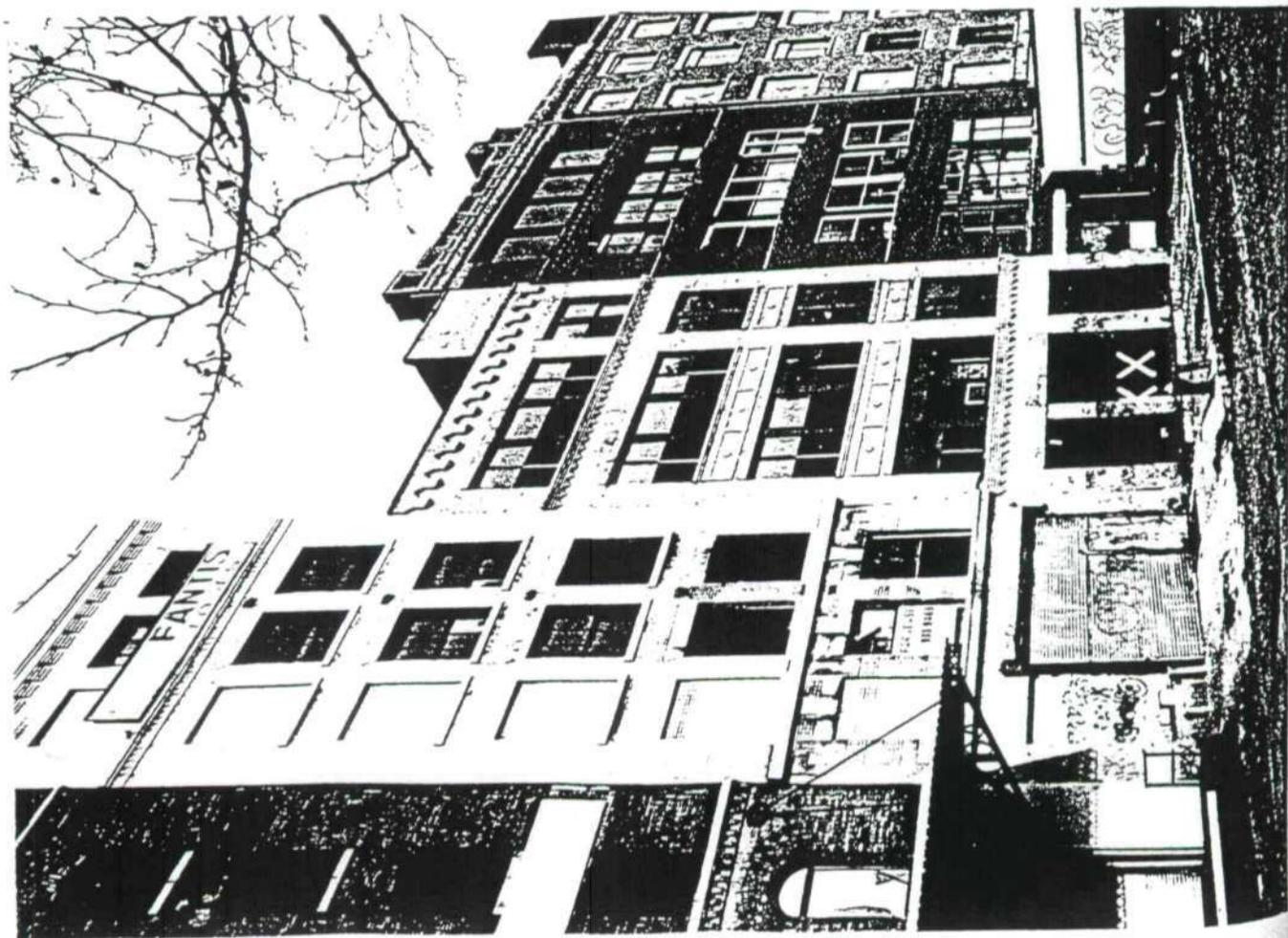


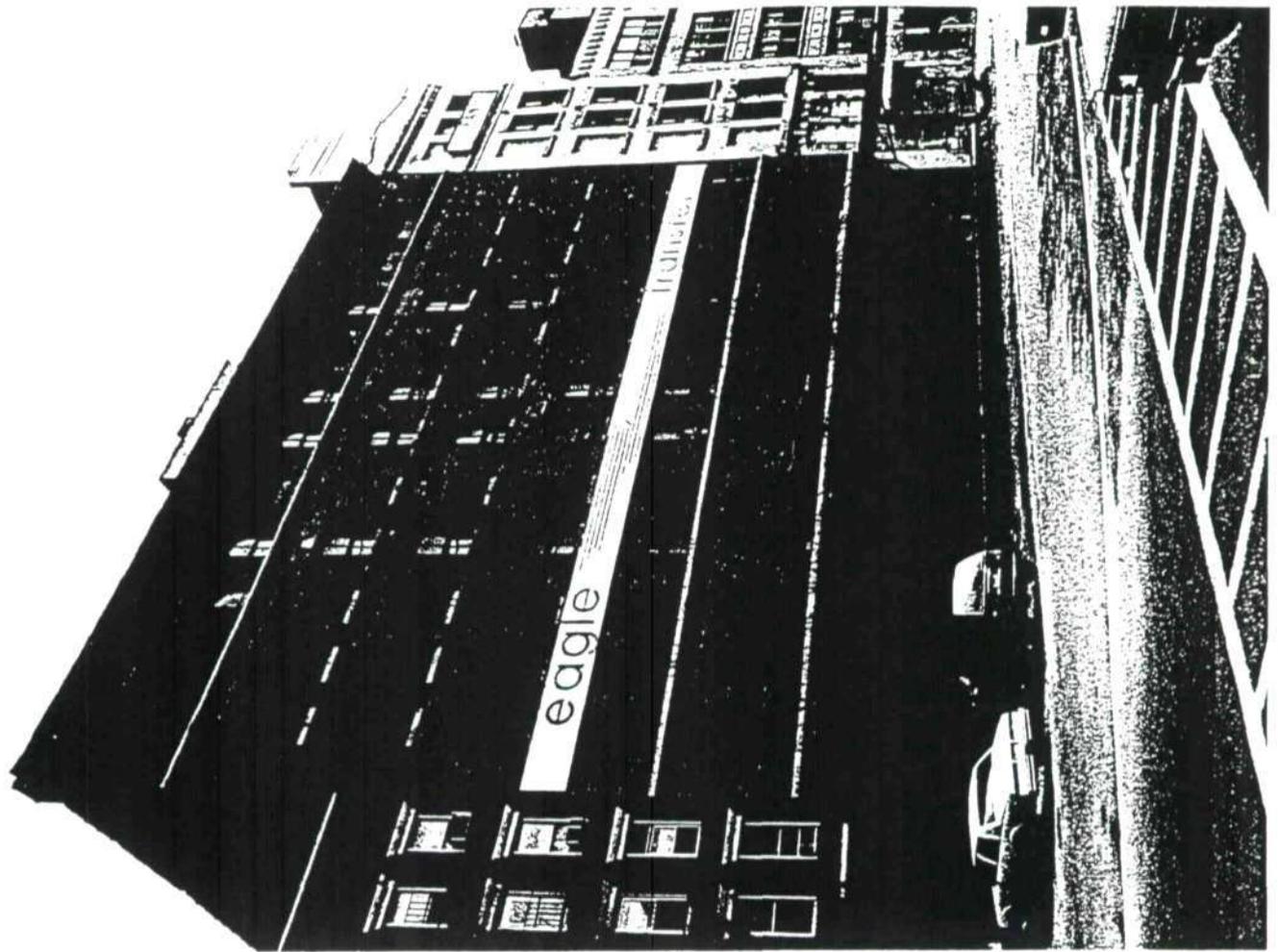
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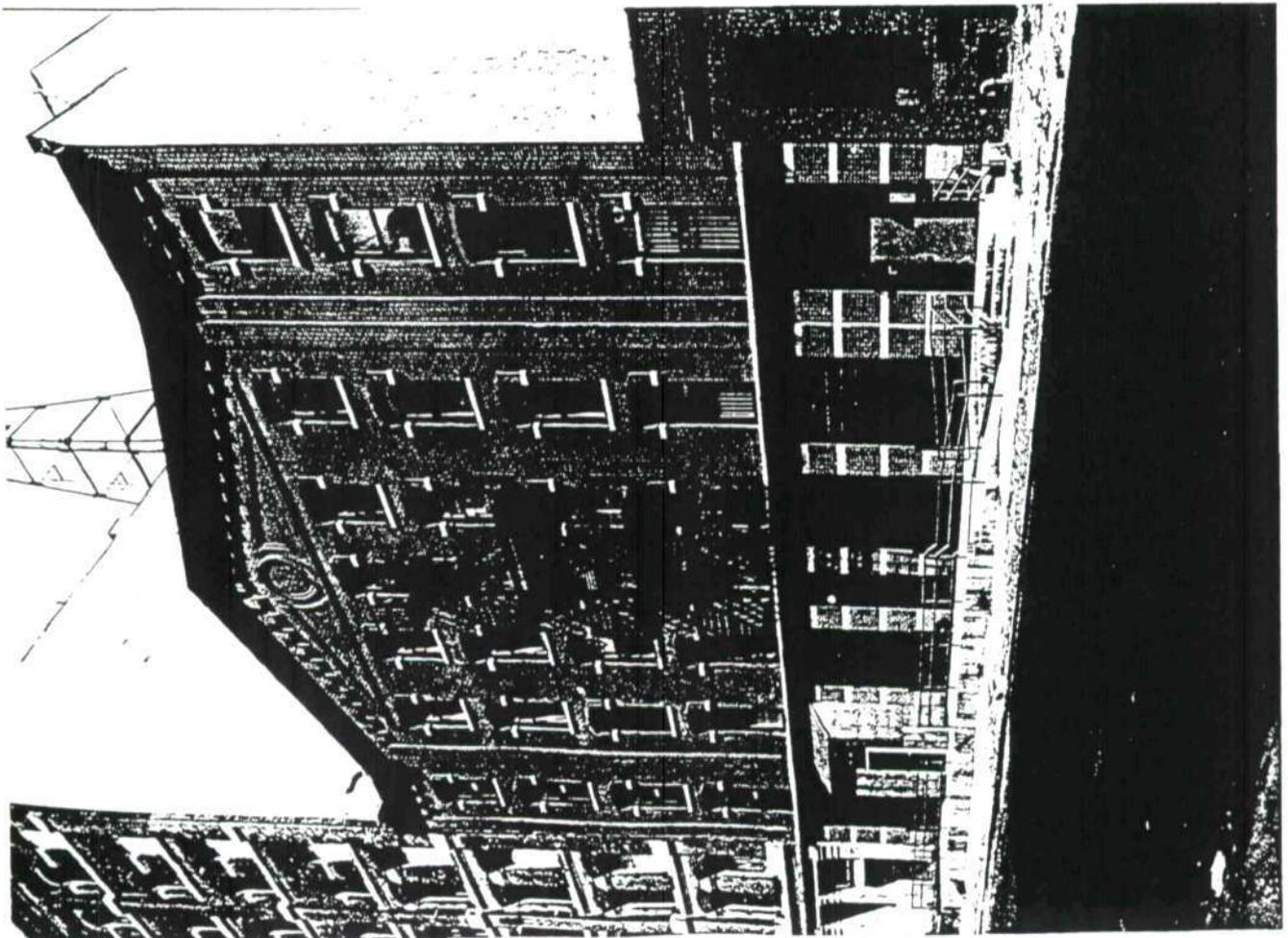


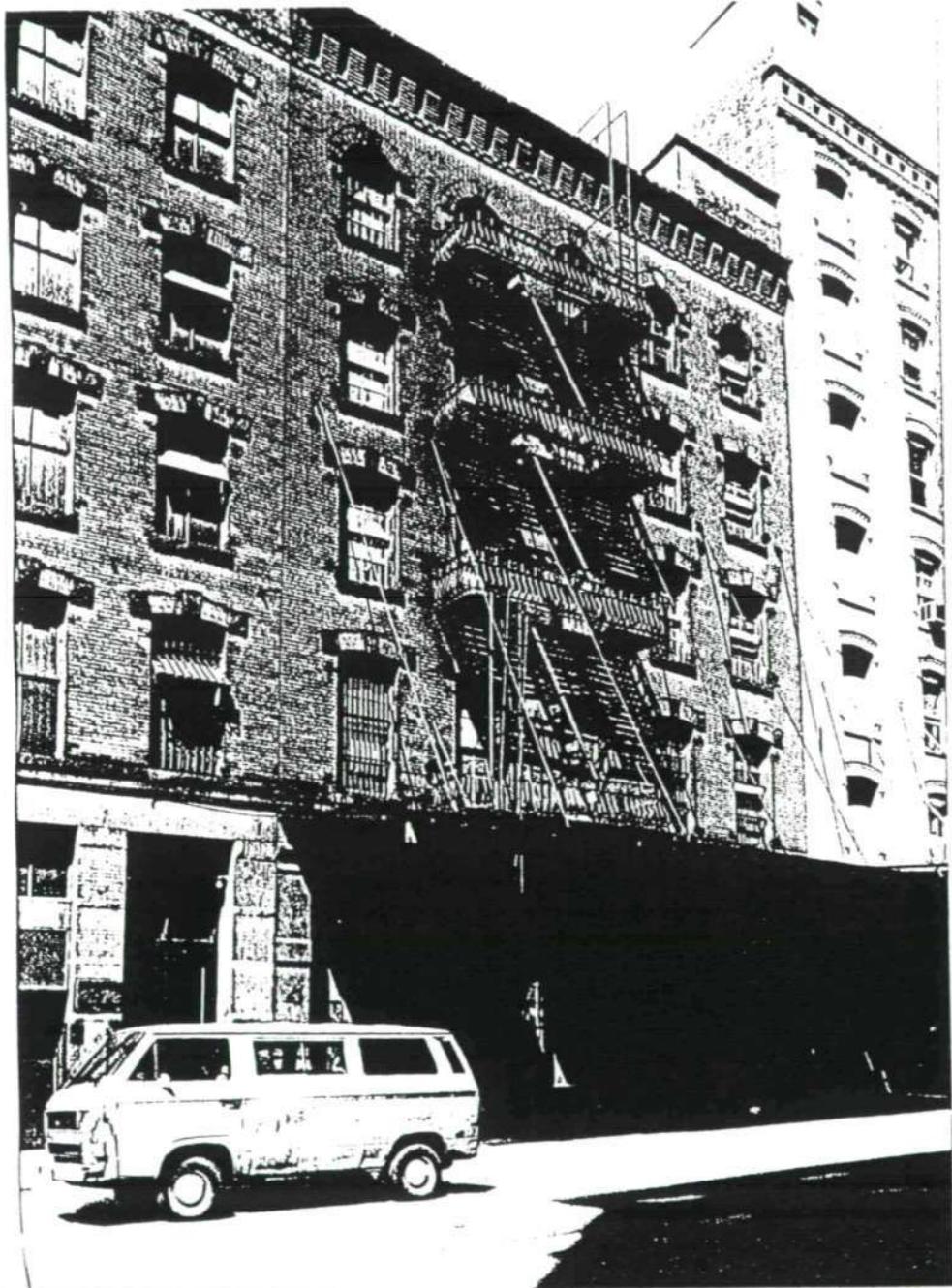
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36, 34, and 32 Laight Street



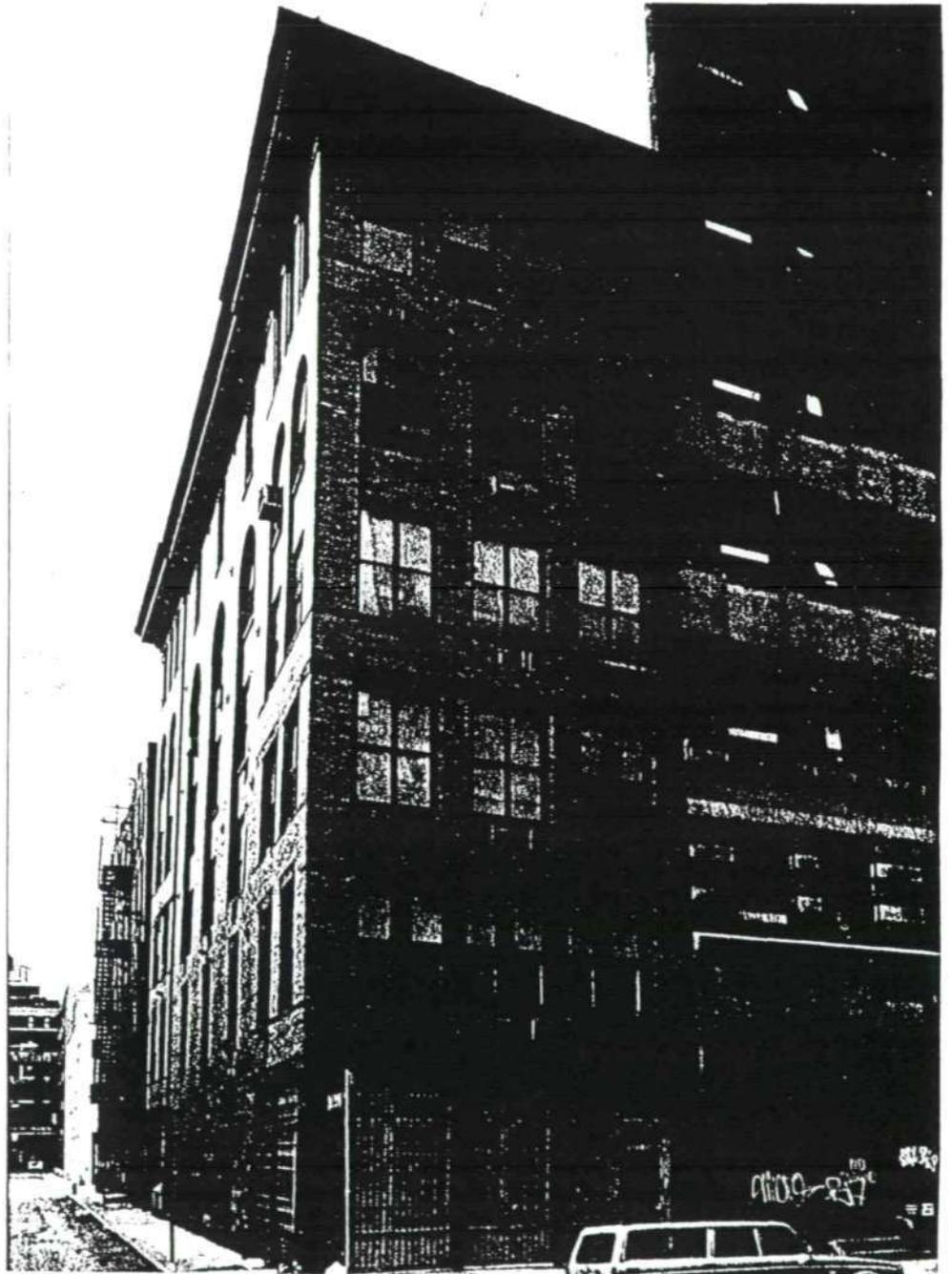


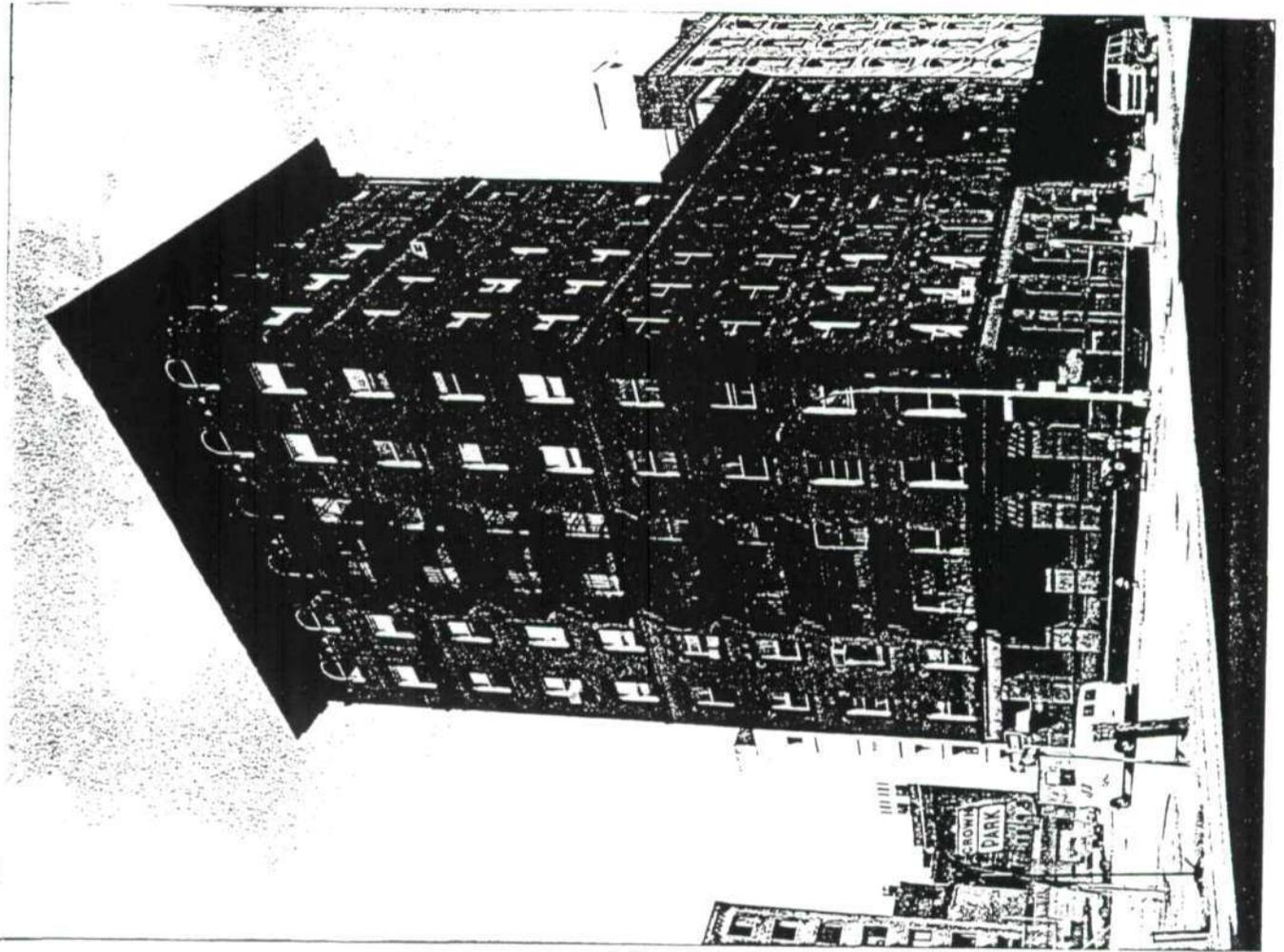
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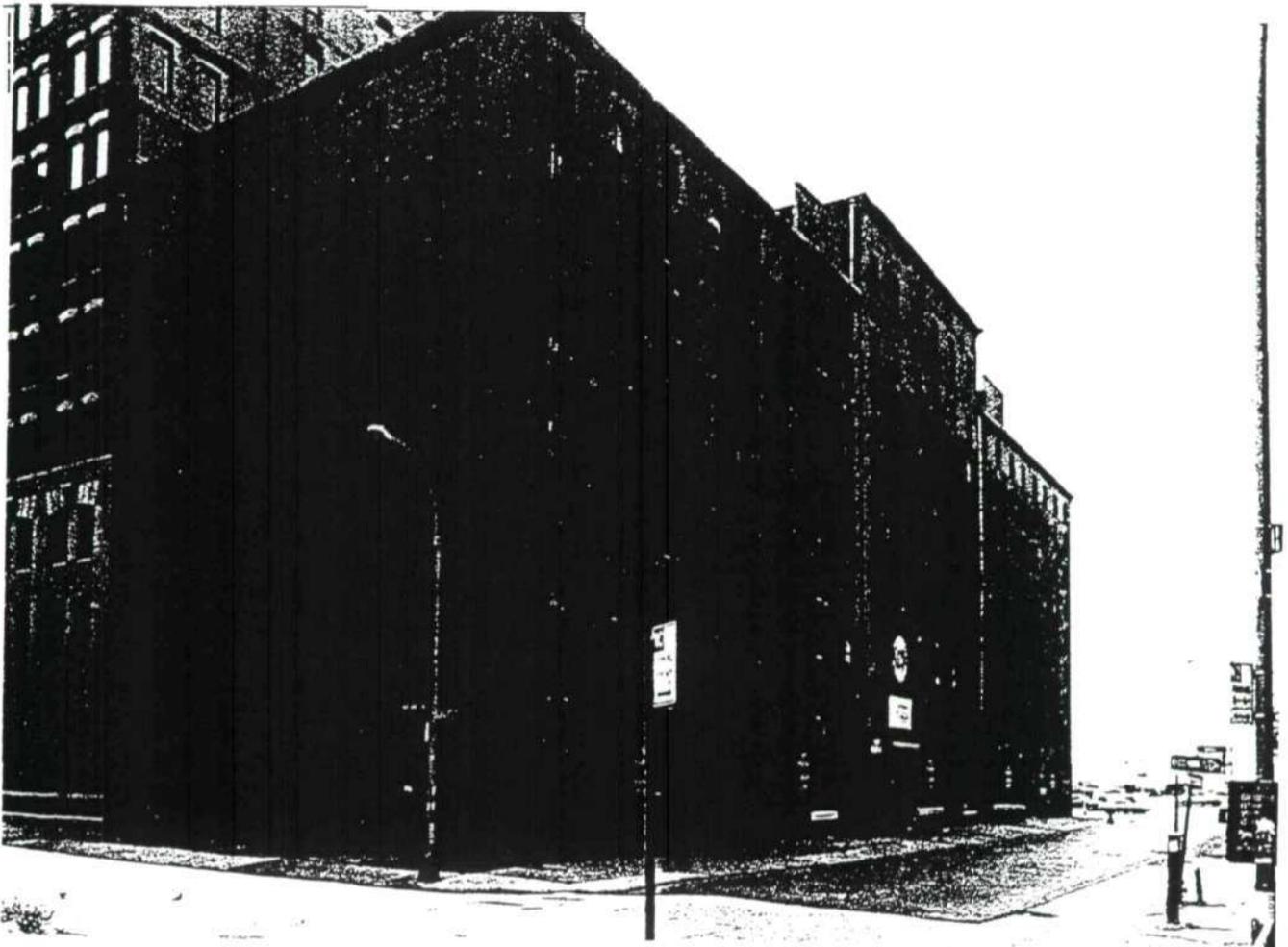


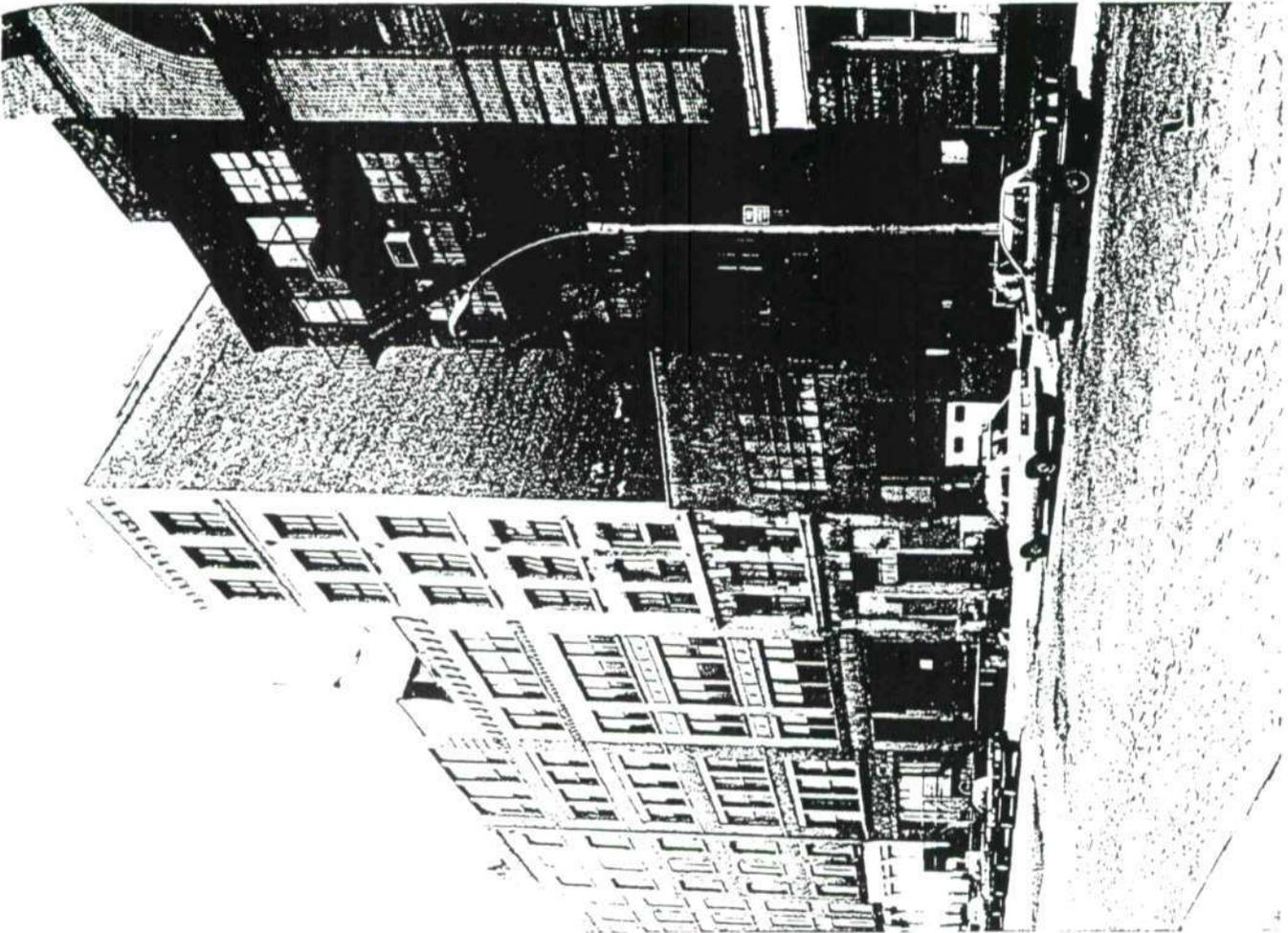
57 Laight Street
70-72 Laight Street



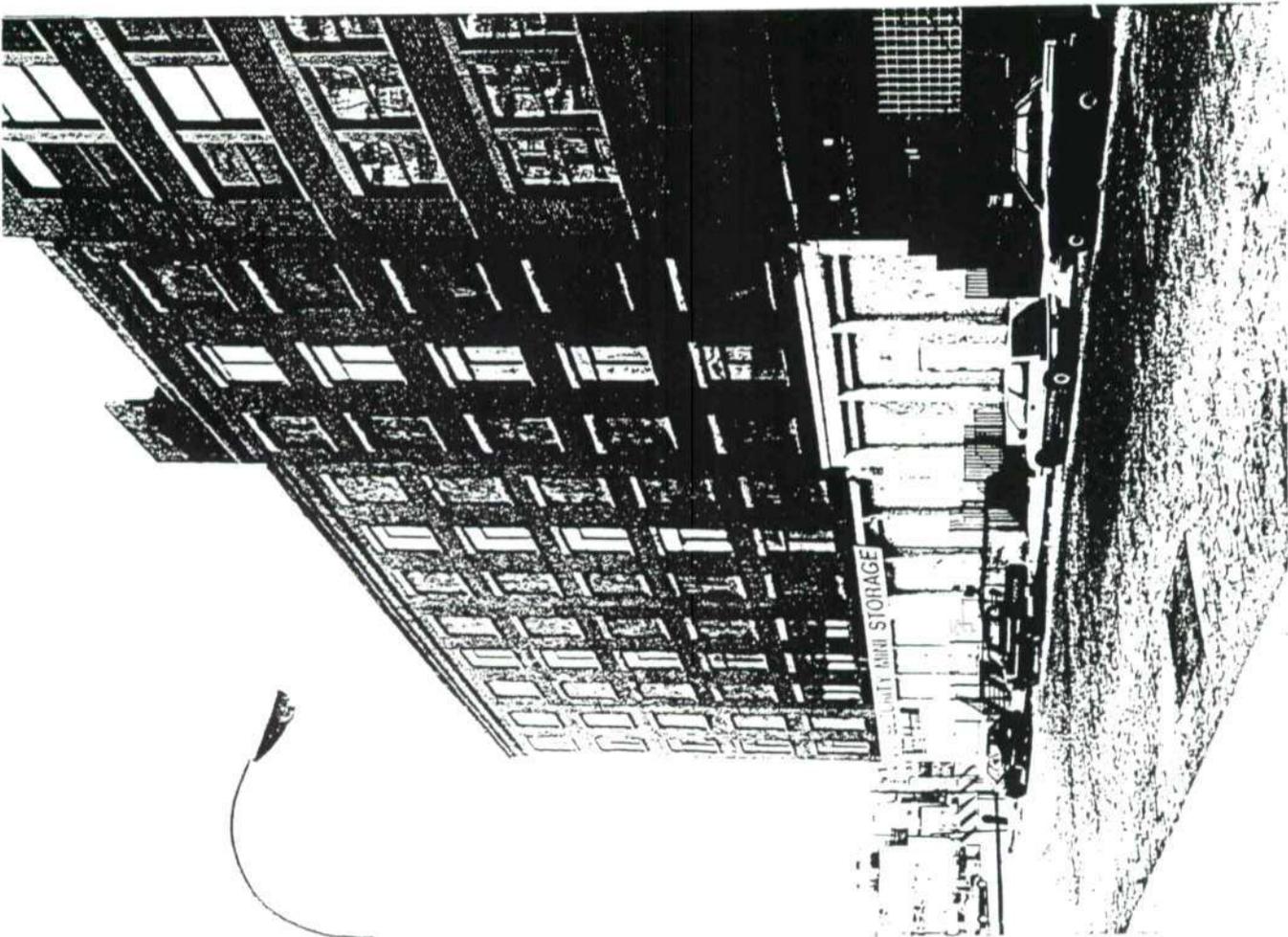


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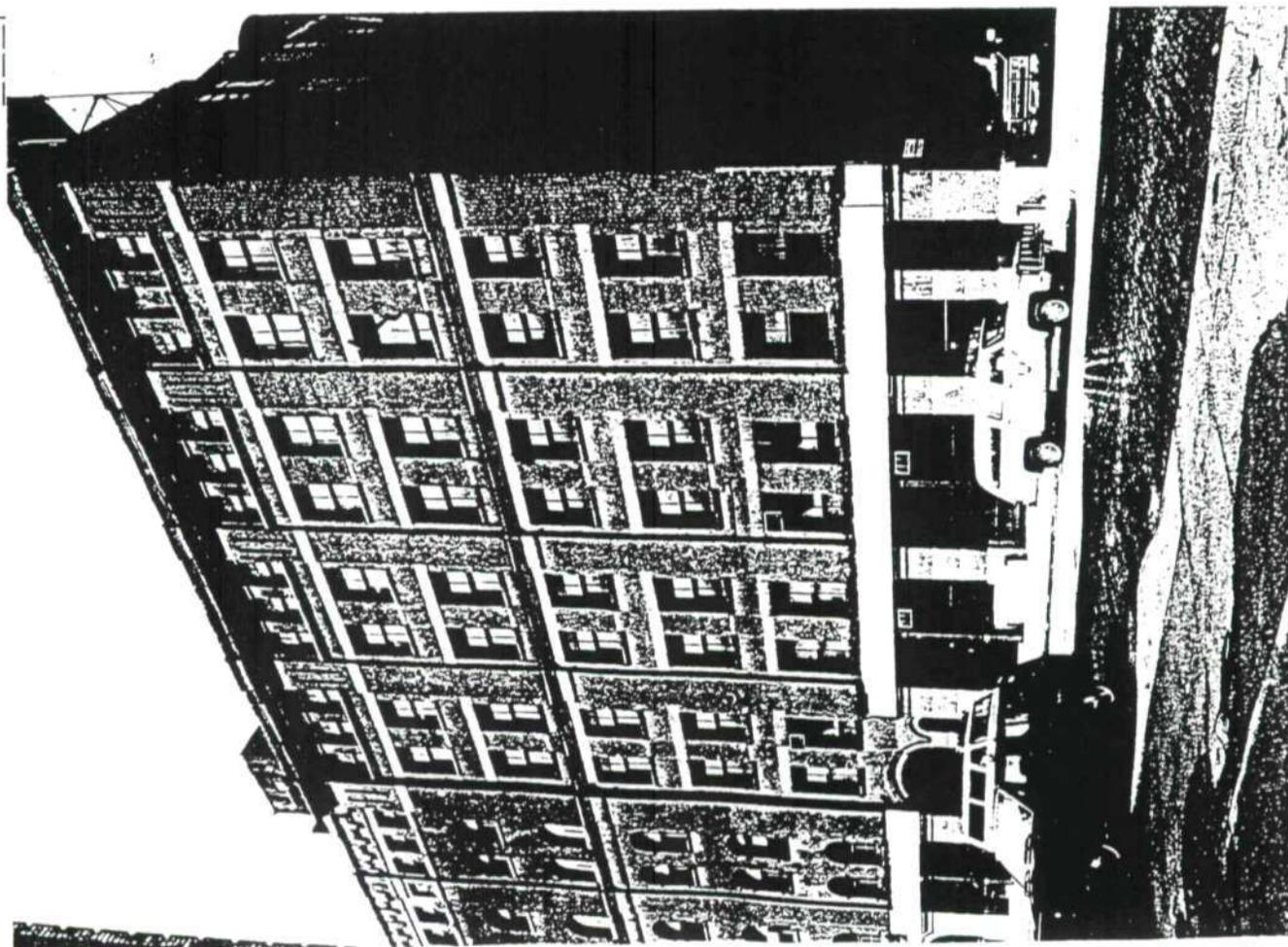


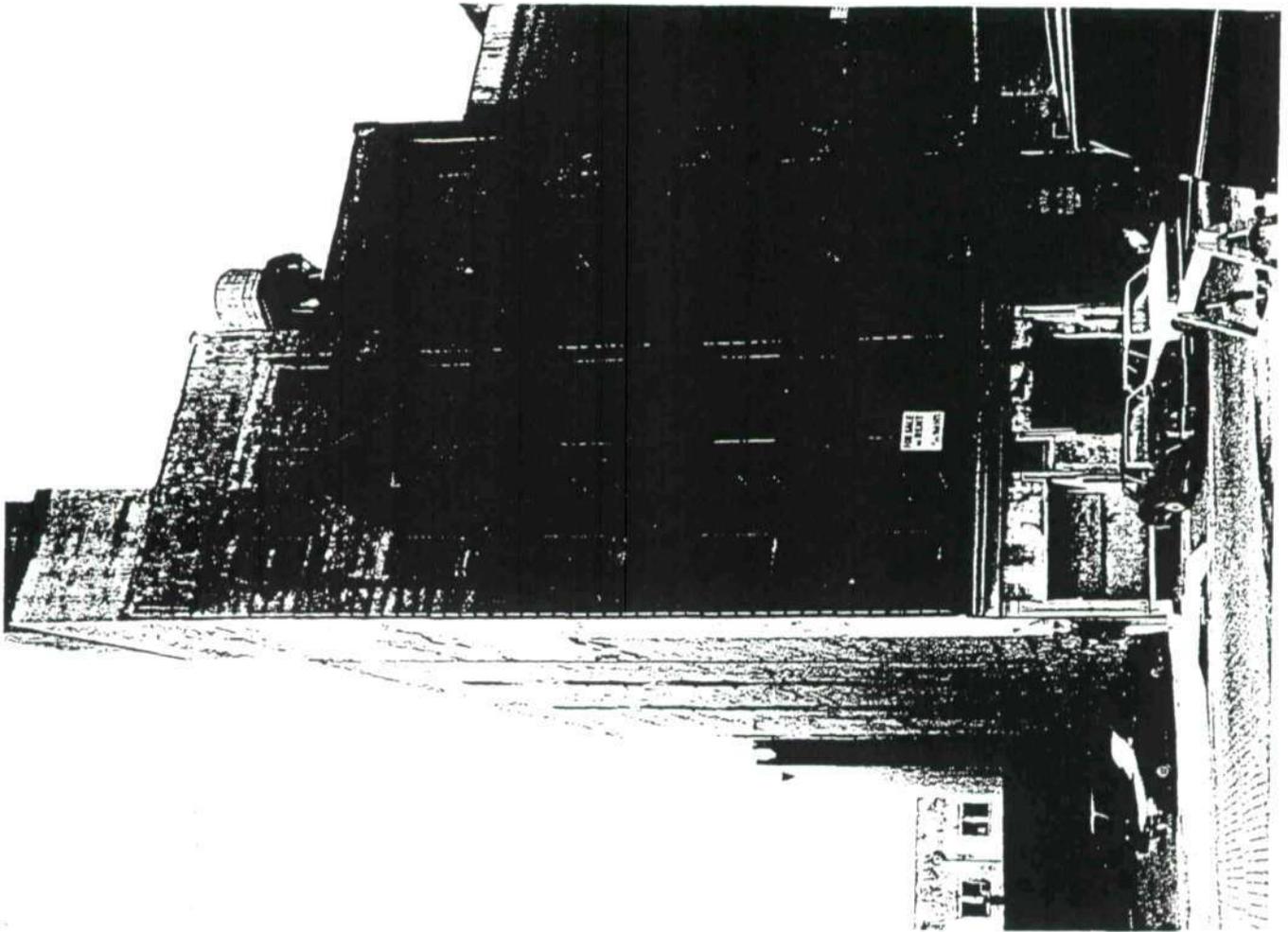
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3, 5, 7, 9 Vestry Street



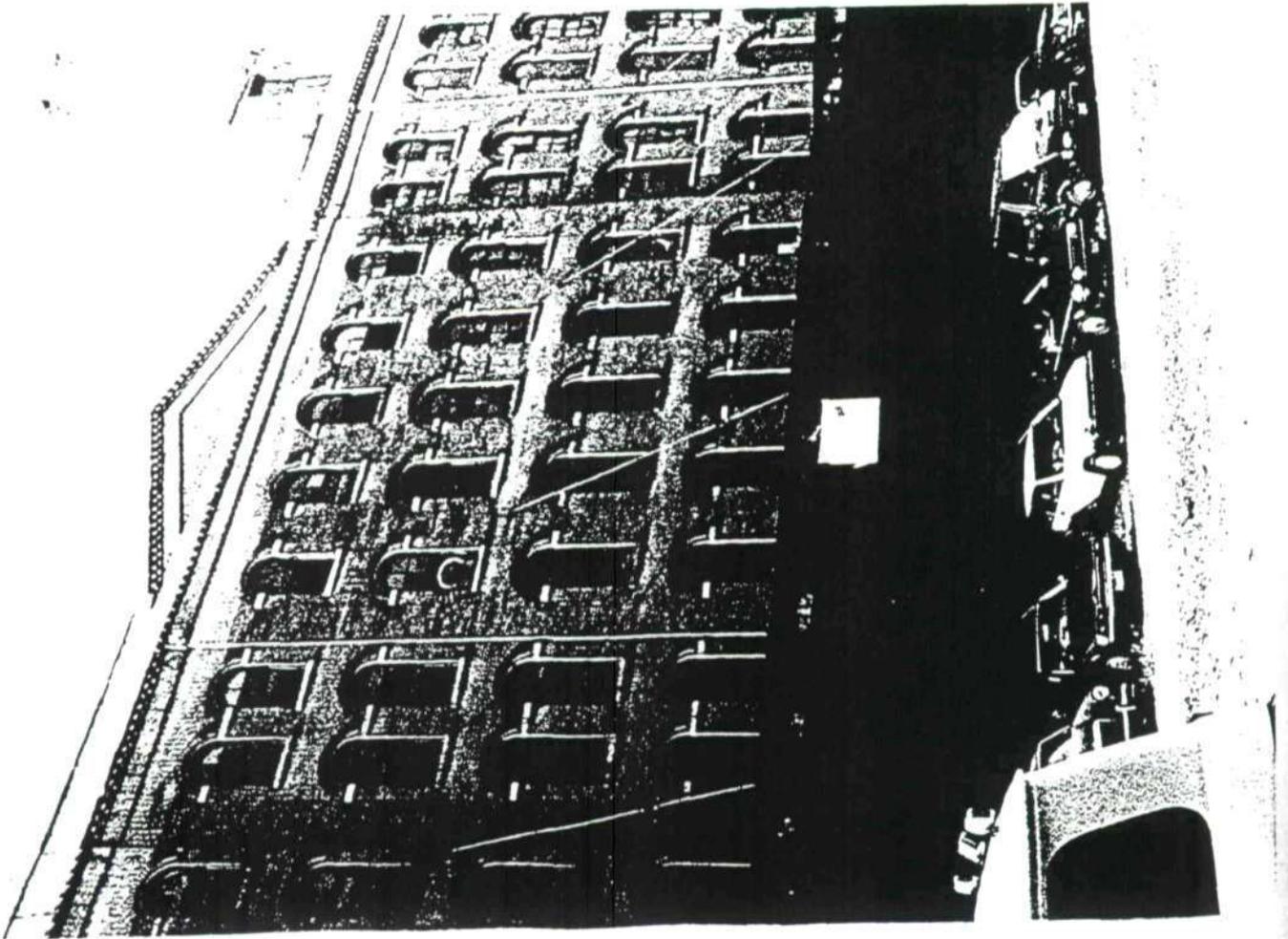


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