

NOHO HISTORIC DISTRICT

Designation Report



NYC Landmarks Preservation Commission
June 29, 1999

NOHO HISTORIC DISTRICT Designation Report

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On the front cover: 668 to 682 Broadway in 1910. *Both Sides of Broadway*, 261.

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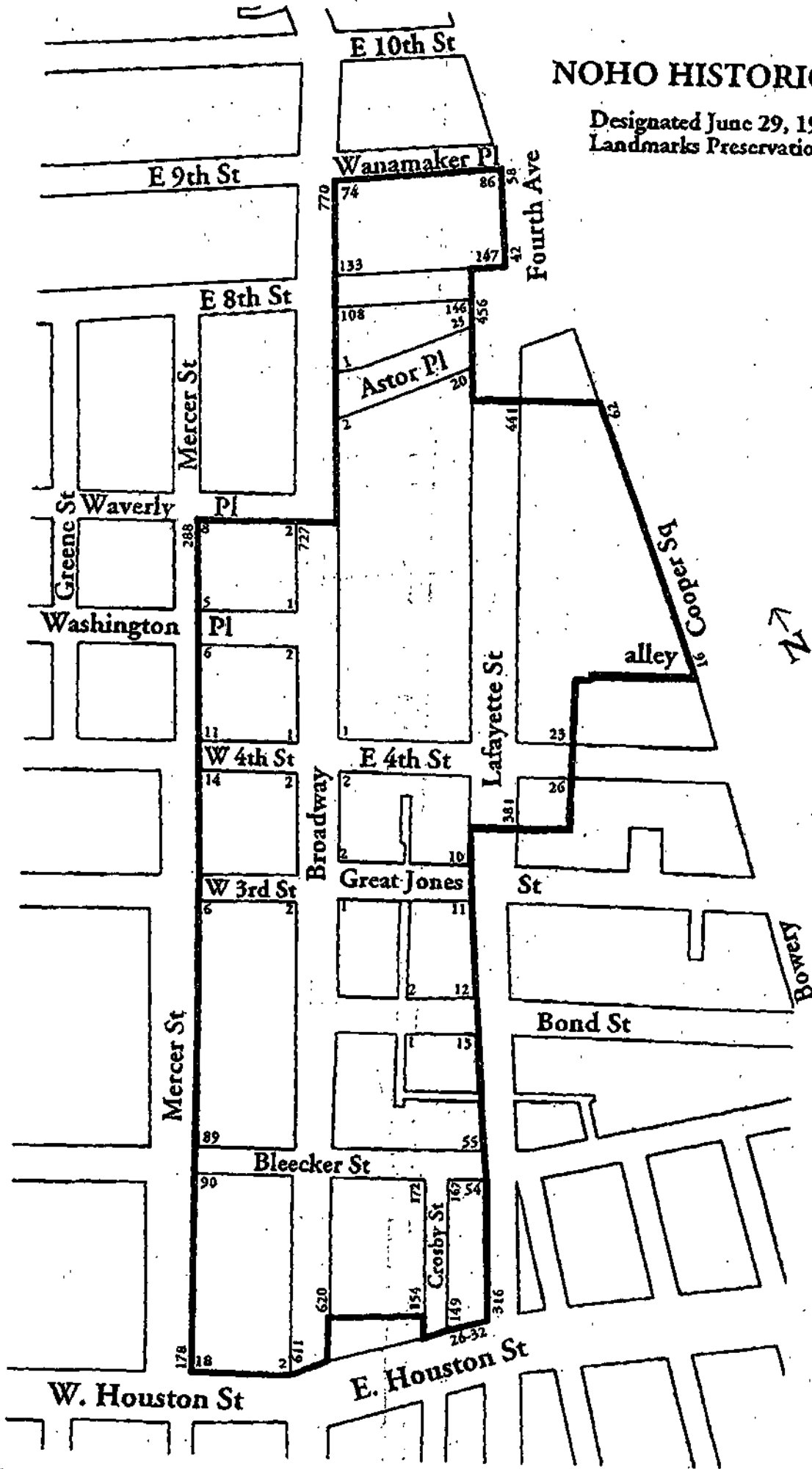
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NOHO HISTORIC DISTRICT BOUNDARY DESCRIPTION

The NoHo Historic District consists of the property bounded by a line beginning at the northeast corner of West Houston Street and Mercer Street, extending northerly along the eastern curbline of Mercer Street, easterly along the southern curbline of Waverly Place, easterly across Broadway to a point at the eastern curbline of Broadway, northerly along the eastern curbline of Broadway, easterly along the southern curbline of East 9th Street (a/k/a Wanamaker Place), southerly along the western curbline of Fourth Avenue, westerly along the northern curbline of East 8th Street to a point on a line extending northerly from the western curbline of Lafayette Street, southerly along said line across East 8th Street, southerly along the western curbline of Lafayette Street to a point on a line extending westerly from the northern property line of 439-441 Lafayette Street, easterly along said line across Lafayette Street, easterly along the northern property line of 439-441 Lafayette Street, easterly along the northern property line of 56-62 Cooper Square, easterly to the western curbline of Cooper Square, southerly along the western curbline of Cooper Square, westerly along a line extending easterly from the southern property line of 16-26 Cooper Square, westerly along the southern property line of 16-26 Cooper Square, westerly across Stable Court (a/k/a Alley), southerly along part of the eastern property line of 403-407 Lafayette Street, westerly along part of the southern property line of 403-407 Lafayette Street, southerly along the eastern property lines of 401 Lafayette Street and 393-399 Lafayette Street (a/k/a 21-23 East 4th Street), southerly across East 4th Street, southerly along the eastern building line of 383-389 Lafayette Street (a/k/a 22-26 East 4th Street), southerly along the eastern property line of 381 Lafayette Street, westerly along the southern property line of 381 Lafayette Street, westerly across Lafayette Street to a point on the western curbline of Lafayette Street, southerly along the western curbline of Lafayette Street, westerly along the northern curbline of East Houston Street, westerly across Crosby Street to a point at the northwest corner of East Houston Street and Crosby Street, northerly along the western curbline of Crosby Street, westerly along a line extending easterly from the southern property line of 620 Broadway (a/k/a 154 Crosby Street), westerly along said property line, westerly to a point on the eastern curbline of Broadway, southerly along the eastern curbline of Broadway to a point at the northeast corner of East Houston Street and Broadway, westerly across Broadway, westerly along the northern curbline of West Houston Street to the point of beginning, Manhattan.

NOHO HISTORIC DISTRICT

Designated June 29, 1999
Landmarks Preservation Commission



TESTIMONY AT THE PUBLIC HEARING

On April 13, 1999, the Landmarks Preservation Commission held a public hearing on the proposed designation of the NoHo Historic District (Item No. 1). Twenty four people spoke in favor of the designation, including representatives of Council Member Kathryn E. Freed, State Senator Thomas K. Duane, State Assembly Member Deborah J. Glick, Manhattan Borough President C. Virginia Fields, the NoHo NY Business Improvement District, the NoHo Neighborhood Association, the Friends of NoHo Architecture, New York University, the Historic Districts Council, the New York Landmarks Conservancy, the Greenwich Village Society for Historic Preservation, the Friends of Cast Iron Architecture, the Municipal Arts Society, and the Merchants House Museum. The owner of one property opposed its inclusion within the district's boundaries. The hearing was continued to May 4, 1999 (Item No. 3). Both hearings were duly advertised in accordance with the provisions of the law. At the continued hearing, eight people spoke in favor of the designation, including a representative of Cooper Union. Several of the speakers testifying in support of the district at the public hearing and the continued hearing also expressed interest in a larger designation effort in the NoHo area. The Commission has received letters expressing support for this designation, several of which also expressed interest in a larger designation effort in the NoHo area.

SUMMARY

The NoHo Historic District, which is comprised of approximately 125 buildings, represents the period of New York City's commercial history from the early 1850s to the 1910s, when this section prospered as one of its major retail and wholesale dry goods centers. Acclaimed architects were commissioned to design ornate store and loft buildings in popular architectural styles, providing a rich fabric against which shoppers promenaded, looked at display windows, and bought goods, and merchants sold products. The district also contains early-nineteenth century houses, nineteenth- and twentieth-century institutional buildings, turn-of-the-century office buildings, as well as modest twentieth-century commercial structures, all of which testify to each successive phase in the development of the historic district. Today, the effect is of powerful and unifying streetscapes of marble, cast-iron, limestone, brick, and terra-cotta facades.

INTRODUCTION

The NoHo Historic District, with a name derived from "NORTH of HOUSTON Street," extends north from Houston Street to East 9th Street, and east from Broadway and Mercer Street to Lafayette Street and the west side of Cooper Square. Artists began occupying the area's loft buildings in the 1970s and 1980s and the name "NoHo" came into use to distinguish it from SoHo, the adjacent neighborhood to its south. Previously, NoHo, SoHo, and the eastern part of Tribeca were known collectively as the "warehouse district." Broadway, which traverses the NoHo Historic District from south to north, historically defined the area's architectural character and served as the impetus for the development of its surrounding streets. Houston Street, which was widened in 1920, divides NoHo from the SoHo neighborhood to the south. The NoHo Historic District's approximately 125 buildings represent the period of New York City's commercial history from the early 1850s to the 1910s, when this area prospered as one of its major retail and wholesale dry goods centers. Merchants and developers commissioned builders and architects acclaimed for their commercial designs, to produce store and loft buildings that were lavish enough to impress customers and tenants yet practical enough to enable easy handling of goods. Elaborate ornament and a variety of materials provided a rich built fabric against which shoppers promenaded, looked at window displays, and bought goods, and merchants sold products. These buildings, giving the historic district its predominant character, range in size from four to twelve stories, and are from twenty-five to over seventy-five feet wide. Typically, the facades feature cast-iron or stone storefronts supporting stone, brick, cast-iron, or terra-cotta walls, pierced by regularly-placed window openings and crowned by metal cornices. The earliest store and loft buildings resemble the Italianate style exterior of the influential A.T. Stewart Store, while the later buildings display a wide variety of then-popular architectural styles, such as neo-Grec, Romanesque, Renaissance, Queen Anne, neo-Classical, and Colonial Revival. The historic district also contains early-nineteenth-century houses of varying integrity, nineteenth- and twentieth-century institutional buildings, turn-of-the-century office buildings, as well as more modest twentieth-century commercial structures, all of which testify to each successive phase in the development of the historic district. The NoHo Historic District remains remarkably intact, providing an invaluable view of the development of commercial architecture in New York City.

THE HISTORICAL AND ARCHITECTURAL DEVELOPMENT OF THE NOHO HISTORIC DISTRICT

Early History and Development

The area of the NoHo Historic District was once farmland belonging to many of New York's prominent early families, including the Bayards, Herrings, Bleeckers, Peros, and Randalls. It occupies a low ridge rising from south to north that was known as Sandy Hill. At the time of the Revolutionary War, several roads traversed the area, including the Bowery, Astor Place (originally Art Street), Broadway (originally Middle Road), and a farm lane near the present day Great Jones Street.¹ Most of the remaining streets in the area, such as Bond Street, Great Jones Street, 4th Street, Mercer Street, and Crosby Street, had been opened by the early nineteenth century.² The Commissioners' Plan of 1811 was superimposed over and incorporated most of these streets; however, East 5th, 6th, and 7th Streets were never opened between Broadway and the Bowery. In 1820, Broadway was extended north from Astor Place. Shinbone Alley, also called Jones Alley, runs parallel to Broadway from south of East 4th Street for two-and-a-half blocks, then turns east across Lafayette Street and south to Bleecker Street near Mott Street. This narrow lane originally provided access to the stables behind the houses on Broadway, Bond Street, and Bleecker Street.

By the first decade of the nineteenth century, a few houses had been built along the then existing streets, with the greatest concentration standing on the west side of Broadway between Bleecker Street and Astor Place. Some of these were farmhouses; others were grand houses on estates, including those belonging to Robert Thompson, Peter Hatrick, Leonard Bleecker, John De Peyster, William Thomas, William H. Robinson, Jacob Sperry, William Neilson and Robert Richard Randall. Upon his death in 1801, Randall, who had made a fortune in the maritime industry, left twenty acres of land east of Fifth Avenue and north of Astor Place for the creation of Sailors' Snug Harbor, a home for retired sailors. However, his relatives contested the will and by the time the claims were settled in 1830, the land was too valuable to be used as a retreat. Instead, the trustees of Sailors' Snug Harbor divided the land into income-producing leaseholds and purchased a site on Staten Island for the home,

¹The Bowery was originally an Indian trail leading from the tip of lower Manhattan to Harlem; Astor Place was a road leading from the Bowery to Greenwich Village; Broadway was a colonial road leading from the Battery and terminating at Astor Place; and the farm lane led west from the Bowery to an area at present-day Varick and Charlton Streets, then called Richmond Hill.

²References for the specific dates pertaining to the opening, grading, etc., of the area's streets are listed in *Minutes of the Common Council of the City of New York, 1784-1831, Analytical Index* (New York: The City of New York, 1930).

which opened the following year.³ In 1803, fur trader and real-estate baron John Jacob Astor acquired a large tract of land between Great Jones Street and Art Street (now Astor Place) from Jacob Sperry. He leased the property to a Frenchman named Delacroix who opened Vauxhall Gardens, which offered concerts, fireworks, and pastoral relief from the city. This amenity attracted the rich, and they constructed splendid new homes in the area. By 1820, the area had become a full-fledged suburb populated by many of New York's leading citizens.

Urbanization Begins: The Federal and Greek Revival Period

From the 1820s to the 1840s, the area around Broadway between Houston Street and Astor Place developed as a fashionable residential district lined with lavish Federal and Greek Revival style residences. Property values across the city and in this area began to rise in the 1820s, driven in part by the opening of the Erie Canal connecting the Great Lakes with the Hudson River and the subsequent increase in commerce in the northeast, particularly in New York City. In 1826, Astor closed Vauxhall Gardens and began selling off the land for development. A wide street, named Lafayette Place, was laid out through its center. Astor sold building lots along the street for as much as \$30,000 each.⁴ Notable families that moved to Lafayette Place included the Delanos, the Peter Coopers, the William Cullen Bryants, the William B. Astors, and the Schermerhorns.

In the 1830s, public transportation to the lower Manhattan business district, heretofore limited to stagecoaches, was greatly improved with the introduction of the New York and Harlem Railroad's horse-drawn streetcars on rails along the Bowery. Additional residences were built and the NoHo area became the city's most fashionable address, drawing more prominent citizens to its environs, including Samuel Ward, David Prall, Cornelius Van Schaack Roosevelt, and Mayor Philip Hone. Several Federal and Greek Revival style buildings survive in the historic district. The earliest extant house is the James Roosevelt House, 58 Bleecker Street at Crosby Street. Built c.1822-23, this three-and-a-half story residence features such Federal-style characteristics as Flemish bond brick, decorative brownstone window lintels, a pitched roof, and gabled dormers. It is representative of the type of town house built for New York City's elite families during this period. The original stoop and entryway leading to the parlor floor were removed later in the nineteenth century. A notable feature of the Roosevelt House site is the extant, though altered, two-story rear carriage house (c.1825-27) facing Crosby Street. An extant row of Greek Revival style residences is La Grange Terrace, also known as Colonnade Row, at 428 to 434 Lafayette Street, which at the time was one of the city's most desired addresses. The houses provided some of the grandest dwellings in New York and were occupied by the city's leading families. Built in 1832-33, four of the houses (designated NYC Landmarks) survive from an

³Portions of Sailors' Snug Harbor are designated NYC Landmarks.

⁴ Terry Miller, *Greenwich Village and How it Got That Way* (New York: Crown Publishers, Inc., 1990), 80.

original row of nine marble-fronted residences, unified by a Corinthian colonnade.

The historic district's other surviving early-nineteenth-century houses have been, by and large, altered over time. The Federal houses at 2, 4 and 6 Bond Street and the Greek Revival style residences at 3 and 5 Great Jones Street were raised in height and given Italianate-style ornament in the 1860s. By the early twentieth century, as a result of the growing commercialization of the area, all of these buildings had storefronts inserted into their lower stories. These storefronts, spanning the width of the facades, required the removal of the original stoops and entryways and the reconstruction of the lower portions of the facades.⁵ While these storefronts had little stylistic relationship to the upper stories, some have survived as intact units, such as that at 2 Bond Street. These altered Federal and Greek Revival style houses remain identifiable as such due to their overall proportions, fenestration pattern, and detailing, including Flemish bond brick and carved brownstone lintels. Other early-nineteenth-century houses, however, such as 732 and 680 Broadway, as well as 381 and 416 Lafayette Street, were given completely new facades in later architectural styles. Those at 415 Lafayette Street and 8 West 4th Street were altered gradually over time with the addition of storefronts and stories and the removal of cornices and other ornament; they show scant evidence of their early-nineteenth-century origins. The final phase of residential development in mid-nineteenth-century NoHo is represented by a group of buildings on the Bowery between East 4th Street and Astor Place that were built c.1850 as a row of transitional Greek Revival/Italianate-style houses facing present-day Cooper Square.⁶ Of those that survive, 52 and 54 Cooper Square have been completely stripped, and 38-50 Cooper Square were joined internally in the early twentieth century and given a new unified brick facade around 1960. By the time this final row of nineteenth-century houses was erected, however, the neighborhood was already in transition from a private residential enclave to a mixed-use neighborhood.

The Development of Social and Cultural Institutions

Churches, schools, and libraries came to the neighborhood, especially along Broadway and Lafayette Place, at an increasing pace during the 1830s and 1840s. These institutions changed the scale and the style of the neighborhood, constructing larger buildings in the eclectic forms of the period. The first church to locate in the neighborhood was St. Thomas's Episcopal at the northwest corner of Broadway and Houston Street in 1823. It was later joined by several others, such as the Church of the Messiah (1839) at 724 Broadway, the Primitive Christian Congregation (1843) at 639 Broadway, Hope Chapel (1850) at 718 Broadway, the Collegiate Middle Church at the northwest corner of Lafayette Place and East 4th Street, and Grace Episcopal Church (1843-46), 800-804 Broadway, just north of the

⁵ The storefronts of two of these, 2 Bond Street and 3 Great Jones Street, wrap around the corner onto their Shinbone Alley elevations.

⁶This section of the Bowery/Fourth Avenue was renamed Cooper Square in the late nineteenth century after the Cooper Union Institute, which also faces the square.

historic district. Of these, only Grace Church still stands; it is a designated NYC Landmark. New York University was founded in 1831 in nearby Washington Square as the University of the City of New York. Although its original building is long gone, the university maintains a strong presence in the neighborhood.⁷ The earliest wing of the Astor Library, the forerunner of the New York Public Library and a designated NYC Landmark, was built with a bequest from John Jacob Astor in 1849-53 on Lafayette Place. The building, which appears to be a single unified structure, was actually erected in three campaigns, each with a different architect of record. The German-born and trained architect Alexander Saelzler established the building's form with his use of the of the German round-arched style, or *Rundbogenstil*, with its roots in Northern Italian Romanesque design.⁸ Cooper Union's Italianate style, brownstone-faced building, a designated NYC Landmark located near the district on Cooper Square, was constructed in 1853-59 from designs by Frederick A. Peterson. Other institutions that had located in the area by the early 1850s were the Stuyvesant Institute, The New-York Historical Society, and the National Academy of Design; none of these remain in the neighborhood.

The northward push of commerce along the spine of Broadway reached beyond Houston Street in 1847 with the opening of the New York Hotel on Broadway between Washington Place and Waverly Place. It was followed by the Astor Place Opera House⁹ in 1849 and Tripler's Music Hall in 1850 on Broadway near Third Street. By the time of the Civil War, Broadway above Houston Street, Astor Place and Lafayette Place had become the city's entertainment district as additional hotels, theaters, and music halls, along with restaurants and clubs, opened. Pfaff's, a basement beer hall located at 653 Broadway,¹⁰ opened in 1855 and soon became the gathering place of America's early Bohemians.¹¹

⁷Over the years, the university expanded significantly in the area, constructing many new buildings in the area and converting others to educational use.

⁸The original section of the library is to the south. Griffith Thomas was the architect of the 1856-59 expansion, now the center part of the building, and Thomas Stent of the 1879-81 addition at the northern end of the facade. The Astor Library, 423-437 Lafayette Street, is a designated NYC Landmark.

⁹Astor Place, in front of the opera house, was the scene of a notorious riot in 1849 that began as a feud between two Shakespearian actors. The opera house closed in 1850 and the Mercantile Library took over the building soon thereafter, renaming it Clinton Hall. In 1890-92, the Clinton Hall Association replaced the opera house building with a new library and office building. Miller, 82-84.

¹⁰The building in which Pfaff's was located was replaced with the present building in the 1880s.

¹¹The term "Bohemian" was coined in France to describe the poor and rootless artists and thinkers who gathered in the side streets of Paris in the 1840s.

Included among them were the writer and poet Walt Whitman and *Atlantic Monthly* editors Thomas Bailey Aldrich and William Dean Howells. The first American counterculture publication, *The New York Saturday Press*, was founded by Pfaff's patron Henry Clapp in 1858. The "Queens of Bohemia" - writer and poet Ada Clare and actress Adah Isaacs Menken - frequented Pfaff's, which was almost exclusively a male environment.¹² The Philharmonic Society, the Winter Garden Theater, the Jenny Lind Concert Hall, the La Farge House Hotel, and the Astor Place Hotel all came to the neighborhood the 1850s and early 1860s. Most of these buildings replaced early-nineteenth-century houses. These buildings themselves were short-lived; all were subsequently replaced by mercantile buildings.

*The Store and Loft Building Type in the NoHo Historic District*¹³

By the early 1850s, shops opened that catered to the wealthy clientele who lived nearby or frequented the area's theaters, hotels, and restaurants. These businesses, mainly dry goods, fancy goods and specialty shops, at first leased space in existing early-nineteenth-century houses, whose owners had converted the lower floors to shops, often by installing ground-level storefronts. The upper floors of these converted houses were either used by the shopkeepers for storage and other purposes, or were maintained by the owners as rental apartments or rooms. Eventually, these old dwellings were either replaced by or rebuilt as exclusively commercial buildings, called stores and lofts, which were either leased in their entirety to single businesses or by floor to separate tenants.

Store and loft buildings originated in the early nineteenth century as merchants and real estate speculators began to build structures in Manhattan specifically to satisfy the commercial needs of the growing city, which was then developing into the country's major port and trading center. This growth followed a northward pattern, with commercial development pushing up Broadway, supplanting prime residential areas which were reestablished farther to the north. This growth accelerated in the 1850s. By this time,

¹²There they socialized with other "Pfaffians" - smoking, drinking, and conversing with the men at a time when it was improper and unheard of for respectable women to engage in such behavior.

¹³This portion of the essay is adapted from Betsy Bradley's discussion in LPC, *Tribeca West Historic District Designation Report* (New York, 1991), 20-23. Her sources are: *Dictionary of the English Language* (London, 1863); William Dwight Whitney, *The Century Dictionary* (New York, 1911); Russell Sturgis, *A Dictionary of Architecture and Building*, vol. 3 (1902; rep. Detroit, 1966); *Annual Report of the Superintendent of Buildings* (New York, 1867), 290, 295; and New York City Building Codes: 1862, Chapter 356 of the *Laws of New York*; 1866, Chapter 873 of the *Laws of New York*. See also: *Annual Report* (1865), 151-152, 177-178; (1866), 210; (1867), 274-275.

Manhattan's spreading dry goods¹⁴ district was approaching the section of Broadway north of Houston Street. Broadway was redeveloped first, followed at a slower pace by its surrounding streets, which remained residential in character for a longer time.

Store and loft buildings and warehouses¹⁵ are the most common building types found in the present-day NoHo Historic District, accounting for over fifty-five percent of the building stock.¹⁶ The homogeneity of the building type bestows a particular distinctiveness to parts of the historic district, especially along Broadway. City building codes regulated the size of these buildings and the construction methods employed. This control addressed fears, expressed in the *Annual Report of the Superintendent of Buildings* of 1865, for example, that unregulated building additions and increasing loads of merchandise and other heavy materials

¹⁴The term "dry goods" refers to fabrics and related items, usually used in the manufacture of clothing. For information of the development of the dry goods industry in New York City, see Margaret M.M. Pickart's discussion of the subject in LPC, *Tribeca East Historic District Designation Report* (New York, 1992), 11-17. Her sources are: Daniel J. Boorstin, *The Americans - The Democratic Experience* (New York, 1974), 91-100; John W. Kennion, *The Architects' and Builders' Guide* (New York, 1868), 32; LPC, *Sun Building Designation Report* (New York, 1986), prepared by James Dillon; "Mercantile Palaces of New York," *Leslie's Illustrated Newspaper*, June 20, 1857, p. 38; *Annual Report of the Superintendent of Buildings* (New York, 1863), 50; *Sheldon's City Offices and Jobbing Trade* (New York, 1895); and Harry Resseguie, "A.T. Stewart's Marble Palace -- The Cradle of the Department Store," *New-York Historical Society Quarterly*, 43 (1964), 131-162.

¹⁵A specialized form of the store and loft type, warehouses were constructed in the traditions of the store and loft building in regard to program, size, and architectural treatment throughout most of the nineteenth century. The larger-scale, general use warehouse does not emerge as a specialized building type until the last quarter of the nineteenth century.

¹⁶These buildings are called "store and loft" buildings, after terms whose meanings have changed over time. In the mid-nineteenth century the verb "to store" had basically the same meaning as it has today, while the noun "store" was a collective term for a quantity of items stored or moved together. By later in that century, the words store and storehouse were commonly used for a place where goods were held for future use. Store had come also to mean a place where merchandise was sold and this term began to denote the buildings then being constructed for this specific use. During the nineteenth century, the word "loft," previously meaning an unfinished upper story where work such as sailmaking was done, took on the definition of an upper story of a warehouse, a commercial building, or factory, as well as a partial upper area, such as a hay loft. Loft floors were used for a variety of purposes including storage, light manufacturing, showrooms, and offices. In addition, it was fairly typical for a building that was constructed for one purpose, such as storage, to have been occupied partially or totally by a different use, such as manufacturing or offices, within a few years of its completion. Such was the versatility of the large, open upper-story spaces, which could easily be adapted to suit a tenant's needs.

without adequate structural support endangered public safety. The codes of 1862 and 1866 mandated thick exterior walls, but allowed the requirement to be met in piers or buttresses, alternating with a thinner wall between them; this mandate reflects the common system of piers and recessed spandrels adopted for the facades of many later buildings seen in the district. When the New York City Department of Buildings was created in the mid-1860s, it codified terms to classify commercial buildings. "First-class" stores were large commercial buildings of the best quality materials and included those with iron and masonry facades; store and loft buildings that predate the mid-1860s, of which several survive in the district, would have been classified as such.¹⁷

In the NoHo Historic District, the earlier store and loft buildings are approximately twenty-five feet wide, a measurement which corresponds to the lot size established by the pre-existing residential development and that was formalized in early building codes that mandated brick partition walls every twenty-five feet. Typically five stories, these structures were built with facades composed of a trabeated cast-iron storefront at the base and an upper section faced in marble and incorporated changing construction technologies. During the mid-nineteenth century, this system consisted of cast-iron columns, aligned in rows perpendicular to the facade, and yellow pine girders and beams, an arrangement that remains extant in many of the buildings. The earliest store and loft buildings surviving within the NoHo Historic District are the five-story, marble-fronted structures at 631, 633 and 635 Broadway. They were built on speculation in 1853-54 in the Italianate style for Peter Goelet. Vertical circulation was provided by stairs located against one of the side walls; workers moved goods vertically through open hoist-ways and later via lifts. Many of the store and lofts were erected with vaults under the sidewalk covered with granite slabs, prism glass, and later concrete. Many of the vaults were altered during various subway construction projects. Stylistically, these early store and loft buildings were influenced by the A.T. Stewart Store (1845-46) at 280 Broadway, a designated NYC Landmark, often referred to as the "Marble Palace," which was modeled after an Italian Renaissance palazzo. It is one of the first American examples of the Italianate style and a turning point in the commercial architecture of New York. Other store and loft buildings surviving from this period in the NoHo Historic District include 645 and 647 Broadway (1858-59), built for either C. Roosevelt or Joseph Agate, and 680 Broadway, originally an early-nineteenth-century house that was altered in 1859-60 for the East River Bank. All feature Italianate-style facades of marble.

Cast-Iron-Fronted Buildings in NoHo

The NoHo Historic District features many distinguished cast-iron-fronted buildings built between 1858 and 1888. After the War of 1812, the use of cast iron in the United

¹⁷"Second-class" stores were rough but substantially built structures which were used for storage, retail, and light-manufacturing, as well as butcher shops and milk depots. "Third-class" stores were one-story shed-like buildings, most of which were located near piers.

States increased due to the importing of that material from Europe, where it had been in common use since the 1770s. By 1826, iron manufacturers had been established in New York, and in 1848 James Bogardus built the city's first cast-iron fronted building at Washington and Murray Streets.¹⁸ In the 1850s and 60s, cast iron gained in popularity for commercial buildings, especially in growing commercial districts like Tribeca East and SoHo, and to a lesser extent, NoHo. Wealthy landowner and philanthropist Henry Dolan put up the historic district's earliest surviving cast-iron-faced store and loft building in 1858 at 620 Broadway - one of the oldest cast-iron-fronted buildings in the city. The architect of this six-story, Renaissance Revival building was John B. Snook; its cast iron was manufactured by the D.D. Badger Company. Typical of cast-iron-fronted buildings of this period, the facade is detailed to suggest that it is constructed of stone. Several other cast-iron-fronted buildings survive in the district, dating mainly from the 1870s and 1880s. These include Charles B. Wood's cast-iron-fronted warehouse at 436-440 Lafayette Street (1870-71), designed by Edward H. Kendall in the Second Empire-style;¹⁹ and the cast-iron-fronted store and loft building at 622-626 Broadway (1880-82), designed in the Neo-Grec style by Henry Fernbach. In 1871, the principals of the American Waltham Watch Company, Henry A. Robbins and Daniel F. Appleton, along with W.J.A. Fuller, began construction on a row of cast-iron-fronted, Second Empire style factory buildings with elaborate mansard roofs at 1 to 9 Bond Street, which were completed in 1873. While Nos. 7 and 9 are extant, No. 1-5 Bond Street²⁰ was rebuilt in a similar design in 1879-80 following a serious fire in 1877. The building was used to produce watch cases for the company, although a section was occupied by D. Appleton & Co., a notable book publishing firm. Nos. 1-5 and 7 were designed by Stephen Decatur Hatch; No. 9 was by Griffith Thomas. As architectural tastes changed, cast iron ceased to be a major facing material by the mid-1880s, but continued to be used mostly for structural purposes and in storefront construction until the early 1900s.

Post-Civil War Expansion

At the start of the Civil War, Broadway was lined with a combination of converted early-nineteenth-century residences, pre-Civil War retail stores, marble and cast-iron-fronted store and loft buildings, and assorted theaters, hotels, clubs, and halls; a handful of houses still occupied as single-family residences and a few churches remained. Lafayette Street was characterized by a mix of surviving grand residences and institutional buildings, while the side streets largely retained their residential character.²¹ Little new construction took place during the Civil War years while money and manpower were scarce. The largest building

¹⁸The facade was disassembled and placed in storage in 1971 for a planned reconstruction, but the parts subsequently disappeared.

¹⁹In 1891, the mansard roof was destroyed by fire and replaced with a full story.

constructed in the NoHo area during this period was the A.T. Stewart Department Store (demolished) between Ninth and Tenth Streets. Alexander T. Stewart, a poor Irish immigrant, opened a small retail business in 1823, which was so successful that in 1846 Stewart opened the world's first department store at 280 Broadway at Chambers Street.²² Needing to expand further, and following the movement of fashionable shopping northward, Stewart leased a plot of land owned by Sailors' Snug Harbor and constructed the new store at Broadway and 9th Street in 1862, designed by John Kellum. It became a shopping mecca and the southern anchor of the "Ladies Mile" retail district.²³ Occupying the entire block and built completely of cast-iron, Stewart's "Iron Palace" was one of the largest iron structures in the world.²⁴

In the years after the war, however, commercialization and rebuilding in the area intensified. New construction and further row house conversions spread to the side streets between Broadway and Lafayette Place, and onto Lafayette Place itself, which had long lost its luster as a fashionable residential address. By the 1870s, changing architectural tastes and new building technologies spurred the use of more varied materials, like brick, sandstone, and terra cotta, and the latest architectural modes, such as Romanesque Revival, French and Italian Renaissance Revival, and neo-Grec. This resulted in ornate buildings of diverse colors, textures, and details. Important new buildings from this period included the marble-faced W. & J. Sloane store at 649-651 Broadway (1866-72), designed by Griffith Thomas in an ornate Italianate style; the Brooks Brothers clothing store at 668-674 Broadway (1873-74), an exuberant Victorian Romanesque style edifice designed by George E. Harney using a variegated combination of brick and sandstone; and Orlando B. Potter's imposing brick and cast-iron neo-Grec style factory and printing press at 10-20 Astor Place (1875-76), at the southwest corner of Lafayette Place, also by Thomas. The establishment of these three important businesses in the district attracted others to the area. W. & J. Sloane, a firm of carpet and furniture retailers, was founded in 1843 near City Hall, and later became the best-known and most exclusive rug store in the city. Brooks Brothers, men's clothing retailers, opened in 1818 on the lower East Side when that area was the center of the wholesale clothing trade. The store became known for its fine quality merchandise and was among the first to offer both custom- and ready-made clothing. Prior to moving to 668-674 Broadway, it occupied a building at Broadway and Grand Street. Orlando B. Potter (1823-1894), a Massachusetts lawyer who moved to New York City in 1853, became a prominent figure in

²²a designated NYC landmark.

²³The name "Ladies Mile" was retrospectively applied to the fashionable shopping district located along Broadway from Stewart's 9th Street store to the Stern Brothers store at 23rd Street, that thrived from the late 1850s until World War I. A portion of "Ladies Mile," located on Broadway above Union Square and in the teens and low 20s along Fifth and Sixth Avenues was designated a historic district in 1989.

²⁴David B. Sicilia, "Stewart, A(lexander) T(urney)," *The Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven: Yale University Press, 1995), 1123.

New York Democratic politics. He was known for his development of a plan for a national banking system and currency that was adopted by Congress in 1863. Potter owned prime real estate in Manhattan, including other buildings in the NoHo Historic District.

Commercial Development in the 1880s

An economic boom beginning in the 1880s, along with improvements in freight and passenger transportation, hastened commercial development in the NoHo area. By that time, all forms of transportation crisscrossed the area: horse-drawn street railways and omnibuses along the Bowery, 8th Street (then called Clinton Place), Bleecker Street, and Crosby Street. An elevated railway on the Bowery had opened in 1878 with a station at East Houston Street and streetcars finally came to Broadway in 1885.²⁵ Broadway and its adjacent blocks were further developed during these years with loft buildings, most of which were occupied by textile warehouses, dry goods merchants, and clothing manufacturers in a continuation of the real estate trend farther to the south in what is now SoHo. By this time, the theater district had largely moved north to 14th Street and the many theaters that had lined Broadway a quarter of a century earlier were gone. Lafayette Place featured several hotels, including one which occupied several of the houses within the famed Colonnade Row. Charities serving the poor and homeless were also moving into the neighborhood, such as the Mission of the Immaculate Virgin, a home for orphaned newsboys, which was located on the corner of Lafayette Place and Great Jones Street. During this period, the neighborhood became less of a destination for diners, theatergoers, and travellers. For example, Orlando B. Potter built a hotel at 746-750 Broadway in 1883, but converted it to manufacturing lofts within a few years of its completion. The area was developing as a center of the printing and publishing trades, encouraged by the presence of a number of eminent libraries, such as the Astor Library, which completed its final expansion in 1881, and the Mercantile Library at Astor Place. In 1888, more than twenty publishers of books, magazines, and other periodicals, including Scribners and the Dodd, Mead & Co. were located on Broadway between Waverly Place and 8th Street. Several more were located nearby, including G.P. Putnam's Sons, August Brentano, E.P. Dutton & Company, and Carl Fischer, music publisher. Lafayette Place was occupied by dozens of bookbinders, electrotypers, and stereotypers, and was the home of the *North American Review*, the printers J.J. Little & Co., and the De Vinne Press, which published the *Century*, a significant illustrated magazine.

The incorporation of additional cast-iron and steel supporting elements in building construction during the 1880s produced structures that were both taller and wider. More importantly, however, the need for thick bearing walls, buttresses, and piers was eliminated,

²⁵That year businesses located on Broadway included retailers and manufacturers of hats, pocket books, and safes as well as several hotels, such as the St. Charles, Grand Central, St. Nicholas, and the New York.

increasing the usable space on the lower floors of buildings.²⁶ The typical mid-block building of this type consisted of brick end or party walls, an interior framing system that most likely combined cast iron, steel, terra cotta, and wood elements, a facade of brick, stone or cast iron, and a brick rear elevation.²⁷ Many buildings of this type survive in the NoHo Historic District. Some are distinguished examples of late cast-iron-fronted architecture, such as the Renaissance Revival-style warehouse at 623 Broadway (1881-82), the unusual Oriental-style office building at 628-630 Broadway (1882-83), the neo-Grec style lofts at 654 Broadway (1883-84) and 687-691 Broadway (1885-88), and the Northern Renaissance Revival and neo-Grec style store and loft buildings at 9 and 11-19 East 4th Street (1887-88). Others display an exemplary use of brick, stone, and terra cotta, often in innovative and exuberant combinations in picturesque styles like Romanesque, Queen Anne, and Renaissance Revivals. Major buildings from this period include the Romanesque Revival style Schermerhorn Building at 376-380 Lafayette Street (1888-89) by architect Henry J. Hardenbergh,²⁸ Hatch's picturesque Queen Anne/Romanesque Revival style Manhattan Savings Bank Building at 644-646 Broadway (1889-91), the Romanesque Revival style store at 9 Great Jones Street (1889-90), the Renaissance Revival style warehouse at 439-441 Lafayette Street (1889-90), and Orlando B. Potter's neo-Grec style building at 746-750 Broadway (1881-83), designed by Starkweather & Gibbs, which features a handsome cast-iron base manufactured by the James L. Jackson Iron Works. The handsome Romanesque Revival De Vinne Press Building, 393-399 Lafayette Street at the northeast corner of East 4th Street, was designed by Babb, Cook & Willard and built in 1885-86 for noted printer Theodore De Vinne and publisher Roswell Smith.²⁹ Most of these buildings were store and lofts, office buildings, or factories built on speculation, although some were built for use by specific clients, such as the Manhattan Savings Bank Building³⁰ and the De Vinne Press.

The transformation of Lafayette Place was especially remarkable at this time according to the *Record and Guide*, which observed in 1888: "The changes to be observed in

²⁶The building code had required the width of brick support walls, buttresses, and piers to taper vertically relative to the height of the building; hence, greater height resulted in more of the ground story being occupied by supporting elements, depriving a building's owner of a sizable portion of the most valuable floor.

²⁷ Many of the buildings on Broadway extended through the blocks with simply-detailed brick facades containing loading docks on Crosby Street and Mercer Street.

²⁸Noted for its varied colors and squat stone columns, it is a designated NYC Landmark.

²⁹The building is a designated NYC Landmark.

³⁰The Manhattan Savings Bank occupied the ground floor of its building, renting out its upper-story lofts; the De Vinne Press Building was built as a printing house for the company.

Lafayette place during the last few years seem at first thought to be quite unaccountable. A member of the old aristocracy who inhabited that thoroughfare when its chief distinction, after the Astor Library, was patrician dwellings of the old style would have to pinch himself to make sure that he was awake were he now to revisit the street for the first time since his migration uptown."³¹

The Booming Nineties

The pace of rebuilding within the area of the historic district was at its peak during the 1890s, with the construction of at least thirty-five new buildings, mainly tall store and loft buildings and warehouses. New construction technologies, such as rolled iron and steel interior framing, curtain wall construction, and improved passenger and freight elevators enabled the construction of buildings that were taller and fire-resistant,, with more usable interior space. High rents for commercial and industrial space along Broadway produced the right economic climate for the construction of larger buildings and also spurred the development of new loft buildings on the side streets.³² The textile trades -- silk, wool, cotton, hosiery, underwear, knitted goods, and commission houses -- were centered in the area. The jobbing houses, retail specialty houses, and offices were on Broadway.

These buildings went as high as twelve or more stories. Their taller and wider facades became more complex in design, usually organized into modular bays with a tripartite division of a one- or two-story base, multi-story mid-section or shaft, and one- or two-story top or crown. Typically, ornamentation was classically-inspired, influenced by the successful World's Columbian Exposition (1893) in Chicago and the popular City Beautiful, Beaux-Arts, and Renaissance Revival movements. This formula provided a sense of order to facades involving so many windows, piers, spandrels, and mullions. Many of the buildings took advantage of corner sites, having two fully articulated facades; others extended through the block; and some were punctuated by light courts. These large buildings with classical details establish the unifying streetscapes that characterize NoHo today. To accommodate warehouse and manufacturing uses, the interior spaces of these buildings were designed to be as flexible as possible. In areas where these buildings were constructed side-by-side with the same general height, there tends to be a uniform street wall. In many instances, the exposed side walls rise above adjacent lower buildings. Many of these walls have been pierced by lot-line windows.

These larger buildings often required assemblages of separately-owned lots; speculation increased, with the ownership of smaller buildings frequently changing hands

³¹*Real Estate Record and Guide*, Sept. 5, 1888, p. 1108.

³²Between 1890 and 1898, 3.7 million square feet of store and loft space were added on Broadway from Murray to 14th Streets, much of it in the NoHo section. *A History of Real Estate, Building and Architecture in New York City During the Last Quarter Century* (1898), 127.

several times over short periods. It was also during the 1890s that the area's early loft buildings, built in the mid-nineteenth-century, began to be replaced by taller commercial buildings. Sometimes the owners of the underlying land leased their properties to a secondary party who paid for the construction of the building and retained ownership after completion.³³ A great many of these buildings were constructed by developers who expected little trouble attracting tenants after completion due to the demand for space at the time.

Several distinguished and noteworthy buildings were erected in the NoHo Historic District during the 1890s, including architect George B. Post's Romanesque Revival style "Schermerhorn Building" (1890-91) at 696-702 Broadway, which contained a ground-level retail store with lofts above; the Clinton Hall Association's new Romanesque Revival style library and office building at 13-25 Astor Place (1890-92) designed by George E. Harney; the Broadway & Seventh Avenue Railroad Company's Beaux-Arts style "Cable Building,"³⁴ at 611-621 Broadway (1892-94) by McKim, Mead & White, with its chamfered corners creating the transition between fully-articulated facades on Broadway, Houston, and Mercer Streets; architect Robert Maynicke's block-long Renaissance Revival style office building at 715-727 Broadway (1894-96); Cleverdon & Putzel's slender Romanesque Revival style warehouse at 382 Lafayette Street (1895-96); and most notably, the Bayard-Condict Building (1897-99), a designated NYC Landmark, at 65-69 Bleecker Street, which contained lofts above a commercial storefront; it is the only New York City building by famed Chicago architect Louis Sullivan and one of the few nineteenth-century buildings in the district not dressed in classical garb, but instead in organically-inspired ornamentation. The building represents Sullivan's conviction that a skyscraper should have an elaborate base, uniform shaft, and ornate crown. As the new century approached, the area around Broadway and Lafayette Street above Houston Street, having already attained much of its present-day commercial character, was lined mainly with six- to twelve-story loft buildings.

A major change in the district's street pattern occurred during that decade with the opening of Lafayette Street between East Houston Street and Great Jones Street. In 1888, the *Record and Guide* advocated that Lafayette Place be extended to join Elm Street, a major north-south thoroughfare in lower Manhattan, to improve vehicle accessibility to the increasingly commercial street. It took the next nine years for the city to debate the plan and complete the property condemnations necessary to carry it out. The final plan included the construction of New York's first subway line along Elm Street and Lafayette Place. The total or partial demolition of many buildings located on the three blocks between East Houston Street and Great Jones Street began in 1897. The project was completed with the opening of the subway line after the turn of the century. The new thoroughfare incorporating Elm Street

³³ One such landowner was Sailors' Snug Harbor, which leased the land it owned in the northern section of the historic district near Astor Place for development.

³⁴The cable car line on Broadway was completed in 1893, with its power plant and machinery located in the basement of this building. A few years later, the cars were electrified. The building contained offices on its upper floors.

and Lafayette Place was renamed Lafayette Street for its entire length. The evidence of this street project is revealed in the exposed party-walls and oddly-shaped sliver lots found on Lafayette Street, south of Great Jones Street. The historic district contains two buildings whose facades were rebuilt during the Lafayette Street project in 1897. The rear section of a store and loft building facing Crosby Street was shortened and a new main facade, designed by Richard Berger, was constructed at 316-322 Lafayette Street. The corner warehouse at 54 Bleecker Street, originally a mid-block building located between Mulberry and Crosby Streets, was extended to the east after the demolition of the adjacent buildings and a new matching facade, designed by George Keister, was built facing Lafayette Street.

Post-Consolidation Growth

The consolidation of the City of New York took place in 1898. That year, the *Record and Guide* detected signs of a real estate slump due to the Panic of 1893 and overbuilding in what was called "Middle Broadway," the mercantile district located along Broadway from Murray to 14th Streets, including what is now the NoHo Historic District. On Broadway alone, 177 buildings contained vacant space, including lofts, stores, and offices. The rapid production of new mercantile buildings in the previous years created an oversupply of loft space and depressed rents. In addition, many businesses were relocating to new mercantile areas north of 14th Street. The upper floor lofts in NoHo's older, narrower buildings were the most affected, but rents also declined within the area's newer, more desirable loft buildings.³⁵ In the years that followed, however, the NoHo area experienced a turnaround. Following consolidation, New York City had tremendous growth in population and commerce. A city-wide building boom ensued.³⁶ Rents and property values in the area between Houston Street and Union Square increased, and the construction of new loft buildings continued, with additional textile dealers and garment makers moving in.

Pivotal to the commercial stability of the district was the 1903 decision of Wanamaker's Department Store to build an annex to its store at Broadway and 9th Street. At a time when many department stores were relocating uptown, Wanamaker's expansion demonstrated the retailer's commitment to the area. The store's convenient location within a block of the Astor Place station of the new IRT subway,³⁷ which was to begin operating in 1904, and not far from the Hudson and Manhattan Tubes (now PATH), then under

³⁵ *A History of Real Estate, Building and Architecture in New York City During the Last Quarter Century* (1898), 127.

³⁶ Between 1899 and 1903, construction spending per person in New York City was greater than any other city in the country; also, the city's population increased by over 100,000 per year during that period. *Real Estate Record and Guide*, June 11, 1904, 1396.

³⁷ One other IRT station was opened in NoHo at the corner of Bleecker and Lafayette Streets.

construction, may have played a part in the decision. Wanamaker engaged the D. H. Burnham & Company of Chicago to design the fourteen-story annex at 756-770 Broadway (1903-07). Clad mostly in terra cotta, this Renaissance Revival style shopping palace contained thirty-two acres of retail space and occupied the entire block when finally completed.³⁸ Other notable new buildings from this period include the Beaux-Arts style store and loft at 4-6 Washington Place (1903-04) by architect Henri Fouchaux; the structurally innovative store and loft building at 684 Broadway (1905) by Frederick C. Browne; the Beaux-Arts style "Merchants Building" at 693-697 Broadway (1908) by William C. Frohne; and the Potter Trust's Beaux-Arts style loft building at 740-744 Broadway (1910-12) by Francis H. Kimball. All of the buildings constructed along Broadway during this period were between eleven and sixteen stories tall, reflecting further advancements in construction technology and the economic viability of that street, while somewhat smaller buildings were put up on the narrower side streets.

Commercial Decline in the Twentieth Century

After the turn of the century, commercial areas south of 14th Street began to face increasing competition for tenants from newly-developing districts uptown. High-quality garment makers and their suppliers preferred to locate in these areas. In 1912, the *Record and Guide* reported that the area was experiencing declining rents and property values as the lace, silk, ribbon, wool, and embroidery industries moved away in large numbers, leaving many of the district's buildings empty.³⁹ Part of the impetus for the move was the textile industry's preference for locations closer to the major department stores in the Herald Square area. Another factor was an aging building stock, and the cost involved in bringing such buildings up to code.⁴⁰ Rents had fallen twenty-five to fifty percent since 1909, and tax

³⁸Due to an existing binding lease that prevented demolition, the final section of the building was not completed until 1925.

³⁹*Real Estate Record and Guide*, June 22, 1912, 1334.

⁴⁰The urgent need to upgrade the buildings occurred in the aftermath of the worst factory fire in the history of New York City, which took place in 1911 in a loft building at the northwest corner of Washington Place and Greene Street, two blocks west of what is now the NoHo Historic District. Over 140 women, employees of the Triangle Shirtwaist Company, perished in the inferno. The fire occurred on the top three floors of the ten-story building. The workers had been locked in by their employer and the building lacked an alternate means of escape. The fire department's ladders reached only to the sixth floor and most of the victims jumped to their deaths. One of the consequences of the fire was the creation of the Bureau of Fire Investigation, which gave the Fire and Buildings Departments additional powers to improve factory safety. (Donald J. Cannon, "Triangle Shirtwaist fire," *Encyclopedia of New York City*, 1199) Soon afterwards, the owners of commercial buildings were required to make them safer for tenants and employees by providing better exiting and additional fire-proofing. In the NoHo Historic District, buildings were made to comply, in

assessments began to exceed market values in many instances. Newly-constructed and recently-modernized buildings fared somewhat better, but the district was unable to compete with new uptown locations for the best tenants. Of the approximately 17 buildings constructed in what is now the NoHo Historic District in the years between consolidation and 1912, most date from the earlier half of the period. The majority of these buildings were store and lofts located on Broadway.

The Broadway-Seventh Avenue BMT subway opened in 1917 with a station at Broadway and 8th Street. That year, Wanamaker's Department Store, which had expanded its presence in the district a decade earlier with the construction of a large annex following the opening of the IRT subway on Lafayette Street, constructed a reinforced-concrete garage, repair shop, and warehouse at 726-730 Broadway (1917-19). This seven-story building, which extended through the block to Lafayette Street, contained over 231,000 square feet of space.⁴¹ Several Greek Revival style town houses on Lafayette Street, which were part of Colonnade Row, were demolished for the new Wanamaker building, which the Wm. Steele & Sons Co. designed with two vaguely neo-Classical style facades, perhaps in homage to the old buildings it replaced. Few additional commercial buildings were constructed in the NoHo Historic District in the period just prior to World War I. One of these, the store and loft building at 383-389 Lafayette Street (1913), also called the Hubbs Building, was only four stories, reflecting the area's fading fortune.

The slide continued after the war. Loft floors were either subdivided for occupancy by sweatshops, or small industrial manufacturers, used for storage, or left empty; many of the converted houses became industrial workshops; several loft buildings in the southeast section of the neighborhood were razed in 1920 for the widening of Houston Street.⁴² The economic boom of the 1920s somewhat improved the occupancy rate in the district, but the quality of the tenants remained below that of previous decades. Although music publisher Carl Fischer constructed a twelve-story store and printing press building in 1922-23, expanding the firm's presence on Cooper Square, and Wanamaker's finally completed the Broadway section of its annex in 1925, most other 1920s construction was far less ambitious, typically one-story commercial buildings like the row of stores at 55-63 Bleecker Street (1929) that are often referred to as "taxpayers." Many of these "taxpayers" replaced deteriorated early-nineteenth-century houses, which had been long converted to commercial use and which contained the area's least rentable spaces.

part, by the installation of fire escapes at the front and rear of the buildings. Usually made of wrought iron, some of these fire escapes are elaborately detailed, while others are not. They are a unifying feature of the district.

⁴¹Three stories were added to the building c.1980.

⁴²In 1936, the IND subway built a line under this section of Houston Street with a station at Lafayette Street.

The 1929 Stock Market Crash was followed by the Great Depression of the 1930s, a period during which NoHo experienced a large number of foreclosures. Many of the store and loft buildings fell into the hands of the banks that held the mortgages. These banks retained ownership of the properties for several years, making certain improvements and fixing various code violations as necessary, then selling them to investors as business conditions gradually improved. Industries, such as wire manufacturers, box makers, metal suppliers, and machine shops moved into the area, along with low-end garment manufacturers, mainly sewing contractors employing poorly paid immigrant workers. Vacancies increased, rents continued downward, and demolitions took place. Automobile-related businesses gained a foothold along Lafayette Street, where older commercial buildings were replaced by gas stations and garages, and the ground stories of a number of store and loft building were converted to automobile showrooms and repair shops. By the start of World War II, the NoHo area had experienced several decades of physical and environmental deterioration.

Recent History

The trend toward suburbanization following World War II included the gradual relocation of manufacturing and warehousing from what is now NoHo and similar commercial districts to areas beyond Manhattan, where land was cheaper and better served by highways. Nevertheless, the growing supply of vacant lofts at low rents planted the seed for the eventual revival of these districts. Young artists, attracted by the large raw spaces available at low rents and the semi-industrial ambience of these areas, began leasing the empty lofts from eager landlords. At the time, zoning permitted the lofts to be used by the artists only as work or studio space, but many inhabited them illegally. Artists initiated a long, ultimately successful fight for the right to live in their lofts.⁴³ The population of these districts gradually increased as these pioneering artists attracted other residents. These loft neighborhoods, which had been known collectively as the "warehouse district", were eventually renamed. With the previously-widened Houston Street serving as the dividing line, the blocks to the south were called SoHo for "SOuth of HOuston," while those to the north later came to be known as NoHo for "NORth of HOuston".

Speculative residential growth began in the late 1950s. The first new apartment house to be built above Houston Street was the Stewart House in 1958. Adjoining the historic district at Broadway and Ninth Street, it replaced A.T. Stewart's cast-iron store, which had burned down two years earlier. Within the historic district, the first new apartment house was built in 1959 at 637-641 Broadway. Also, several industries chose to remain and to upgrade, such as the Hartz Mountain Corporation, makers of products for pets, which in 1960 reconstructed the facades of several converted houses on the west side of Cooper Square that the company had occupied for decades. Still, complete and partial demolitions of

⁴³New loft laws were approved in 1980, allowing for the conversion of lofts in SoHo and NoHo to joint living/work quarters for artists.

commercial buildings continued into the 1960s, including the razing of loft buildings at 688 and 690 Broadway and the converted houses at 410 and 412 Lafayette Street, all of which are now parking lots.

Gentrification began in the 1970s as developers started to convert loft buildings into rental and cooperative apartments, with celebrities like Cher and Keith Richards joining notable artists such as Robert Rauschenberg and Frank Stella in making NoHo their home. Institutions located in and around the neighborhood also expanded. New York University and the Hebrew Union College constructed new buildings on the west side of Broadway during the decade, replacing several lofts, converted houses, and the mid-nineteenth-century Broadway Central Hotel. A large-scale residential conversion at 649 to 659 Broadway, consisting of several store and loft buildings constructed between 1866 and 1882, began in the late 1970s, but the through-block buildings suffered a devastating fire and partial collapse during the course of construction. The ornate marble facades survived the blaze and were stabilized. Afterwards an entirely new apartment complex, featuring a main entryway on Bleecker Street and a central courtyard, was constructed incorporating the preserved Broadway facades. Multiple-building conversions continued in the 1980s, like the courtyard apartment complex that includes the loft buildings at 631 to 635 Broadway and the stable at 200-204 Mercer Street, and the cooperative apartment complex that includes the entire block bounded by Broadway, West 3rd, Mercer, and West 4th Streets, which consists of loft buildings and altered nineteenth-century houses. Since the 1980s, Broadway has become a thriving, youth-oriented shopping area and social scene.

Current Architectural Character

The residential and commercial gentrification of NoHo has continued through the 1990s to the present day. The ongoing residential conversions of the store and loft buildings demonstrate the versatility of that building type, which has served equally well for warehouses, factories, workshops, offices, galleries, and joint living/work space for artists. The district retains much of its nineteenth and early-twentieth century commercial architectural character, though some historic storefronts, storefront infill, window sash, and similar materials have been replaced or obscured. Most of the ninety or so commercial buildings constructed in the NoHo Historic District between the early 1850s and 1910s remain. Today, the effect is of powerful and unifying streetscapes of marble, cast-iron, limestone, brick, and terra-cotta facades.

BUILDING ENTRIES

ASTOR PLACE, 1-25 (North side between Broadway and Lafayette Street)

**1-7 Astor Place (Northeast corner of Astor Place and Broadway)
aka 746-750 Broadway**

Borough of Manhattan Tax Map Block 545, lot 59 in part

See 746-750 Broadway.

**9-11 Astor Place (North side between Broadway and Lafayette Street)
aka 754 Broadway and 108-134 East 8th Street**

Borough of Manhattan Tax Map Block 545, lot 59 in part (formerly lot 63)

See 754 Broadway.

**13-25 Astor Place (Northwest corner of Astor Place and Lafayette Street)
aka 454-456 Lafayette Street and 136-146 East 8th Street**

Borough of Manhattan Tax Map Block 545, lot 65

Date of construction: 1890-92; 1926 addition

Architect: G.E. Harney

Original Owner: Clinton Hall Association

Type: Stores, offices, and library

Style: Romanesque Revival

Stories: 10

Structure/material: Cast-iron and steel frame with brick facing

Features: Astor Place Seven bays, grouped windows; two-story arcaded base featuring brick piers with granite bases and brownstone capitals, molded architraves, brownstone keystones, and panelled spandrels; non-historic storefront infill; non-historic, enclosed sidewalk cafe; modified entryway (under construction) to upper floors; non-historic signage and lighting; upper stories feature brick compound piers with brownstone caps, arcaded bays with molded

brick architraves, brownstone banding, panelled cast-iron columns, non-historic sash; galvanized-iron roof cornice with blocks; aluminum sheathed penthouse. Lafayette Street Two bays, grouped windows; similar to Astor Place; section of roof cornice removed. East 8th Street Seven bays, grouped windows, similar to Astor Place.

History: This Romanesque Revival building was designed by George E. Harney and constructed by the McCabe Brothers in 1890-92 for the Clinton Hall Association, which installed its Mercantile Library on the sixth and seventh floors. The building was featured in the real estate publications of its day. The mercantile library was founded in 1820 by the clerks of downtown merchants as a private reference and circulating library. Originally located on Fulton Street, the organization erected the first Clinton Hall in 1830 at Nassau and Beekman Streets, moving in 1854 to the former Astor Place Opera House on the site of the present building. The opera house was demolished for the present building, which also included stores and offices. At the time, the library held over 245,000 volumes. By 1896, the ground floor was occupied by the Astor Place Bank. The Clinton Hall Association owned the building until at least 1920, when the Alexander Hamilton Institute was among its lessees. Two stories were added to the top of the building in 1926. By the 1940s it was owned and occupied by Local 65 of the United Wholesale and Warehouse Union, which remained at this location at least until the mid-1960s. At the time of designation, the building was being renovated.

Department of Buildings information:

1890-92: NB 635-1890 [Source: New Building application]

1912: ALT 1784-1912 [Source: Alteration application]

The steps and other encroachments facing East 8th Street were removed due to widening of the street. Owner: Clinton Hall Association.

References:

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Co., 1899-1909), pl.23.

A History of Real Estate, Building and Architecture in New York City (1898, rpt. New York: Arno Press, 1967), 590.

Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn Map Company, 1921-77), v. 3, pl. 24.

King's Handbook of New York City, ed. Moses King (Boston: Moses King, 1893), 328.

New York City Department of Buildings, Borough of Manhattan, ALT 591-1896; ALT 2341-1920; BN 1240-1942; ALT 150-1963.

Real Estate Record and Guide, supplement, July 26, 1890, p.1.

New York Public Library, Photographic Collection, 7-25 Astor Place, Feb. 21, 1932, fiche 695 (New York: University Microfilms International, 1981).

ASTOR PLACE, 2 to 20 (South side between Broadway and Lafayette Street)

**2 Astor Place (Southeast corner of Astor Place and Broadway)
aka 740-744 Broadway**

Borough of Manhattan Tax Map Block 545, lot 26 in part

See 740-744 Broadway.

**4-8 Astor Place (South side between Broadway and Lafayette Street)
aka 442 Lafayette Street**

Borough of Manhattan Tax Map Block 545, lot 26 in part (formerly lot 28)

Date of construction: 1891

Architect: Francis H. Kimball

Original Owner: Orlando B. Potter

Type: Lofts

Style: Romanesque/Renaissance Revival

Stories: 7

Structure/material: Brick and cast-iron with brick facing

Features: Astor Place Eight bays; one-story base featuring decorative piers and columns, historic show windows with transoms, and galvanized-iron cornice adorned with dentils and egg and dart moldings; non-historic store entryways, steps, gates, and signs; non-historic portico containing entryway to upper floors, also serving adjacent building at 20 Astor Place; seven non-historic flagpoles; upper stories have decorative terra-cotta lintels and bands, brick relieving arches, decorative terra-cotta spandrels, brick piers, rustication, blind arches, historic and non-historic sash, and sealed windows; galvanized-iron roof cornice with scrolled brackets. Lafayette Street Four bays; similar to Astor Place; cast-iron base with fluted piers, columns, galvanized-iron denticulated cornice, and non-historic storefront infill and entryway; historic sash.

History: This L-shaped loft building was designed by Francis H. Kimball and constructed in 1891 for Orlando B. Potter (1823-1894), a Massachusetts lawyer who moved to New York City in 1853 and became a prominent figure in New York Democratic politics. He achieved

recognition by developing a plan for a national banking system and currency that was adopted by Congress in 1863. Potter also owned other prime real estate in Manhattan, including buildings at 444 Lafayette Street (1875-76, Griffith Thomas), and 746-750 Broadway (1881-83, Starkweather & Gibbs), both within the NoHo Historic District, as well as the Potter Building at 35-38 Park Row (1883-86, N.G. Starkweather), a designated New York City Landmark. In 1886, Potter founded the New York Architectural Terra Cotta Co. The adjacent building, 740-744 Broadway (also within the NoHo Historic District) was built by his estate, the O.B. Potter Trust in 1910-12. The O.B. Potter Trust, later O.B. Potter Properties, Inc., continued to own buildings in the area into the mid-twentieth century. The building contained manufacturing lofts above the first floor until at least 1964. It has since been converted to offices.

Department of Buildings information:

1891: NB 1050-1891 [Source: New Building application]

1911: ALT 1898-1911 [Source: Alteration application]

The sidewalk vault on Lafayette Street was modified due to the widening of the street and the construction of the subway. Owner: O.B. Potter Trust.

1924: ALT 559-1934 [Source: Alteration application]

A sidewalk elevator was installed on Astor Place. Owner: O.B. Potter Trust.

1951: BN 967-1951 [Source; Building Notice application]

The building was joined internally with 10 Astor Place at the fifth floor. Owner: Lafayette-Astor Corp.

References:

Landmarks Preservation Commission, *Potter Building Designation Report* (LP-1948), prepared by Jay Shockley (New York: City of New York, 1996).

New York City Department of Buildings, Borough of Manhattan, BN 2558-1964.

"Orlando Brunson Potter," *Who Was Who in America* (Chicago: The A.N. Marquis Company, 1963), Historical Vol., 421.

**10-20 Astor Place (Southwest corner of Astor Place and Lafayette Street)
aka 444 Lafayette Street**

Borough of Manhattan Tax Map Block 545, lot 26 in part (formerly lot 30)

Date of construction: 1875-76

Architect: Griffith Thomas

Original Owner: Orlando B. Potter

Type: Factory and printing office

Style: Neo-Grec

Stories: 7

Structure/material: Brick and cast iron

Features: Astor Place Eighteen bays; one-story base with cast-iron columns, historic bulkheads, denticulated cornice, non-historic storefront infill, entryways, signage, gates, and flags; non-historic portico containing entryway to upper floors, also serving adjacent building at 4-8 Astor Place; upper stories feature brick piers with decorative caps, elaborate wrought-iron tie plates, segmental and round-arch lintels, round columns, molded architraves, and historic sash; crowning roof cornice featuring corbels, blind arcade, and curved brackets. Lafayette Street Ten bays; similar to Astor Place; freight entryway at south bays with modifications.

History: This loft building was designed by Griffith Thomas and constructed in 1875-76 for prominent New Yorker Orlando B. Potter (1823-1894), a Massachusetts lawyer who moved to New York City in 1853 and became a well-known figure in New York Democratic politics. He achieved recognition by developing a plan for a national banking system and currency that was adopted by Congress in 1863. Potter also owned other prime real estate in Manhattan, including the buildings at 746-750 Broadway (1881-83, Starkweather & Gibbs) and 4-8 Astor Place (1891, Francis H. Kimball), both within the NoHo Historic District, as well as the Potter Building at 35-38 Park Row (1883-86, N.G. Starkweather), a designated New York City Landmark. In 1886, Potter founded the New York Architectural Terra Cotta Co. A nearby building, 740-744 Broadway (also within the NoHo Historic District) was built by his estate, the O.B. Potter Trust in 1910-12. The O.B. Potter Trust, later O.B. Potter Properties, Inc., continued to own buildings in the area into the mid-twentieth century. The building, for occupancy by a printing office, contained manufacturing lofts above the first floor until at least 1965. The lofts have since been converted to offices.

Department of Buildings information:

1875-76: NB 550-1875 [Source: New Building docket]

1901: ALT 19-1901 [Source: Alteration docket]

Structural reinforcement to correct a violation. The building was then occupied by stores, offices, a tailor, and a printing press. Owner: O.B. Potter Trust.

1911: 1899-1911 [Source: Alteration application]

The sidewalk vault on Lafayette Street was modified due to street widening and subway

construction. Owner: O.B. Potter Trust.

1944: ALT 2740-1944 [Source: Alteration application]

An elevator penthouse was constructed at the southeast corner of the roof. Owner: O.B. Potter Properties, Inc.

1951: ES 21-1951 [Source: Electric Sign application]

A hanging sign was installed at a right angle to the building. Owner: Lafayette-Astor Corp.; lessee: Astor Place Wine and Liquor Co.

References:

Landmarks Preservation Commission, *Potter Building Designation Report* (LP-1948), prepared by Jay Shockley (New York: City of New York, 1996).

New York City Department of Buildings, Borough of Manhattan, MC 267-1965.

"Orlando Brunson Potter," *Who Was Who in America* (Chicago: The A.N. Marquis Company, 1963), Historical Vol., 421.

BLEECKER STREET, 54 to 58 (South side between Lafayette Street and Crosby Street)

54 Bleecker Street (Southwest corner of Bleecker Street and Lafayette Street)
aka 330-338 Lafayette Street

Borough of Manhattan Tax Map Block 522, lots 1001-1012 (formerly lot 32)

Date of construction: 1895-96, addition 1897

Architect: George Keister

Original Owner: J.B. Cole

Type: Warehouse

Style: Romanesque Revival

Stories: 8

Structure/material: Steel frame with brick facing

Features: Bleecker Street Five bays; one-story base with cast-iron columns and non-historic storefront topped by decorative galvanized-iron cornice with panelled fascia and dentils; non-historic signage and lighting; upper facade features cast-iron bays with columns and flanking brick piers at the second and third stories, limestone bands, radiating brick window lintels,

non-historic sash, bracketed moldings, grouped colonnettes with foliate caps, and arched windows at the eighth story with molded architraves; prominent roof cornice with two tiers of scrolled brackets. Lafayette Street Sixteen bays; similar to Bleecker Street, but with somewhat simpler detailing; non-historic storefront and entryway to upper floors; non-historic sash. West elevation Brick with lot-line windows and non-historic sash.

History: This warehouse was designed by George Keister and built in two stages between 1895 and 1897 for J.B. Cole at a time when the early nineteenth-century dwellings that lined this section of Bleecker Street were being replaced by warehouses and factories. The three-bay original west section of this building, twenty-five feet in width, was constructed mid-block at 56 Bleecker Street in 1895-96. The next year, it was extended two bays to the east, replacing the row house occupying 54 Bleecker Street, which had been demolished that year when Lafayette Street was extended south of Great Jones Street. A new east section on Bleecker Street and the new facade overlooking the newly opened Lafayette Street match the original Bleecker Street facade, which was retained. By 1914, the building was in use as a factory, continuing in that usage until it was converted to condominium apartments above the commercial first story in the 1980s.

Department of Buildings information:

1895-96: NB 746-1895 [Source: New Building application]

1897: ALT 801-1897 [Source: Alteration application]

The building was extended eighteen feet to the east. Owner: J.B. Cole; architect: George Keister.

References:

Landmarks Preservation Commission, Research files.

New York City Department of Buildings, Borough of Manhattan, ALT 2583-1914; BN 2215-1964.

58 Bleecker Street (Southeast corner of Bleecker Street and Crosby Street)
aka 167 Crosby Street

Borough of Manhattan Tax Map Block 522, lot 31

Date of construction: 1822-23

Architect: Not determined

Original Owner: James Roosevelt

Type: Dwelling; altered carriage house

Style: Federal

Stories: 3-1/2

Structure/material: Brick

Features: Bleecker Street Three bays; Flemish bond brick facing; non-historic storefront; historic corner cast-iron column; decorative brownstone lintels; non-historic sash; wrought-iron fire escape; wooden cornice; peaked roof, gabled dormers. Crosby Street Random fenestration; non-historic storefront; brownstone foundation, water table, lintels, and banding; brick-sealed window openings; non-historic windows and entryways; non-historic sash; through-wall air conditioners and louvers; historic wrought-iron fire escape; rebuilt sections of brickwork. Rear elevation Three bays; stone lintels; non-historic sash; gabled wooden dormers. One-story addition Non-historic storefront and entryway; cement-stucco facing; surmounting galvanized-iron cornice with scrolled brackets and swags. Carriage House Two stories; three bays; non-historic window openings and entryways on the first story; non-historic sash and openings sealed with cement stucco; slate sills and lintels; brick roof parapet with stone coping.

History: This Federal-style residence was built in 1822-23 for James Roosevelt at a time when this section of Manhattan was a fashionable residential district. Tax records indicate that the two-story carriage house, built at the rear of the lot, was probably constructed c.1825-27. Roosevelt, founder of the Hyde Park branch of the Roosevelts and Franklin Delano Roosevelt's great grandfather, occupied the property until his death in c.1847. His widow, Harriet Howland Roosevelt, remained in the house until 1857 when it became the New York Infirmary for Women and Children, which was established by Elizabeth Blackwell, the country's first female medical doctor. The first alteration of record in 1891 lists a feather store occupying the first floor with a dwelling above. Later that year, the carriage house was enlarged and converted to a restaurant. In 1903, an existing one-story rear addition linking the main building to the carriage house was rebuilt. By then, the upper floors had been converted to manufacturing lofts, while the ground floor was occupied by a restaurant. The house continued in that usage into the mid-twentieth century, and it still contains a first-story restaurant.

Department of Buildings information:

1891: ALT 13-1891 [Source: Alteration application]

A new door was cut into the Crosby Street facade. The building was occupied by a feather store on the first floor with a dwelling above. Owner: J.C. Roberts.

1891: ALT 1244-1891 [Source: Alteration application]

The carriage house was extended to the north and converted to a restaurant with a dwelling

above. Its existing ground story was also altered. Owner: John C. Roberts; architect: George O'Hanlon.

1903: ALT 961-1903 [Source: Alteration application]

A new rear extension linking the main building and the carriage house was constructed, replacing an existing one. The building was occupied as a bar and restaurant with lofts above. Owner: Marie Varel Roberts; lessee: Herman B. Michaelsen; architect: Herman Horenburger.

1922: ALT 1058-1922 [Source: Alteration application]

A fire escape was installed on the north facade. It was occupied by a restaurant on the first floor with lofts above. Owner: Estate of John C. Roberts; lessee; Frank Elian & Co. Iron Works

References:

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl.9.
Landmarks Preservation Commission, Research files.
Letter from Luther S. Harris, April 21, 1999.
New York City Department of Buildings, Borough of Manhattan, BN 777-1944.
New York City, Tax Assessment Records, Ward 15, 1822-23, 1825-27, 1847-48, 1857-58.
Municipal Archives and Reference Center.

BLEECKER STREET, 60 to 74 (South side between Crosby Street and Broadway)

60-74 Bleecker Street (South side between Broadway and Crosby Street)
aka 640 Broadway and 172 Crosby Street "The Empire State Bank Building"

Borough of Manhattan Tax Map Block 522, lot 14

See 640 Broadway.

BLEECKER STREET, 76 to 90 (South side between Broadway and Mercer Street)

76-90 Bleecker Street (South side between Broadway and Mercer Street)
aka 637-641 Broadway and 206-210 Mercer Street

Borough of Manhattan Tax Map Block 523, lot 38

See 637-641 Broadway.

BLEECKER STREET, 55 to 73 (North side between Lafayette Street and Broadway)

**55-63 Bleecker Street (Northwest corner of Bleecker Street and Lafayette Street)
aka 340-346 Lafayette Street**

Borough of Manhattan Tax Map Block 529, lot 69

Date of construction: 1929

Architect: F.H. Klie

Original Owner: Philip Wolf

Type: Stores and service station

Style: Art Deco

Stories: 1

Structure/material: Wood frame with brick and terra-cotta facing

Features: Bleecker Street Elaborate terra-cotta roof parapet above non-historic storefronts; box awnings, non-historic signage. Lafayette Street Elaborate terra-cotta roof parapet at south bays; non-historic storefront and signage; box awning; vehicular entryways.

History: This one-story taxpayer and service station was designed by F.H. Klie and built in 1929 for Philip Wolf at a time when many of the area's early residential buildings were being demolished for parking lots and gas stations servicing the increasing number of privately-owned automobiles. This building replaced several three- and four-story brick houses. In the 1960s, the rear portion of the building facing Lafayette Street was rebuilt.

Department of Buildings information:

1929: NB 678-1929 [Source: New Building application]

References:

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Sons, 1899-1909), pl. 23.

Correspondence from the owner, June 1, 1999.

Landmarks Preservation Commission, Research files.

**65-69 Bleecker Street (North side between Lafayette Street and Broadway)
"The Bayard-Condict Building" - A Designated NYC Landmark**

Borough of Manhattan Tax Map Block 529, lot 72

Date of construction: 1897-99

Architect: Louis Sullivan; Lyndon P. Smith, associate

Original Owner: United Loan and Investment Co.

Type: Lofts

Style: Chicago School

Stories: 12

Structure/material: Steel and iron frame with terra-cotta and brick facing

Features: Five bays; paired window openings; non-historic storefronts and signage; elaborate entryway to upper floors featuring ornamented piers, molded hood, and foliated lunette with cresting; upper stories feature ornamental spandrel panels, geometric decoration, vertical piers and mullions, ornamental plaques, and boldly projecting roof cornice with richly ornamented soffit panels.

History: This loft building, designed by famous Chicago architect Louis Sullivan with assistance from New York architect Lyndon P. Smith, was constructed in 1897-99 for the United Loan and Investment Company and is Sullivan's only work in New York City. Its terra-cotta curtain wall construction was unique in New York at that time. Assisting with the design of the ornament was George Elmslie, a young architect who worked for Sullivan for a number of years, and later was a member of the firm Purcell & Elmslie. The terra cotta was manufactured by the Perth Amboy Terra Cotta Company. The building was converted from lofts to an office building above the first floor in the 1980s.

Department of Buildings information:

1897-99: NB 744-1897 [Source: New Building application]

References:

Landmarks Preservation Commission, *Bayard-Condict Building Designation Report* (LP-0882), report prepared by Marjorie Pearson (New York: City of New York, 1975).
_____, *Guide to New York City Landmarks* (New York: John Wiley & Sons, Inc., 1998),

47-48.

New York City Department of Buildings, Buildings Information System (BIS).

71-73 Bleecker Street (Northeast corner of Bleecker Street and Broadway)
aka 644-646 Broadway

Borough of Manhattan Tax Map Block 529, lot 1

See 644-646 Broadway.

BLEECKER STREET, 75 to 89 (North side between Broadway and Mercer Street)

75 Bleecker Street (Northwest corner of Bleecker Street and Broadway)
aka 643 Broadway

Borough of Manhattan Tax Map Block 532, lot 25

See 643 Broadway.

77 Bleecker Street (North side between Broadway and Mercer Street)
aka 649-659 Broadway and 218-226 Mercer Street

Borough of Manhattan Tax Map Block 532, lot 20 in part (formerly lots 22, 21, 20, 18 and 27)

See 649-659 Broadway.

81-89 Bleecker Street (Northeast corner of Bleecker Street and Mercer Street)
aka 212-216 Mercer Street

Borough of Manhattan Tax Map Block 532, lot 30

Date of construction: 1902-03

Architect: Richard Berger

Original Owner: P.L. Ronalds

Type: Store and lofts

Style: Renaissance Revival

Stories: 6

Structure/material: Brick

Features: Bleecker Street Seven bays; limestone portico with arched opening (partially sealed), fluted piers, foliated brackets, and projecting hood; non-historic doors; two-story base with rusticated piers, with limestone fascias, and non-historic storefront infill; upper stories have brick piers, limestone sills and lintels, panelled spandrels, limestone molding, historic sash, and non-historic steel and concrete balconies; galvanized-iron roof cornice with dentils and foliate brackets. Mercer Street Eight bays; similar to Bleecker Street; cement-stucco elevator shaft and roof bulkhead. East elevation Brick; concrete block elevator or stair housing; non-historic sash; steel and concrete balconies.

History: This store and loft building was designed by Richard Berger and constructed in 1902-03 for P.L. Ronalds of Connecticut, at a time when the earlier residential buildings in the area were being replaced with taller commercial structures. This building replaced several brick row houses. The Ronalds family owned the building until at least 1918. The building continued to serve as a factory until it was converted to apartments c.1970.

Department of Buildings information:

1902-03: NB 202-1902 [Source: New Building application]

References:

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl.9.
Landmarks Preservation Commission, Research Files.
New York City Department of Buildings, Borough of Manhattan, ALT 366-1918; ALT 695-1967.

BOND STREET, 1 to 13 (South side between Broadway and Lafayette Street)

Bond Street (Southeast corner of Bond Street and Broadway)
aka 656-666 Broadway

Borough of Manhattan Tax Map Block 529, lot 1001-1013 (formerly lot 7)

See 656-666 Broadway.

**1-5 Bond Street (South side between Broadway and Lafayette Street)
"Robbins & Appleton Building" - A Designated NYC Landmark**

Borough of Manhattan Tax Map Block 529, lots 1301-1319 (formerly lot 10)

Date of construction: 1879-80

Architect: Stephen Decatur Hatch

Original Owner: American Waltham Watch Company

Type: Factory

Style: Second Empire

Stories: 6 including mansard

Structure/material: Brick with cast-iron facade

Features: Twelve bays; shallow end pavilions; portico crowned by broken pediment carried on modillions; cast-iron storefront with non-historic infill; non-historic access ramp; two non-historic flagpoles; recessed fenestration; smooth columns with stylized caps carrying shouldered arches; historic sash; mansard roof featuring imbricated slates, Palladian dormers with keystones, decorative plaque and bull's-eye.

History: This cast-iron-fronted factory was designed by Stephen Decatur Hatch, and built in 1879-80 for the American Waltham Watch Company founded by Daniel F. Appleton and Henry A. Robbins. It replaced a cast-iron store building, also by Hatch and built in 1871 for the same company, that was destroyed by fire in 1877. The American Waltham Watch Company, founded in Massachusetts, was one of the major manufacturing firms of its type. The Bond Street building was used for the production of watch cases. By 1895, ownership of the building had passed on to Albert Friedlander. The building now houses joint living/working quarters on the upper floors.

Department of Buildings information:

1879-80: NB 373-1879 [Source: *Robbins & Appleton Building Designation Report*]

References:

Landmarks Preservation Commission, *Guide to New York City Landmarks* (New York: John Wiley & Sons, Inc., 1998), 48.

_____, *Robbins & Appleton Building Designation Report* (LP-1038), prepared by James T. Dillon (New York, City of New York, 1979).

New York City Department of City Planning, printouts of loft conversion applications.
New York Times, May 24, 1998.

7-9 Bond Street (South side between Broadway and Lafayette Street)

Borough of Manhattan Tax Map Block 529, lots 1101-1122 (formerly lot 13)

Date of construction: 1871, 1872-73

Architect: Stephen Decatur Hatch (1871) and Griffith Thomas (1872-73)

Original Owner: Robbins & Appleton (1871) and W.J.A. Fuller (1872-73)

Type: Stores, warehouse, and factory

Style: Second Empire

Stories: 6 including mansard

Structure/material: Brick with cast-iron facade

Features: Eight bays; one-story base with cast-iron piers and columns, non-historic infill, and crowning galvanized-iron cornice; upper floors have recessed fenestration, smooth columns with modified caps, non-historic sash, and galvanized-iron cornice above the fifth story with scrolled brackets, egg and dart moldings, and dentils; mansard roof featuring imbricated slates, dormers, and oculi with molded architraves; paired dormers feature round-arched window openings with keystones and foliate brackets supporting broken pediments.

History: This cast-iron-fronted building was constructed between 1871 and 1873 as two nearly identical structures, designed by different architects and built for separate, but possibly related, owners. The two buildings were joined into one building later in the century. First to be constructed, No. 7 Bond Street was designed by Stephen Decatur Hatch and built in 1871 for Robbins and Appleton of the American Waltham Watch Company. The company also commissioned Hatch to design the neighboring store at 1-5 Bond Street that same year. The latter building burned in 1877, and the company replaced it with a factory, also by Hatch, in 1879-80. (The Robbins and Appleton Building, 1-5 Bond Street, is a designated landmark and also is located within the NoHo Historic District). No. 9 Bond Street was designed by Griffith Thomas and built in 1872-73 for successful attorney W.J.A. Fuller (1822-1888). Daniel F. Appleton, founder of the American Waltham Watch Company, was one of the executors of Fuller's will, suggesting that the two men were either related or close friends. By 1891, Robbins and Appleton no longer owned No.7 Bond Street, although Fuller's estate owned No.9 until at least 1895. By 1921, both buildings were under single ownership and listed as occupying one lot. The building served as a factory until c.1980, when it was converted to condominiums.

Department of Buildings information:

1871: NB 43-1871 [Source: New Building docket]

No. 7 Bond Street; owner: Robbins and Appleton; architect: S.D. Hatch; builder: Walter Jones.

1872-73: NB 583-1872 [Source: New Building application]

No. 9; owner: W.J.A. Fuller; architect: Griffith Thomas; builder: Marc Eidlitz.

References:

Landmarks Preservation Commission, *Robbins & Appleton Building Designation Report* (LP-1038), prepared by James T. Dillon (New York, City of New York, 1979).

New York City Department of Buildings, Borough of Manhattan, ALT 1957-1891; ALT 1051-1895; ALT 1238-1921.

New York Times, March 12, 1888, p.2; March 17, 1888, p.16.

11-13 Bond Street (Southwest corner of Bond Street and Lafayette Street)
aka 348-354 Lafayette Street

Borough of Manhattan Tax Map Block 529, lot 15

See 348-354 Lafayette Street.

BOND STREET, 2 to 12 (North side between Broadway and Lafayette Street)

Bond Street (Northeast corner of Bond Street and Broadway)
aka 668-674 Broadway

Borough of Manhattan Tax Map Block 530, lot 1

See 668-674 Broadway.

2 Bond Street (North side between Broadway and Lafayette Street)

Borough of Manhattan Tax Map Block 530, lot 67

Date of construction: 1828-29 with later alterations

Architect: Not determined

Original Owner: David S. Jones

Type: Residence

Style: Federal/Italianate

Stories: 4

Structure/material: Brick

Features: Bond Street Three bays; Flemish bond brick facing; historic two-story show windows with painted columns, Corinthian order, galvanized iron cornice with scrolled brackets and dentils, historic sash, historic casements, and non-historic wrought-iron balconettes on the second floor; basement level has historic stone columns (painted) supporting stone lintel, non-historic concrete block infill, and non-historic entryway; non-historic hanging sign; carved brownstone lintels on the third and fourth stories; non-historic sash; elaborate carved wood cornice with foliate brackets, panelled frieze, and dentils; non-historic roof fence. Jones Alley Show windows and cornice wrap around from Bond Street; brownstone water table, sills and lintels; historic and non-historic sash; some sealed windows; freight entryway in north bay; wrought-iron fire escape; wood cornice.

History: This four-story converted residence was built in 1828-29 for David S. Jones, and was raised from three to four stories in 1863-64 for A.S. Hope. Later the building's lower floors were converted to commercial space and large show windows were installed at the basement, first, and second stories, and a full-height rear addition was constructed. The building was used for many years as a factory, and is now in mixed use, including retail, office and residential occupancy.

References:

New York City Department, Tax Assessment Records, Ward 15, 1828-1829, 1863-64, Municipal Archives and Reference Center.

New York City Department of Buildings, Buildings Information System (BIS).

4 Bond Street (North side between Broadway and Lafayette Street)

Borough of Manhattan Tax Map Block 530, lot 66

Date of construction: 1828-29 with 1863-64 and later alterations

Architect: Not determined

Original Owner: Nathaniel Weed

Type: Residence

Style: Federal/Italianate

Stories: 5

Structure/material: Brick (painted)

Features: Three bays; Flemish bond brick facing; original basement and first story rebuilt as three floors below a relieving arch with non-historic concrete block infill, doors, windows, and signage below; brownstone sills and lintels (stripped); historic sash; wrought-iron fire escape; elaborate carved wood cornice with brackets, circular decoration, blocks, and central pediment.

History: This four-story converted residence was built in 1828-29 for Nathaniel Weed, and was raised from three to four stories in 1863-64 for Mrs. C. Deuel. Later the building's basement and first story were rebuilt as three floors below a relieving arch, and it was converted to a store and factory. It is still occupied as manufacturing lofts on the upper floors.

References:

New York City Department, Tax Assessment Records, Ward 15, 1828-1829, 1863-64, Municipal Archives and Reference Center.

New York City Department of Buildings, Buildings Information System (BIS).

6 Bond Street (North side between Broadway and Lafayette Street)

Borough of Manhattan Tax Map Block 530, lot 65

Date of construction: 1828-29 with 1863-64 and later alterations

Architect: Not determined

Original Owner: Nathaniel Weed

Type: Residence

Style: Federal/Italianate

Stories: 4

Structure/material: Brick

Features: Three bays; Flemish bond brick facing; altered stoop, areaway, and first and second-story facade: cement stucco, recessed entryway, non-historic show windows, steps to areaway, non-historic basement entryway, and fixed awning; non-historic wrought-iron fence; window openings on second, third, and fourth stories enlarged; non-historic casements; stripped brownstone lintels; non-historic wrought-iron balconettes; two non-historic flagpoles bolted to brickwork; non-historic roof lighting; non-historic wrought-iron roof fence; elaborate wood roof cornice with scrolled brackets, modillions, and dentils; east elevation with rebuilt parapet and lot-line windows; rear addition.

History: This four-story converted residence was built in 1828-29 for Nathaniel Weed, and was raised from three to four stories in 1863-64 for A.S. Hope. Later the building's basement and first-story facades were rebuilt as commercial space, and the areaway enlarged. Lot-line windows were installed in the east elevation in 1998. The building remains in commercial use.

References:

New York City Department, Tax Assessment Records, Ward 15, 1828-1829, 1863-64, Municipal Archives and Reference Center.
New York City Department of Buildings, Buildings Information System (BIS).

8 Bond Street (North side between Broadway and Lafayette Street)

Borough of Manhattan Tax Map Block 530, lot 64

Date of construction: c. 1920 with later major alterations

Architect: Not determined

Original Owner: Not determined

Type: **Factory**

Style: None

Stories: 3

Structure/material: **Brick with cement stucco**

Features: Three bays; vehicular entryway; glass blocks; non-historic sash and roof fence; east elevation with cement-stucco surface and large attached canvas sign.

History: This completely altered three-story factory building is the result of at least one or

more drastic modifications of an earlier structure, the most recent of which occurred between 1985 and c.1995 with changes to the first story and the application of cement stucco over the existing brick facade, dating from c.1920.

References:

Landmarks Preservation Commission, Urban Cultural Resources Survey (UCRS), photographic record, 1985.
New York City Department of Buildings, Buildings Information System (BIS).

10-12 Bond Street (Northwest corner of Bond Street and Lafayette Street)
aka 358-364 Lafayette Street

Borough of Manhattan Tax Map Block 530, lot 62

See 358-364 Lafayette Street.

BROADWAY, 620 to 640 (East side between East Houston Street and Bleecker Street)

620 Broadway (East side between East Houston Street and Bleecker Street)
aka 154 Crosby Street

Borough of Manhattan Tax Map Block 522, lot 4

Date of construction: 1858-59

Architect: John B. Snook

Cast iron: Daniel D. Badger

Original owner: Henry Dolan

Type: Store and lofts

Style: Renaissance Revival

Stories: 6 with penthouse and roof deck.

Structure/material: Brick with cast-iron facade on Broadway; exposed brick party wall on south side; brick elevation on Crosby Street.

Features: Broadway Four bays; fluted, cast-iron columns at ground level and above, paired

on upper stories; arched fenestration with molded architraves; simulated rustication; bracketed cornice with dentils; wrought-iron fire escape; non-historic storefront infill (historic cast-iron bulkheads appear to survive), entrance to upper stories, vault covering, steps, security gates, and box awning; cornice over storefront boxed-in; non-historic sash. Crosby Street Brick elevation rebuilt mid-20th century; non-historic sash, glass blocks, and entryways; wrought-iron fire escape. South Elevation exposed party wall with lot-line windows; non-historic sash and fabric sign. Roof Visible penthouse, elevator bulkhead, deck, and railing.

History: This store and loft building was designed by John B. Snook and built in 1858-59 for Henry Dolan, at a time when this section of Broadway was changing from a prime residential address to a commercial area. The D.D. Badger Company manufactured the cast iron. Its cast-iron front contains the same parts, also produced by Badger, as the larger Cary Building (1856-57, King & Kellum) at 105-107 Chambers Street, which is a designated landmark. Millionaire landowner and philanthropist Henry Dolan (d.1901) of 6 West 36th Street, owned many properties in midtown and downtown Manhattan. He built 620 Broadway on land leased from Margaret Prall, the widow of the wealthy druggist David Prall, whose residence had stood here. Mr. Dolan was a member of the Union, New York Yacht and New York Clubs. The building, which remained in the possession of the heirs of his estate into the mid-twentieth century, was converted to loft dwellings above the ground story c.1980. The Crosby Street elevation may have been modernized at that time.

Department of Buildings information:

1893: ALT 8-1893 [Source: Alteration application]

An interior elevator was installed; the building was then occupied by a clothing manufacturer. The elevator bulkhead is visible from the south.

1910: ALT 2800-1910 [Source: Alteration application]

A water tank was placed on the roof and a sprinkler system was installed.

1944: BN 2203-1944 [Source: Building Notice application]

Lot line windows were cut into the exposed south party wall.

References:

Daniel D. Badger, *Illustrations of Iron Architecture Made by the Architectural Ironworks of the City of New York* (New York, 1865; 1970 repr.).

Margot Gayle, *Cast Iron Architecture in New York* (New York: Dover Publications, Inc., 1974), 150-51.

New York City, Tax Assessment Records, Ward 15, 1858, 1859. Municipal Archives and Reference Center.

New York Times, August 22, 1901, p.7; November 27, 1901, p.16.

Elliot Willensky and Norval White, *ALA Guide to New York City*, 3rd ed. (New York:

Harcourt Brace Jovanovich, 1988), 150.

**622-624 and 626 Broadway (East side between East Houston Street and Bleecker Street)
aka 156-158 Crosby Street**

Borough of Manhattan Tax Map Block 522, lot 5

Date of construction: 1880-82

Architect: Henry Fernbach

Original owner: Jacob Rothschild

Type: Store and lofts

Style: Neo-Grec

Stories: 6

Structure/material: Brick with cast-iron facade on Broadway; brick elevation on Crosby Street.

Features: Broadway South section (No. 622-624) is six bays; north section (No. 626) is four bays); fluted cast-iron columns at south section of ground story and on upper stories; historic cornice over storefront intact; arched fenestration at the sixth story; bracketed cornice with swag-decorated frieze (simplified at south section); historic and non-historic sash; non-historic storefront infill and entrances to the upper floors; non-historic signage; modified wrought-iron fire escape. Crosby Street Cast-iron columns at ground story with non-historic infill (brick, metal gates, concrete blocks), entryways, and platforms; historic cast-iron steps survive at north end; stone lintels and sills at upper stories; blind arcade at roofline; galvanized iron cornice (south section removed and replaced with flat metal panel); modified wrought-iron fire escape.

History: This double store and loft building was designed by Henry Fernbach and built in 1880-82 in two stages with a firewall between the sections for Jacob Rothschild at a time when this section of Broadway was becoming increasingly commercial in character. No. 626 replaced the popular Keene's Variety Theater, which had opened in 1856 and burned down in 1881. By 1885, the building was occupied by George H. Clark and Company, manufacturer of hats. The building continued to be occupied by small manufacturers well into the twentieth century. In 1971, it was severely damaged by fire, and was thereafter rehabilitated for use as an office building on the upper floors. The cornices at the south section (No. 622-624) of both the Broadway and Crosby Street sides appear to have been modified at that time.

Department of Buildings information:

1880-82: NB 591-1880/NB 678-1881 [Source: New Building applications]

1886: ALT 124-1886 [Source: Alteration application]

A loading platform was installed on the Crosby Street side of the building.

Lessee: Joseph F. Goodrich Inc.

1887: ALT 495-1887 [Source: Alteration application]

Repair of unspecified fire damage.

Owner: Jacob Rothschild

1892: ALT 910-1892 [Source: Alteration application]

Modifications to the water tank on the roof.

Owner: Jacob Rothschild

1923: ALT 522-1923 [Source: Alteration application]

A new water tank was installed on the roof.

Owner: Reverend Alfred Duane Pell

1937: ALT 4583-1937 [Source: Alteration application]

On the Broadway facade at storefront level, three cast-iron columns were removed and replaced with steel girders.

Architect: Julius Eckmann

Lessee: Westin Bros. Equipment Corp.

References:

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 9.

Margot Gayle, *Cast Iron Architecture in New York* (New York: Dover Publications, Inc., 1974), 151.

Landmarks Preservation Commission. Research Files.

628-630 Broadway (East side between East Houston Street and Bleecker Street)

aka 160-164 Crosby Street "The New York Mercantile Exchange"

Borough of Manhattan Tax Map Block 522, lot 8

Date of construction: 1882-83

Architect: H.J. Schwarzmann & Co.

Original owner: Henry Newman

Type: Office building

Style: Orientalized ornament on a commercial facade

Stories: 6

Structure/material: Brick with cast-iron facade on Broadway; brick elevation on Crosby Street.

Features: Broadway Six bays; slender, cast-iron columns at ground level; three non-historic flagpoles; engaged colonnettes simulating bamboo poles and wider center columns with floral decorations on upper stories; piers with floral and foliate motifs; top-story fenestration capped by filigree arches; applied letters set off by foliation on spandrels above the fourth and second stories reading "The New York Mercantile Exchange;" bracketed, galvanized iron cornice with decorative frieze; historic wood sash; non-historic storefront infill and entrance to upper stories; cornice over ground floor replaced with cement-stucco fascia; flagpoles bolted to lower facade. Crosby Street Decorative cast-iron columns at ground level with non-historic infill (concrete blocks, metal gates and doors); stone lintels and sills at upper stories; topped by corbel course and galvanized iron cornice; historic wood sash; some windows modified for HVAC systems.

History: This office building was designed by Philadelphia architects H. J. Schwarzmann & Co. and built in 1882-83 for Henry Newman at a time when this section of Broadway was becoming increasingly commercial in character. Lettering on the facade identifies the building as "The New York Mercantile Exchange," the commodities exchange of the same name that was located at 2 Harrison Street, now in the Tribeca West Historic District. An alteration application filed in 1886 states that the building was occupied at that time on the upper floors by the Mercantile Exchange's offices and salesrooms and at ground level by a warehouse. By 1892, the building was in use for light manufacturing, continuing in that capacity into the mid-twentieth century. It is again an office building above ground level storefronts.

Department of Buildings information:

1882-83: NB 107-1882 [Source: New Building application]

1889: ALT 1805-1889 [Source: Alteration Application]

A water tank was installed on the roof. Owner: Henry Newman

1922: ALT 2129-1922 [Source: Alteration Application]

A new elevator was installed on the interior. Owner: Estate of J.A. Mahoney.

1945: ALT 296-1945 [Source: Alteration Application]

An opening to the adjacent building at 632-634 Broadway was cut in the basement interior.

Owner: Samuel B. Shankman & Son; Lessee: Capitol Folding Box Company, Inc.

1951: ALT 647-1951 [Source: Alteration Application]

Fire damage was repaired, including the construction of a new lobby.

Owner: Elias Associates; Architect: Emery Roth & Sons

References:

Margot Gayle, *Cast Iron Architecture in New York* (New York: Dover Publications, Inc., 1974), 152.

Landmarks Preservation Commission. *Tribeca West Historic District Designation Report* (LP-1713), (New York: City of New York, 1991), 230-231.

New York City Department of Buildings, Borough of Manhattan, ALT 159-1886.

632-634 Broadway (East side between East Houston Street and Bleecker Street)
aka 166 Crosby Street

Borough of Manhattan Tax Map Block 522, lot 10

Date of construction: 1899-1900

Architect: Robert Maynicke

Original owner: Henry Corn

Type: Store and lofts

Style: Classical Revival

Stories: 12

Structure/material: Steel and cast-iron frame with limestone, terra-cotta and brick facing on Broadway; limestone and brick facing on Crosby Street.

Features: Broadway Five bays; four-story limestone base; historic entryways with granite pilasters and projecting hoods with dentils flanking historic show window; historic doors in south entryway; modified north entryway hood; upper facade has terra-cotta window surrounds and moldings with classical details such as fretwork; egg and dart courses, swags, and keystones; non-historic sash; non-historic signage. Crosby Street Two-story limestone base with cast-iron columns at ground level, non-historic infill (cement stucco, concrete blocks, metal doors, and grates), and decorative cast-iron spandrels; brick piers with decorative caps; paired fenestration with decorative cast-iron columns; stone lintels and sills; arched fenestration at top floor; non-historic sash; security grilles; elevator shaft and

bulkhead; cornice replaced with cement stucco-covered parapet.

History: This store and loft building was designed by Robert Maynicke and built in 1899-1900 for real-estate developer Henry Corn at a cost of \$375,000 during a time when Broadway's earlier five- and six-story loft buildings were being replaced with taller commercial buildings like 632-634 Broadway. In addition to this building, Corn owned property on lower Fifth Avenue (in what is now the Ladies' Mile Historic District), 34th Street, and in the area between Washington Square Park and Broadway. In 1906, he formed the Improved Property Holding Company, which owned among other buildings, the Alwyn Court Apartments at Seventh Avenue and 58th Street (a designated Landmark). The company and Mr. Corn went bankrupt in 1915; thereafter, he worked in the movie business. No. 632-634 Broadway was continuously used for light manufacturing into the mid-twentieth century. Its upper floors are now occupied by offices, while the ground level remains in commercial use.

Department of Buildings information:

1899-1900: NB 290-1899 [Source: New Building application]

1912: ALT 1567-1912 [Source: Alteration application]

A new show window was installed and the entryway columns and entablatures were moved back to the facade plane. Owner: Helen C. Julliard; architect: Maynicke & Franke.

1927: ALT 562-1927 [Source: Alteration application]

Window openings were created in the south wall at the ninth floor. Owner: H&E Holding Co.; lessees: Domenic LaValle and Antonio LoPresti; architect: Philip Markowitz.

1958: BN 1403-1958 [Source: Building Notice application]

A ninth-floor opening to 636 Broadway was legalized. Owner: 632 Broadway Realty Corp.

1964: BN 3709-1964 [Source: Building Notice application]

An opening at the sixth floor to 636 Broadway was created. Owner: Bernard Fishel.

1967: BN 2127-1967 [Source: Building Notice application]

An opening at seventh floor to 636 Broadway was created. Owner: Bernard Fishel.

1969: BN 4161-1969 [Source: Building Notice application]

An opening at the sixth floor to 636 Broadway was created. Owner: Bernard Fishel.

References:

Landmarks Preservation Commission. Research Files.

The New York Times, October 10, 1915, sec. 2, p. 11; January 18, 1916, p. 7.

**636-638 Broadway (East side between East Houston Street and Bleecker Street)
aka 168-170 Crosby Street**

Borough of Manhattan Tax Map Block 522, lot 12

Date of construction: 1896

Architect: George B. Post

Original owner: Henry E. Coe, Jr.

Type: Store and lofts

Style: Classical Revival

Stories: 12

Structure/material: Steel frame with granite, brick, and terra-cotta facing on Broadway and Crosby Street.

Features: Broadway Three bays; two-story granite base, capped by convex molding, with decorative piers and keystones; non-historic, double-height storefront infill and entrance to upper floors; flagpole bolted to lower facade; upper-story fenestration recessed beneath multi-story, compound brick arches with brick piers, patterned terra-cotta bases, and rotated Corinthian capitals; segmentally-arched tenth floor windows sit above a decorative terra-cotta molding featuring lions' faces and below a molded terra-cotta cornice; non-historic sash; top two stories (added in 1905) are framed by brick piers and topped by a panelled parapet. Crosby Street Two-story granite base with non-historic ground-floor infill (cement stucco, metal gates and doors); upper-story fenestration recessed beneath segmental arches below decorative terra-cotta molding; historic and non-historic sash; molded terra-cotta cornice above tenth floor; elevation capped by panelled brick parapet.

History: This store and loft building was designed by George B. Post and built in 1896 for Henry E. Coe, Jr., at a time when the earlier five- and six-story loft buildings were being replaced with taller commercial buildings like 636 Broadway. In 1905, two stories were added to the building, which was still owned by Coe. Designed by the architectural firm Koehler & Farnsworth, the addition was built by the Standard Concrete-Steel Company, which featured it in a 1907 advertisement for its System M type of reinforced concrete construction. The building remained in Coe family ownership until the Depression years of the 1930s and continued to house light manufacturers into the mid-twentieth century. It is presently an office building above a ground-floor store.

Department of Buildings information:

1896: NB 611-1896 [Source: New Building application]

1905: ALT 3023-1905 [Source: Alteration application]

A two-story addition consisting of a steel frame and reinforced concrete floors was erected. Architect: Koehler & Farnsworth; owner: Henry E. Coe, Jr.

1915: ALT 1595-1915 [Source: Alteration application]

A water tank was installed on the roof. Owner: Henry E. Coe, Jr.

1942: BN 3486-1942 [Source: Building Notice application]

An internal connection to 634 Broadway was created. Owner: 632-4 Broadway Realty Corp.

1958: BN 1373-1958 [Source: Building Notice application]

A second floor opening to 634 Broadway was legalized. Owner: 632-4 Broadway Realty Corp.; lessee: Loyal Novelty Co.

1969: BN 4438-1969 [Source: Building Notice application]

An opening to 634 Broadway was created at the third floor. Owner: 632-4 Broadway Realty Corp.

References:

Landmarks Preservation Commission. Research Files.

Real Estate Record and Guide (September 14, 1907), 401.

640 Broadway (Southeast corner of Broadway and Bleecker Street)

aka 172 Crosby Street and 60-74 Bleecker Street "The Empire State Bank Building"

Borough of Manhattan Tax Map Block 522, lot 14

Date of construction: 1896-97

Architect: DeLemos & Cordes

Original owner: B. Lichtenstein

Type: Stores, offices and lofts

Style: Classical Revival

Stories: 9

Structure/material: Steel frame with brick facing and stone and terra-cotta ornament.

Features: Broadway One bay; two-story base with second-story corner show windows and non-historic sash; non-historic storefront and signage; arched, limestone entrance to upper floors with oval transom, denticulated hood, and damaged ornamentation; unusual paired, grouped and arched fenestration at upper stories; historic and non-historic sash; terra-cotta classical ornamentation such as cartouches, triglyphs, guttae, broken pediment, keystones, molded architraves, and foliated capitals; bracketed galvanized iron cornice with dentils and egg and dart molding. Bleecker Street Two-story brick base with simulated rustication; historic and non-historic storefront infill; non-historic signage; recessed fenestration; historic wood sash; end bay at the west is similar to Broadway facade; end bay at the east is similar to Broadway facade above the second story; brick piers with stylized terra-cotta capitals; decorative wrought-iron fire escape; bracketed galvanized iron cornice. Crosby Street Two-story brick base with simulated rustication; cast-iron columns support decorative lintels at ground level with non-historic concrete block infill and metal doors; grouped windows beneath steel lintels on the upper stories with historic and non-historic sash; terra-cotta banding; bracketed galvanized iron cornice; some sections of brick replaced.

History: This store, office, and loft building was designed by DeLemos & Cordes and built in 1896-97 for owner B. Lichtenstein at a time when the earlier five- and six-story loft buildings were being replaced with taller commercial buildings like 640 Broadway. Called the Empire State Bank Building, it replaced an earlier building that housed the Empire State Bank. Lichtenstein had owned the earlier building since 1886. The property remained in the Lichtenstein family until at least 1909, and in mixed use at least until 1976. An application filed with the Department of Buildings in 1943 lists the building's occupants as engaged in the manufacture of towels, window cleaners, millinery, gloves, and shoes; as well as in the packaging of confections. In 1965, the ground floor was occupied by a barber shop and shoemaker, while the upper floors housed makers of dresses, buttons and badges, as well as a cloth cutter. In 1976, the roster included an offset press, a food and vitamin distributor, an importer, and an interior design firm. Non-historic material that obscured the limestone portico on Broadway has since been removed. The building now houses joint living/working quarters on the upper floors.

Department of Buildings information:

1896: NB 896-1896 [Source: New Building application]

1938: ALT 1804-1938 [Source: Alteration application]

A new water tank was installed on the roof. Owner: Dollar Dry Dock Institution

1960: BN 2262-1960 [Source: Building Notice application]

The granite entryway was covered with stainless steel and aluminum. (This covering was removed in 1998, revealing the original, but damaged entry portico.) Owner: Jennie Yablon and Mildred Rosenberg.

1961: BN 3766-1961 [Source: Building Notice application]

It was joined internally at the fourth floor with 636 Broadway. Owner: Mildred and Fred Rosenberg.

References:

Atlas of the City of New York, Borough of Manhattan, v.1 (Philadelphia: G.W. Bromley & Co., 1899-1906), Pl. 23.

New York City Department of Buildings, Borough of Manhattan, ALT 84-1909; ALT 1002-1943; ALT 2134-1965; Permit 100497311, October 1, 1992.

New York City Department of City Planning, printouts of loft conversion applications.

New York State Parks and Recreation, Division of Historic Preservation, Building-Structure Inventory Form. "Empire State Bank Building," 640 Broadway. Prepared by Mary B. Dierickx, April 6, 1979.

BROADWAY, 644 to 666 (East side between Bleecker Street and Bond Street)

**644-646 Broadway (Northeast corner of Broadway and Bleecker Street)
aka 71-73 Bleecker Street**

Borough of Manhattan Tax Map Block 529, lot 1

Date of construction: 1889-91

Architect: Stephen D. Hatch

Original owner: Manhattan Savings Institution

Type: Bank and lofts

Style: Queen Anne/Romanesque Revival

Stories: 8

Structure/material: Cast-iron and steel frame with brick and red sandstone facing

Features: Broadway Three bays; two-story rusticated stone base with arches; show window bulkhead lowered; non-historic retractable awnings; entryway featuring a distinctive wrought-iron grille; cornices above fourth and seventh floors; colossal Corinthian pilasters; paired and grouped fenestration, arched at the eighth floor; historic wood sash; projecting bays; central pediment displaying the initials of the Manhattan Savings Institution; chamfered corner; topped by a round turret with a conical roof. Bleecker Street Five bays; similar detail to Broadway facade; historic wood sash; some show windows bulkheads lowered; non-historic

retractable awnings; arched stone portal with wrought-iron gate leads to rear yard. East elevation brick with flat brownstone lintels; deteriorated eight-story addition at the northeast corner of the site.

History: This bank and loft building was designed by Stephen D. Hatch and built in 1889-91 for the Manhattan Savings Institution at a time when earlier commercial buildings on this section of Broadway were being replaced by larger buildings like 644-646 Broadway. The Manhattan Savings Institution, later the Manhattan Savings Bank, was founded in 1850 by such leading citizens as Augustus Schell, James Harper, Henry Stokes, A.A. Alvord and E.D. Morgan, who later served as the governor of New York. The bank opened in 1851 with former New York City mayor Ambrose C. Kingsland at a building that stood at 648 Broadway. The bank moved to rented space at a recently-built building at 644-646 Broadway in 1855, purchasing it in 1863. In 1888, it bought an adjoining property on Bleecker Street, demolished both existing structures, and began construction of the eight-story building designed by Hatch. In 1942, the Manhattan Savings Institution, the Metropolitan Savings Bank, and the Citizens Savings Bank were merged forming the Manhattan Savings Bank; the bank closed its branch at 644-646 Broadway. The building's ground floor remains in commercial use, while the upper floors continued to house small manufacturers until the 1970s, when it was converted to loft dwellings.

Department of Buildings information:

1889-91: NB 295-1889 [Source: New Building application]

1895: ALT 1980-1895 [Source: Alteration application]
Severe fire damage on the top floor was repaired. Architect: Kimball & Thompson.

1911: ALT 2204-1911 [Source: Alteration application]
A water tank was installed in the roof.

1912: ALT 1672-1912 [Source: Alteration application]
A new front entrance and surround was erected. Architect: James E. Ware & Sons.

1914: Alt 4168-1914 [Source: Alteration application]
Erect a bridge at the sixth floor to 65-67 Bleecker Street.

1917: ALT 2806-1917 [Source: Alteration application]
The bridge to 65-67 Bleecker Street was enclosed.

References:

"Historical Report on 644 Broadway New York, N.Y.," prepared by Joseph Pell Lombardi, Architects for the Bleecker Tower Tenants Corp., c.1970s.
King's Handbook of New York City, ed. Moses King (Boston: Moses King, 1893), 780.

Landmarks Preservation Commission. Research Files.
New York State Parks and Recreation, Division of Historic Preservation, Building-Structure Inventory Form, "The Manhattan Savings Institution," 644 Broadway, prepared by Mary B. Dierickx, April 6, 1979.
Real Estate Record and Guide, May 25, 1889, p.728.

648 Broadway (East side between Bleecker Street and Bond Street)

Borough of Manhattan Tax Map Block 529, lot 3

Date of construction: 1891-92

Architect: Cleverdon & Putzel

Original owner: Peter Banner

Type: Store and loft

Style: Renaissance Revival

Stories: 10

Structure/material: Cast-iron and steel frame with brick facing

Features: Five bays; arched entrance to upper floors with leaded glass transom and recessed, non-historic doors; non-historic storefront; ornate cornice above storefront; grouped windows on the upper stories with decorative cast-iron columns and historic wood sash; brick side piers; elaborate galvanized iron cornice with brackets, floral wreaths and surmounting elaborate wrought-iron railing; two-story rooftop addition (built 1898) featuring arched bays, turned columns, and decorative spandrels; brick north and south elevations with lot-line windows and non-historic sash.

History: This store and loft building was designed by the firm of Cleverdon & Putzel and built in 1891-92 for Peter Banner at a time when the earlier four- and five-story mercantile buildings on this section of Broadway were being replaced with larger commercial structures. The building's ironwork was manufactured by the J.B. & J.M. Cornell foundry. Banner was a commission merchant and real estate operator, who also built the apartment house at 285 Central Park West in the Upper West Side/Central Park West Historic District. No. 648 Broadway was eight stories as originally built; in 1898, Banner engaged architect Robert T. Lyons to design the two-story addition. Banner lost ownership of the building to the Union Dime Savings Bank in a bankruptcy proceeding in 1916. The bank retained possession of the building until at least 1941. Ornate cresting at the roofline was removed between 1910 and 1938. In 1974 the building housed manufacturers of ladies' apparel, sportswear, belts,

handbags, thread, men's hats, paper bags, and printed cards. The building now houses joint living/working quarters on the upper floors.

Department of Buildings information:

1891-92: NB 326-1891 [Source: New Building application]

1898: ALT 785-1898 [Source: Alteration application]

Two stories with cast-iron facing and details were added to the top of the building. Architect: Robert T. Lyons; owner: Peter Banner.

1914: ALT 4010-1914 [Source: Alteration application]

A water tank was installed on the roof.

References:

Both Sides of Broadway from Bowling Green to Central Park (New York: The De Leeuw Riehl Publishing Co., 1910), 257.

Margot Gayle, *Cast Iron Architecture in New York* (New York: Dover Publications, Inc. 1974), 152.

Landmarks Preservation Commission, Research Files.

New York City Department of City Planning, printouts of loft conversion applications.

New York City Department of Taxes, photographic record, c.1938.

The New York Times, July 26, 1905, p.12; July 28, 1916, p.13.

650 Broadway (East side between Bleecker Street and Bond Street)

Borough of Manhattan Tax Map Block 529, lot 4

Date of construction: 1860

Architect: Not determined

Original owner: Hamilton Fish

Type: Store and lofts

Style: Italianate

Stories: 5

Structure/material: Brick with marble cladding (now painted)

Features: Four bays; storefront level with fluted cast-iron columns (installed in 1880), non-historic infill and non-historic door to upper floors topped by bracketed cornice; non-historic signage and marquee; upper floors have slender columns with Corinthian caps, panelled spandrels, and panelled side piers; historic and non-historic sash; surmounting cornice with floral decorations, panelled fascia, and end brackets.

History: This five-story store and lofts building was constructed in 1860 for prominent New Yorker Hamilton Fish at a time when this section of Broadway was changing from a prime residential address to a commercial area. Hamilton Fish (1808-1893), the eldest son of the early New York merchant banker and Federalist leader Nicholas Fish, was New York's congressional representative in 1843-45, was the governor of the state in 1847-48, and its U.S. senator from 1851 to 1853. He later served as the Secretary of State for President Ulysses S. Grant from 1869 to 1877, and was also a trustee of Columbia College and the President of the Union League Club. After his death, the building remained in the possession of his heirs until at least 1901. The building has housed small manufacturers on the upper floors since its construction.

Department of Buildings information:

1880: ALT 1270-1880 [Source: Alteration application]

A new storefront, including cast-iron columns, was installed. Owner: Hamilton Fish; architect: M.R. Williams.

References:

"Hamilton Fish," *Who Was Who in America* (Chicago: The A.N. Marquis Company, 1963), Historical Vol., 181.

New York City Department of Buildings, Borough of Manhattan, ALT 1763-1901.

New York City, Tax Assessment Records, Ward 15, 1859, 1860. Municipal Archives and Reference Center.

New York Times, July 3, 1893, p.8.

Elaine Weber Pascu, "Fish, Nicholas," *The Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven: Yale University Press, 1995), 413.

652 Broadway (East side between Bleecker Street and Bond Street)

Borough of Manhattan Tax Map Block 529, lot 5

Date of construction: 1906-08

Architect: Frederick C. Browne

Original owner: 652 Broadway Corp., Frederick C. Browne, Vice-President

Type: Store and Lofts

Style: Neo-Classical

Stories: 12

Structure/material: Steel frame with limestone, brick, and terra-cotta cladding

Features: Broadway Three bays; three-story limestone base with two-story show window topped by a prominent scrolled keystone; non-historic storefront and entrance to upper floors; non-historic signage and one non-historic flagpole; base topped by simple cornice with guttae; three-stage upper facade: the six-story first stage has grouped windows set in a recessed metal bay below a segmental arch topped by a scrolled keystone, panelled spandrels decorated with wreaths and rosettes, and ornate wrought-iron grilles set upon the sills; the center window on the fourth story has an elaborate, gabled surround; the one-story second stage has three windows separated by decorative terra-cotta piers, topped by a denticulated molding; the two-story third stage has fluted Doric columns of terra cotta, panelled spandrels, and wrought-iron grilles; the facade is topped by a prominent cornice with blocks and guttae, which has had some historic elements removed; non-historic sash. Jones/Shinbone Alley Brick elevation, non-historic sash and wrought-iron fire escape. North/South Elevations Brick elevations with lot-line windows and non-historic sash.

History: This store and lofts building was designed by architect Frederick C. Browne and constructed in 1906-08 for the 652 Broadway Corporation, of which Browne was vice-president, at a time when the earlier, smaller commercial buildings that lined this section of Broadway were being replaced with taller buildings, such as this one. It replaced a mid-nineteenth century stone building. By 1932, the building was owned by the Metropolitan Life Insurance Company. The building was converted to residential use above the ground floor in the 1970s.

Department of Buildings information:

1906-08: NB 488-1906 [Source: New Building application]

1932: ALT 324-1932 [Source: Alteration application]

Install a water tank on the roof. Owner: Metropolitan Life Insurance Company.

References:

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl.9.

Landmarks Preservation Commission, Research Files.

New York City Department of Buildings. Building Information System.

654 Broadway (East side between Bleecker Street and Bond Street)

Borough of Manhattan Tax Map Block 529, lot 6

Date of construction: 1883-84

Architect: J. Morgan Slade

Original owner: Daniel Birdsall & Company

Type: Store

Style: Neo-Grec

Stories: 6

Structure/material: Brick with cast-iron facade

Features: Broadway Three bays, cast-iron columns at ground level with non-historic infill, awning, signage, and steps; non-historic entrance to upper floors; upper floors have filigree ironwork connecting decorative colonnettes with Ionic caps to slender pilasters between the windows; historic and non-historic sash; original pedimented cornice removed sometime between 1938 and the mid-1980s; replaced with molded panels. Jones/Shinbone Alley Brick elevation with non-historic sash and ground-level alterations.

History: This six-story store building was designed by J. Morgan Slade and built in 1883-84 for Daniel Birdsall & Company at a time when this section of Broadway was becoming increasingly commercial in character. Daniel Birdsall (1842-1920) was a real estate broker who specialized in stores, warehouses and lofts. The Peekskill, New York, native and Brooklyn Heights resident maintained an office at Broadway and Worth Street for forty years. He was a vestryman at St. Paul's Episcopal Church in Brooklyn, and was a member of the Merchants' Club, the Merchants' Association, the National Arts Club, the Hamilton Club of Brooklyn, and the Rembrandt Club of Brooklyn. The cast iron was fabricated by the well-known foundry, Lindsay, Graff and Megquier. The building was occupied for a time by Charles Scribner's Sons. Later, the building housed small manufacturers until at least the mid-twentieth century. The building now houses joint living/working quarters on the upper floors.

Department of Buildings information:

1883-84: NB 42-1882 [Source: New Building Application]

1927: ALT 623-1927 [Source: Alteration Application]

A water tank was installed on the roof. Owner: Solsieg Realty Corporation

1946: BN 3177-1946 [Source: Building Notice application]
The sidewalk vault was rebuilt. Owner: Wachtel & Frankel

References:

William T. Bonner, *New York: The World's Metropolis* (New York: R.L. Polk & Co., 1925), 376.

Both Sides of Broadway from Bowling Green to Central Park (New York: The De Leeuw Riehl Publishing Co., 1910), 257.

Margot Gayle, *Cast Iron Architecture in New York* (New York: Dover Publications, Inc. 1974), 154.

Landmarks Preservation Commission, Research Files.

New York City Department of City Planning, printouts of loft conversion applications.

New York City Department of Taxes, photographic record, c.1938.

New York Times, October 25, 1920, p.15; October 26, 1920, p.17.

656-666 Broadway (Southeast corner of Broadway and Bond Street)

Borough of Manhattan Tax Map Block 529, lot 1001-1013 (old lot 7)

Date of construction: 1903

Architect: Rossiter & Wright

Original owner: Ehrick K. Rossiter

Type: Store and lofts

Style: Neo-Renaissance

Stories: 12.

Structure/material: Steel frame with brick, terra-cotta, and limestone facing

Features: Broadway Three bays; two-story, arched limestone base with scrolled keystone, fret course, surmounting denticulated cornice and non-historic storefront infill; entryway to upper floors with molded surround, elaborate hood topped with globes, and non-historic doors; fanlight with elaborate bronze screen over entry hood; upper stories have coursed brick; limestone and terra-cotta ornamentation, such as bandcourses, lintels, keystones, and pilasters; non-historic sash; ornamental course over 11th floor removed, exposing backing bricks; facade crowned by prominent terra-cotta cornice with dentils and cartouches. Bond Street Eight bays; similar detail to Broadway facade; louvered vents at storefront level. Jones/Shinbone Alley Brick elevation with cement stucco at upper stories; non-historic sash.

South Elevation Brick with lot-line windows and non-historic sash.

History: This store and loft building was designed by the firm of Rossiter & Wright and constructed in 1903 for Ehrick K. Rossiter of the same firm at a time when the earlier five- and six-story loft buildings were being replaced with taller commercial buildings like 656-666 Broadway. Two brick and stone buildings were demolished for the construction of this building, which continued to house small manufacturers into at least the mid-twentieth century. It is now a residential condominium.

Department of Buildings information:

1903: NB 325-1903 [Source: New Building application]

1923: ALT 1019-1923 [Source: Alteration application]
A new brick chimney was installed. Owner: Ehrick K. Rossiter

1965: ALT 488-1965 [Source: Alteration application]
A new tank was installed on the roof. Owner: Joseph Brilliant

1967: BN 4997-1967 [Source: Building Notice application]
New entrance doors were installed. Owner: Royal Michen Corp.

References:

Landmarks Preservation Commission, Research Files.

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl.9.

BROADWAY, 668 to 682 (East side between Bond Street and Great Jones Street)

668-674 Broadway (Northeast corner of Broadway and Bond Street)
"Brooks Brothers Store"

Borough of Manhattan Tax Map Block 530, lot 1

Date of construction: 1873-74

Architect: George E. Harney

Original owner: Adele L.S. Stevens

Type: Store

Style: Victorian Romanesque

Stories: 5

Structure/material: Brick and sandstone

Features: Broadway Three subdivided bays separated by wide brick piers with elaborate iron tie plates; stone foundation and bulkheads; elaborate cast-iron columns at storefront level, capped by decorative stone cornice; non-historic entrance to upper floors (possibly installed in 1956); non-historic storefront infill, awnings, and lighting; four non-historic banner brackets attached to the facade; semicircular-arched fenestration at the second (with engaged columns), fourth (compound piers), and fifth (recessed with brick piers) stories; decorative brick spandrels; historic and non-historic sash; surmounting stone bracketed cornice supported on brick corbels. Bond Street Four bays; similar detail to Broadway facade with one wide bay featuring first-story display windows below decorative steel lintels and paired windows below segmental arches at the second story; some windows brick-sealed at shaftway; others modified for vents; steel barrier free access ramp; easternmost bay converted to freight entrance; Jones/Shinbone Alley Brick elevation with stone lintels and non-historic sash.

History: This store building was designed by George E. Harney and constructed by John J. Tucker in 1873-74 for Adele L.S. Stevens at a time when this section of Broadway was becoming increasingly commercial in character. The distinctive ironwork at the base of the building is attributed to Michael Grosz and Son. Brooks Brothers, gentlemen's clothiers, occupied this store from 1874 to 1884. Henry Sands Brooks opened his first store in 1818 on the lower East Side when that neighborhood was the center of the wholesale clothing trade. It was one of the first stores to offer both custom- and ready-made clothing, which was displayed and sold on the first floor. Custom and military goods were sold on the second floor; workshops and storerooms occupied the upper stories. Brooks Brothers had occupied a building at Broadway and Grand Street before moving to 668-670 Broadway in 1874. The company continued to expand after leaving this building in 1884; by the 1980s, the store had over 65 stores in the United States and Japan. Later, the building was occupied for many years by a men's clothing manufacturer, Hornthal & Whitehead & Weissman Co. The building has housed small manufacturers above the first floor since that time.

Department of Buildings information:

1873-74: NB 167-1873 [Source: New Building docket]

1956: ALT 226-1956 [Source: Alteration application]

Construct a new lobby (and possibly entryway on Broadway to upper floors). Architect: Arnold A. Albeit; owner: M. Barsky & Co., Inc.

References:

William T. Bonner, *New York: The World's Metropolis* (New York: R.L. Polk & Co.,

1925), 558-559.

Eileen K. Cheng, "Brooks Brothers," *The Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven: Yale University Press, 1995), 161.

David W. Dunlap, *On Broadway: A Journey Uptown Over Time* (New York; Rizzoli International Publications, Inc.), 98.

Margot Gayle, *Cast Iron Architecture in New York* (New York: Dover Publications, Inc., 1974), 155.

Landmarks Preservation Commission. Research Files.

676 Broadway (East side between Bond Street and Great Jones Street)

Borough of Manhattan Tax Map Block 530, lot 4

Date of construction: 1873-74

Architect: Detlef Lienau

Original owner: DeLanay Kane

Type: Store and warehouse

Style: Renaissance Revival

Stories: 5

Structure/material: Brick with marble facade

Features: Broadway Three bays; historic pressed metal and glass storefront (possibly installed in 1921) with recessed entryway, tiled floor, and segmental transom; historic arched entryway to upper floors with Doric pilasters and fanlight; non-historic signage and security gate; stories of decreasing height and ascending orders of engaged columns and flat pilasters; rusticated stone at second and third stories; architrave moldings and foliate keystones; historic wood sash; elaborate cornice with dentils, foliate brackets, and surmounting gable. Jones/Shinbone Alley Brick elevation; arched fenestration; iron shutters; wrought-iron fire escape; corbelled parapet.

History: This store and warehouse was designed by Detlef Lienau and constructed in 1873-74 for DeLanay Kane at a time when this section of Broadway was becoming increasingly commercial in character. Built by Freeman Bloodgood, it cost \$70,000. By the 1920s the building contained manufacturing lofts, and it continues in that use above the ground floor. Its handsome Renaissance Revival facade remains largely intact and includes an early pressed metal and glass storefront that appears to date to the early 1920s.

Department of Buildings information:

1873-74: NB 411-1873 [Source: New Building docket]

1921: ALT 2348-1921 [Source: Alteration application]

Remove the brick piers at the first floor front and install beams. Architect: Ralph Segal;
Owner: Marcus Brier.

References:

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 9.
Landmarks Preservation Commission, Research Files.

678 Broadway (East side between Bond Street and Great Jones Street)

Borough of Manhattan Tax Map Block 530, lot 5

Date of construction: 1874-75

Architect: D. & J. Jardine

Original owner: Thomas A. Davies

Type: Store and warehouse

Style: Renaissance Revival

Stories: 5

Structure/material: Brick with cast-iron facade

Features: Broadway Three bays; non-historic ground floor; non-historic signage; two non-historic banner brackets; paired windows in center bays of upper stories; elaborately ornamented piers with fluting, guttae, and foliation; shouldered fenestration with historic wooden sash; sunburst detail above fifth-story fenestration; panelled galvanized iron cornice with bead moldings, scrolled brackets, and floral designs. Jones/Shinbone Alley Brick elevation; cast-iron columns at ground floor with non-historic infill; historic sash; wrought-iron fire escape; corbelled parapet. North Elevation Lot-line windows with non-historic sash at the fifth story.

History: This store and warehouse was designed by D. & J. Jardine and constructed in 1874-75 for Thomas A. Davies at a time when this section of Broadway was becoming increasingly commercial in character. The building was owned for a time by Banyer Clarkson (1854-1928), a great-great-grandson of Chief Justice John Jay of the United States

Supreme Court. Clarkson was a Vice-President of the National Geographic Society. Original crowning pediment with urns was removed from the center of the roof cornice between 1898 and 1910. By the early twentieth century, the building was occupied by manufacturing lofts and continues to serve that function.

Department of Buildings information:

1874-75: NB 449-1874 [Source: New Building docket]

1926: ALT 115-1926 [Source: Alteration docket]

The columns were removed from the first floor front, and a girder was installed. Owner: Banyer Clarkson.

References:

Margot Gayle, *Cast Iron Architecture in New York* (New York: Dover Publications, Inc., 1974), 156.

Landmarks Preservation Commission, Research Files.

New York Times, October 21, 1928, p.31.

680 Broadway (East side between Bond Street and Great Jones Street)

Borough of Manhattan Tax Map Block 530, lot 6

Date of construction: 1859-60 alteration

Architect: Not determined

Original owner: East River Bank

Type: Commercial

Style: Italianate

Stories: 4

Structure/material: Brick with marble facade

Features: Broadway Three bays; historic cast-iron and pressed metal storefront (probably installed in 1920) featuring column caps with masks supporting molded lintel and transoms; non-historic doors to store and upper floors; storefront crowned by panelled fascia (with non-historic lettering) and modified bracketed and denticulated galvanized-iron cornice; upper facade has plain ashlar blocks and projecting sills; non-historic sash; bracketed galvanized

iron cornice with panelled frieze. Jones/Shinbone Alley Two-story extension covered with cement-stucco; metal gates.

History: This commercial building is the result of a major alteration in 1859-60 of an earlier private dwelling by the East River Bank (later the East River National Bank), which continued to own and occupy the building until at least 1920. Founded in 1852, the bank moved from its original home on Third Avenue to this building upon its completion in 1860. Later, the bank expanded to the adjacent building at 682 Broadway. Notable photographer and illustrator, Napoleon Sarony (1821-1896) occupied space in the building in the 1870s. Born in Quebec, Sarony moved to New York in 1833 and became the successful photographer of such notable people as Abraham Lincoln, Oscar Wilde, and William Cullen Bryant. By the early twentieth century, the upper floors of 680 Broadway were occupied by small manufacturing firms. The building now houses joint living/working quarters on the upper floors.

Department of Buildings information:

1920: ALT 2834-1920 [Source: Alteration application]

Extend the first-story banking room to 682 Broadway and install new storefront. Upper floors occupied by a hat and clothing manufacturer, a feather wholesaler, and a coffee warehouse. Owner: East River National Bank.

1941: ALT 2291-1941 [Source: Alteration application]

The first floor opening to 682 Broadway was sealed and the first floor was converted from a bank to a factory. Owner: Jose Gomez

References:

King's Handbook of New York City, ed. Moses King (Boston: Moses King, 1893), 679-80.

New York City Department of Buildings, Borough of Manhattan, ALT 2562-1914.

New York City Department of City Planning, printouts of loft conversion applications.

New York City Directories, 1867-1879.

New York City, Tax Assessment Records, Ward 15, 1859, 1860. Municipal Archives and Reference Center.

Stephen Weinstein, "Sarony, Napoleon," *Encyclopedia of the City of New York*, ed. Kenneth T. Jackson (New Haven: Yale University Press, 1995), 1044.

682 Broadway (Southeast corner of Broadway and Great Jones Street)
aka 1 Great Jones Street

Borough of Manhattan Tax Map Block 530, lot 7

Date of construction: 1902-03

Architect: J.W. Stevens

Original owner: J.W. Stevens Building Co.

Type: Warehouse

Style: Neo-Classical

Stories: 10

Structure/material: Steel frame with marble facing

Features: Broadway Two bays; paired fenestration; two-story base with rusticated piers; non-historic storefront, signage, and entrance to upper floors; second-story fenestration with transoms; projecting bandcourses; monumental piers on upper stories; panelled spandrels; non-historic sash; bracketed galvanized-iron cornice over the eighth story; crowning galvanized-iron cornice with dentils at roofline. Great Jones Street Twelve bays; similar to Broadway; historic cast-iron storefront at east end; non-historic storefront and signage at west end; ground floor fenestration with box awnings; non-historic wrought-iron fire escape and fence; non-historic sash. Jones/Shinbone Alley Brick elevation; stone lintels; some windows sealed with brick; non-historic sash; some sections of brick have been replaced. South Elevation Brick with lot-line windows and non-historic sash.

History: This warehouse was designed by J.W. Stevens and constructed in 1902-03 for the J.W. Stevens Building Company at a time when the earlier five- and six-story loft buildings in this area were being replaced with taller commercial buildings like 682 Broadway. Later owners included William Bears Crowell and the Public National Bank. By the 1920s the building was occupied by offices and manufacturing lofts. The building now contains apartments.

Department of Buildings information:

1902-03: NB 141-1902 [New Building docket]

1930: ALT: 1747-1930 [Source: Alteration application]

A water tank was installed on the roof. Owner: William B. Crowell.

References:

New York City Department of Buildings, Borough of Manhattan, EL 143-1926, EL 55-1952.

BROADWAY, 684 to 694 (East side between Great Jones Street and East 4th Street)

**684 Broadway (Northeast corner of Broadway and Great Jones Street)
aka 2 Great Jones Street**

Borough of Manhattan Tax Map Block 531, lot 1

Date of construction: 1905

Architect: Frederick C. Browne

Original owner: Philip Braender

Type: Store and lofts

Style: Renaissance Revival

Stories: 12

Structure/material: Steel and concrete frame with brick, limestone, and terra-cotta facing.

Features: Broadway Three bays and three vertical stages with paired fenestration on the upper floors; first stage is the three-story rusticated limestone base featuring two-story segmentally arched show window with cast-iron columns, elaborate spandrels, original bulkhead, and historic entrances to store and upper floors; non-historic fixed awning; base crowned by projecting molding; the brick seven-story second stage has grouped fenestration beneath a monumental segmental arch, horizontal moldings above the fourth and ninth stories; a gabled central window on the fourth floor, and an elaborately detailed terra-cotta tenth story featuring rustication and an elaborate cornice; the two-story third stage has paired windows separated by brick piers and decorative spandrels; historic and non-historic sash; the facade is crowned by a large, deep cornice with lions and shields. Great Jones Street Eight bays; similar to Broadway; ground-level end bays have elaborate hooded surrounds; non-historic storefront infill and fixed awning at center bay; easternmost show window converted to entryway; non-historic wrought-iron fire escape; historic and non-historic sash; Jones/Shinbone Alley Brick elevation with stone lintels, multi-story metal stack, and non-historic sash. North Wall Brick and cement stucco with lot-line windows and historic and non-historic sash.

History: The store and lofts building was designed by Frederick C. Browne and constructed in 1905 for Philip Braender at a time when the earlier five-and six-story loft buildings which lined this section of Broadway were being replaced by taller commercial buildings like 684 Broadway. Philip Braender appears to have been related to the president of the Braender Rubber and Tire Company of New Jersey and the Braender Building and Construction Company of New York, of the same name. The construction company owned two patents:

The Braender Automatic Cellar Drainer and The Braender Automatic Bilge Syphon. Braender also built 693-699 Broadway, located across the street from this building in the NoHo Historic District, in 1908. In addition, 684 Broadway incorporates an innovative method of concrete arch floor construction. The building now houses joint living/working quarters on the upper floors.

Department of Buildings information:

1905: NB 797-1904 [Source: New Building application]

1916: ALT 14-1916 [Source: Alteration application]

A water tank was installed on the roof. Owner: Olga Witthaus

1952: BN 3299-1952 [Source: Building Notice application]

A new entrance was installed on the Great Jones Street side. Owner: Chris Scheman

References:

New York City Department of Buildings, Borough of Manhattan, NB 797-1904.

New York City Department of City Planning, printouts of loft conversion applications.

New York State Parks and Recreation, Division of Historic Preservation, Building-Structure Inventory Form. "The Stonehill & Natt Building," 684 Broadway, prepared by Mary B. Dierickx, April 6, 1979.

New York Times, November 7, 1904, p.11.

686 Broadway (East side between Great Jones Street and East 4th Street)

Borough of Manhattan Tax Map Block 531, lot 3

Date of construction: 1993 alteration

Architect: Harold Weinberg

Original owner: Joseph Joseph

Type: Taxpayer

Style: None

Stories: 2

Structure/material: Brick with marble and glass facade

Features: Two-story show window with surmounting glass gable, bronze statuary at the roofline; exposed north party wall of brick and concrete block.

History: This two-story commercial taxpayer is the result of numerous alterations of a five-story mid-nineteenth century loft building, including the removal of its three upper floors in 1938, reconstruction of second floor and the construction of a new facade in 1950, and the addition of a completely new facade in 1993.

Department of Buildings information:

1938: DEM 92-1938 [Source: Demolition application]

The three upper stories were demolished after a fire. Owner: City Bank Farmers Trust Co.

1950: DEM 169-1950 [Source: Demolition application]

The second story was removed. Owner: National City Bank.

1950: ALT 1778-1950 [Source: Alteration application]

A new two-story bank branch was constructed after a fire partially destroyed the building. Owner: National City Bank; Architect: Lusby Simpson.

1993: #100564140 [Source: Department of Buildings, Buildings Information System]

A new two-story facade was built. Owner: Joseph Joseph; Architect: Harold Weinberg.

References:

New York City Department of Taxes, photographic record, c.1938.

688-690 Broadway (East side between Great Jones Street and East 4th Street)

Borough of Manhattan Tax Map Block 531, lot 4

Date: 1960

Type: Parking lot

Material: Asphalt paving

History: Two five- and six-story loft buildings that stood here were demolished in 1960.

Department of Buildings information:

1960: DEM 600-1960 [Source: Demolition application]

**692-694 Broadway (Southeast corner of Broadway and East 4th Street)
aka 2-20 East 4th Street and 384-388 Lafayette Street**

Borough of Manhattan Tax Map Block 531, lots 1001-1090 (formerly lot 6)

Date of construction: 1909

Architect: Clinton & Russell

Original owner: 694 Broadway Co.

Type: Store and lofts

Style: Neo-Classical

Stories: 12

Structure/material: Steel frame with brick, limestone, and terra-cotta facing

Features: Broadway Two bays on upper floors; non-historic sash; HVAC louvers in brickwork. Three vertical stages - Stage 1: three-story limestone base; storefront has some intact historic fabric, including molded cast-iron columns and cornice; non-historic entryway to store; second- and third story has two bays and paired fenestration with cast-iron columns, fluted caps, and panelled spandrels; base topped by wide, projecting band. Stage 2: multi-story brick piers; paired fenestration. Stage 3: sills set in a continuous terra-cotta band; projecting brick piers; facade crowned by prominent copper cornice with brackets. East 4th Street Fifteen bays; similar to Broadway; projecting entryway to upper floors at ground level featuring granite columns with Doric capitals and entablature with "Silk Building" inscribed in the decorated frieze, recessed pediment, and non-historic wooden double doors with historic decorative cast-iron surround featuring panelled piers, molded hood, transom, and sidelights; section of roof cornice removed. Lafayette Street Four bays; similar to Broadway; segmentally-arched freight entrance in south bay. South Wall Brick and cement stucco; lot-line windows with non-historic sash.

History: This store and loft building was designed by Clinton & Russell and constructed in 1909 for the 694 Broadway Company at a time when the earlier five- and six-story loft buildings in the area were being replaced by taller commercial structures like 692-694 Broadway. The building was converted to residential condominiums in the early 1980s.

Department of Buildings information:

1909: NB 552-1909 [Source: New Building docket]

References:

Landmarks Preservation Commission, Research Files.
New York City Department of Buildings, Buildings Information System

BROADWAY, 696 to 744 (East side between East 4th Street and Astor Place)

696-702 Broadway (Northeast corner of East 4th Street and Broadway)
aka 1-7 East 4th Street

Borough of Manhattan Tax Map Block 545, lot 1001-1002 (formerly lot 1)

Date of construction: 1890-91

Architect: George B. Post

Original owner: William C. & Frederick A. Schermerhorn

Type: Store

Style: Romanesque Revival

Stories: 8

Structure/material: Iron and steel frame with brick, brownstone, and terra-cotta facing.

Features: Broadway Four bays; three vertical stages; non-historic sash; non-historic flagpole. Stage 1: Two-story base of rough-faced brownstone ashlar; portico with compound arch, tympanum with elaborate polished brass grille, and historic polished brass doors; non-historic storefront infill and fixed awnings; ground floor crowned by denticulated molding; paired windows at second story, topped by molding course. Stage 2: Paired windows recessed within four-story arches springing from carved brownstone impost blocks capping brick compound piers; brownstone labels; windows separated by twisted cast-iron columns and molded lintels. Stage 3: Paired windows below two-story double arches, similar to those below, with center paired columns with foliate capitals; crowning terra-cotta cornice embellished with laughing gargoyles. East 4th Street Seven bays; similar to Broadway. East Wall Brick with lot-line windows and non-historic sash.

History: This store building was designed by George B. Post and constructed in 1890-91 for William C. and Frederick A. Schermerhorn at a time when the earlier five- and six-story loft buildings that lined this section of Broadway were being replaced by larger commercial structures like 696-702 Broadway. New York capitalist Frederick Augustus Schermerhorn (1844-1919) was noted for his distinguished military service during the Civil War when he was the Commanding 1st Lieutenant of New York's 185th Infantry. He was a trustee of Columbia College and treasurer of the New York Trade School. By 1903, the building had

been converted to showrooms, offices, storage and workshops. The building received interior fire-proofing in 1911 and the portico was rebuilt in 1912 with George B. Post and Sons serving as the architects. The Schermerhorn family owned this building at least until 1914. The building was converted from lofts to the headquarters of the National Audubon Society in 1990-92.

Department of Buildings information:

1890-91: NB 609-1890 [Source: New Building application]

1912: ALT 1245-1912 [Source: Alteration application]

The entrance steps and pilasters were rebuilt. Owner: Estate of William C. Schermerhorn; Architect: George B. Post & Sons.

1938: BN 916-1938 [Source: Building Notice application]

Additional interior fire-proofing was provided. Owner: House of Rest at Sprain Ridge and Tuskegee Institute

1952: BN 1808-1952 [Source: Building Notice application]

A new lobby was installed. Owner: UP-Wood Realty Corp.

1954: BN 3193-1954 [Source: Building Notice application]

An elevator enclosure was constructed on the roof. Owner: UP-Wood Realty Corp.

1957: BN 494-1957 [Source: Building Notice application]

A cooling tower was erected on the roof. Owner: Upwood Furniture Company.

References:

Sarah Bradford Landau, *George B. Post, Architect: Picturesque Designer and Determined Realist* (New York: The Monacelli Press, 1998), 94.

"Frederick Augustus Schermerhorn," *Who Was Who in America* (Chicago, 1967), vol. 1, 1037.

New York City Department of Buildings, Borough of Manhattan, ALT 1757-1903, ALT 1806-1911.

New York City Department of Buildings, Buildings Information System, #100043034, August 7, 1990.

704-706 Broadway (East side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 545, lot 4

Date of construction: 1894-95

Architect: DeLemos & Cordes

Original owner: Adolf Boskowitz

Type: Store and warehouse

Style: Renaissance Revival

Stories: 10

Structure/material: Steel and cast-iron frame with limestone, brick, and terra-cotta facing

Features: Five bays; three vertical stages; non-historic sash. Stage 1: three-story rusticated limestone base; cast-iron storefront with bracketed columns and wide, panelled lintel decorated with rosettes; non-historic show windows, store, and freight entrances; arched portico in north bay with Ionic granite columns, molded surround, scrolled keystone, denticulated hood, surmounting urns, pedestals, and carved panel; pedimented south entryway with decorative cartouche, scrolled brackets, and Ionic pilasters; second-story center bay fenestration separated by granite Ionic columns; arched third-story fenestration; banner brackets bolted to the limestone; topped by the bracketed base of the balustraded balcony at the fourth story. Stage 2: Four stories; three-story projecting bay featuring cast-iron and terra-cotta columns, elaborate terra-cotta moldings and spandrels; terra-cotta balconettes at the end bays of the sixth and seventh (with elaborate pediments) stories; topped by dentilled terra-cotta molding. Stage 3: brick piers with applied terra-cotta ornamentation, lintels, spandrels, and capitals; arched fenestration at the tenth story; facade topped by swag molding (original roof cornice removed).

History: This store and warehouse building was designed by DeLemos & Cordes and constructed in 1894-95 for Adolf Boskowitz at a time when the earlier five- and six-story loft buildings that lined this section of Broadway were being replaced by taller commercial structures like 704-706 Broadway. By the early twentieth century, the building was occupied by small manufacturers on the upper floors, and by the mid-twentieth century, the upper floors also contained offices. The building's original cornice was removed after c.1938. It was converted to artist's lofts in 1996-98 by architect Arpad Baksa. A penthouse was added at that time.

Department of Buildings information:

1894-95: NB 42-1894 [Source: New Building application]

1915: ALT 1600-1915 [Source: Alteration application]

A water tank was installed on the roof. Owner: Adolf Boskowitz

1953: BN 1322-1953 [Source: Building Notice application]

The sidewalk vault lights were removed and replaced with a concrete slab. Owner: Transkrit Corp., Fred Neubauer, President.

1970: BN 3374-1970 [Source: Building Notice application]

An interior opening was cut to the adjacent building at 708 Broadway. Owner: Neubauer Bros. Realty Corp.

1996-98: # 101238974, 2/23/1996 [Source: Buildings Information System]

Artists' lofts were created on the upper floors, along with a rooftop addition. Associated with this work was the legalization of existing residential spaces in the building and the issuance of a new Certificate of Occupancy. Owner: Jonathan Leitersdorf, Savanna Partners; architect: Arpad Baksa.

References:

New York City Department of Taxes, photographic record, c.1938.

708 Broadway (East Side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 545, lot 6 (now in part)

Date of construction: 1896

Architect: Cleverdon & Putzel

Lessee: Ferdinand H. Mela

Type: Store and lofts

Style: Northern Renaissance Revival

Stories: 10

Structure/material: Steel frame with brick, limestone and terra-cotta facing

Features: Three vertical stages; non-historic sash; non-historic flagpole;. Stage 1: Two-story limestone base; storefront level installed in 1934 including limestone piers and fascia; non-historic storefront infill and entrance to upper floors, roll-down security gate, signage, awnings, and lighting; four-bay second story with fluted, rusticated, attached columns and piers with carved acanthus. Stage 2: Six stories; four bays, recessed; brick piers; continuous terra-cotta lintels; panelled brick spandrels; surmounting terra-cotta molding with masks and blind arcade. Stage 3: fenestration recessed below two-story arches; elaborate terra-cotta

surrounds including piers, spandrels, pediments, and fascias; surmounted by a stepped and scrolled terra-cotta gable (shortened and modified with brick infill).

History: This store and loft building was designed by Cleverdon & Putzel and constructed in 1896 for lessee Ferdinand H. Mela at a time when the earlier five- and six-story loft buildings that lined this section of Broadway were being replaced by taller commercial structures like 708 Broadway. By 1912, the building had been joined internally and its lot merged with the adjacent building at 402-408 Lafayette Street. It later had openings cut at various levels to its neighbors at 704-706 and 710 Broadway. In 1934, the ground level was completely altered with a new limestone storefront. A new lobby was installed at the same time. The building's ornate crowning gable was modified after c.1938. The building now houses joint living/working quarters on the upper floors.

Department of Buildings information:

1896: NB 936-1896 [Source: New Building application]

1912: A plot plan filed with the Department of Buildings indicated that 708 Broadway and 403-408 Lafayette Street had been joined internally and their lots merged.

1934: ALT 1686-1934 [Source: Alteration application]

The ground-story facade was rebuilt with a new limestone facade and storefront, and the lobby was replaced. Owner: Alfred V. Barnes; Architect: Edward Necarsulmer.

1941: BN 2888-1941 [Source: Building Notice application]

An internal connection was created between 708 and 710 Broadway. Owner: Alfred V. Barnes.

1970: BN 3573-1970 [Source: Building Notice application]

An internal connection was created between 708 and 704-706 Broadway. Owner: Alfred V. Barnes.

References:

New York City Department of Taxes, photographic record, c.1938.

710 Broadway (East side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 545, lot 7

Date of construction: 1894-95

Architect: Cleverdon & Putzel

Original owner: Isaac and Henry Meinhardt

Type: Warehouse

Style: Northern Renaissance Revival

Stories: 10

Structure/material: Steel frame with brick and terra-cotta facing

Features: Four bays; five vertical stages; historic and non-historic sash. Stage 1: two-story base; decorative cast-iron columns at storefront level supporting foliate lintel with dentils; non-historic storefront infill and security gate; second-story show windows with transoms, rope-molding surrounds, and surmounting elaborate terra-cotta molding. Stage 2: terra-cotta bandcourses; grouped windows separated by cast-iron columns within an elaborate terra-cotta surround. Stage 3: brick piers; bowed terra-cotta spandrels; bracketed cast-iron columns; terra-cotta bases of Stage 4 piers. Stage 4: semi-circular brick piers; recessed, grouped windows separated by cast-iron columns within elaborate terra-cotta surround. Stage 5: grouped windows, panelled parapet (simplified between 1910 and 1938) with central elaborate terra-cotta decoration and cement-stucco surface.

History: This warehouse was designed by Cleverdon & Putzel and constructed in 1894-95 for Henry and Isaac Meinhardt at a time when the earlier five- and six-story loft buildings that lined this section of Broadway were being replaced by taller commercial structures like 710 Broadway. The Meinhardt family owned the building until at least 1918; later it was owned by Frederick W. Dau, the publisher of society Blue Books. The building, which contained small manufacturing lofts throughout much of the twentieth century. It now houses joint living/working quarters on the upper floors.

Department of Buildings information:

1894-95: NB 417-1894 [Source: New Building application]

1914: ALT 3627-1914 [Source: Alteration application]

A water tank was installed on the roof. Owner: Estate of Henry & Isaac Meinhardt

1941: BN 2888-1941 [Source: Building Notice Application]

A opening was cut on the eighth floor connecting 708 and 710 Broadway internally. Owner: Frederick W. Dau.

References:

Both Sides of Broadway from Bowling Green to Central Park (New York: The De Leeuw Riehl Publishing Co., 1910), 269.

New York Times, August 9, 1918, p. 7.

New York City Department of Buildings, Buildings Information System

New York City Department of City Planning, printouts of loft conversion applications.

New York City Department of Taxes, photographic record, c.1938.

712 Broadway (East side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 545, lot 8 (now in part)

Date of construction: 1892-93

Architect: Alfred Zucker

Original owner: Scholle Bros.

Type: Warehouse

Style: Commercial Romanesque

Stories: 8

Structure/material: Iron frame with granite, brick, terra-cotta and cast-iron facing

Features: Four bays; non-historic sash; two-story base featuring granite piers with foliate caps; cast-iron columns; non-historic storefront and signage; denticulated storefront cornice with panelled frieze; bracketed cornice over second story; upper facade features cast-iron and glass curtain wall, framed by brick end piers; foliate spandrels; cornice over the seventh story; non-historic panelled aluminum and stucco parapet (originally modified sometime between 1910 and 1938).

History: This warehouse was designed by Alfred Zucker and built in 1892-93 for the Scholle Brothers at a time when the earlier five- and six-story loft buildings that lined this section of Broadway were being replaced by taller commercial structures like 712 Broadway. By the early twentieth century, the building was occupied by manufacturing lofts above the first story. It was owned by the Scholle family until at least 1925. The building was converted to an elevator apartment building in the 1980s.

Department of Buildings information:

1892-93: NB 1541-1891 [Source: New Building application]

1925: ALT 116-1925 [Source: Alteration application]

A water tank was installed on the roof. Owner: Estate of J. & W. Scholle.

References:

Both Sides of Broadway from Bowling Green to Central Park (New York: The De Leeuw Riehl Publishing Co., 1910), 269.

New York City Department of Buildings, Borough of Manhattan, ALT 1569-1910, ALT 116-1925.

New York City Department of Buildings, Buildings Information System

New York City Department of Taxes, photographic record, c.1938.

714 Broadway (East side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 545, lot 8 in part (old lot 9)

Date of construction: 1896-97

Architect: Buchman & Deisler

Original owner: Stern & Schwartz

Type: Store

Style: Neo-Classical

Stories: 11

Structure/material: Steel and cast-iron frame with limestone facing

Features: Three bays; non-historic storefront and entrance to upper floors; historic galvanized-iron store cornice projecting at the center bays survives; non-historic signage, marquee, and lighting; arched fenestration at second and eighth stories; historic and non-historic sash; bracketed balconies with balustrades at second and tenth stories; rusticated piers; scrolled keystones; panelled spandrels; gabled window hoods at the tenth story; parapet with inset pediment, topped by finials; north wall has lot-line windows.

History: This store building was designed by Buchman & Deisler and constructed in 1896-97 for Stern & Schwartz at a time when the earlier five- and six-story loft buildings that lined this section of Broadway were being replaced by taller commercial structures like 714 Broadway. The building was constructed with an internal connection to 716 Broadway (lot 10) at the basement level. Most records regarding this building have been lost; however, its lot was merged with the neighboring building at 712 Broadway (lot 8) between 1961 and c.1985. It is now an elevator apartment building.

Department of Buildings information:

1896-97: NB 101-1896 [Source: New Building application]

References:

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Co., 1931-61), v. 1, pl. 23.

Landmarks Preservation Commission, Urban Cultural Resources Survey, 1985.
New York City Department of Buildings, Buildings Information System

716 Broadway (East side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 545, lot 10

Date of construction: 1890-91

Architect: Alfred Zucker

Original owner: Jacob Scholle

Type: Factory and warehouse

Style: Northern Renaissance Revival

Stories: 6

Structure/material: Brick and cast-iron with brownstone facing (partially painted)

Features: Four bays; cast-iron storefront columns; non-historic storefront and signage (c.1980s); non-historic entryway to upper floors and storefront lighting; panelled fascia over second story; rusticated, rough-faced, and foliate brownstone piers; bracketed, continuous sill at the third story; multi-story arches with fluted architrave moldings; panelled spandrels; non-historic sash; multiple-arched fenestration at the sixth story with a continuous sill featuring brackets with masks and dentils; crowning copper cornice and parapet (restored after 1985) with scrolled brackets; moldings and the applied numerals "1889"; brownstone piers topped by carved gargoyles.

History: This factory and warehouse was designed by Alfred Zucker and constructed in 1890-91 for Jacob Scholle, who also owned 712 Broadway, a warehouse Zucker designed two years later. The Scholle family retained ownership of the building until at least 1914, and it remained in industrial use until the mid-1980s, when it was converted to apartments.

Department of Buildings information:

1890-91: NB 450-1890 [Source: New Building docket]

References:

Landmarks Preservation Commission, Urban Cultural Resources Survey, 1985.
New York City Department of Buildings, Borough of Manhattan, ALT 756-1914.
New York City Department of Buildings, Buildings Information System

718-720 Broadway (East side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 545, lot 11

Date of construction: 1906-08

Architect: Charles E. Birge

Original owner: Josephine Macdonald

Type: Store and lofts

Style: Neo-Classical

Stories: 11

Structure/material: Steel frame with brick, limestone, and terra-cotta facing

Features: Three bays, central bay has grouped fenestration; three-story limestone base; historic entryway to upper floors featuring molded architrave, and decorative hood with swags and keystones; non-historic storefronts, signage, lighting, and fixed awning; second-story end-bay windows have prominent keystones; central bay of base has non-historic brick surfaces and fenestration that replaced projecting second- and third-story show windows; base topped by bracketed molding; fourth story with coursed brick and molded terra-cotta lintels; upper stories have decorative brick spandrels and projecting sills at the end bays; historic and non-historic sash; eleventh story features decorative terra cotta, including elaborate balconettes at the end bays; projecting continuous molded sill; and curved brackets that supported the roof cornice (removed after 1985); brick parapet at the roofline; lot-line windows at the exposed north and south elevations.

History: This store and loft building was designed by architect Charles E. Birge and constructed in 1906-07 by Ranald H. Macdonald & Co. for Josephine Macdonald at a time when the earlier, smaller commercial buildings that lined this section of Broadway were being replaced with taller commercial structures like this one. An article about the building published in *The Real Estate Record and Guide* in 1906, described it as "thoroughly first

class in every detail of construction." In 1940, the two-story projecting show windows at the second- and third-stories were removed and replaced with new fenestration and brick surfaces. The roof cornice was removed after 1985. The building was converted from manufacturing lofts to apartments above the first story c.1980.

Department of Buildings information:

1906-08: NB 84-1906 [Source: New Building application]

1940: BN 1638-1940 [Source: Building Notice application]

The second- and third-story show windows were removed and replaced with new kalamein sash. Owners: F.M. Gabler and the Central Hanover Bank & Trust Co.

References:

Landmarks Preservation Commission. *Urban Cultural Resources Survey*, 1985.
New York City Department of Buildings, Buildings Information System
The Real Estate Record and Guide, November 3, 1906, p. 723.

722 Broadway (East side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 545, lot 13

Date of construction: 1895-96

Architect: Francis A. Minuth

Original owner: John Keller

Type: Store and loft

Style: Renaissance Revival

Stories: 9 with attic story

Structure/material: Steel and cast-iron frame with brick, limestone, granite, and terra-cotta facing.

Features: Four bays; two-story base featuring banded limestone and granite piers, topped by a bracketed molding with flanking lions' heads; decorative, cast-iron storefront columns with bracketed caps and non-historic infill and security gate; storefront topped by molded fascia; non-historic entryway to upper floors with historic decorative iron transom grille; historic second-story show window with bracketed cast-iron columns; upper facade has brick piers

with terra-cotta banding; multi-story projecting bay with panelled and bracketed cast-iron columns, stone lintels, and elaborate terra-cotta crown over the seventh story; non-historic sash; arched fenestration at the eighth and ninth stories with elaborate brick and terra-cotta surround and crown moldings; dormer with copper gable and surround at the attic story; lot-line windows at the north elevation.

History: This store and loft building was designed by Francis A. Minuth and constructed in 1895-96 for John Keller at a time when the earlier five- and six-story loft buildings that lined this section of Broadway were being replaced by taller commercial structures like 722 Broadway. The Keller family retained partial ownership of the building until at least 1926. The original domed roof tower that stood behind the dormer was removed in 1912. A tall chimney on the building's north side was removed sometime between c.1938 and 1985. The building was converted above the first floor from manufacturing to residential c.1980.

Department of Buildings information:

1895-96: NB 326-1895 [Source: New Building application]

1912: ALT 2867-1912 [Source: Alteration application]

The roof tower was removed; a water tank was installed on the roof; and the parapet wall was rebuilt. Owners: Lydia Austin and John A. Keller; architect: Earl C. Maxwell.

References:

Both Sides of Broadway from Bowling Green to Central Park (New York: The De Leeuw Riehl Publishing Co., 1910), 273.

Landmarks Preservation Commission, Urban Cultural Resources Survey, 1985.

New York City Department of Buildings, Buildings Information System

724 Broadway (East side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 545, lot 14

Date of construction: c.1987 alteration

Architect: not determined

Original owner: not determined

Type: Taxpayer

Style: None

Stories: 1

Structure/material: Brick with marble facing

Features: Non-historic marble and glass facade, hanging sign, marquee, and flagpole.

History: This one-story taxpayer is the result of the partial demolition of an 1860-61 commercial building in 1936, and the complete alteration of the 1936 building in c.1987.

Department of Buildings information:

1936: ALT 2290-1936 [Source: Alteration application]

The upper floors of the existing building were removed and a new storefront was installed.

Owner: Greenwich Savings Bank; architect: Lewis C. Patton.

References:

Both Sides of Broadway from Bowling Green to Central Park (New York: The De Leeuw Riehl Publishing Co., 1910), 273.

Landmarks Preservation Commission, Urban Cultural Resources Survey, 1985.

New York City Department of Buildings, Buildings Information System

New York City, Tax Assessment Records, Ward 15, 1860, 186, Municipal Archives and Reference Center.

726-730 Broadway (East side between East 4th Street and Astor Place)
aka 418-426 Lafayette Street

Borough of Manhattan Tax Map Block 545, lot 15

Date of construction: 1917-19, with c.1980 rooftop addition

Architect: Wm. Steele & Sons Co.

Original owner: John Wanamaker

Type: Garage, factory, and warehouse

Style: Neo-Classical with alterations

Stories: 10

Structure/material: Reinforced concrete with brick and terra-cotta facing

Features: Broadway Six bays; two-story terra-cotta base with rusticated piers and crown molding; non-historic storefront infill, signage, and granite facing; two non-historic flagpoles; non-historic entryway to upper floors; upper stories have projecting piers with quoins and terra-cotta lintels in continuous bands; non-historic sash; seventh story has terra-cotta facing and original bracketed roof cornice; three-story concrete and brick rooftop addition. Lafayette Street similar to Broadway; freight entrances at south bays; non-historic storefront infill, signage, and granite cladding. North and south walls lot-line windows with non-historic sash.

History: This garage, factory, and warehouse was designed by Wm. Steele & Sons Co. and constructed by that firm in 1917-19 for John Wanamaker (1838-1922), whose department store was in two buildings located two blocks north on Broadway. Based in Philadelphia, Wanamaker's expanded to New York City in 1896, when John Wanamaker purchased the old A.T. Stewart cast-iron store on Broadway between Ninth and Tenth Streets (demolished), and reopened it as Wanamaker's. He built an adjacent fourteen-story emporium at 756-770 Broadway (also in the NoHo Historic District) in 1905-07. The store closed in 1955. No. 726-730 Broadway was built to house various functions of the department store, including carpenters' and upholsterers' shops, a workshop for repairing and tuning pianos, and three levels for the company's delivery trucks. By the mid-twentieth century, Wanamaker's was leasing the garage portion of the building to the United Parcel Service, and in 1943, a temporary coal bunker was installed. The building was converted to an office building c.1980, when the three-story rooftop addition was constructed.

Department of Buildings information:

1917-19: NB 5-1916 [Source: New Building application]

1955: ALT 1594-1955 [Source: Alteration application]

The second and third level garages were converted to office space. Owner: Astor-Broadway Corp.

References:

New York City Department of Buildings, Borough of Manhattan, ALT 1065-1942, BN 542-1943.

David B. Sicilia, "Wanamaker's," *The Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven: Yale University Press, 1995), 1235.

"John Wanamaker," *Who Was Who in America* (Chicago, 1967), vol. 1, 1296.

732 Broadway (East side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 545, lot 20

Date of construction: 1900 alteration of a pre-1854 building

Architect: Bruno W. Berger (1900)

Original owner: Helen A. Wissmann (1900)

Type: Altered dwelling

Style: Renaissance Revival

Stories: 4

Structure/material: Brick

Features: Three bays; panelled cast-iron columns at storefront level with non-historic infill, signage, and entryway to upper floors; cornice above storefront removed or boxed-in; second- and third-story projecting show windows with bracketed cast-iron columns, panelled galvanized iron spandrel decorated with dentils and swags, and galvanized iron crown molding with acanthus; historic and non-historic sash; flanking brick piers with stone bases and galvanized iron capitals and crown; fourth story has coursed brick and arched fenestration with galvanized iron architraves and imposts; prominent galvanized roof cornice with scrolled and foliate brackets, dentils, and lettering "Treffurth's."

History: This store and loft building is the result of two major alterations of what was possibly an early nineteenth-century, three-and-a-half story peaked-roof house, which was raised to a full four stories in 1885. The building was given a completely new facade, designed by architect Bruno W. Berger, in 1900; the owner was Helen A. Wissmann, whose family retained possession the building until at least 1924. At the time of the 1900 alteration, the building was leased to Richard L. Treffurth, whose business, Treffurth's Restaurant and Cafe, occupied the ground floor. The name "Treffurth's" remains on the building's roof cornice. The building now houses joint living/working quarters on the upper floors.

Department of Buildings information:

1885: ALT 8-1885 [Source: Alteration application]

The peaked-roof building, which was occupied by a restaurant and light manufacturing, was raised to a full four stories. Owner: Catherine M. Jones; architect: H.J. Hardenburgh.

1900: ALT 340-1900 [Source: Alteration application]

The front wall was rebuilt above the first story and a new storefront was installed. Owner: Helen A. Wissmann; lessee: Richard L. Treffurth; architect: Bruno W. Berger

References:

Both Sides of Broadway from Bowling Green to Central Park (New York: The De Leeuw Riehl Publishing Co., 1910), 275.

New York City Department of Buildings, Buildings Information System.

New York City Department of City Planning, printouts of loft conversion applications.

New York City, Tax Assessment Records, Ward 15, 1853, 1854, Municipal Archives and Reference Center.

734 Broadway (East side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 545, lot 21

Date of construction: 1872-73

Architect: D. & J. Jardine

Original Owner: G. & H. Rosenblatt

Type: Store

Style: Neo-Grec

Stories: 5

Structure/material: Brick with cast-iron facade

Features: Three bays; partially exposed cast-iron columns at storefront level (some have been boxed-in); non-historic storefront infill and entryway to upper floors; non-historic box awning and signage; galvanized-iron storefront cornice; upper stories have rusticated piers; Corinthian columns supporting flat lintels and projecting crown moldings with end brackets; recessed, segmentally-arched fenestration featuring molded architraves and scrolled keystones; historic wood and kalamein sash; wrought-iron fire escape; elaborate roof cornice with scrolled and foliate brackets, panelled frieze, and segmental gable.

History: This store building was designed by D. & J. Jardine, and constructed in 1872-73 by builder J.T. Leonard for G. & H. Rosenblatt at a time when this section of Broadway was becoming increasingly commercial in character. The Rosenblatts were successful silk and ribbon importers, and Henry Rosenblatt (1826-1900), who was born in Bavaria, was one of the founders of Mount Sinai Hospital, an original member of Temple Emanu-El, and was very active in Jewish charities. The cast-iron facade was somewhat simplified after 1910. The building is now in commercial and residential use.

Department of Buildings information:

1872-73: NB 679-1872 [Source: New Building application and docket]

References:

Both Sides of Broadway from Bowling Green to Central Park (New York: The De Leeuw Riehl Publishing Co., 1910), 275.

Margot Gayle, *Cast Iron Architecture in New York* (New York: Dover Publications, Inc., 1974), 158.

New York Times, October 16, 1900, p.7.

736 Broadway (East side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 545, lot 22

Date of construction: 1896-97

Architect: Louis Korn

Original Owner: Armand Johnson

Type: Store and lofts

Style: Renaissance Revival

Stories: 11

Structure/material: Steel frame with limestone, brick, and terra-cotta facing

Features: Three bays; three-story limestone base with intact storefront cornice, Doric piers, bracketed cast-iron columns on the second and third floors, and stone pedestals at the third floor; non-historic storefront, signage, and security gate; non-historic entry to upper floors; center stories have projecting bays with multi-story columns, panelled spandrels, and banded piers with Ionic capitals; upper floor fenestration set in three-story arcade springing from decorative brick piers and separated by panelled spandrels; non-historic sash; original moldings removed and replaced with stucco surfaces; eleventh story has panelled piers with molded caps separating the bays; roof cornice removed and replaced with cement stucco parapet; north and south walls have lot-line windows with non-historic sash.

History: This store and loft building was designed by Louis Korn and constructed in 1896-97 for Armand Johnson at a time when the earlier five- and six-story loft buildings that lined this section of Broadway were being replaced by taller commercial structures like 736 Broadway. In 1910 the building was occupied by various clothing manufacturers on the upper floors and tailors on the first floor. The roof cornice was removed sometime between c.1938 and 1985 and the balustrades at the third and ninth floors were removed between 1985 and

1996. The building now houses joint living/working quarters on the upper floors.

Department of Buildings information:

1896-97: NB 440-1896 [Source: New Building application]

1915: ALT 2020-1915 [Source: Alteration application]

Structural work was performed on the north wall, possibly the insertion of lot-line windows.
Owner: Jacob Werner.

References:

Both Sides of Broadway from Bowling Green to Central Park (New York: The De Leeuw Riehl Publishing Co., 1910), 279.

Landmarks Preservation Commission, Urban Cultural Resources Survey, 1985.

New York City Department of Buildings, Buildings Information System.

New York City Department of City Planning, printouts of loft conversion applications.

New York City Department of Taxes, photographic record, c.1938.

738 Broadway (East side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 545, lot 23

Date of construction: 1867

Architect: John Warren Ritch and Evan Griffiths

Original Owner: Augustus M. Selden

Type: Warehouse

Style: Italianate

Stories: 5

Structure/material: Brick with marble facade

Features: Non-historic storefront level (columns removed and replaced with steel girder); non-historic entrance to upper floors; storefront cornice removed and replaced with cement stucco; box awning; projecting sign; upper stories have three bays separated by Doric columns and framed by rusticated and panelled piers; wrought-iron fire escape; elaborate galvanized-iron roof cornice with scrolled and foliate brackets and surmounting urns.

History: The warehouse was designed by John Warren Ritch and Evan Griffiths, and constructed in 1867 for Augustus M. Selden during the post-Civil War economic boom when this section of Broadway was becoming increasingly commercial in character. By 1902, the building's upper stories were occupied by small manufacturing firms. The fire escape was installed in 1914, a steel girder replaced the cast-iron storefront columns in 1929, and the angled electric sign was installed in 1960. The building now houses joint living/working quarters on the upper floors.

Department of Buildings information:

1867: NB 767-1867 [Source: New Building docket]

1914: ALT 1437-1914 [Source: Alteration application]

A new fire escape was installed on the front of the building. Owner: Estate of Maria Morgan.

1929: ALT 533-1929 [Source: Alteration application]

The cast-iron storefront columns were removed and replaced with a steel girder. Owner: Charles Morgan; architect: Abraham Grossman

1960: ES 22-1960 [Source: Electric Sign application]

An electric sign was installed at a right angle to the facade. Owner: Charles Karsch; lessee: Isadore Elfman, Cotillion Cleaners.

References:

Landmarks Preservation Commission, Research Files.

New York City Department of Buildings, Borough of Manhattan, ALT 1828-1902.

New York City Department of City Planning, printouts of loft conversion applications.

740-744 Broadway (Southeast corner of Broadway and Astor Place)
aka 2 Astor Place

Borough of Manhattan Tax Map Block 545, lot 26 in part

Date of construction: 1910-12

Architect: Francis H. Kimball

Original Owner: Orlando B. Potter Trust

Type: Loft building

Style: Beaux-Arts

Stories: 12

Structure/material: Steel frame with limestone, brick, and terra-cotta facing

Features: Broadway Five bays with paired fenestration above the first story; granite foundation; three-story limestone base with rusticated piers and segmentally-arched fenestration; historic granite entryway to upper floors with prominent keystone and carved sculpture; non-historic storefront infill including signage, awnings, and security gates; seven-story brick central section with windows set in multi-story arcade; panelled terra-cotta spandrels with rosette decoration; two-story terra-cotta upper section with windows recessed below two-story arches; historic sash; prominent, bracketed cornice. Astor Place Similar to Broadway; four bays; historic storefront at easternmost bay; subway entrance in base. South and East Elevations Brick with lot-line windows and non-historic sash.

History: This loft building was designed by Francis H. Kimball and constructed in 1910-12 for the Orlando B. Potter Trust at a time when the earlier, smaller commercial buildings that lined this section of Broadway were being replaced with taller commercial structures like this one. Orlando B. Potter (1823-1894), a Massachusetts lawyer who moved to New York City in 1853, was a prominent figure in New York Democratic politics, achieving recognition by developing a plan for a national banking system and currency that was adopted by Congress in 1863. Potter also owned prime real estate in Manhattan, including 444 Lafayette Street (1875-76, Griffith Thomas), 746-750 Broadway (1881-83, Starkweather & Gibbs), and 4-8 Astor Place (1890, Francis H. Kimball), all within the NoHo Historic District, as well as the Potter Building at 35-38 Park Row (1883-86, N.G. Starkweather), a designated New York City Landmark. In 1886, Potter founded the New York Architectural Terra Cotta Co. In 1907, Potter's estate announced plans to redevelop 740-744 Broadway; however, it took three years for construction to begin on the present building. The O.B. Potter Trust, later O.B. Potter Properties, Inc., retained ownership until at least 1938. It is currently an office building above the base.

Department of Buildings information:

1910-12: NB 160-1910 [Source: New Building application]

References:

Landmarks Preservation Commission, *Potter Building Designation Report* (LP-1948), prepared by Jay Shockley (New York: City of New York, 1996).

New York City Department of Buildings, Borough of Manhattan, BN 3881-1938.

"Orlando Brunson Potter," *Who Was Who in America* (Chicago: The A.N. Marquis Company, 1963), Historical Vol., 421.

Real Estate Record and Guide (September 7, 1907), 362.

BROADWAY, 746 to 754 (East side between Astor Place and East 8th Street)

746-750 Broadway (Northeast corner of Broadway and Astor Place)
aka 1-7 Astor Place

Borough of Manhattan Tax Map Block 545, lot 59 in part

Date of construction: 1881-83

Architect: Starkweather & Gibbs

Original Owner: Orlando B. Potter

Type: Hotel, boarding house, and stores

Style: Neo-Grec

Stories: 7

Structure/material: Brick, cast iron, brownstone, and terra cotta

Features: Broadway Nine bays; chamfered corner; non-historic sash; cast-iron storefront with highly stylized piers, columns, and cornice; non-historic storefront infill and signage; upper stories have multi-story decorative brick piers with carved stone caps, arched fenestration with keystones and decorative spandrels, and dentilwork; a prominent bracketed cornice supported on corbels crowns the sixth story; the seventh story has three major bays with grouped fenestration below corbel courses; simple molded roof cornice. Astor Place Similar to Broadway; twelve bays; facade follows slight curve of Astor Place; recessed, non-historic entrance to upper floors; non-historic marquee and lamps.

History: Built as a hotel and boarding house with ground-level stores, this building was designed by Starkweather & Gibbs, and constructed in 1881-83 for prominent New Yorker Orlando B. Potter (1823-1894), on land he leased from Sailors' Snug Harbor, which owned much land in the area. Potter, a Massachusetts lawyer who moved to New York City in 1853, was a prominent figure in New York Democratic politics who achieved recognition by developing a plan for a national banking system and currency that was adopted by Congress in 1863. Potter also owned prime real estate in Manhattan, including the building at 444 Lafayette Street (1875-76, Griffith Thomas), and 4-8 Astor Place (1890, Francis H. Kimball), all within the NoHo Historic District, as well as the Potter Building at 35-38 Park Row (1883-86, N.G. Starkweather), a designated New York City Landmark. In 1886, Potter founded the New York Architectural Terra Cotta Co. A nearby building, 740-744 Broadway (also within the NoHo Historic District) was built by his estate, the O.B. Potter Trust in 1910-12. The O.B. Potter Trust, later O.B. Potter Properties, Inc., continued to own buildings in the area into the mid-twentieth century. The cast-iron first story of 746-750

Broadway was manufactured by the James L. Jackson Iron Works. Within a few years of its construction, the building was converted to manufacturing lofts as this section of Broadway was becoming increasingly commercial and industrial. The decorative roof parapet with finials was removed sometime between c.1938 and 1955. The building was converted to an apartment house above the first floor c.1980.

Department of Buildings information:

1881-83: NB 901-1881 [Source: New Building docket]

References:

David W. Dunlap, *On Broadway: A Journey Uptown Over Time* (New York: Rizzoli International Publications, Inc.), 102-103.

Margot Gayle, *Cast Iron Architecture in New York* (New York: Dover Publications, Inc., 1974), 158-59.

Landmarks Preservation Commission, *Potter Building Designation Report (LP-1948)*, prepared by Jay Shockley (New York: City of New York, 1996).

New York City Department of Buildings, Buildings Information System.

New York City Department of Taxes, photographic record, c.1938.

"Orlando Brunson Potter," *Who Was Who in America* (Chicago: The A.N. Marquis Company, 1963), Historical Vol., 421.

754 Broadway (Southeast corner of Broadway and East 8th Street)
aka 108-134 East 8th Street and 9-11 Astor Place
"The Sinclair Building"

Borough of Manhattan Tax Map Block 545, lot 59 in part (former lot 63)

Date of construction: 1908-09

Architect: W. H. Gompert

Original Owner: Sinclair Realty Co.

Type: Office building

Style: Classical Revival

Stories: 12

Structure/material: Steel and cast-iron frame with limestone, brick, and terra-cotta facing

Features: Broadway Three bays; paired fenestration; non-historic sash; three-story base with limestone piers framing cast-iron infill and supporting a decorative terra-cotta band; non-historic storefronts and signage; historic fascia over storefront with leaf and vine motif; projecting portico at entrance to upper floors with granite columns and decorative limestone hood; facade above the base has brick piers and panelled terra-cotta spandrels; prominent galvanized-iron roof cornice with brackets and dentils. East 8th Street Similar to Broadway; six bays, grouped fenestration. Astor Place Similar to Broadway; one-bay wing extending east of 746-750 Broadway; grouped fenestration; roof cornice removed and replaced with cement stucco parapet. Exposed side elevations Brick with lot-line windows and non-historic sash.

History: This office building was designed by W. H. Gompert and constructed in 1908-09 for the Sinclair Realty Co. of New Rochelle, NY, at a time when the earlier, smaller commercial buildings that lined this section of Broadway were being replaced with taller buildings, like this one, which replaced two nineteenth-century brick buildings. One of the nineteenth-century buildings was called the Sinclair Building, and the present building, which the *Real Estate Record and Guide* called one of the first office buildings to be constructed on Broadway between Wanamaker's Store at East 9th Street and Duane Street (along with 693-697 Broadway), was known by the same name at the time of construction. The building was converted to an apartment house above the first floor c.1980.

Department of Buildings information:

1908-09: NB 124-1908 [Source: New Building docket]

References:

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 9.
Both Sides of Broadway from Bowling Green to Central Park (New York: The De Leeuw Riehl Publishing Co., 1910), 285.

New York City Department of Buildings, Buildings Information System.

Real Estate Record and Guide, August 1, 1908, p.226.

BROADWAY, 756 to 770 (East side between East 8th Street and East 9th Street [Wanamaker Place])

756-770 Broadway (East side between East 8th and East 9th Streets [Wanamaker Place])
aka 133-147 East 8th Street, 42-58 Fourth Avenue, and 74-86 East 9th Street [Wanamaker Place] "Wanamaker's Department Store Annex".

Borough of Manhattan Tax Map Block 554, lot 1

Date of construction: 1903-07; addition, 1924-25

Architect: D.H. Burnham & Co.

Original Owner: John Wanamaker

Type: Department Store

Style: Renaissance Revival

Stories: 14

Structure/material: Steel frame with limestone and terra-cotta facing

Features: Broadway Nine bays, paired and grouped windows; three-story, arcaded limestone base featuring piers with granite bases and molded caps, scrolled keystones, rope molding, and crowning denticulated molding; non-historic signage; two non-historic flagpoles, non-historic storefront infill, sealed second-story windows; upper stories display panelled piers and spandrels, molded window surrounds, egg and dart moldings, non-historic sash, arcaded thirteenth-story with fluted Ionic columns separating the bays; elaborate roof cornice, incorporating the fourteenth floor, featuring lion masks, dentils, scrolled brackets, rosettes, egg and dart moldings, deep soffits, and acanthus. East 8th Street Fifteen bays, paired and grouped sash; similar to Broadway; recessed loading docks with steel gates. Lafayette Street Nine bays, paired and grouped sash; similar to Broadway; non-historic lighting. East 9th Street [Wanamaker Place] Fifteen bays, paired and grouped sash; similar to Broadway; non-historic entryway to upper floors with marquee (installed in 1999). Roof Elevator penthouses and mechanical equipment.

History: This department store was designed by the D.H. Burnham & Co. of Chicago and built in two stages in 1903-07 and 1924-25 for John Wanamaker (1838-1922), as an annex to his earlier existing store on Broadway across East 9th Street from the annex. Based in Philadelphia, Wanamaker's expanded to New York City in 1896, when John Wanamaker purchased the old A.T. Stewart cast-iron store (demolished) on Broadway between Ninth and Tenth Streets, and reopened it as Wanamaker's. It soon became one of the leading department stores in the city. In 1903, Wanamaker made plans to expand to the neighboring block to the south, hiring the prominent Chicago architectural firm of D.H. Burnham & Co. to design a fourteen-story emporium that was to occupy the entire block, which he had acquired by that time. An existing lease with the Broadway Trust Company which occupied the existing nine-story commercial building at the northeast corner of Broadway and East 8th Street, called the "Jones Building," prevented Wanamaker from carrying out his expansion as planned, and the annex was constructed around this crucial site. Bridges were built between the new annex and space occupied by Wanamaker's in the "Jones Building," as well as across East 9th Street to the earlier Wanamaker's. In addition, a direct entryway to the building's basement from the southbound platform of the adjacent IRT Astor Place subway station, a designated landmark, was installed. The company continued to expand in the neighborhood, constructing a building at 726-730 Broadway (within the NoHo Historic

District) that was used for the storage of its delivery trucks, carpenters' and upholsterers' shops, and workshops for repairing and tuning pianos. Finally, in 1924 the store was able to demolish the "Jones Building" and complete the Broadway and East 8th Street facades as planned, but not before having to file a case with the city's Board of Appeals, successfully arguing against a Department of Building's objection to the proposed addition, which, as it was designed twenty years earlier, did not satisfy the setback requirements of the city's 1916 Zoning Law. The architect of record was Robert W. Thompson, but the building was obviously completed according to the Burnham firm's design. Besides containing thirty-two acres of retail space, the annex also had an auditorium with 1,300 seats and a large restaurant. In 1945, the auditorium was converted to one of the city's first television studios, and in 1949, an "amusement train" was suspended from the ceiling of the main floor. Wanamaker's Department Store closed in early 1955, and the cast-iron north building was destroyed in a spectacular fire shortly thereafter. The annex was sold to investors who converted it to offices, showrooms, and manufacturing lofts. The building is now occupied by retail space on the first and second floors, with offices above.

Department of Buildings information:

1903-07: NB 409-1903 [Source: New Building application]

1924-25: ALT 642-1924 [Source: Alteration application]

The building was extended to the southwest corner of the block, according to the original 1903 plan. The addition has a concrete and grillage foundation, steel frame, and limestone and terra-cotta facing. Owner: John Wanamaker Inc.; architect of record: Robert W. Thompson.

1963: BN 198-1963 [Source: Building Notice Application]

The sidewalk vault on East 9th Street was modified due to the widening of the street. Owner: New York Equities, Inc.

References:

New York City Department of Buildings, Borough of Manhattan, ALT 1537-1945; ALT 1621-1949; ALT 1396-1955.

David B. Sicilia, "Wanamaker's," *The Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven: Yale University Press, 1995), 1235.

"John Wanamaker," *Who Was Who in America* (Chicago, 1967), vol. 1, 1296.

BROADWAY, 611 to 641 (West side between West Houston Street and Bleecker Street)

611-621 Broadway (Northwest corner of Broadway and West Houston Street)

aka 2-18 West Houston Street and 178-188 Mercer Street

"The Cable Building"

Borough of Manhattan Tax Map Block 523, lot 48

Date of construction: 1892-94

Architect: McKim, Mead & White

Original Owner: Broadway & Seventh Avenue Railroad Co.

Type: Powerhouse and office building

Style: Beaux-Arts

Stories: 8 with attic story

Structure/material: Steel and iron frame with brick, stone, and terra-cotta facing

Features: Broadway Five bays; chamfered corner; three vertical stages; historic and non-historic sash; six non-historic flagpoles. Stage 1: Limestone base with two-story arcade featuring show windows with decorative iron spandrels and elaborate keystones; non-historic storefront infill and signage; elaborate entry portico to upper floors featuring statuary, ovolo, geometrical bronze grille, bracketed hood, and carved lettering "Cable Building"; non-historic doors to upper floors; base crowned by wide fret molding. Stage 2: Four stories; grouped fenestration beneath multi-story arcades and flanking brick piers with decorative caps supporting elaborate terra-cotta entablature; panelled and molded spandrels. Stage 3: two stories; windows beneath two-story arches with terra-cotta architraves and keystones; attic story with square fenestration, cartouches, and dentils; prominent copper cornice with lions' faces, egg and dart moldings, and surmounting acanthus. West Houston Street Similar to Broadway; seven bays; angled corners; wrought-iron fire escape; box awnings. Mercer Street Similar to Broadway; five bays; angled corner with recessed commercial entryway; non-historic marquee; loading docks at north bays; wrought-iron fire escape; section of roof cornice removed. North wall Brick with lot-line windows and non-historic sash.

History: This Beaux-Arts building was constructed as a powerhouse and headquarters for the Broadway and Seventh Avenue Railroad Co., which operated cable cars in the area. Named the Cable Building, the basement housed four 32-foot wheels that carried the cables that pulled the streetcars along Broadway from the Battery to Fiftieth Street, while the upper floors contained offices arranged around a large internal court with two rectangular light wells. It is the only building in the district designed by McKim, Mead & White, and it thought to be the firm's first use of a complete steel frame in a commercial building. Its detailing is similar to two of the firm's earlier buildings, the Goelet Building and Hotel Imperial. In 1895, a year after construction was completed, the Broadway and Seventh Avenue Railroad Co. became the Metropolitan Traction Co., which went into receivership in 1911, and was reorganized as the New York Railways Co. the following year. The New York Railways Co. sold the building in 1925, and by the 1930s it was occupied by small

businesses and manufacturers, reflecting the prevailing trend toward such uses in the district. From the 1940s through the 1970s, the Cable Building primarily housed garment makers, but was converted above the first story in the 1980s back to its original use, an office building. The basement space that originally contained the cable wheels is now occupied by a multi-screen movie theater, designed by Igor Josza and Don Schimenti in 1989. The current storefronts were installed in 1983.

Department of Buildings information:

1892-94: NB 129-1892 [Source: New Building docket]

References:

Paul R. Baker, *Stanny - The Gilded Life of Stanford White* (New York: The Free Press, 1989), 216.

David W. Dunlap, *On Broadway: A Journey Uptown Over Time* (New York: Rizzoli International Publications, Inc., 1990), 103-106.

Landmarks Preservation Commission. Research Files.

Phyllis Orrick, "Corner Story: An Account of the Cable Building and the Land on Which it Sits," *New York Press*, April 21, 1989, p.1.

"The Cable Building," *Real Estate Record and Guide* (Dec. 16, 1893), 761-762.

Leland M. Roth, *McKim, Mead & White, Architects* (New York: Harper & Row, 1983), 169-171.

**623 Broadway (West side between West Houston Street and Bleecker Street)
aka 190 Mercer Street**

Borough of Manhattan Tax Map Block 523, lot 47

Date of construction: 1881-82

Architect: John B. Snook

Original Owner: Thomas Lewis

Type: Warehouse

Style: Renaissance Revival

Stories: 5

Structure/material: Broadway: cast iron; Mercer Street: brick.

Features: Broadway: Four bays; rusticated cast-iron piers; non-historic storefront, entryway to upper floors, two non-historic flagpoles, and signage; bracketed cast-iron cornice with urns over storefront; upper stories have Doric columns and curved window lintels; non-historic sash; elaborate galvanized-iron roof cornice with molded panels, foliate and scrolled brackets, modillions, and surmounting circular decoration. Mercer Street: Four bays; panelled cast-iron columns at ground level; non-historic storefront infill; graystone lintels; historic wood sash, some modified for vents; galvanized-iron roof cornice supported by brick corbels.

History: Listed as a warehouse in the new building application filed with the Department of Buildings, this cast-iron building was designed by John B. Snook and constructed in 1881-82 for Thomas Lewis at a time when this section of Broadway was becoming increasingly commercial in character. Later it was occupied by small manufacturing firms. It was the scene of a tragic fire in 1958, which killed twenty-four workers at the textile printing plant and underwear factory that occupied the building at the time. It was converted to office space on the upper floors c.1990 and to a health club in 1998.

Department of Buildings information:

1881-82: NB 298-1881 [Source: New Building docket]

References:

David W. Dunlap, *On Broadway: A Journey Uptown Over Time* (New York: Rizzoli International Publications, Inc., 1990), 107.

Landmarks Preservation Commission, Research Files.

New York City Department of Buildings, Buildings Information System.

625 Broadway (West side between West Houston Street and Bleecker Street)
aka 192 Mercer Street

Borough of Manhattan Tax Map Block 523, lot 46

Date of construction: 1896-98

Architect: David W. King

Original Owner: New York Improvement Company

Type: Store and lofts

Style: Renaissance Revival

Stories: 12

Structure/material: Steel and iron frame with limestone facing on Broadway and brick facing on Mercer Street.

Features: Broadway: Three bays; two-story rusticated base with show windows, slender cast-iron columns, and panelled spandrel; non-historic storefront doors, lighting, and decoration; base topped by elaborate cornice with scrolled brackets, swags, and egg and dart moldings; cornice projections above the fourth, seventh, eighth, and eleventh stories; radiating lintels with keystones; giant brackets at the eighth story; arched fenestration at the twelfth story; historic sash; galvanized-iron roof cornice with scrolled brackets and dentils. Mercer Street Three bays; two-story cast-iron base with elaborate spandrels and surmounting cornice projection with brackets; non-historic storefront infill and entryway to upper floors; upper facade has stone lintels, keystones, bracketed moldings, beltcourses, and arched fenestration on the twelfth story; historic and non-historic sash; roof cornice removed and replaced with cement-stucco-covered parapet. South Elevation: Brick facing with lot-line fenestration and non-historic sash.

History: This store and lofts building was designed by David W. King and constructed in 1896-98 for the New York Improvement Company at a time when the earlier five- and six-story loft buildings were being replaced with taller commercial structures. No. 625 Broadway replaced a mid-nineteenth century stone commercial building. The building continued to house small manufacturing firms above the first floor until it was converted to an office building in the 1980s.

Department of Buildings information:

1896-98: NB 1203-1896 [Source: New Building docket]

References:

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 9.
New York City Department of Buildings, Buildings Information System.

627-629 Broadway (West side between West Houston Street and Bleecker Street)
aka 194-196 Mercer Street

Borough of Manhattan Tax Map Block 523, lot 44

Date of construction: 1894-95

Architect: Louis Korn

Original Owner: Daniel Richter

Type: Warehouse

Style: Renaissance Revival

Stories: 10

Structure/material: Steel and frame with brick, limestone, and terra-cotta facing on Broadway and brick facing on Mercer Street

Features: Broadway Two bays with grouped fenestration above base; two-story base with stone piers with floral caps, cast-iron columns with Corinthian caps, and surmounting floral molding; historic pressed-iron storefront with recessed doorway, cast-iron columns, and panelled bulkhead; non-historic entryway to upper stories; non-historic signage; three non-historic flagpoles; upper stories have multi-story arches with decorative architrave molding; decorative spandrels; elaborate terra-cotta panels at the eighth floor; non-historic sash; two-story fluted pilasters with Corinthian caps; panelled spandrels; copper roof cornice with scrolled brackets and dentils. Mercer Street Two bays with grouped fenestration above base; one-story cast-iron base with acanthus motif; non-historic storefront infill, concrete steps, and security gates; upper stories have brick piers, cast-iron columns, belt-courses, panelled and cement-stucco-modified spandrels; non-historic sash and cement-stucco-sealed bays; copper roof cornice with scrolled brackets. North Elevation Brick with lot-line windows and non-historic sash.

History: This warehouse building was designed by Louis Korn and constructed in 1894-95 by builder John Parker for Daniel Richter during a time when the earlier five- and six-story loft buildings were being replaced with taller commercial structures. No. 627-629 Broadway replaced two mid-nineteenth century stone commercial buildings. The building later housed small manufacturing firms above the first floor and was converted to an office building in the 1980s.

Department of Buildings information:

1894-95: NB 389-1894 [Source: New Building docket]

References:

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 9.
New York City Department of Buildings, Buildings Information System.

631, 633 and 635 Broadway (West side between West Houston Street and Bleecker Street)

Borough of Manhattan Tax Map Block 523, lot 32 in part (formerly lots 43, 42, and 41)

Date of construction: 1853-54

Architect: not determined

Original Owner: Peter Goelet

Type: Stores and lofts

Style: Italianate

Stories: 5

Structure/material: Brick with marble facing

Features: Three interconnected buildings; four bays each; cast-iron columns at ground level; non-historic storefront infill of brick and cement stucco; non-historic building entryway; marble ashlar facing above storefront; segmental window hoods; bracketed sills; non-historic sash; wrought-iron fire escapes; cement-stucco parapet with molded overhang replaced original cornice.

History: These stores and warehouses were built as a group of four similar buildings at 631 to 637 Broadway in 1853-54 (No. 637 was later demolished), for Peter Goelet of the prominent New York family, who along with his brother, Robert, organized the Chemical Bank in 1844. They are the oldest surviving buildings in the district that were built as commercial structures. These buildings, which remained in commercial use through most of the twentieth century, were joined internally along with the neighboring building at 200-204 Mercer Street (also in the NoHo Historic District) and converted c.1985 to an apartment complex centered on an interior courtyard entered on Mercer Street. The original decorative roof cornice and wrought-iron fire escapes may have been removed at that time.

Department of Buildings information:

No surviving records.

References:

***King's Handbook of New York City*, ed. Moses King (Boston: Moses King, 1893), 665.
Landmarks Preservation Commission. *Urban Cultural Resources Survey*, 1985.
New York City Department of Buildings, *Building Information System*.
New York City, *Tax Assessment Records, Ward 15, 1853, 1854*, Municipal Archives and**

reference Center.

**637-641 Broadway (Southwest corner of Broadway and Bleecker Street)
aka 76-90 Bleecker Street and 206-210 Mercer Street**

Borough of Manhattan Tax Map Block 523, lot 38

Date of construction: 1959

Architect: H.I. Feldman

Original Owner: Mercer Apartment Corp.

Type: Apartment house with ground-level stores

Style: None

Stories: 6

Structure/material: Concrete block with brick facing

Features: Paired fenestration; HVAC louvers; brick panels; wrought-iron fire escape with aluminum panels; entryway to building lobby and brick garden wall facing Bleecker Street; non-original storefronts and signage facing Broadway and Mercer Streets.

History: This apartment house was designed by H.I. Feldman and constructed in 1959 for the Mercer Apartment Corp. during a time when many of the nineteenth- and early twentieth-century loft buildings in the area were being demolished for parking lots and new residential and institutional buildings. This apartment house replaced four nineteenth-century commercial buildings.

Department of Buildings information:

1959: NB 253-1959 [Source: New Building docket]

References:

Manhattan Land Book of the City of New York (New York: G.W. Bromley, 1955), pl. 22.

BROADWAY, 643 to 681 (West side between Bleecker Street and West 3rd Street)

**643 Broadway (Northwest corner of Broadway and Bleecker Street)
aka 75 Bleecker Street**

Borough of Manhattan Tax Map Block 532, lot 25

Date of construction: 1878

Architect: Stephen D. Hatch

Original Owner: Thomas H. Suckley

Type: Store and lofts

Style: Neo-Grec

Stories: 5

Structure/material: Brick

Features: Broadway Four bays; cast-iron storefront columns with bracketed galvanized-iron cornice; non-historic storefront infill and box awning; non-historic entryway to upper floors; bracketed painted stone window hoods on upper stories; painted stone banding; non-historic sash; roof cornice removed and replaced with cement stucco fascia. Bleecker Street Similar to Broadway; six bays; east storefront similar to Broadway storefronts; west storefront has decorative cast-iron columns and non-historic infill; non-historic concrete areaway bulkhead with wrought-iron fence; ground-level alterations include replacement brick; sealed window; non-historic entryway; wrought-iron fire escape. West elevation Brick; no fenestration.

History: This store and lofts building was designed by Stephen D. Hatch and constructed by Robert L. Darragh in 1878 for Thomas H. Suckley at a time when the earlier residential and commercial buildings that lined this section of Broadway were being replaced with taller structures. An early-nineteenth-century brick building was demolished for the construction of the present structure. The Suckley family acquired the property prior to 1855, and retained ownership until at least 1945. By 1909, the upper floors were used for manufacturing. The first-story cornice that was installed with a new storefront that year appears to be intact. The building's upper floors appear to have been occupied by manufacturing lofts until the 1980s, when they were converted to loft dwellings.

Department of Buildings information:

1878: NB 400-1878 [Source: New Building docket]

1909: ALT 110-1909 [Source: Alteration application]

New storefronts with a galvanized-iron cornice were installed. The building was occupied by

stores and manufacturing lofts. Lessee: B.H. Kaufman; architect: John H. Knuebel.

1996: #101375539 [Source: Buildings Information System (BIS)]

A new storefront was installed. Owner: 77 Bleecker Street Corp.; lessee: Kam Wong.

References:

New York City Department of Buildings, Borough of Manhattan, BN 1734-1945; FO 2050-1953.

New York City, Tax Assessment Records, Ward 15, 1855, Municipal Archives and Reference Center.

D.T. Valentine, *Manual of the Corporation of the City of New York* (New York: Edmund Jones & Co., 1865), 617.

645 and 647 Broadway (West side between Bleecker Street and West 3rd Street)

Borough of Manhattan Tax Map Block 532, lots 24 and 23

Date of construction: 1858-59

Architect: not determined

Original Owner: C. Roosevelt or Joseph Agate

Type: Store and lofts

Style: Italianate

Stories: 5

Structure/material: Brick with marble facades

Features: Two similar buildings; four bays each; cast-iron columns at ground level (some possibly have been removed or boxed-in); non-historic storefront infill (but remnants of historic storefront possibly survive at No. 647) and entryway to upper floors; cement-stucco fascia over storefronts; box awnings; security gates; non-historic lighting; non-historic flagpole; upper floors have bracketed sills; segmentally-arched fenestration; second-story fenestration modified into one large show window at No. 647; historic and non-historic sash; wrought-iron fire escapes; galvanized-iron cornices with scrolled brackets, panelled friezes, and modillions; brick rear elevations with non-historic sash and simple galvanized-iron cornice above brick dentil course.

History: These store and loft buildings were constructed in 1858-59 for either C. Roosevelt

or Joseph Agate at a time when this section of Broadway was changing from a prime residential address to a commercial area. Department of Buildings records for these buildings have been lost, but the fire escapes were installed prior to 1910 and c.1938. The upper floors remain in use as lofts.

Department of Buildings information: No surviving records

References:

Both Sides of Broadway from Bowling Green to Central Park (New York: The De Leeuw Riehl Publishing Co., 1910), 256.

New York City Department of Taxes, photographic record, c.1938.

New York City, Tax Assessment Records, Ward 15, 1858,1859, Municipal Archives and Reference Center.

649-651, 653, 655, 657-659 BROADWAY (West side between Bleecker Street and West 3rd Street) aka 218-226 Mercer Street and 77 Bleecker Street

Borough of Manhattan Tax Map Block 532, lot 20 in part (formerly lots 22, 21, 20, 18 and 27)

Architects/dates: No. 649-651: Griffith Thomas, 1871-72; No. 653: Henry Fernbach, 1882-83; Nos. 655 and 657-659: possibly Griffith Thomas, 1866-67; Avinash K. Malhotra, 1979-81 reconstruction

Owners: T.S. Wiley (1866); William Sloane, Barnel Solomon (1867-72); Jacob Hecht (1882-83)

Type: Stores (1866-1883); apartment house with storefronts (1979-81)

Style: Italianate; contemporary

Stories: Various heights with central court behind five and six-story facades.

Structure/material: Steel frame and brick behind marble facades.

Features: Broadway Four similar buildings; three to five bays; non-historic storefronts consisting of cement-stucco piers and arched lintels, aluminum and glass infill, and signage; seven non-historic flagpoles; upper stories have rusticated piers, Corinthian columns, arched fenestration, balustrades, decorative urns, bracketed balconies, panelled spandrels, and bracketed roof cornices with surmounting gables at Nos. 649 to 655; non-historic sash; multi-story rooftop addition rises from behind the facade. Mercer Street Intact north section of original brick facade (behind 657-659 Broadway) features panelled cast-iron columns with

non-historic infill at ground level, cement stucco fascia above storefront, stone lintels, non-historic sash, and brick parapet; rebuilt south section consists of single- and multi-level casements and fixed sash in a plain brick elevation. Bleecker Street Main entryway to apartment complex; one-story; brick; angled facade; security window. Courtyard Single- and multi-level casements and fixed sash in cement-stucco elevations.

History: This group of buildings, erected between 1866 and 1883 as four similar structures extending through the block to Mercer Street, was reconstructed as an apartment complex in the early 1980s after suffering a serious fire and collapse in 1979. The first two buildings in the complex, 655 and 657-659 Broadway, were constructed in 1866-67 by either T.S Wiley, or rug dealer William Sloane and upholsterer Barnel Solomon, respectively, who acquired the properties from Wiley. These similarly-designed buildings are attributed to Griffith Thomas, who designed the nearly identical store at 649-651 Broadway for Sloane in 1871. William Sloane (1810-1879), opened a modest shop selling carpets and floor cloth in 1853 at 245 Broadway near City Hall. He was joined by his brother, John Sloane, about a decade later. By the mid-1870s, W. and J. Sloane became major sellers of Oriental rugs to wealthy New Yorkers. Their relocation to NoHo in the 1860s and expansion here in the 1870s reflected the area's growing popularity as a shopping and entertainment district. The Sloane's sold the NoHo properties and moved uptown in 1881. By 1882, Jacob Hecht had acquired the four buildings at 649 to 659 Broadway, including a shorter, four-story commercial building at No. 653 that the Sloanes acquired in the mid-1870s. That year he commissioned architect Henry Fernbach to enlarge the smaller building and create a new front consistent with the marble facades of the adjacent buildings designed earlier by Thomas. A sixth story was added to No. 657-659 between c. 1892 and 1910. During much of the twentieth century, the buildings were occupied by manufacturing lofts. After the 1979 fire, which occurred while work was being done to convert them to apartments, the marble facades of the three collapsed buildings at 643-655 Broadway were stabilized and an entirely new apartment complex with a main entryway located on Bleecker Street was built behind them, while the less damaged No. 657-659 was rehabilitated and enlarged as part of the complex.

Department of Buildings information:

1871-72: NB 651-1871 [Source: New Building docket]

1882-83: ALT 1113-1882 [Source: Alteration docket]

References:

"649-659 Broadway," prepared by Mary B. Dierickx for Joseph Pell Lombardi, architect, November 1978.

William T. Bonner, *New York: The World's Metropolis* (New York: R.L. Polk & Co., 1925), 742-743.

David W. Dunlap, *On Broadway: A Journey Uptown Over Time* (New York: Rizzoli International Publications, Inc., 1990), 93.

Deborah Ann Claiborne, "The Commercial Architecture of Griffith Thomas in New York," Thesis - Penn State University, 1972, p. 124.

Leslie Gourse, "W. and J. Sloane," *Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven: Yale University Press, 1995), 1235.

King's Handbook of New York City, ed. Moses King (Boston: Moses King, 1893), 851.

Landmarks Preservation Commission, Research Files.

New York City, Tax Assessment Records, Ward 15, 1865-1874, Municipal Archives and Reference Center.

661 Broadway (West side between Bleecker Street and West 3rd Street)
aka 228 Mercer Street

Borough of Manhattan Tax Map Block 532, lot 15 in part (formerly lot 17)

Date of construction: 1891-92

Architect: Brunner & Tryon

Original Owner: Moses Sachlein

Type: Store

Style: French Renaissance Revival

Stories: 8

Structure/material: Cast-iron and steel frame with granite, brick, and terra-cotta facing on Broadway and brick facing on Mercer Street.

Features: Broadway Three bays; two-story granite base featuring rusticated piers with Ionic caps and surmounting cornice molding; non-historic storefront and signage; non-historic flagpoles; arched second-story fenestration with elaborate cast-iron surrounds and Corinthian order; upper floors feature brick piers, cast-iron columns separating the bays, terra-cotta ornamentation, and cornice projections above the third and sixth stories; non-historic sash; surmounting slate-covered and dormered mansard with elaborate terra-cotta pediment comprises the eighth story. Mercer Street Panelled cast-iron columns at storefront level with non-historic polished granite, aluminum, and glass infill and entryway to upper floors; upper stories feature one bay with grouped fenestration separated by cast-iron columns, rusticated piers, and terra-cotta sills, lintels, and ornamentation; non-historic sash; arched windows set in a cast-iron surround at the eighth story; galvanized-iron roof cornice with foliate brackets.

History: This store building was designed by Brunner & Tryon and constructed in 1891-92 for Moses Sachlein at a time when the earlier commercial buildings on this section of

Broadway were being replaced by larger buildings. No. 661 Broadway replaced a five-story pre-Civil War structure. In 1910, 661 Broadway was occupied by M. Kalischer, Flowers and Feathers, on the ground floor, and on the upper floors by Samuel D. Lasdon, ladies hats and novelties, Samuel Blum and the Gingold Bros., clothiers, and the Florence Hat Company. Buildings Department records indicate that the building was joined internally with 663-665 Broadway between 1921 and 1954, and their lots were merged after 1955 according to land maps. It continued to house small manufacturing firms until it was converted to an office building on its upper floors in the late 1980s. The wrought-iron fire escape facing Broadway may have been removed and the windows replaced at that time.

Department of Buildings information:

1891-92: NB 364-1891 [Source: New Building docket]

References:

Both Sides of Broadway from Bowling Green to Central Park (New York: The De Leeuw Riehl Publishing Co., 1910), 258.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1985.

Manhattan Land Book of the City of New York (New York: G.W. Bromley & co., 1955), pl. 22.

New York City Department of Buildings, Borough of Manhattan, various work applications and Building Information System.

New York Public Library, *Photographic Views of New York City*, fiche 0734. "West Side of Broadway between Bleecker Street and West 4th Street, 1865" (New York: University Microfilms International, 1981).

**663-665 Broadway (West side between Bleecker Street and West 3rd Street)
aka 230-232 Mercer Street**

Borough of Manhattan Tax Map Block 532, lot 15 in part

Date of construction: 1911-12

Architect: V. Hugo Koehler

Original Owner: 663 & 665 Broadway Co.

Type: Store and lofts

Style: Neo-Gothic

Stories: 12

Structure/material: Steel frame with limestone and terra-cotta facing on Broadway and brick facing on Mercer Street.

Features: Broadway Nine bays paired and grouped between multi-story piers above the two-story limestone base with two-story show windows with rusticated piers; arched entryway to upper floors with surmounting panel and shield; non-historic storefront infill and signage; base crowned by foliate molding; non-historic flagpoles; molded terra-cotta piers and spandrels with geometrical decoration; non-historic sash; roof cornice removed and replaced with brick parapet. Mercer Street Two-story brick base with non-historic storefront infill; non-historic entryway to upper floors; access ramp; stone band above second story; paired windows with non-historic sash; stone band over tenth story; cement-stucco-covered parapet. North elevation lot-line windows with non-historic sash.

History: This store and lofts building was designed by V. Hugo Koehler and built in 1911-12 for the 663 & 665 Broadway Company, Harry Fischel, President, at a time when the earlier, shorter commercial buildings that lined this section of Broadway were being demolished to allow for the construction of taller buildings. No. 663-665 Broadway replaced a mid-nineteenth-century hotel. Fischel owned the property until at least 1918. The Emigrant Industrial Savings Bank owned it for several years during the Depression of the 1930s. Buildings Department records indicate that the building was joined internally with 661 Broadway between 1921 and 1954, and their lots were merged after 1955 according to land maps. It continued to house small manufacturing firms until it was converted to an office building on its upper floors in the late 1980s. Its original cornice may have been removed at that time.

Department of Buildings information:

1910-12: NB 762-1910 [Source: New Building application]

References:

Both Sides of Broadway from Bowling Green to Central Park (New York: The De Leeuw Riehl Publishing Co., 1910), 258.

Manhattan Land Book of the City of New York (New York: G.W. Bromley & Co., 1955), pl. 22.

New York City Department of Buildings, Borough of Manhattan, various work applications and Building Information System.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA).

667-681 Broadway (Southwest corner of Broadway and West 3rd Street)

aka 2-6 West 3rd Street and 234-246 Mercer Street

Borough of Manhattan Tax Map Block 532, lot 8

See 234-246 Mercer Street.

BROADWAY, 683 to 697 (West side between West 3rd Street and West 4th Street)

683-685 Broadway (Northwest corner of Broadway and West 3rd Street)

Borough of Manhattan Tax Map Block 535, lots 1001-1002 in part (formerly lot 57)

Date of construction: 1899-1901

Architect: W. Wheeler Smith

Original Owner: Robert Hoe

Type: Stores

Style: Georgian Revival

Stories: 12

Structure/material: Steel frame with brick, limestone, and granite facing

Features: Broadway Four bays, two-story granite and limestone base with rusticated piers, Doric order, and cast-iron columns at storefront level; non-historic storefront infill, entryway to upper floors, signage, and retractable awning; upper facade has limestone quoins; banded piers; radiating keystones; stone band coursing; splayed window lintels; non-historic sash; surmounting limestone roof cornice. West 3rd Street Five bays; similar to Broadway; historic and non-historic storefronts; fixed awnings; freight entrance; non-historic sash. West Elevation Brick, grouped fenestration with steel lintels; non-historic sash; painted mural.

History: This store building was designed by W. Wheeler Smith and constructed in 1899-1901 by builder John J. Tucker for owner Robert Hoe during a time when the earlier five- and six-story loft buildings were being replaced with taller commercial buildings like 683-685 Broadway. Robert Hoe was a descendent of the founders of R. Hoe & Co., one of the world's largest manufacturers of printing presses in the late nineteenth century. It has not been determined if the company, which occupied a vast complex on Grand Street and the East River in Manhattan, ever occupied space at 683-685 Broadway or if Hoe built it as an

investment. Among the occupants of the building in 1910 were the Butchers' and Drovers' Bank, founded in 1830 to serve the cattle and butchering trades, which diversified to serve all businesses later in the century. Other tenants at the time included Joseph Benn & Sons, mohairs; Hart-Shafner-Marx, Makers of Fine Clothes; and G.F. Rumpp & Sons, pocket books. Presumably the building continued to house small manufacturing firms above the first floor until 1978-79 when it was converted by Henry George Greene to a cooperative apartment complex with ground-level storefronts that also includes the other eight buildings on the block.

Department of Buildings information:

1899-1901: NB 528-1899 [Source: New Building docket]

References:

- *Both Sides of Broadway from Bowling Green to Central Park* (New York: The De Leeuw Riehl Publishing Co., 1910), 262.
- David W. Dunlap, *On Broadway: A Journey Uptown Over Time* (New York: Rizzoli International Publications, Inc., 1990), 97.
- King's Handbook of New York City*, ed. Moses King (Boston: Moses King, 1893) 720, 956-58.
- Landmarks Preservation Commission, Research Files.

687-691 Broadway (West side between West 3rd Street and West 4th Street)
aka 250-254 Mercer Street

Borough of Manhattan Tax Map Block 535, lots 1001-1002 in part (formerly lots 55 and 56)

Date of construction: 1885-88

Architect: J.A. Wood

Original Owner: Albert Tower

Type: Stores

Style: Neo-Grec

Stories: 6

Structure/material: Brick with cast-iron facade on Broadway.

Features: Broadway Eleven bays; slender cast-iron storefront columns with Ionic caps; fluted

decorative piers; non-historic storefront infill, signage, and fixed awnings; bracketed storefront cornice with dentils and guttae; upper stories have freestanding Ionic colonnettes, recessed fenestration with non-historic sash, fluted piers with elaborate caps, and wide fascias above each story; wrought-iron fire escape at north facade; galvanized-iron roof cornice with curved brackets, dentils, and panelled friezes. Mercer Street Cast-iron storefront columns with non-historic infill, steel stairs, signage and fixed awnings; bays on upper stories defined by cast-iron columns; decorative brick spandrels; corbelled sills; non-historic sash; wrought-iron fire escape; panelled roof cornice with brackets and dentils. South elevation Western half exposed; lot-line windows with non-historic sash.

History: This store building was designed by J.A. Wood and constructed in two stages between 1885 and 1888 for Albert Tower of Poughkeepsie, New York, at a time when this section of Broadway was becoming increasingly commercial in character. In 1910, the building was occupied by several small manufacturers, mainly of hats and other clothing; by the 1970s, its occupants had taken on a more industrial character, including manufacturers of screws, fireplace equipment, and belt buckles. The facade was simplified with the removal of some cast-iron detail and its original elaborate roof balustrade with pedestals, pointed finials, and pediments featuring acroteria, and sunbursts; all of these elements disappeared sometime between 1910 and c.1938. The building was converted by Henry George Greene in 1978-79 to a cooperative apartment complex with ground-level storefronts that also includes the other eight buildings on the block.

Department of Buildings information:

1885-86: NB 584-1885 [Source: New Building docket]

This application was filed for the construction of the five-bay northern section of the building (No. 691).

1887-88: NB 66-1887 [Source: New Building docket]

This application was filed for the construction of the six-bay southern section of the building (No. 687-689).

References:

Both Sides of Broadway from Bowling Green to Central Park (New York: The De Leeuw Riehl Publishing Co., 1910), 266.

Margot Gayle, *Cast Iron Architecture in New York* (New York: Dover Publications, Inc., 1974), 156-57.

David W. Dunlap, *On Broadway: A Journey Uptown Over Time* (New York: Rizzoli International Publications, Inc., 1990), 97.

New York City Department of Taxes, photographic record, c.1938.

**693-697 Broadway (Southwest corner of Broadway and West 4th Street)
aka 2-6 West 4th Street "Merchants Building"**

Borough of Manhattan Tax Map Block 535, lots 1001-1002 (former lot 52)

Date of construction: 1908

Architect: William C. Frohne

Original Owner: Philip Braender

Type: Stores and offices

Style: Beaux-Arts

Stories: 16

Structure/material: Steel frame with limestone, brick and terra-cotta facing.

Features: Broadway Five bays; three-story limestone base with rusticated piers with swags and decorative caps; non-historic storefront infill, signage, box awnings, and lighting; elaborate entryway to upper floors with transom grille, cartouches, and incised lettering "Merchants Building"; upper floors have paired fenestration with non-historic sash, carved owl heads, reeded moldings, scrolled keystones, pendants, egg and dart moldings, fluted and banded piers, Ionic orders, and cartouches; copper roof cornice with brackets. West 4th Street Six bays; similar to Broadway; wrought-iron gate encloses areaway; non-historic storefront infill and sash. South and west elevations Brick with lot-line windows and non-historic sash.

History: This store and office building was designed by William C. Frohne and built in 1908 for Philip Braender at a time when the earlier five- and six-story loft buildings which lined this section of Broadway were being replaced by taller commercial buildings like 693-697 Broadway. Braender appears to be a descendent of Philip Braender (1816-1904), President of the Braender Building and Construction Company of New York and the Braender Rubber and Tire Company of New Jersey. The construction company owned two patents: The Braender Automatic Cellar Drainer and the Braender Automatic Bilge Syphon. Braender also built 684 Broadway, located across the street from this building in the NoHo Historic District, in 1905. A progress report on the construction of No. 693-697 appeared in the *Real Estate Record and Guide* in 1908, stating that this structure was the first of its class to be erected on Broadway between Wanamaker's Store at East 9th Street and Duane Street. By 1918, however, the building's upper floors contained lofts, although by 1970 it was in mixed use including offices. The building was converted by Henry George Greene in 1978-79 to a cooperative apartment complex with ground-level storefronts that also includes the other eight buildings on the block.

Department of Buildings information:

1918: ALT 472-1918 [Source: Alteration application]

Lot line windows were installed at an unspecified location. The building was then in use as stores and lofts. Owner: 693 Broadway Corp.; architect: John Brandt.

References:

David W. Dunlap, *On Broadway: A Journey Uptown Over Time* (New York: Rizzoli International Publications, Inc., 1990), 97.

New York City Department of Buildings, Borough of Manhattan, ALT 4546-1970. Also see New Building application for 684 Broadway.

New York Times, November 7, 1904, p.11.

Real Estate Record and Guide, August 1, 1908, p.226.

BROADWAY, 699 to 713 (West side between West 4th Street and Washington Place)

**699-705 Broadway (Northwest corner of Broadway and West 4th Street)
aka 1-11 West 4th Street and 262-268 Mercer Street**

Borough of Manhattan Tax Map Block 546, lot 40

Date of construction: 1978-79

Architect: Abramovitz, Harris & Kingsland

Original Owner: Hebrew Union College

Type: Educational Facility

Style: Modern

Stories: 5

Structure/material: Concrete block with brick facing

Features: Horizontal strip casement windows; one-story chapel at northeast corner of West 4th Street and Mercer Street with angled corner; flagpole; three-story main entryway facing West 4th Street.

History: This educational facility was designed by Abramovitz, Harris & Kingsland and built in 1978-79 by the Hebrew Union College, the Western Hemisphere's oldest and largest institution of Jewish higher education. The college which purchased the land from New York

University, after that institution demolished the five existing 2-1/2 to nine-story nineteenth-century residential and commercial buildings on the site between 1962 and 1970.

References:

Both Sides of Broadway from Bowling Green to Central Park (New York: The De Leeuw Riehl Publishing Co., 1910), 268.

David W. Dunlap, *On Broadway: A Journey Uptown Over Time* (New York: Rizzoli International Publications, Inc., 1990), 98, 108.

Landmarks Preservation Commission, Research Files.

New York City Department of Buildings, Borough of Manhattan, DEM 425-1962, DEM 124-1970, DEM 154-1970.

707-713 Broadway (Southwest corner of Broadway and Washington Place)
aka 2 Washington Place and 270-274 Mercer Street
"The Andre and Bella Meyer Physics Hall"

Borough of Manhattan Tax Map Block 546, lots 33 and 35

Date of construction: 1971 alteration

Architect: Wank Adams Slavin Architects

Original Owner: New York University

Type: Educational facility

Style: Modern

Stories: 10 and 11

Structure/material: Steel frame with red sandstone and brick facing

Features: Broadway and Washington Place. Red sandstone facing; fenestration arranged in vertical rows, flanked by multi-story piers; painted masonry at the ground floor; NYU signage, maps and flagpole; security lighting and cameras. Mercer Street (south section of facade) Original brick facade remains; painted masonry base with areas of patching; cast-iron storefront columns with non-historic infill; stone lintels; non-historic sash; brick infill and ventilation grilles in some window openings; missing cornice, cement stucco parapet.

History: The Andre and Bella Meyer Physics Hall of New York University is the result of combining three buildings in 1971 with extensive alterations to the two buildings that faced Broadway, while No. 4-6 Washington Place (see separate building entry) remains intact. The

building's appearance on Broadway and halfway down Washington Place appears to implement the Johnson and Forster master plan for New York University (1964), which was never fully realized. The building is the result of the partial reconstruction of an existing late nineteenth-century store and loft building at 707-709 Broadway, which was extended to the north after two mid-nineteenth century structures were demolished in 1966.

References:

Both Sides of Broadway from Bowling Green to Central Park (New York: The De Leeuw Riehl Publishing Co., 1910), 268.

Paul H. Mattingly, "New York University," *Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven: Yale University Press, 1995), 848-849.

New York City Department of Buildings, Borough of Manhattan, DEM 397-1966.

BROADWAY, 715 to 727 (West side between Washington Place and Waverly Place)

**715-727 Broadway (West Side between Washington Place and Waverly Place)
aka 1 Washington Place, 2-8 Waverly Place, and 286-288 Mercer Street**

Borough of Manhattan Tax Map Block 547, lot 30

Date of construction: 1894-96

Architect: Robert Maynicke

Original Owner: Randolph Guggenheimer

Type: Stores and offices

Style: Renaissance Revival

Stories: 12

Structure/material: Steel and cast-iron frame with limestone, brick, and terra-cotta facing

Features: Broadway Eight bays with paired and grouped fenestration; painted, two-story limestone base with rough-faced piers; porticos with freestanding granite Ionic columns and denticulated hoods; historic and non-historic storefront infill; non-historic lighting, and signage; three non-historic flagpoles; upper stories have multi-story brick piers with composite caps, cast-iron columns with scrolled brackets, elaborate spandrels, and terra-cotta ornamentation including wreaths, dentil courses, bandcourses, arched screens, and keystones; non-historic sash; window louvers and bricked openings; cornice over tenth floor removed and replaced with brick infill; roof cornice replaced with aluminum panels. Washington Place

Nine bays; similar to Broadway. Waverly Place Twelve bays; similar to Broadway; original storefront bulkheads intact. Mercer Street Four bays; similar to Broadway. Roof Visible roof-top additions.

History: This building, containing stores and offices, was designed by Robert Maynicke and constructed by builder Isaac A. Hopper in 1894-96 for Randolph Guggenheimer at a time when the earlier five- and six-story loft buildings were being replaced with taller commercial buildings like 715-727 Broadway. Guggenheimer, who resided at 923 Fifth Avenue, was a prominent New York City attorney and senior partner in the law firm of Guggenheimer, Untermeyer & Marshall. Although built as an office building above the first story, by 1910 the building was at least partially occupied by several manufacturers of clothing. The porticos facing Broadway were reduced in size after 1910, when the city demanded the removal of sidewalk encroachments. New York University acquired the building in 1965. It is currently used as classrooms and offices.

Department of Buildings information:

1894-96: NB 1366-1894 [Source: New Building docket]

References:

Both Sides of Broadway from Bowling Green to Central Park (New York: The De Leeuw Riehl Publishing Co., 1910), 272.

Landmarks Preservation Commission, Research Files.

New York Times, April 30, 1928, p.23; May 1, 1928, p.11.

COOPER SQUARE, 16 to 62 (West side between East 4th Street and Astor Place)

16-26 Cooper Square (West side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 544, lot 50

Date of construction: 1900-01

Architect: John E. Nitchie

Original Owner: William C. Browning

Type: Factory

Style: Beaux-Arts

Stories: 7

Structure/material: Steel and cast-iron frame with brick facing

Features: Five bays beneath multi-story arcade; grouped fenestration; non-historic sash; two-story base with panelled columns and spandrels, non-historic storefront infill, and denticulated cornice; upper stories have monumental brick piers with molded terra-cotta bases and composite capitals; spandrels have foliate terra-cotta panels; brick roof parapet above elaborate terra-cotta band; repointed brickwork on upper part of facade; one non-historic flagpole; brick south elevation (facing Stable Court) with historic and non-historic sash; some steel shutters remain.

History: This factory building was designed by architect John E. Nitchie and constructed in 1900-01 for William C. Browning at a time when many of the earlier residential and commercial buildings that fronted on Cooper Square were being replaced by larger industrial structures like 16-26 Cooper Square. The cornice was removed prior to 1938. In 1966, the building was occupied by Schiefflin & Co. for the manufacture and storage of chemicals. The building remains in commercial use. The two-story base was recently restored.

Department of Buildings information:

1900-01: NB 1086-1900 [Source: New Building docket]

1966: ALT 38-1966 [Source: Alteration application]

The first- and second-story facade was rebuilt and new storefronts were installed. The building was occupied at the time for the manufacture and storage of chemicals. Owner: I Mass & Co.; lessee: Schiefflin & Co.; architect: Abraham Sperling.

References:

Landmarks Preservation Commission, Research Files.
New York City Department of Taxes, photographic record, c.1938.

28-30 Cooper Square (West side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 544, lot 48

Date of construction: 1928-29

Architect: Gronenberg & Leuchtag

Original Owner: Cooper Square Holding Company

Type: Store and lofts

Style: Commercial with simplified Tudor detailing

Stories: 10

Structure/material: Steel and reinforced concrete frame with brick facing.

Features: Five bays, center bay with grouped fenestration; historic and non-historic sash; non-historic storefront covered with painted limestone; non-historic awnings; flagpole bolted to brickwork; brick piers; decorative brick spandrels; terra-cotta balconies with supporting brackets and decorative panels at the second story; roof parapet with blind arcades and small gables; exposed north and south elevations have lot-line windows with non-historic sash.

History: This store and loft building was designed by the firm of Gronenberg & Leuchtag and constructed in 1928-29 for the Cooper Square Holding Company at a time when many of the earlier residential and commercial buildings that fronted on Cooper Square were being demolished for larger industrial structures like 28-30 Cooper Square, which replaced two brick, three-story nineteenth-century buildings. No. 28-30 Cooper Square remains in commercial use.

Department of Buildings information:

1928-29: NB 113-1928 [New Building docket]

References:

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Co., 1899-1909), pl. 23.

Insurance Map of the City of New York, Borough of Manhattan (New York: Sanborn Map Co., 1921-77), pl. 24.

Real Estate Record and Guide, March 3, 1928, p. 46.

32 Cooper Square (West side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 544, lot 38 in part (formerly lot 47)

Date of construction: 1903-04

Architect: Pollard & Steinam

Original Owner: Estate of Levi Morris

Type: Store and lofts

Style: Renaissance Revival

Stories: 6

Structure/material: Steel and cast-iron frame with brick facing

Features: Five bays; non-historic sash; non-historic cement-stucco and wood storefront; non-historic entry doors; projecting terra-cotta hood over second-story windows; coursed brickwork; rebuilt brick roof parapet with original extant terra-cotta cornice brackets

History: This store and loft building was designed by the firm of Pollard & Steinam and constructed in 1903-04 for the Estate of Levi Morris at a time when many of the earlier residential and commercial buildings that fronted on Cooper Square were being replaced by larger industrial structures like 32 Cooper Square. By 1933 the building was purchased by the Odenwald Bird Co., Inc., which used it as office space and for the temporary storage of live birds and fish. Odenwald evolved into the Hartz Mountain Corp, makers and suppliers of pet care products. The original roof cornice was removed sometime between c.1938 and 1988. The building remains in commercial use.

Department of Buildings information:

1903-04: NB 514-1903 [Source: New Building application]

1944: BN 2608-1944 [Source: Building Notice application]

The sidewalk vault was rebuilt with reinforced concrete arches. Owner: Pierre Realty Co.

1960: ALT 781-1960 [Source: Alteration application]

Additional interior opening to 34-36 Cooper Square were installed. Owner: Hartz Mountain Products.

References:

Landmarks Preservation Commission, Research Files.

New York City Department of Buildings, Borough of Manhattan, ALT 252-1933; ALT 470-1935.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA).

New York City Department of Taxes, photographic record, c.1938.

34-36 Cooper Square (West side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 544, lot 38 in part (formerly lot 45)

Date of construction: 1894

Architect: John T. Williams

Original Owner: John T. Williams

Type: Warehouse

Style: Renaissance Revival

Stories: 7

Structure/material: Cast-iron frame with brick and sandstone facing

Features: Six bays; two-story sandstone base, painted, with bracketed cornice and applied letters "Village Voice"; non-historic storefront infill; second floor fenestration with decorative cast-iron colonnettes and denticulated sills; flagpole bolted to brickwork; upper part of facade has brick piers, brownstone lintels, and panelled spandrels; historic and non-historic sash; bracketed galvanized-iron roof cornice with dentils and rosettes; brick roof parapet, painted; brick north elevation.

History: This warehouse was designed by John T. Williams, who was also listed as the owner, and constructed in 1894 at a time when the earlier residential and commercial buildings that lined Cooper Square were being replaced by larger commercial structures like 34-36 Cooper Square. Over the years, the building was joined internally with the adjacent buildings at 32 Cooper Square, 419-421 Lafayette Street, and 38 Cooper Square. In 1933 it was occupied as a showroom and factory. Later, it was owned and occupied by the Hartz Mountain Corp, makers and suppliers of pet care products. The building is now occupied by offices.

Department of Buildings information:

1894: NB 61-1894 [Source: New Building application]

1922: ALT 2735-1922 [Source: Alteration application]

A water tank was installed on the roof. Owner: Lewis Barth & Sons.

References:

Landmarks Preservation Commission, Research Files.

New York City Department of Buildings, Borough of Manhattan, ALT 254-1924; ALT 20-1933; ALT 3033-1936; BN 440-1943.

38-50 Cooper Square (West side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 544, lot 38 (now in part)

Date of construction: 1960 alteration

Architect: Fritz Nathan

Original Owner: Hartz Mountain Products, Inc.

Type: Offices, warehouse and factory

Style: Altered

Stories: 4

Structure/material: Brick

Features: Twenty-one bays; one-story stone base, painted; non-historic aluminum and glass show windows and building entries; fixed awnings; non-historic flagpole; decorative brickwork; non-historic sash; copper roof cornice.

History: This building was originally a row of mid-nineteenth-century Italianate dwellings that were joined internally and given a new unified facade, designed by Fritz Nathan. The applications for the work were filed in 1955, but the work was not completed until 1960. The owner at the time was Hartz Mountain Products, Inc., which was started in 1926 as a dealer in canaries and became a leading company in the American pet supply industry. The company moved to Cooper Square in NoHo in the early 1930s, at first occupying a single building, but later expanding into several adjacent buildings. Later, the company diversified into real estate development. Hartz Mountain no longer occupies 38-50 Cooper Square, which is now occupied by offices.

Department of Buildings information:

1955: ALT 1384-1955 [Source: Alteration application] and BN 1558-1955 [Source: Building Notice application]

References:

**New York City Department of Buildings, Borough of Manhattan, ALT 252-1933.
New York City Department of Taxes, photographic record, c.1938.**

52 and 54 Cooper Square (West side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 544, lots 37 and 36

Date of construction: c. 1850

Architect: Not determined

Original Owner: Not determined

Type: Converted residences

Style: Stripped

Stories: 4

Structure/material: Brick

Features: Three bays each; panelled cast-iron columns at base; non-historic storefront infill; painted brick facade; non-historic sash; wood cornice, stripped of original detail, with copper flashing.

History: These two buildings were built c.1850 as Italianate row houses, but were converted to commercial use by the early-twentieth century. By 1907, the buildings were occupied by music publisher Carl Fisher, who built the company's headquarters in 1922 in the adjacent building at 56-62 Cooper Square. Carl Fisher, Inc. continued to occupy buildings on Cooper Square until 1999.

Department of Buildings information:

References:

New York City Department of Buildings, Borough of Manhattan, ALT 1119-1907.

New York City Department of Taxes, photographic record, c.1938.

New York Times, March 12, 1999, p. B1.

56-62 Cooper Square (West side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 544, lot 32

Date of construction: 1922-23

Architect: W.K. Benedict

Original Owner: Carl Fischer

Type: Store and factory

Style: Neo-Classical

Stories: 12

Structure/material: Steel and reinforced concrete frame with brick and limestone facing

Features: Cooper Square Seven bays, center bays have paired sash; arcaded, three-story limestone base with granite bulkheads, historic bronze entryways, non-historic flagpole; steel-framed window sash, and marble spandrel panels; historic bronze doors to upper floors; non-historic freight entryway; upper stories have brick piers, molded terra-cotta bandcourses, and decorative brick spandrels; historic kalamein sash; brick roof parapet. North Elevation brick and cement stucco; lot-line windows (some brick-sealed) with historic kalamein sash; non-historic painted sign with clock. Rear Elevation Windows with historic kalamein sash. South Elevation Lot-line windows with historic kalamein sash.

History: This store and factory building was designed by W.K. Benedict and constructed in 1922-23 for sheet music publisher Carl Fischer (1849-1923) at a time when the earlier residential and commercial buildings that lined Cooper Square were being replaced by larger commercial structures like 56-62 Cooper Square. Fischer, who was born in Germany, came to New York in 1872 and opened a musical instrument store on East 4th Street between First and Second Avenue. He soon expanded into music publishing, and by 1880 moved to larger quarters on Cooper Square near the present building. Having at first gained importance as a publisher of band music, including works by composers such as John Philip Sousa, Arthur Pryor, and Henry Fillmore, the firm later became one of the eminent publishers of orchestral music; acquisitions included works by composers such as Rachmaninoff, Fritz Kreisler, and Ernest Bloch. Carl Fischer died at around the same time the firm moved to 56-62 Cooper Square in 1923. That year, Walter S. Fischer, his son, succeeded as the company's president. The firm's more recent catalogues include all genres of music. The building contained the company's store, offices, and printing press until 1999.

Department of Buildings information:

1922-23: NB 169-1922 [Source: New Building application]

1954: BN 3793-1954 [Source: Building Notice application]
Alterations were made to the sidewalk vault. Owner: Carl Fischer Co., Inc.

1963: BN 3654-1963 [Source: Building Notice application]
A new opening was created to the adjacent building at 54 Cooper Square. Owner: Carl Fischer Building Corp.

References:

Baker's Biographical Dictionary of Musicians, 8th ed., revised by Nicholas Slonimsky (New York: Macmillan, Schirmer Books, 1992).

International Cyclopedia of Music and Musicians, ed. Oscar Thompson (New York: Dodd Mead & Co., 1964), 657.

The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie (Washington, D.C.: Macmillan's Groves Dictionary of Music, 1980), 605.

New York City Department of Buildings, Borough of Manhattan, ALT 1119-1907.

New York Times, March 12, 1999, p. B1.

CROSBY STREET, 149 to 167 (East side between East Houston Street and Bleecker Street)

149-157 Crosby Street (Northeast corner of Crosby Street and East Houston Street)
aka 26-32 East Houston Street and 316-322 Lafayette Street

Borough of Manhattan Tax Map Block 522, lot 24 (formerly lots 24, 25, 26, and 27)

See 316-322 Lafayette Street

159-165 Crosby Street (East side between East Houston Street and Bleecker Street)
aka 324-328 Lafayette Street

Borough of Manhattan Tax Map Block 522, lot 28

See 324-328 Lafayette Street.

167 Crosby Street (Southeast corner of Crosby Street and Bleecker Street)
aka 58 Bleecker Street

Borough of Manhattan Tax Map Block 522, lot 31

See 58 Bleecker Street.

CROSBY STREET, 154 to 172 (West side between East Houston Street and Bleecker Street)

154 Crosby Street (West side between East Houston Street and Bleecker Street)
aka 620 Broadway

Borough of Manhattan Tax Map Block 522, lot 4

See 620 Broadway.

**156-158 Crosby Street (West side between East Houston Street and Bleecker Street)
aka 622-626 Broadway**

Borough of Manhattan Tax Map Block 522, lot 5

See 622-626 Broadway.

**160-164 Crosby Street (West side between East Houston Street and Bleecker Street)
aka 628-630 Broadway**

Borough of Manhattan Tax Map Block 522, lot 8

See 628-630 Broadway.

**166 Crosby Street (West side between East Houston Street and Bleecker Street)
aka 632-634 Broadway**

Borough of Manhattan Tax Map Block 522, lot 10

See 632-634 Broadway.

**168-170 Crosby Street (West side between East Houston Street and Bleecker Street)
aka 636-638 Broadway**

Borough of Manhattan Tax Map Block 522, lot 12

See 636-638 Broadway.

**172 Crosby Street (Southwest corner of Crosby Street and Bleecker Street)
aka 60-74 Bleecker Street and 640 Broadway**

Borough of Manhattan Tax Map Block 522, lot 14

See 640 Broadway.

EAST 4TH STREET, 1 to 19 (North side between Broadway and Lafayette Street)

**1-7 East 4th Street (Northeast corner of East 4th Street and Broadway)
aka 696-702 Broadway**

Borough of Manhattan Tax Map Block 545, lots 1001-1002 (formerly lot 1)

See 696-702 Broadway.

9 East 4th Street (North side between Broadway and Lafayette Street)

Borough of Manhattan Tax Map Block 545, lot 53 in part (formerly lot 56)

Date of construction: 1887-88

Architect: Cleverdon & Putzel

Original Owner: Michael Sampter

Type: Store and lofts

Style: Northern Renaissance Revival

Stories: 6

Structure/material: Brick with cast-iron facade

Features: Four bays; one-story base featuring slender columns with bracketed caps supporting arched lintels, fluted piers with bracketed caps, non-historic storefront infill and entryway to upper floors, crowning galvanized-iron cornice, and non-historic signage and flagpole; upper stories have slender columns with scrolled brackets, panelled piers, molded hoods and fascia, segmental windows, non-historic sash, foliate bands, and wrought-iron fire escape; elaborate roof cornice with central pediment, blind arcade, scrolled brackets, and dentils.

History: This store and loft building was designed by Cleverdon & Putzel and built in 1887-88 for Michael Sampter at a time when the earlier residential buildings in the area were being replaced with taller commercial structures. The Sampter family, which also constructed the adjacent building at 11-19 East 4th Street at about the same time, owned No. 9 at least until 1899, the year it was joined internally with 704-706 Broadway. In 1924, No. 9 was joined internally with 11-19 East 4th Street; their lots were merged sometime after 1985. The building remains occupied by manufacturing lofts above the first floor.

Department of Buildings information:

1887-88: NB 1667-1887 [Source: New Building application]

1899: ALT 2481-1899 [Source: Alteration application]

The building was joined internally with 704-706 Broadway. Owner: Virginia Sampter; lessee: Alfred L. Simon & Co., manufacturers of artificial flowers.

1913: ALT 338-1913 [Source: Alteration application]

A water tank was installed on the roof. Owner: Mary M. Mills.

1924: ALT 1011-1924 [Source: Alteration application]

The building was joined internally with 11-19 East 4th Street. Owner: O'Brien Securities Corp.

References:

**Landmarks Preservation Commission, Urban Cultural Resources Survey (UCRS).
New York City Department of Buildings, Buildings Information System (BIS).**

**11-19 East 4th Street (Northwest corner of East 4th Street and Lafayette Street)
aka 390-400 Lafayette Street**

Borough of Manhattan Tax Map Block 545, lot 53 in part

Date of construction: 1887-88

Architect: Cleverdon & Putzel

Original Owner: (lessee) M. Sampter Sons & Co., Otto Sampter

Type: Store and lofts

Style: Neo-Grec

Stories: 5

Structure/material: Brick with cast-iron front (on East 4th Street and part of Lafayette Street)

Features: East 4th Street Fifteen bays; one-story base featuring piers and columns with stylized caps, historic transoms over show windows, some non-historic storefront infill, and crowning fascia with foliation and swags; four non-historic flagpoles and signage; upper floors feature fluted piers with bracketed caps, slender columns with foliate caps, bracketed

moldings, panelled spandrels, non-historic sash, and wrought-iron fire escape. Lafayette Street Brick, six bays; south bay has cast-iron construction similar to East 4th Street; cast-iron storefronts with decorative columns, simple cornices, and non-historic infill; decorative wrought-iron grilles at the basement and first-story windows; non-historic entryway to upper floors; fixed awning; non-historic signage, lighting, and flagpole; brick piers; stone sills and lintels and continuous bands; non-historic sash; roof cornice with dentils.

History: This store and loft building was designed by Cleverdon & Putzel and built in 1887-88 for lessee Michael Sampter Sons & Co. at a time when the earlier residential buildings in the area were being replaced with taller commercial structures. The building's intended use was for clothing manufacturing. The iron work was supplied by the Cornell Iron Works. The Sampter family also constructed the adjacent building at 9 East 4th Street at about the same time. No. 11-19 suffered a serious fire in 1906, requiring the entire interior and sections of the facade to be rebuilt. Cleverdon & Putzel also designed the restoration. In 1924, No. 9 was joined internally with 11-19 East 4th Street; their lots were merged sometime after 1985. The building continues to house manufacturers above the first floor.

Department of Buildings information:

1887-88: NB 2077-1886 [Source: New Building application]

1906: ALT 1904-1906 [Source; Alteration application]

The interior and sections of the exterior were rebuilt following a fire. Owner: Dutch Reform Church Corp; lessee: Jennie Simon; architect: Cleverdon & Putzel.

1909: ALT 702-1909 [Source: Alteration application]

A water tank was installed on the roof. Owner: Jennie Simon

1917: Alt 449-1917 [Source: Alteration application]

A new bulkhead was constructed on the roof. Owner: Jennie Simon

1924: ALT 1011-1924 [Source: Alteration application]

The building was joined internally with 11-19 East 4th Street. Owner: O'Brien Securities Corp.

References:

Landmarks Preservation Commission, Urban Cultural Resources Survey (UCRS).
New York City Department of Buildings, Buildings Information System (BIS).

EAST 4TH STREET, 21 to 23 (Northeast corner of Lafayette Street)

21-23 East 4th Street (Northeast corner of East 4th Street and Lafayette Street)

aka. 393-399 Lafayette Street

Borough of Manhattan Tax Map Block 544, lot 1 in part

See 393-399 Lafayette Street.

EAST 4TH STREET, 2 to 20 (South side between Broadway and Lafayette Street)

2-20 East 4th Street (South side between Broadway and Lafayette Street)

aka 692-694 Broadway and 384-388 Lafayette Street

Borough of Manhattan Tax Map Block 531, lots 1001-1090 (formerly lot 6)

See 692-694 Broadway.

EAST 4TH STREET, 22 to 26 (Southeast corner of Lafayette Street)

22-26 East 4th Street (Southeast corner of East 4th Street and Lafayette Street)

aka 383-389 Lafayette Street

Borough of Manhattan Tax Map Block 531, lot 20 in part

See 383-389 Lafayette Street.

EAST 8TH STREET, 108 to 146 (South side between Broadway and Lafayette Street)

108-134 East 8th Street (Southeast corner of East 8th Street and Broadway)

aka 754 Broadway and 9-11 Astor Place

Borough of Manhattan Tax Map Block 545, lot 59 in part (formerly lot 63)

See 754 Broadway.

136-146 East 8th Street (Southwest corner of East 8th Street and Lafayette Street)

aka 13-25 Astor Place and 454-456 Lafayette Street

Borough of Manhattan Tax Map Block 545, lot 65

See 13-25 Astor Place.

EAST 8TH STREET, 133 to 147 (North side between Broadway and Fourth Avenue)

133-147 East 8th Street (North side between Broadway and Fourth Avenue)
aka 756-770 Broadway, 42-48 Fourth Avenue, and 74-86 East 9th Street [Wanamaker Place]

Borough of Manhattan Tax Map Block 554, lot 1

See 756-770 Broadway.

EAST 9TH STREET, 74 to 86 (South side between Broadway and Fourth Avenue)

74-86 East 9th Street [WANAMAKER PLACE] (South side between Broadway and Fourth Avenue) aka 756-770 Broadway, 133-147 East 8th Street, and 42-58 Fourth Avenue

Borough of Manhattan Tax Map Block 554, lot 1

See 756-770 Broadway.

EAST HOUSTON STREET, 26 to 32 (North side between Crosby Street and Lafayette Street)

26-32 East Houston Street (North side between Crosby Street and Lafayette Street)
aka 316-322 Lafayette Street and 149-157 Crosby Street

Borough of Manhattan Tax Map Block 522, lot 24 (formerly lots 24, 25, 26, and 27)

See 316-322 Lafayette Street.

FOURTH AVENUE, 42 to 58 (West side between East 8th Street and East 9th Street [Wanamaker Place])

42-58 Fourth Avenue (West side between East 8th and East 9th Streets [Wanamaker Place])
aka 756-770 Broadway, 133-147 East 8th Street, and 74-86 East 9th Street [Wanamaker Place])

Borough of Manhattan Tax Map Block 554, lot 1

See 756-770 Broadway.

GREAT JONES STREET, 1 to 11 (South side between Broadway and Lafayette Street)

**1 Great Jones Street (Southeast corner of Great Jones Street and Broadway)
aka 682 Broadway**

Borough of Manhattan Tax Map Block 530, lot 7

See 682 Broadway.

3 Great Jones Street (South side between Broadway and Lafayette Street)

Borough of Manhattan Tax Map Block 530, lot 9

Date of construction: 1844-45 with later alterations

Architect: Not determined

Original Owner: Alfred Pell

Type: Residence

Style: Greek Revival

Stories: 4 with raised basement

Structure/material: Brick

Features: Great Jones Street Three bays; basement and first-story facades rebuilt and now includes non-historic storefronts, show windows, and entryways, and cement-stucco surfaces; window openings above storefront have brownstone sills and pedimented brownstone lintels; non-historic sash; decorative wrought-iron fire escape; denticulated roof cornice; steel pipe railing on roof. Jones/Shinbone Alley Stone sills and lintels; star-shaped tie plates; replacement sash; wrought-iron fire escape; brick chimney; three-story rear addition.

History: This was originally a Greek Revival townhouse built in 1844-45 for Alfred Pell, replacing a stable belonging to David S. Jones who owned the house directly behind at 2 Bond Street. By 1921, when the building's stoop was removed, its basement floor raised to street level, and the basement and first-story facades replaced with storefronts, the building was occupied by a restaurant, store, and factory. The building now houses joint living/working quarters on the upper floors.

Department of Buildings information:

1921: ALT 2305-1921 [Source: Alteration application]
Owner: Sol Krotzky; architect: Harold F. Smith.

References:

New York City Department of Buildings, Borough of Manhattan, ALT 1454-1961.
New York City Department of City Planning, printouts of loft conversion applications.
New York City, Tax Assessment Records, Ward 15, 1843-45. Municipal Archives and Reference Center.

5 Great Jones Street (South side between Broadway and Lafayette Street)

Borough of Manhattan Tax Map Block 530, lot 10

Date of construction: 1844-45 with 1869-70 and later alterations

Architect: Not determined

Original Owner: Nathaniel Weed

Type: Residence

Style: Italianate

Stories: 4 with raised basement

Structure/material: Brick

Features: Three bays; basement and first-story facades rebuilt and now includes non-historic storefronts and entryways at basement level; cement stucco and multi-pane casements at the first story with surmounting galvanized-iron cornice; window openings above have brownstone sills and molded cast-iron lintels; historic and non-historic sash; wrought-iron fire escape; roof cornice replaced with aluminum sheathing; steel pipe railing on roof.

History: This building was originally a Greek Revival townhouse constructed in 1844-45 for Nathaniel Weed, replacing a stable also belonging to Weed who owned the house directly behind at 4 Bond Street. Weed raised 5 Great Jones Streets from three to four stories in 1869-70, when its present Italianate characteristics were probably applied. By 1921, when the building's stoop was removed, its basement floor raised to street level, and the basement and first-story facades rebuilt, the building was occupied by offices and manufacturers. The building now houses joint living/working quarters on the upper floors.

Department of Buildings information:

1921: ALT 3004-1921 [Source: Alteration Application]
Owner: Peter Civardi; architect: Harold F. Smith.

References:

New York City Department of Buildings, Borough of Manhattan, ALT 1453-1961.
New York City Department of City Planning, printouts of loft conversion applications.
New York City, Tax Assessment Records, Ward 15, 1843-45, 1869-70. Municipal Archives and Reference Center.

7 Great Jones Street (South side between Broadway and Lafayette Street)

Borough of Manhattan Tax Map Block 530, lot 11

Date of construction: 1897-98

Architect: Louis Korn

Original Owner: Leopold R. Treu

Type: Store

Style: Northern Renaissance Revival

Stories: 8

Structure/material: Cast-iron frame with brick and limestone facing

Features: Four bays; two-story base with limestone piers, decorative cast-iron columns, foliated fascia, and wide limestone lintel with egg and dart molding; non-historic storefront infill, canopy, and entryway to upper floors; upper floors have brick piers with limestone bases and Ionic terra-cotta caps, decorative cast-iron columns with foliate caps, foliate spandrels, and historic sash; elaborate galvanized-iron cornice with swags, egg-and-dart moldings, and scrolled brackets; brick east and west elevations with lot-line windows and non-historic sash; brick rear elevation with non-historic sash, wrought-iron fire escape, and cement-stucco surfaces.

History: This store building was designed by Louis Korn and built in 1897-98 for Leopold Treu at a time when many of the early nineteenth-century brick residences that lined Great Jones Street were being replaced with taller commercial structures. Treu was a builder and structural iron contractor who built mainly on speculation. The building remained occupied as a factory until at least 1963. It now contains residential lofts above the first floor.

Department of Buildings information:

1897-98: NB 609-1897 [Source: New Building docket]

References:

A History of Real Estate, Building and Architecture in New York City (1898; rpt. New York, 1970), 233.

New York City Department of Buildings, Borough of Manhattan, ALT 2976-1963

9 Great Jones Street (South side between Broadway and Lafayette Street)

Borough of Manhattan Tax Map Block 530, lot 12

Date of construction: 1889-90

Architect: Stephen D. Hatch

Original Owner: Roosevelt Hospital

Type: Store

Style: Romanesque Revival

Stories: 6

Structure/material: Brick

Features: Four bays; one-story cast-iron base with slender Corinthian columns, galvanized-iron cornice, and non-historic storefront infill, box awning, and entryway to upper floors; upper stories have brick piers, terra-cotta capitals, continuous brownstone lintels, corbelled brick, terra-cotta spandrels featuring geometric and floral designs, historic and non-historic sash, historic fire doors, wrought-iron fire escape, and segmental fenestration at the sixth floor; corbelled roof cornice; brick east elevation with large attached vinyl sign; brick rear elevation with corbelled cornice, historic iron shutters, historic and non-historic sash, and wrought-iron fire escape.

History: This store building was designed by Stephen D. Hatch and built by Bogart & Bro. in 1889-90 for the Roosevelt Hospital at a time when many of the early nineteenth-century brick residences that lined Great Jones Street were being replaced with taller commercial structures. Roosevelt Hospital was founded in 1864, funded by a bequest from James H. Roosevelt, uncle of Theodore Roosevelt. Roosevelt Hospital owned properties in lower Manhattan for investment purposes. The hospital owned this building, which was occupied as

a factory by 1915, until at least 1948. By 1966, it was occupied by artists' studios, and was converted to apartments in 1993-97.

Department of Buildings information:

1889-90: NB 462-1889 [Source: New Building docket]

1948: BN 1244-1948 [Source: Alteration application]

Fire escapes were installed on the front and rear facades. The building was occupied as a store and factory. Owner: Roosevelt Hospital.

1966: ALT 1210-1966 [Source: Alteration application]

Interior alterations were performed to remove violations and legalize its use as artists' studios above the ground floor store. Owner: Sheba Realty Corp.

References:

Andrea Balis, "Roosevelt Hospital," *The Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven: Yale University Press, 1995), 1020.

New York City Department of Buildings, Borough of Manhattan, ALT 2553-1915; #100493565

11 Great Jones Street (Southwest corner of Great Jones Street and Lafayette Street)
aka 366-372 Lafayette Street

Borough of Manhattan Tax Map Block 530, lot 13

See 366-372 Lafayette Street.

GREAT JONES STREET, 2 to 10 (North side between Broadway and Lafayette Street)

2 Great Jones Street (Northeast corner of Great Jones Street and Broadway)
aka 684 Broadway

Borough of Manhattan Tax Map Block 531, lot 1

See 684 Broadway.

4 Great Jones Street (North side between Broadway and Lafayette Street)

Borough of Manhattan Tax Map Block 531, lot 15

Date of construction: 1870

Architect: R.G. Hatfield

Original Owner: Nathaniel Whitman

Type: Store and warehouse

Style: Italianate

Stories: 5

Structure/material: Brick

Features: Great Jones Street Four bays; panelled cast-iron ground-story columns with non-historic storefront infill; concrete steps and non-historic fence; bracketed, galvanized-iron storefront cornice; upper stories feature bracketed sills and molded window hoods, historic and non-historic sash, and galvanized-iron roof cornice with scrolled, foliate brackets. Jones/Shinbone Alley South bay matches main facade; painted facade; brownstone water table; stone sills and lintels; historic sash; some sealed windows; wrought-iron grilles; decorative wrought-iron fire escape; galvanized-iron roof cornice.

History: This store and warehouse was designed by R.G. Hatfield and built by William Lambeau in 1870 for Nathaniel Whitman, whose family owned it until at least 1886, at a time when this section of the city was becoming increasingly commercial in character. By 1870, its upper floors were in manufacturing use, remaining as such until it was converted to residential lofts in 1998.

Department of Buildings information:

1870: NB 353-1870 [Source: New Building docket]

1886: ALT 81-1886 [Source: Alteration application]

Unspecified fire damage was repaired. It was occupied at the time as a store and factory. Owner: W. Whitman; architect: N. LeBrun & Son.

References:

Landmarks Preservation Commission, Research files.

New York City Department of Buildings, Borough of Manhattan, ALT 1123-1875; BN 1667-1946.

6-10 Great Jones Street (Northwest corner of Great Jones Street and Lafayette Street)

aka 376-380 Lafayette Street

Borough of Manhattan Tax Map Block 531, lot 12

See 376-380 Lafayette Street

LAFAYETTE STREET, 316 to 338 (West side between East Houston Street and Bleecker Street)

316-322 Lafayette Street (Northwest corner of Lafayette Street and East Houston Street) aka 26-32 East Houston Street and 149-157 Crosby Street

Borough of Manhattan Tax Map Block 522, lot 24 (formerly lots 24, 25, 26, and 27)

Date of construction: 1887 and 1897 alterations

Architect: Wm. Schickel & Co. (1887)/ Richard Berger (1897)

Original Owner: Louis Ettlinger

Type: Store and lofts, parking lot

Style: Vernacular

Stories: 5

Structure/material: Brick

Features: Lafayette Street Twelve bays; non-historic storefront, signage, and flagpole; upper facade has stone sills and lintels (painted); non-historic sash; galvanized-iron cornice with scrolled brackets, dentils, and swags; non-historic lighting connected to cornice; elevator bulkhead on roof. Crosby Street Twelve bays; cast-iron storefront columns with non-historic infill and entryway to upper floors; security gates; molded, galvanized-iron storefront cornice partially intact; stone lintels and sills (painted); non-historic sash; wrought-iron fire escape; panelled wood roof cornice with scrolled brackets. East Houston Street Exposed brick and cement-stucco-covered party wall with non-historic signage and lighting. Parking lot Asphalt paving.

History: This store and loft building, which incorporates portions of two earlier buildings on the site, is the result of various alterations and additions in the late nineteenth century. The original buildings, which occupied the northern two-thirds of the current lot, faced Crosby Street. (Lafayette Street had not yet been extended through the area.) These structures were joined internally and extended twenty-five feet to the south in 1887 by owner Louis Ettlinger.

In addition, the architect, Wm. Schickel & Co, designed a new unified facade. The eastern side of the building was altered and a new east facade was constructed, upon the extension of Lafayette Street through the area in 1897. The architect was Richard Berger; Ettliger still owned the building. Louis Ettliger (1846-1927) was born in Germany and came to the United States in 1866, where he formed the lithographic firm of Schumacher & Ettliger, which in 1892 became the American Lithographic Company. Ettliger was a director of the Crowell Publishing Co. and Chairman of the Board of the Persian Rug Manufactory. Interested in horticulture, Ettliger imported and cultivated trees from around the world at his Peekskill, New York, estate. Ettliger owned the Lafayette Street buildings at least until 1912, leasing at least part of the building to small manufacturers during that period. The building's south party wall was exposed when the adjacent building was demolished between 1909 and c.1938; the vacant lot was later merged with this building's lot. The Crosby Street fire escape was installed in 1968. The building remains in industrial use above the first story.

Department of Buildings information:

1887: ALT 242-1887 [Source: Alteration application]

Join two buildings internally, extend building 25 feet to the south, and rebuild Crosby Street facade. Architect: Wm. Schickel & Co.; owner: Louis Ettliger.

1891: ALT 845-1891 [Source: Alteration application]

Install a water tank on the roof. Lessee: Bieman, Heidelberg & Co., clothing makers.

1897: ALT 917-1897 [Source: Alteration application]

Erect a new front wall on Elm (Lafayette) Street due to widening of street. Architect: Richard Berger; owner: Louis Ettliger.

1909: ALT 244-1909 [Source: Alteration application]

Install elevator. Lessee: Gatti-McQuade Co.

1968: BN 2944-1968 [Source: Building Notice application]

Install a fire escape facing Crosby Street. Owner: MJD Management Corp.

References:

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Co., 1899-1909), vol.1, pl. 23.

Landmarks Preservation Commission, Research Files.

New York City Department of Buildings, Borough of Manhattan, ALT 2925-1912.

New York City Department of Taxes, photographic record, c.1938.

New York Times, January 24, 1927, p. 17.

324-328 Lafayette Street (West side between East Houston Street and Bleecker Street) aka

159-165 Crosby Street

Borough of Manhattan Tax Map Block 522, lot 28

Date of construction: 1897

Architect: Horenburger & Straub with Martin Johnson

Original Owner: Michael Hanlon

Type: Store and warehouse

Style: Renaissance Revival

Stories: 8

Structure/material: Steel and iron frame with brick facing; brick-arch floor construction

Features: Lafayette Street Three bays; grouped fenestration; cast-iron columns at storefront and between second-story windows; non-historic storefront infill and entryway to upper floors; non-historic flagpole; stone lintels (altered on second story); historic and non-historic sash; rusticated piers; decorative panels and spandrels; wrought-iron fire escape; roof cornice removed and replaced with cement-stucco fascia. Crosby Street Three bays; paired fenestration; similar to Lafayette Street; non-historic storefront infill; historic and non-historic sash; wrought-iron fire escape; cornice removed. North and South Elevations Cement stucco; lot-line windows with non-historic sash; elevator shaft on Crosby Street side of north elevation.

History: This store and warehouse building was designed by Horenburger & Straub with Martin Johnson¹ and constructed in 1897 for Michael Hanlon, after Lafayette Street was extended south of Great Jones Street. It replaced two earlier brick buildings facing Crosby Street. By 1911, the building was occupied by light manufacturers, by 1928 by offices and storage, and by 1941 as a factory and stores. The roof cornices were removed between c.1938 and 1985. The building now houses joint living/working quarters on the upper floors.

Department of Buildings information:

1897: NB 889-1897 [Source: New Building application]

1911: ALT 3052-1911 [Source: Alteration application]

¹Martin Johnson may have worked at the office of Horenburger & Straub as an architect or draftsman.

A tank was installed on the roof. It was occupied at the time by manufacturing lofts. Owner: D.W. Dazion.

References:

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl.9.

Landmarks Preservation Commission, Urban Cultural Resources Survey, 1895.

New York City Department of Buildings, Borough of Manhattan, ALT 1276-1928; BN 2431-1941.

New York City Department of City Planning, printouts of loft conversion applications.

New York City Department of Taxes, photographic record, c.1938.

330-338 Lafayette Street (Southwest corner of Lafayette Street and Bleecker Street)
aka 54 Bleecker Street

Borough of Manhattan Tax Map Block 522, lots 1001-1012 (formerly lot 32)

See 54 Bleecker Street.

LAFAYETTE STREET, 340 to 354 (West side between Bleecker Street and Bond Street)

**340-346 Lafayette Street (Northwest corner of Lafayette Street and Bleecker Street)
aka 55-63 Bleecker Street**

Borough of Manhattan Tax Map Block 529, lot 69

See 55-63 Bleecker Street.

**348-354 Lafayette Street (Southwest corner of Lafayette Street and Bond Street)
aka 11-13 Bond Street
originally the "New York Women's League for Animals" Hospital**

Borough of Manhattan Tax Map Block 529, lot 15

Date of construction: 1913

Architect: Elisha H. Janes and August W. Cordes

Original Owner: New York Women's League for Animals

Type: Animal Hospital

Style: Colonial Revival

Stories: 4

Structure/material: Brick

Features: Lafayette Street Fifteen bays; stone foundation (painted) with raised basement; granite portico with rusticated columns, bracketed hood, flanking flagpoles, and boxed-in fascia; freight entryway at the south bay; arched fenestration at the first story; upper facade has patterned brickwork, including rustication, diaperwork, geometrical panels, and header bricks; terra-cotta detail, including bandcourses, keystones, and imposts; historic multi-pane and non-historic sash; window openings converted to doors; wrought-iron fire escape; elaborate terra-cotta roof cornice; patterned brick roof parapet with wrought-iron fencing and terra-cotta coping. Bond Street Four bays; similar to Lafayette Street; non-historic window grilles. Jones/Shinbone Alley Four bays, similar to Bond Street; section of roof cornice removed; windows converted to doors; wrought-iron fire escape; non-historic window grilles.

History: This building was designed by Elisha H. Janes and August W. Cordes and constructed in 1913 for the New York Women's League for Animals for use as an animal hospital. It continued in that use until 1965, when it was converted to a factory and offices.

The League constructed the rooftop penthouse in 1924. The architect for the alterations has not been determined. It is currently occupied by a social service agency.

Department of Buildings information:

1913: NB 23-1913 [Source: New Building application]

1924: ALT 2300-1924 [Source: Alteration application]

A penthouse was erected on the roof. Owner: New York Women's League for Animals.

1965: ALT 1691-1965 [Source: Alteration application]

The building was converted from an animal hospital to a factory and offices. Owner: John Challis.

References:

Landmarks Preservation Commission, Research Files.

LAFAYETTE STREET, 358 to 372 (West side between Bond Street and Great Jones Street)

**358-364 Lafayette Street (Northwest corner of Lafayette Street and Bond Street)
aka 10-12 Bond Street**

Borough of Manhattan Tax Map Block 530, lot 62

Date of construction: 1959

Architect: Sapolsky & Slobodien

Original Owner: Haran Service Stations, Inc. H. Jacobson, President

Type: Gas Station

Style: None

Stories: 1

Structure/material: Concrete block with brick facing

Features: Vehicular entryways with steel doors; office pavilion featuring parapet with header courses; non-historic signage and freestanding billboard.

History: This gas station was designed by Sapolsky & Slobodien and built in 1959 for Haran Service Stations, Inc. It replaced an earlier one-story building.

Department of Buildings information:

1959: NB 248-1959 [Source: New Building docket]

References:

Landmarks Preservation Commission, Research files.
Manhattan Land Book of the City of New York (New York; G.W. Bromley and Co., 1955), pl. 23.

366-372 Lafayette Street (Southwest corner of Lafayette Street and Great Jones Street) aka 11 Great Jones Street

Borough of Manhattan Tax Map Block 530, lot 13

Date of construction: 1933

Architect: Dietrich Wortman

Original Owner: Standard Oil Company of New York

Type: Gas Station

Style: None

Stories: 1

Structure/material: Concrete block with brick facing

Features: Signage; vehicular entryways; metal doors.

History: This gas station was designed by Dietrich Wortman and built in 1933 for the Standard Oil Company of New York. It replaced an earlier four-story building.

Department of Buildings information:

1933: NB 134-1933 [Source: New Building application]

References:

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Co, 1899-1907), v.1, pl.23.

Landmarks Preservation Commission, Research files.

LAFAYETTE STREET, 376 to 388 (West side between Great Jones Street and East 4th Street)

376-380 Lafayette Street "Schermerhorn Building" - A Designated NYC Landmark
(Northwest corner of Lafayette Street and Great Jones Street) aka 6-10 Great Jones Street

Borough of Manhattan Tax Map Block 531, lot 12

Date of construction: 1888-89

Architect: Henry J. Hardenbergh

Original Owner: William C. Schermerhorn

Type: Store and lofts

Style: Romanesque Revival

Stories: 6

Structure/material: Brick with brownstone ornament

Features: Lafayette Street Five bays; paired and grouped fenestration; cast-iron columns at storefront level; non-historic storefront infill and signage; arched entryway to upper floors; multi-story arched window bays; arched fenestration at the sixth story; carved ornamentation; non-historic sash (installed illegally); ornate, bracketed galvanized-iron roof cornice; gabled dormer with elaborate ornamentation. Great Jones Street Six bays; similar to Lafayette Street.

History: This store and loft building was designed by Henry J. Hardenbergh, and built in 1888-89 for William C. Schermerhorn at a time when Lafayette Street, then known as Lafayette Place, was becoming more commercial in character. The Schermerhorns were a prominent New York family that owned much property around the city, including 696-702 Broadway, also within the NoHo Historic District. No. 376-380 Lafayette Street, which replaced the Schermerhorn mansion, was rented to a manufacturer of boys' clothing upon completion. The building, which remained in the Schermerhorn family until at least 1915, was converted from a factory to an office building in 1931, and was for a period in the 1930s used as a dormitory and dining room operated by the city's Department of Welfare. It was converted back to manufacturing use in 1943. It remains in commercial use above the ground floor.

Department of Buildings information:

1911: ALT 2171-1911 [Source: Alteration application]

The sidewalk vault was modified due to the widening of Lafayette Street. Owner: Estate of William C. Schermerhorn.

1914: ALT 4351-1914 [Source: Alteration application]

A water tank was installed on the roof. Owner: Estate of William C. Schermerhorn.

References:

Landmarks Preservation Commission, *Guide to New York City Landmarks* (New York: John Wiley & Sons, Inc., 1998), 49.

_____. *376-380 Lafayette Street Building Designation Report* (LP-0193), (New York: City of New York, 1966).

New York City Department of Buildings, Borough of Manhattan,, ALT 2468-1931; ALT 2871-1935; ALT 764-1943.

382 Lafayette Street (West side between Great Jones Street and East 4th Street)

Borough of Manhattan Tax Map Block 531, lots 1102-1107 (formerly lot 11)

Date of construction: 1895-96

Architect: Cleverdon & Putzel

Original Owner: Edward Judson

Type: Warehouse

Style: Romanesque Revival

Stories: 9

Structure/material: Steel frame with brick and terra-cotta facing.

Features: Four bays; panelled, cast-iron storefront columns with elaborate caps supporting elaborate storefront cornice; non-historic storefront infill and entryway to upper floors; non-historic flagpole; upper stories feature elaborate terra-cotta window surrounds, cast-iron columns, bracketed projecting bands, brick spandrels with terra-cotta medallions, squat columns, arched windows on the ninth story, and non-historic sash; roof gable with elaborate terra-cotta ornament; penthouse; exposed south elevation with lot-line windows and non-

historic sash.

History: This warehouse building was designed by Cleverdon & Putzel and built in 1895-96 for wealthy New York businessman Edward Judson (1841-1916) at a time when the earlier residential and commercial building that lined this section of Lafayette Street were being replaced with taller commercial structures. By the mid-twentieth century, the building housed small manufacturers, continuing to do so until the mid-1980s, when it was converted to condominiums.

Department of Buildings information:

1895-96: NB 172-1895 [Source: New Building application]

1914; ALT 2691-1914 [Source: Alteration application]

A water tank was installed on the roof. Owner: Laura Jay Edwards.

References:

Landmarks Preservation Commission, Research files.

New York City Department of Buildings, Borough of Manhattan, ALT 271-1955.

New York Times, July, 14, 1916, p.11.

384-388 Lafayette Street (Southeast corner of Lafayette Street and East 4th Street)
aka 692-694 Broadway and 2-20 East 4th Street.

Borough of Manhattan Tax Map Block 531, lots 1001-1090 (formerly lot 6)

See 692-694 Broadway.

LAFAYETTE STREET, 390 to 444 (West side between East 4th Street and Astor Place)

390-400 Lafayette Street (Northwest corner of Lafayette Street and East 4th Street)
aka 11-19 East 4th Street

Borough of Manhattan Tax Map Block 545, lot 53 in part

See 15-19 East 4th Street.

402-408 Lafayette Street (West side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 545, lot 6 in part (formerly lot 50)

Date of construction: 1893

Architect: Cleverdon & Putzel

Original Owner: F.H. Mela

Type: Warehouse and lofts

Style: Renaissance Revival

Stories: 8

Structure/material: Steel and cast-iron frame with brick and brownstone facing.

Features: Five bays; grouped windows; one-story base featuring brick piers with stone pedestals and banding, cast-iron columns with beaded moldings, and crowning cornice with brackets, dentils, and foliation; non-historic storefront infill, signage, awnings, lighting, flagpole, and entryway to upper floors; upper stories feature decorative brick piers with brownstone caps, brownstone sills and lintels in a continuous band, and corbel courses; segmental arches with keystones at the eighth story; non-historic sash; roof cornice removed and replaced with aluminum fascia; exposed north elevation with lot-line windows, non-historic sash, and non-historic lighting.

History: This warehouse and loft building was designed by Cleverdon & Putzel and built in 1893 for F.H. Mela at a time when Lafayette Street was becoming more commercial in character. It replaced the Collegiate Middle Church. By 1912, the building's lot was merged with the adjacent building at 708 Broadway (lot 9); in addition, internal openings between 402-408 Lafayette Street and 708 Broadway, as well as 710 Broadway, were created at various times during the twentieth century. The building was converted to office space above the storefront after 1970.

Department of Buildings information:

1893: NB 421-1893 [Source: New Building application]

1911: ALT 2598-1911 [Source: Alteration application]

The sidewalk vault was altered due to the widening of Lafayette Street and the construction of the subway. Owner: Estate of A.C. Barnes.

1914: ALT 2326-1914 [Source; Alteration application]

A water tank was installed on the roof. Owner: Alfred V. Barnes.

References:

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl.9.
Landmarks Preservation Commission, Research Files.
New York City Department of Buildings, Borough of Manhattan, BN 2888.-1941; ALT
1430-1960; BN 3573-1970.

410-414 Lafayette Street (West side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 545, lot 48

Date: 1960

Type: Parking lot

Material: Asphalt paving

History: The two buildings that occupied this lot were demolished in 1966.

Department of Buildings information:

1966: DEMO 22-1966 [Demolition application]

416 Lafayette Street (West side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 545, lot 46

Date of construction: 1958 alteration

Architect: Weschler & Schimenti

Original Owner: Leon Nagin

Type: Multiple dwelling

Style: None

Stories: 5

Structure/material: Brick and concrete block with brick facing

Features: Two bays; grouped sash; ground-level entryway with aluminum hood; non-historic sash; roof parapet with iron railing; exposed brick south elevation with lot-line windows and non-historic sash.

History: This apartment house was originally built as a private dwelling before 1886, when it was converted to a library and office space serving the Episcopal Diocese of New York. The house had been owned by philanthropist and art patron Catherine Lorillard Wolfe, who during her lifetime gave away more than \$4,000,000 of her fortune to such organizations as the Episcopal Church, and to local charities, museums, hospitals, and schools. This building remained the property of the Diocese until at least 1930. It was converted to a multiple dwelling in 1958. The facade was completely altered at this time.

Department of Buildings information:

1958: ALT 258-1958 [Source: Alteration application]

References:

New York City Department of Buildings, Borough of Manhattan, ALT 1876-1886; ALT 1711-1911; ALT 2016-1930.

"Catherine Lorillard Wolfe," *Who Was Who in America* (Chicago, 1967), Hist. vol., 593.

418-426 Lafayette Street (West side between East 4th Street and Astor Place)
aka 726-730 Broadway

Borough of Manhattan Tax Map Block 545, lot 15

See 726-730 Broadway.

428, 430, 432, and 434 Lafayette Street (West side between East 4th Street and Astor Place) "La Grange Terrace," aka "Colonnade Row" - **Designated NYC Landmarks**

Borough of Manhattan Tax Map Block 545, lots 40, 39, 38 and 37

Date of construction: 1832-33

Architect: attributed to Seth Geer

Original Owner: Seth Geer

Type: Residences

Style: Greek Revival

Stories: 3 to 5

Structure/material: Brick with marble facing

Features: Four, three bay wide houses unified by a two-story, Corinthian colonnade above the first story; one-story, rusticated base featuring recessed steps and entryways to upper floors; base altered for basement entrances and HVAC louvers; non-historic signage, lighting, and flagpole; second and third stories recessed behind colonnade; window lintels decorated with wreaths; historic and non-historic sash; columns supported bracketed and molded cornice; antefixae over No. 434; low dormers at No. 432; two-story rooftop additions at Nos. 428, 430, and 434.

History: These four houses survive from a row of nine Greek Revival marble-fronted residences that, at the time of their completion, were among the grandest dwellings in New York and were occupied by members of New York's leading families. Erected, and possibly designed, by the developer Seth Geer and named for the Marquis de Lafayette's estate in France, the row is unified by the use of a Corinthian colonnade that was once crowned by a continuous band of anthemion (now visible only at No. 434). The buildings began to deteriorate in the post-Civil War era as the wealthy moved out of this neighborhood, and the houses were subdivided into apartments and commercial spaces. The original stoops were removed and the entryways recessed in 1911 due to the widening of Lafayette Street and the construction of the subway. The other five buildings in the row, located at 418-428 Lafayette Street, were demolished in 1917 for the construction of Wanamaker's garage and warehouse. The row now contains apartments, restaurants, and theaters.

References:

Landmarks Preservation Commission, *Guide to New York City Landmarks* (New York: John Wiley & Sons, Inc., 1998), 51.

_____, *LaGrange Terrace a/k/a Colonnade Row Designation Report(s)* (LP-0010-0013), (New York: City of New York, 1965).

New York City Department of Buildings, Borough of Manhattan, ALT 2178-1911; ALT 2427-1911; ALT 2428-1911.

436-440 Lafayette Street (West side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 545, lot 26 in part (formerly lot 34)

Date of construction: 1870-71

Architect: Edward H. Kendall

Original Owner: Charles B. Wood

Type: Carriage warehouse

Style: Second Empire

Stories: 6

Structure/material: Brick with cast-iron facade

Features: Nine-bays; paired sash; cast-iron storefront piers and columns with Ionic caps and shields; historic (bulkheads and transoms) and non-historic (doors, windows, awnings and signage) storefront infill; historic hanging clock; base crowned by denticulated cornice; non-historic flagpole; upper facade has recessed fenestration (with curved lintels) between piers with fluted bases and modified caps, and slender attached columns; historic and non-historic sash; window grilles; dentil courses; flagpoles bolted to facade; molded fascia; crowning galvanized-iron cornice with scrolled brackets, egg and dart moldings, and dentils.

History: This carriage warehouse was designed by Edward H. Kendall and constructed in 1870-71 for Charles B. Wood, originally extending through to Broadway. That portion of the building was demolished in 1910 for the construction of 740-744 Broadway (also in the NoHo Historic District). Alfred Benjamin & Co., manufacturers of high-grade men's clothing, was established here in 1879, indicating that the building was converted to industrial use soon after its completion. The original central tower was removed after a fire in 1888 and the crested mansard roof was removed in 1891 when the sixth-story was added by architect Francis H. Kimball for Orlando B. Potter, a prominent New York political figure who also owned prime Manhattan real estate, including 444 Lafayette Street, 746-750 Broadway, and 4-8 Astor Place, all within the NoHo Historic District, as well as the Potter Building at 35-38 Park Row (1883-86, N.G. Starkweather), a designated New York City Landmark. Potter's survivors continued to own 436-440 Lafayette Street until at least 1947.

Department of Buildings information:

1870-71: NB 36-1870 [Source: New Building application]

1888: ALT 1736-1888 [Source: Alteration application]

Fire damage was repaired, including the removal of the central tower and the installation of a new cornice. Architect and builder: A.G. Bogert & Bro.; owner: Henry C. Eno.

1891: ALT 1274-1891 [Source: Alteration application]

The roof was raised to the level of the mansard and it was joined internally with 4-8 Astor Place. Architect: F.H. Kimball; owner: O.B. Potter.

1902: ALT 742-1902 [Source: Alteration application]

New window openings were cut into the rear. Owner: Orlando B. Potter Trust.

1911: ALT 1896-1911 [Source: Alteration application]

The sidewalk vault was rebuilt due to the widening of Lafayette Street and the construction

of the subway. Owner: Orlando B. Potter Trust.

References:

Margot Gayle, *Cast Iron Architecture in New York* (New York: Dover Publications, Inc., 1974), 96.

Landmarks Preservation Commission, *Potter Building Designation Report* (LP-1948), prepared by Jay Shockley (New York: City of New York, 1996).

442 Lafayette Street (West side between East 4th Street and Astor Place)
aka 4-8 Astor Place

Borough of Manhattan Tax Map Block 545, lot 26 in part (formerly lot 28)

See 4-8 Astor Place

444 Lafayette Street (Southwest corner of Lafayette Street and Astor Place)
aka 10-20 Astor Place

Borough of Manhattan Tax Map Block 545, lot 26 in part (formerly lot 30)

See 10-20 Astor Place.

LAFAYETTE STREET, 454 to 456 (West side between Astor Place and East 8th Street)

454-456 Lafayette Street (West side between Astor Place and East 8th Street)
aka 13-25 Astor Place and 136-146 East 8th Street

Borough of Manhattan Tax Map Block 545, lot 65

See 13-25 Astor Place.

LAFAYETTE STREET, 381 to 389 (East side between Great Jones Street and East 4th Street)

381 Lafayette Street (East side between Great Jones Street and East 4th Street)

Borough of Manhattan Tax Map Block 531, lot 19

Date of construction: 1890-91 alteration

Architect: Benjamin E. Lowe

Original Owner: Mission of the Immaculate Virgin of Mount Loretto

Type: Convent and chapel

Style: Northern Renaissance Revival

Stories: 5

Structure/material: Brick

Features: Front Building. Three bays; rusticated brownstone base; brownstone entrance portico with panelled pilasters, Corinthian caps, bracketed and denticulated hood, and historic wood doors and transom light; non-historic wrought-iron gate and fire escape; denticulated brownstone band crowns the first story; arched fenestration with molded brick architrave moldings and stone sills; historic sash; decorative terra-cotta banding; brick and terra-cotta roof cornice featuring corbels and blind arches, topped by corner globes; non-historic, five-story glass and steel rear addition; brick south elevation obscured by billboard on adjacent lot. Rear Building. Brick; peaked roof; Gothic Revival style arches; historic sash; standing seam roof with skylights.

History: This former convent is the result of a major alteration in 1890-91 of an earlier private dwelling by the Mission of the Immaculate Virgin of Mount Loretto, which acquired the building from A.H. Stephens c.1888-89. The alteration included extending the attic to create a full fifth story; the complete redesign of the facade, and the construction of a chapel at the rear of the lot. Both the alteration and the new building were designed by Benjamin E. Lowe. The Mission of the Immaculate Virgin was founded in 1870 as a home for orphaned newsboys. The Mission opened an orphanage on several hundred acres of land in the Pleasant Plains section of Staten Island in 1882, much of which is still owned by the New York Archdiocese. The Mission also operated an adjacent dormitory and school at 375-379 Lafayette Street, called the St. Joseph's Home, which was demolished in 1929. The Mission continued to own 381 Lafayette Street until 1965, when it was sold to the noted avant-garde and pop artist Robert Rauschenberg, who converted it to his residence and studio. The architects for the conversion were Giorgio Cavaglieri and Stanley Rapaport.

Department of Buildings information:

1890-91: ALT 386-1890 [Source: Alteration docket]

1966: ALT 52-1966 [Source: Alteration application]

References:

Daily News, October 2, 1998.

Leslie Gourse, "Robert Rauschenberg," *The Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven: Yale University Press, 1995), 987.

New York City, Tax Assessment Records, Ward 15, 1888,1889, Municipal Archives and Reference Center.

383-389 Lafayette Street (Southeast corner of Lafayette Street and East 4th Street)
aka 22-26 East 4th Street

Borough of Manhattan Tax Map Block 531, lot 20 in part

Date of construction: 1913

Architect: Gronenberg & Leuchtag

Original Owner: Charles Lane

Type: Store and lofts

Style: simplified Neo-Classical

Stories: 4

Structure/material: Iron frame with brick facing

Features: Lafayette Street Four bays; grouped fenestration; brick piers; non-historic storefront infill and signage, including angled corner sign; non-historic flagpole; historic and non-historic sash; brick banding; panelled spandrels; stone lintels; brick roof parapet with stone coping. East 4th Street Four bays; similar to Lafayette Street; non-historic storefront infill; historic and non-historic sash; freight-entryway; non-historic entryway to upper floors. East elevation Brick and cement stucco; lot-line windows with non-historic sash and louvers; elevator bulkhead and water tower visible on roof.

History: This store and loft building was designed by Herman Gronenberg and Albert Leuchtag and constructed in 1913 for Charles Lane. It replaced two smaller dwellings and several stables. The firm of Charles H. Hubbs & Company, manufacturers of paper and paper products, occupied the building from 1916 to at least 1924. In 1928 it was occupied as a paper and twine warehouse, and by a printer. Its upper floors were converted from a warehouse to a factory in 1955. The building now houses joint living/working quarters on the upper floors.

Department of Buildings information:

1913: NB 220-1913 [Source: New Building application]

References:

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley and Sons, 1899-1909), v.1, pl. 23.

William T. Bonner, *New York: The World's Metropolis* (New York: R.L. Polk & Co., 1925), 749.

New York City Department of Buildings, Borough of Manhattan, ALT 335-1928; ALT 287-1955.

New York City Department of City Planning, printouts of loft conversion applications.

LAFAYETTE STREET, 393 to 441 (East side between East 4th Street and Astor Place)

**393-399 Lafayette Street (Northeast corner of Lafayette Street and East 4th Street)
aka 21-23 East 4th Street "De Vinne Press Building" - A Designated NYC Landmark**

Borough of Manhattan Tax Map Block 544, lot 1 in part

Date of construction: 1885-86; addition, 1890-91

Architect: Babb, Cook & Willard

Original Owner: Theodore L. De Vinne and Roswell Smith

Type: Printing house

Style: Romanesque Revival

Stories: 8

Structure/material: Brick bearing walls with iron columns and beams.

Features: Lafayette Street Seven bays; recessed entryway; multi-story arches with recessed fenestration; non-historic flagpole; round and segmental arch windows; historic sash; terra-cotta trim; curved corner with quoins; low-pitched gable. East 4th Street Eleven bays; similar to Lafayette Street; freight entryway; roof cornice; wrought-iron fire escape.

History: Built in 1885-88 with a matching addition facing East 4th Street in 1890-91, this commercial structure was designed by Babb, Cook & Willard and built for Theodore De Vinne (1828-1914), the noted printer, and publisher Roswell Smith. De Vinne was in the forefront of printing as an art form, having written several books on the subject. His company, the De Vinne Press, printed many of the era's major magazines, including *The*

Century and *Scribner's Monthly*, both of which were published by Smith. The building continued to be owned by the descendants of both men until at least 1930, and the building served as a printing house until at least 1968. It has since been converted to an office building.

Department of Buildings information:

1885-86: NB 203-1885 [Source: New Building application]

1890-91: NB 439-1890 [Source: New Building application]

1909: ALT 2682-1909 [Source: Alteration application]

A water tank was installed on the roof.

1911: ALT 2312-1911 [Source: Alteration application]

The sidewalk vault and main entryway were modified due to the widening of Lafayette Street and the construction of the subway.

1914: ALT 4242-1914 [Source: Alteration application]

Install new elevators and bulkhead on the roof.

1927: ALT 1270-1927 [Source: Alteration application]

The first- and second-story window openings on the south facade were modified for the installation of new show windows, and a ramp from the East 4th Street sidewalk to the basement was installed. Architect: Charles Schaefer, Jr.

1940: ALT 2763-1940 [Source: Alteration application]

A one-story brick extension was built at the rear of the building. Owner: Walter Peek Paper Corp.; architect: John M. Baker.

1940: ALT 2766-1940 [Source: Alteration application]

An internal opening was created to 401 Lafayette Street. Owner: Walter Peek Paper Corp.

References:

Landmarks Preservation Commission, *De Vinne Press Building Designation Report* (LP-0201), (New York; City of New York, 1966)

_____, *Guide to New York City Landmarks* (New York: John Wiley & Sons, Inc., 1998), 50.

New York City Department of Buildings, Borough of Manhattan, EL 540-1930; ALT 4137-1937; BN 99-1968.

New York Times, February 17, 1914, p.11.

**401 Lafayette Street (East side between East 4th Street and Astor Place)
[part of the De Vinne Press Building Landmark Site]**

Borough of Manhattan Tax Map Block 544, lot 1 in part (formerly lot 4)

Date of construction: 1893

Architect: Cleverdon & Putzel

Original Owner: Ferdinand Mela

Type: Warehouse

Style: Renaissance Revival

Stories: 7

Structure/material: Cast-iron frame with brick and brownstone facing.

Features: Four bays; two-story base with brick and stone piers, decorative cast-iron columns with bracketed caps, galvanized-iron storefront cornice, and crowning brownstone molding with dentils; storefront level altered for vehicular entrance; non-historic entryway to upper floors; upper stories have brick piers with corbelled caps, fluted cast-iron columns with bracketed caps, panelled spandrels, brownstone moldings and panels, historic sash, and arched seventh-story windows; elaborate roof cornice featuring corbels, dentils, panels, fretwork, and coffering; north elevation has lot-line windows with non-historic sash.

History: This warehouse was designed by Cleverdon & Putzel and built in 1893 for Ferdinand Mela, at a time when the earlier, once-fashionable residences that lined Lafayette Place were being replaced with larger commercial buildings. Mela also built several other buildings in the area. By the early-twentieth century, this building was occupied by small manufacturing firms, and was later converted to a printing house, having been joined internally to the adjacent De Vinne Press Building in 1940. It served in that capacity into the 1960s. It has since been made into an office building.

Department of Buildings information:

1893: NB 118-1893 [Source: New Building application]

1911: ALT 1926-1911 [Source: Alteration application]

The sidewalk vault was modified due to the widening of Lafayette Street and construction of the subway. Owner: E. Morgenthau.

1921: ALT 157-1921 [Source: Alteration application]

Window openings were created in the north wall. Owner: Louis Ott; architect: Eli Benedict.

1940: ALT 2767-1940 [Source: Alteration application]

The first story was altered for a driveway and loading platform, and the building was joined internally with 393-399 Lafayette Street. Owner: Walter Peek Paper Corp.; architect: John Baker.

References:

Landmarks Preservation Commission, Research files.

New York City Department of Buildings, Borough of Manhattan, ALT 216-1917; BN 2161-1963.

403-407 Lafayette Street (East side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 544, lot 5

Date of construction: 1931

Architect: David S. Lang

Original Owner: Beck-Lafayette Realty Corp.

Type: Gas station and garage

Style: Art Deco

Stories: 3

Structure/material: Steel and concrete block with brick facing

Features: Five bays; stone base featuring square columns with bollards and streamlined caps; horizontal windows; historic steel casements; sealed and non-historic sash; patterned brick; stone trim; non-historic signage.

History: This gas station and garage was designed by David S. Lang and built in 1931 for the Beck-Lafayette Realty Corp. at a time when many of the older residential, institutional, and commercial buildings in the area were being demolished for parking lots and service stations catering to an ever-expanding number of private automobiles. It replaced the old Lafayette Place Hotel. The building remains in use as a garage and service station.

Department of Buildings information:

1931: NB 15-1931 [Source: New Building application]

1949: ALT 472-1949 [Source: Alteration application]

Alterations were made to the ground-story facade. Owner: L.B. Oil Co.; architect: Herman Kron.

References:

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Sons, 1899-1909), v. 1, pl. 23.

Landmarks Preservation Commission, Research files.

409-413 Lafayette Street (East side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 544, lot 8

Date of construction: 1891-92

Architect: Alfred Zucker

Original Owner: Simon Goldenberg

Type: Warehouse

Style: Northern Renaissance Revival

Stories: 6

Structure/material: Brick and cast-iron with brick facing

Features: Five bays, paired and grouped sash; two-story base featuring cast-iron columns with beaded bands and stylized caps, non-historic recessed storefront, spandrels with beaded bands and foliation, and elaborate cornice; box awnings and non-historic signage; upper stories feature brick piers with decorative brownstone bases and terra-cotta Ionic caps, cast-iron colonnettes with Corinthian caps, panelled brick and terra-cotta spandrels, non-historic sash, and decorative terra-cotta banding; facade topped by elaborate cornice with terra-cotta gable and finials; exposed north and south elevations with lot-line windows and non-historic sash.

History: This warehouse was designed by Alfred Zucker and built in two stages in 1891-92 for lace importer Simon Goldenberg (d.1897), who was active in Jewish social and philanthropic organizations. Goldenberg's estate owned the building until at least 1917. By 1902, the building was occupied by a manufacturer of men's clothing. In the 1930s, its

ground floor was used as an automobile showroom and repair shop, and its upper floors were converted from manufacturing lofts to offices in the 1980s.

Department of Buildings information:

1891-92: NB 576-1891 and NB 577-1891 [Source: New Building applications]

1902: ALT 27-1902 [Source: Alteration application]

Lot-line windows were installed at the north and south elevations. Owner: Estate of S. Goldenberg; architect: Albert J. Gottlieb.

1911: ALT 2356-1911 [Source: Alteration application]

Sidewalk vault alterations due to the widening of Lafayette Street and construction of the subway. Owner: Estate of Simon Goldenberg.

References:

Landmarks Preservation Commission, Research files.

New York City Department of Buildings, Borough of Manhattan, ALT 765-1935.

New York Times, March 24, 1904, p.6.

415 Lafayette Street (East side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 544, lot 11

Date of construction: Early 19th century with 1884 and later alterations

Architect: Not determined

Original Owner: Not determined

Type: Converted dwelling

Style: Altered with surviving Italianate details

Stories: 5

Structure/material: Brick

Features: Three bays; two-story base with non-historic brick infill and signage; cement-stucco surfaces, non-historic storefront and entryway to upper floors; wrought-iron fire escape; historic and non-historic sash; bracketed, galvanized-iron cornice.

History: This building was originally three-and-a-half stories with a peaked roof; the attic story was enlarged into a full floor in 1884. Two years later its first story was converted to a store with the addition of cast-iron columns and plate glass. By 1911, it was in use as a factory; later in the century it was used as a wine and liquor bottling plant and warehouse, then as offices on the upper floors.

Department of Buildings information:

1884: ALT 195-1884 [Source: Alteration application]

The attic was expanded to a full floor. The building was in use as a dwelling.

1886: ALT 2085-1886 [Source: Alteration application]

The first story was converted to a store, while the upper floors remained a private dwelling.

Owner: The First Congregation of the Religion of Humanity; **carpenter:** Charles Haddam

1886: NB 1903-1886 [Source: New Building application]

A one-story building to be used as a shop and offices was built in the rear. **Owner:** The First Congregation of the Religion of Humanity; **carpenter:** Charles Haddam

1911: ALT 2765-1911 [Source: Alteration application]

The front steps were removed for the widening of Lafayette Street and the construction of the subway. **Owner:** Samuels Bros.

1915: ALT 115-1915 [Source: Alteration application]

The front and rear buildings were connected and the fire escape was installed. **Owner:** Sarah R. Samuels.

1918: ALT 306-1918 [Source: Alteration application]

The building was connected internally to 32 Cooper Square and its basement level was raised to street level. It was used for the bottling and storage of wines and liquors. **Owner:** M. Samuels and B.C. Samuels; **lessee:** Harry Barth; **architect:** James Ellicott.

References:

Landmarks Preservation Commission, Research files.

New York City Department of Buildings, Borough of Manhattan, BN 2132-1965.

417 Lafayette Street (East side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 544, lot 12

Date of construction: 1893-94

Architect: Cleverdon & Putzel

Original Owner: Ferdinand Mela

Type: Warehouse

Style: Classical Revival

Stories: 8

Structure/material: Cast-iron frame with brick facing

Features: Five bays; two-story base with rusticated brick piers, stone pedestals, stylized terra-cotta caps, cast-iron columns, beaded spandrel, and surmounting Greek fret molding; non-historic storefront infill, awning, signage, and flagpole; upper stories have brick piers, terra-cotta banding, cast-iron columns with stylized caps, concave lintels, and molded hoods; historic sash; arched windows at the eighth story; roof cornice with elaborate frieze and egg and dart molding; south elevation has lot-line windows with non-historic sash.

History: This warehouse was designed by Cleverdon & Putzel and erected in 1893-94 for Ferdinand Mela, who built several other buildings in the area. It was constructed at a time when the once-fashionable residential area and popular entertainment district was being transformed into a warehouse and factory zone. By 1898, this building was occupied by manufacturing lofts, continuing in that use above the ground floor until it was converted to apartments in the 1980s.

Department of Buildings information:

1893-94: NB 237-1893 [Source: New Building application]

1899: ALT 2263-1899 [Source: Alteration application]

Lot line windows were installed in the south elevation. Owner: William H. Burgess.

1911: ALT 2188-1911 [Source: Alteration application]

The projecting storefront was moved back to the building plane due to the widening of Lafayette Street and the construction of the subway. Owner: Caroline Condit and Olive W. Hall; architect: John B. Snook & Sons.

1916: ALT 845-1916 [Source: Alteration application]

Additional lot-line windows were installed in the south wall. Same owner and architect.

1926: ALT 1297-1926 [Source: Alteration application]

A water tank was installed on the roof. Owner: Olive W. Hall.

References:

Landmarks Preservation Commission, Research files.
New York City Department of Buildings, Borough of Manhattan, ALT 1605-1898; ALT 1912-1960.

419-421 Lafayette Street (East side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 544, lot 13

Date of construction: 1893-94

Architect: Alfred Zucker

Original Owner: John T. Williams

Type: Warehouse

Style: Romanesque/Renaissance Revival

Stories: 8 with penthouse

Structure/material: Steel and cast-iron frame with limestone and brick facing.

Features: Three bays; grouped sash; two-story limestone base with rusticated piers, Corinthian caps, non-historic storefront, and crowning terra-cotta cornice with egg and dart molding; non-historic signage, security gates, and entryways; non-historic flagpole; upper story fenestration grouped below multi-story arches; rusticated brick piers, panelled brick spandrels, denticulated sills, wooden columns, terra-cotta ornamentation such as bands, cartouches, foliated blocks, keystones, and moldings; historic and non-historic sash; elaborate galvanized-iron roof cornice with large brackets and acanthus; north elevation with lot-line windows, non-historic sash and balconies, some enclosed with corrugated aluminum panels; non-historic penthouse on roof.

History: This warehouse was designed by Alfred Zucker and built in 1893-94 for John T. Williams at a time when the once-fashionable residential area and popular entertainment district was being transformed into a warehouse and factory zone. By 1901, this building was occupied as the offices and printing shop of the Winthrop Press, and by 1927 by small manufacturing firms. It was owned for a time in the early twentieth century by Alfred Rau (1869-1945), a real estate investor, who gained notoriety in 1933 by attacking two women who had come to his office to inquire about renting a store. The building now houses joint living/working quarters on the upper floors.

Department of Buildings information:

1893-94: NB 1043-1893 [Source: New Building application]

1911: ALT 2873-1911 [Source: Alteration application]

The sidewalk vault was modified due to the widening of Lafayette Street and the construction of the subway. Owners: Alfred Rau and the Estate of Walter A Schiffer.

1919: ALT 781-1919 [Source: Alteration application]

A water tank was installed on the roof. Owner: Sarnoff Bros.

References:

Landmarks Preservation Commission, Research files.

New York City Department of Buildings, Borough of Manhattan, ALT 15-1901; ALT 3834-1913; ALT 1405-1927.

New York City Department of City Planning, printouts of loft conversion applications.

New York Times, Jan. 7, 1933, p. 10; Feb. 21, 1945, p.19.

423-437 Lafayette Street (East side between East 4th Street and Astor Place)

"Astor Library," now the "Joseph Papp Public Theater" - A Designated NYC Landmark

Borough of Manhattan Tax Map Block 544, lot 16

Date of construction: South wing, 1849-53; center section, 1856-59; north wing, 1879-81.

Architect: Alexander Saeltzer (1849-53), Griffith Thomas (1856-59), Thomas Stent (1879-81)

Original Owner: John Jacob Astor

Type: Public library

Style: Early Romanesque Revival

Stories: 3-4

Structure/material: Brick and brownstone

Features: Fifteen bays arranged in three similar horizontal sections; one-story, rusticated brownstone base with non-historic entryway, arched fenestration with compound columns, architrave moldings, and paired historic sash; upper facade has brick facing, cusped brownstone panels, arched fenestration with compound columns, paired historic sash, and labels; three non-historic flagpoles; bracketed roof cornice and parapet with surmounting urns; fourth story, rising above the central section, with arched fenestration, paired sash, wrap-around bracketed cornice, and open parapet topped by finials; north and south walls

have historic sash, loading platform, and secondary entryways.

History: New York's first public library was built with a bequest from John Jacob Astor. The building, which appears to be a unified structure, was actually erected in three campaigns, each with a different architect of record. The German-born and trained Alexander Saeltzer established the building's form with the use of the German round-arched style, or *Rundbogenstil*, with its roots in Northern Italian Romanesque design. Saeltzer's design for the library was influenced by the Staatsbibliothek (1831-42, Friedrich von Gartner) in Munich. It was the first New York City library broadly accessible to the public. Later, the building served for many years as the headquarters of the Hebrew Immigrant Aid Society (HIAS) but was vacant and endangered in 1965 when the theatrical producer Joseph Papp persuaded the city to acquire it. In 1966 architect Giorgio Cavaglieri converted the building for use as Joseph Papp's Public Theater.

References:

Kathleen Curran, "The German Rundbogenstil & Reflections on the American Round-Arched Style," *Journal of the Society of Architectural Historians* (Dec., 1988), 369-370.
Landmarks Preservation Commission, *Astor Library (Hebrew Immigrant Aid Society Building)* (LP-0016), (New York; City of New York, 1965)
_____, *Guide to New York City Landmarks* (New York: John Wiley & Sons, Inc., 1998), 51.

439-441 Lafayette Street (East side between East 4th Street and Astor Place)

Borough of Manhattan Tax Map Block 544, lot 20

Date of construction: 1889-90

Architect: D. & J. Jardine

Original Owner: Estate of M.L. Carroll and A.L. Langdon

Type: Warehouse

Style: Renaissance Revival

Stories: 6

Structure/material: Cast-iron frame with brownstone and brick facing

Features: Five bays; single and paired sash; one-story base with brownstone piers, decorative caps, non-historic storefront, and surmounting brownstone cornice with dentils; upper facade

has rusticated brick, radiating brick window lintels, decorative terra-cotta moldings, capitals, and spandrels, denticulated brownstone bands, historic and non-historic sash; brick and terra-cotta roof cornice with foliated brackets; brick south elevation with lot-line windows and non-historic sash; cement-stucco-covered north elevation with non-historic painted signage and lot-line windows with non-historic sash.

History: This warehouse was designed by D. & J. Jardine and built in 1889-90 for the Estate of M.L. Carroll and A.L. Langdon at a time when the once-fashionable residential area and popular entertainment district was being transformed into a warehouse and factory zone. The building was converted to industrial use by 1911, when it was occupied by a brass goods store at ground level and by a clothing manufacturer and a printer on the upper floors. It remained occupied as a factory until the 1980s, when it was converted to apartments.

Department of Buildings information:

1889-90: NB 399-1889 [Source: New Building application]

1911: ALT 107-1911 [Source: Alteration application]

The sidewalk vault was modified for the widening of Lafayette Street and the construction of the subway. Owner: New York Life Insurance Company as Trustees for M.L. Carroll and A.L. Townsend.

References:

Landmarks Preservation Commission, Research files.

New York City Department of Buildings, Borough of Manhattan, BN 701-1952; MISC 860-1965.

MERCER STREET, 178 to 210 (East side between West Houston Street and Bleecker Street)

**178-188 Mercer Street (Northeast Corner of Mercer Street and West Houston Street)
aka 611-621 Broadway and 2-18 West Houston Street**

Borough of Manhattan Tax Map Block 523, lot 48

See 611-621 Broadway

**190 Mercer Street (East side between West Houston Street and Bleecker Street)
aka 623 Broadway**

Borough of Manhattan Tax Map Block 523, lot 47

See 623 Broadway

**192 Mercer Street (East side between West Houston Street and Bleecker Street)
aka 625 Broadway**

Borough of Manhattan Tax Map Block 523, lot 46

See 625 Broadway

**194-196 Mercer Street (East side between West Houston Street and Bleecker Street)
aka 627-629 Broadway**

Borough of Manhattan Tax Map Block 523, lot 44

See 627-629 Broadway

200-204 Mercer Street (East side between West Houston Street and Bleecker Street)

Borough of Manhattan Tax Map Block 523, lot 32 in part

Date of construction: 1870-71

Architect: John G. Prague

Original Owner: Canary & Norton

Type: Stables

Style: Vernacular

Stories: 4

Structure/material: Brick

Features: Six bays; carved stone sills and lintels (painted); ground-story stable and pedestrian entryways converted to windows; non-historic sash; roof parapet covered with aluminum

panels; cyclone fence and penthouse on roof; courtyard on south side of building, enclosed by wrought-iron fence with gate to building entryway, with concrete and tile paving; south elevation, covered with cement stucco, has projecting elevator shaft and lot-line windows with non-historic sash.

History: This multi-story stable was designed by John G. Prague and constructed in 1870-71 for Canary & Norton at a time when this section of Manhattan was becoming increasingly commercial in character. It was joined internally with the warehouse buildings at 631, 633, and 635 Broadway (also in the NoHo Historic District) and converted in c.1985 to an apartment complex entered by way of the Mercer Street courtyard.

Department of Buildings information:

1870-71: NB 820-1870 [Source: New Building docket]

References:

Landmarks Preservation Commission, Research Files.
New York City Department of Buildings, Buildings Information System.
New York City, Tax Assessment Records, Ward 15, 1870, 1871, Municipal Archive and Reference Center.

**200-204 Mercer Street (Southeast corner of Mercer Street and Bleecker Street)
aka 76-90 Bleecker Street and 637-641 Broadway**

Borough of Manhattan Tax Map Block 523, lot 38

See 637-641 Broadway.

MERCER STREET, 212 to 246 (East side between Bleecker Street and West 3rd Street)

**212-216 Mercer Street (Northeast corner of Mercer Street and Bleecker Street)
aka 81-89 Bleecker Street**

Borough of Manhattan Tax Map Block 532, lot 30

See 81-89 Bleecker Street

**218-226 Mercer Street (East side between Bleecker Street and West 3rd Street)
aka 649-659 Broadway and 77 Bleecker Street**

Borough of Manhattan Tax Map Block 532, lot 20 in part (formerly lots 22,21,20,18, and 27)

See 649-659 Broadway

**228 Mercer Street (East side between Bleecker Street and West 3rd Street)
aka 661 Broadway**

Borough of Manhattan Tax Map Block 532, lot 15 in part (formerly lot 17)

See 661 Broadway

**230-232 Mercer Street (East side between Bleecker Street and West 3rd Street)
aka 663-665 Broadway**

Borough of Manhattan Tax Map Block 532, lot 15 in part

See 663-665 Broadway

**234-246 Mercer Street (Southeast corner of Mercer Street and West 3rd Street)
aka 667-681 Broadway and 2-6 West 3rd Street**

Borough of Manhattan Tax Map Block 532, lot 8

Date of construction: 1979-81

Architect: Benjamin Thompson & Associates

Original Owner: New York University

Type: Residence Hall

Style: Modern

Stories: 6 to 20

Structure/material: Steel frame with brick facing

Features: U-shaped plan with landscaped entrance court and main entryway facing Mercer Street; towers of varying heights set back from the building lines of Broadway and West 3rd Street, ground-level plantings enclosed with high steel fence; upper stories have wrap-around

corner and recessed fenestration; non-original lighting and security cameras; white caulk masonry repairs throughout.

History: This dormitory tower was designed by Benjamin Thompson & Associates and constructed in 1979-81 for the New York University School of Law. The building replaced the Broadway Central Hotel, which collapsed in 1973, and several mid-nineteenth century commercial structures.

Department of Buildings information:

1979-81: NB 3-1979 [Source: Buildings Information System]

References:

Both Sides of Broadway from Bowling Green to Central Park (New York: The De Leeuw Riehl Publishing Co., 1910), 260.

David W. Dunlap, *On Broadway: A Journey Uptown Over Time* (New York: Rizzoli International Publications, Inc., 1990), 93.

Landmarks Preservation Commission, Research Files.

Paul H. Mattingly, "New York University," *Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven: Yale University Press, 1995), 848-849.

MERCER STREET, 248 to 258 (East side between West 3rd Street and West 4th Street)

248 Mercer Street (Northeast corner of Mercer Street and West 3rd Street)

Borough of Manhattan Tax Map Block 535, lots 1001-1002 in part (formerly lot 43)

Date of construction: c.1934-1938

Architect: not determined

Original Owner: not determined

Type: Taxpayer

Style: None

Stories: 1

Structure/material: Brick

Features: Recessed entryway at corner; aluminum and glass doors and windows.

History: This one-story commercial taxpayer was constructed between 1934 and c.1938 in place of several three-story brick buildings. The building, which continues to house retail businesses, is now part of a cooperative complex, which was converted in the 1980s, and includes the other eight buildings on the block.

References:

Manhattan Land Book, City of New York (New York: G.W. Bromley & Co., 1934), pl. 31.
New York City Department of Taxes, photographic record, c.1938

250-252 Mercer Street (East side between West 3rd Street and West 4th Street)
aka 687-689 Broadway

Borough of Manhattan Tax Map Block 535, lots 1001-1002 in part (formerly lot 56)

See 687-689 Broadway.

254 Mercer Street (East side between West 3rd Street and West 4th Street)
aka 691 Broadway

Borough of Manhattan Tax Map Block 535, lots 1001-1002 in part (formerly lot 55)

See 687-691 Broadway.

258 Mercer Street (Southeast corner of Mercer Street and West 4th Street)
aka 14 West 4th Street

Borough of Manhattan Tax Map Block 535, lots 1001-1002 in part (formerly lot 47)

Date of construction: 1894-95

Architect: J. Kastner

Original Owner: Henry Rankin

Type: Store and lofts

Style: Romanesque Revival

Stories: 8

Structure/material: Cast iron with brownstone, brick, and terra cotta

Features: Storefront level has elaborate cast-iron corner columns with foliate caps, joined columns, colonnettes, brick surfaces with brownstone banding, and bracketed cornice with foliation (partially removed); non-historic storefront infill; entryway facing Mercer Street to apartment complex with elaborate marquee; Mercer Street Eleven bays above the base; upper facade has brownstone sills and lintels, dentil courses, bracketed brownstone band coursing, non-historic sash, and arched fenestration with brownstone hoods at the eighth story; open roof parapet with decorative brownstone coping. West 4th Street Three bays; upper facade features bays defined by cast-iron columns with foliate caps, arcaded and foliate spandrels, brick piers with brownstone banding, elaborate moldings, non-historic sash, and arched fenestration with brownstone hoods at the eighth story; roof parapet similar to Mercer Street.

History: This store and loft building was designed by J. Kastner and constructed in 1894-95 at a cost of \$50,000 for Henry Rankin of Hoboken, New Jersey, during a period when the early- and mid-nineteenth century residential and commercial buildings that lined the streets adjacent to Broadway in this area were giving way to larger loft buildings like 258 Mercer Street. Presumably, the building housed small manufacturing firms until the early 1980s, when it was converted by Henry George Greene to cooperative apartments with ground level storefronts as part of a residential complex, which included the other eight buildings on the block.

Department of Buildings information:

1894-95: NB 635-1894 [Source: New Building docket]

References:

Landmarks Preservation Commission, Research Files.

MERCER STREET, 262 to 278 (East side between West 4th Street and Washington Place)

**262-268 Mercer Street (Northeast corner of Mercer Street and West 4th Street)
aka 699-705 Broadway and 1-11 West 4th Street**

Borough of Manhattan Tax Map Block 546, lot 40

See 699-705 Broadway

**270-274 Mercer Street (East side between West 4th Street and Washington Place)
aka 707-713 Broadway and 2 Washington Place**

Borough of Manhattan Tax Map Block 546, lots 33 and 35

See 707-713 Broadway

**276-278 Mercer Street (Southeast corner of Mercer Street and Washington Place)
aka 4-6 Washington Place**

Borough of Manhattan Tax Map Block 546, lot 31

See 4-6 Washington Place.

MERCER STREET, 282 to 288 (East side between Washington Place and Waverly Place)

**282-284 Mercer Street (Northeast corner of Mercer Street and Washington Place)
aka 3-5 Washington Place**

Borough of Manhattan Tax Map Block 547, lot 26

See 3-5 Washington Place.

**286-288 Mercer Street (Southeast corner of Mercer Street and Waverly Place)
aka 715-727 Broadway, 1 Washington Place, and 2-8 Waverly Place**

Borough of Manhattan Tax Map Block 547, lot 30

See 715-727 Broadway.

WANAMAKER PLACE, 74 to 86 (South side between Broadway and Fourth Avenue)

See East 9th Street.

WASHINGTON PLACE, 1 to 5 (North side between Broadway and Mercer Street)

**1 Washington Place (Northwest corner of Broadway and Washington Place)
aka 715-727 Broadway, 2-8 Waverly Place, and 286-288 Mercer Street**

Borough of Manhattan Tax Map Block 547, lot 30

See 715-727 Broadway.

3-5 Washington Place (Northeast corner of Washington Place and Mercer Street)
aka 282-284 Mercer Street

Borough of Manhattan Tax Map Block 547, lot 26

Date of construction: 1890-91

Architect: Alfred Zucker

Original Owner: Charles Wise

Type: Lofts

Style: Northern Renaissance Revival

Stories: 6

Structure/material: Cast-iron frame with brownstone and brick facing

Features: Washington Place Four bays, center bays have paired sash; two-story brownstone base featuring piers with foliate caps, arched porticos with crowning balustrades, non-historic storefront infill and entryways, and surmounting molded band; non-historic flagpole; upper stories have banded piers, cast-iron columns, foliate banding, historic sash; elaborate roof cornice with foliation, brackets, and stone parapet. Mercer Street South bay similar to Washington Place; painted, two-story base with rough-faced brick piers, squat columns, foliate capitals, non-historic storefronts, brownstone sills and lintels, panelled brick spandrels, historic sash, and surmounting corbelled parapet with decorative brownstone coping. Recent masonry repairs on Mercer Street facade include replication of terra-cotta ornament on north end, replication of balustrade on south facade; new brick and tinted stucco on Mercer Street facade at second floor. Aluminum panning covers areas of original stone sills on west side; aluminum cladding at parapets. Security floodlights with exposed conduit.

History: This loft building was designed by Alfred Zucker and built in 1890-91 for Charles Wise at a time when the earlier residential buildings in the area were being replaced by taller commercial structures. The building was later acquired by New York University and converted for educational use.

Department of Buildings information:

1890-91: NB 190-1890 [Source: New Building docket]

References:

Landmarks Preservation Commission, Research files.
Real Estate Record and Guide, February 1, 1890, p. 156.

WASHINGTON PLACE, 2 to 6 (South side between Broadway and Mercer Street)

2 Washington Place (Southwest corner of Broadway and Washington Place)
aka 707-713 Broadway and 270-274 Mercer Street

Borough of Manhattan Tax Map Block 546, lot 33 and 35

See 707-713 Broadway.

4-6 Washington Place (Southeast corner of Washington Place and Mercer Street)
aka 276-278 Mercer Street

Borough of Manhattan Tax Map Block 546, lot 31

Date of construction: 1903-04

Architect: Henri Fouchaux

Original Owner: Hyman and Henry Sonn

Type: Store and lofts

Style: Beaux-Arts

Stories: 11

Structure/material: Steel frame with granite, limestone, and brick

Features: Washington Place Fifteen bays; two-story base with granite and limestone piers, molded lintels, glass block transoms and non-historic infill and entryways; upper stories feature coursed brick, radiating brick lintels, scrolled keystones, brick quoins, limestone and terra-cotta bands, cartouches, non-historic sash, and brick infill, and terra-cotta piers at the eleventh story; original painted metal cornice; visible roof-top additions; non-historic lighting and security cameras; painted masonry at base; extensive patching of limestone piers; security floodlights. Mercer Street Nine bays; similar to Washington Place.

History: This store and loft building was designed by Henri Fouchaux and built in 1903-04

for Hyman and Henry Sonn at a time when the earlier residential and commercial buildings in the area were being replaced with taller structures. The Sonn family continued to own this building until at least 1950. New York University, which acquired the building in 1955 or 1956, continued to lease the upper floors to manufacturers until 1960, when it converted the building for educational purposes. This building is connected internally with 707-709 Broadway, and is part of the Andre and Bella Meyer Physics Hall.

Department of Buildings information:

1903-04: NB 4-1903 [Source: New Building application]

1914: ALT 2822-1914 [Source: Alteration application]

A water tank was installed on the roof. The building was in use as a factory. Owner: Central Building Improvement and Investment Co., Henry Sonn, President.

1954: BN 4182-1954 [Source: Building Notice application]

The building was joined internally with the adjacent building at 707 Broadway. It was occupied by stores and a factory. Owner: Danhurst Realty Holding Corp.

References:

Landmarks Preservation Commission. Research files.

New York City Department of Buildings, Borough of Manhattan, BN 3086-1950; BN 2739-1955; BN 4182-1956; ALT 1414-1960.

WAVERLY PLACE, 2 to 8 (South side between Broadway and Mercer Street)

2-8 Waverly Place (South side between Broadway and Mercer Street)
aka 715-727 Broadway, 1 Washington Place, and 286-288 Mercer Street

Borough of Manhattan Tax Map Block 547, lot 30

See 715-727 Broadway.

WEST 3RD STREET, 2 to 6 (South side between Broadway and Mercer Street)

2-6 West 3rd Street (South side between Broadway and Mercer Street)
aka 667-681 Broadway and 234-246 Mercer Street

Borough of Manhattan Tax Map Block 532, lot 8

See 234-246 Mercer Street.

WEST 3RD STREET (North side between Broadway and Mercer Street)

West 3rd Street (Northwest corner of West 3rd Street and Broadway)
aka 683-685 Broadway

Borough of Manhattan Tax Map Block 535, lots 1001-1002 in part (formerly lot 57)

See 683-685 Broadway.

West 3rd Street (Northeast corner of West 3rd Street and Mercer Street)
aka 248 Mercer Street

Borough of Manhattan Tax Map Block 535, lots 1001-1002 in part (formerly lot 43)

See 248 Mercer Street.

WEST 4TH STREET, 1 to 11 (North side between Broadway and Mercer Street)

1-11 West 4th Street (North side between Broadway and Mercer Street)
aka 699-705 Broadway and 262-268 Mercer Street

Borough of Manhattan Tax Map Block 546, lot 40

See 699-705 Broadway.

WEST 4TH STREET, 2 to 14 (South side between Broadway and Lafayette Street)

2-6 West 4th Street (Southwest corner of West 4th Street and Broadway)
aka 693-697 Broadway

Borough of Manhattan Tax Map Block 535, lots 1001-1002 in part (formerly lot 52)

See 693-697 Broadway.

8 WEST 4TH STREET (South side between Broadway and Mercer Street)

Borough of Manhattan Tax Map Block 535, lots 1001-1002 in part (formerly lot 50)

Date of construction: Early 19th-century with later alterations

Architect: Not determined

Original Owner: Not determined

Type: Multiple dwelling

Style: Altered with surviving Federal details

Stories: 6

Structure/material: Brick with cement-stucco surfacing

Features: Three bays; non-historic storefront; Federal-style lintels at the second story; non-historic sash; wrought-iron fire escape.

History: This building was originally a Federal-era row house. The upper stories were added sometime between 1961 and 1986, possibly in the early 1980s, when it became part of a cooperative complex, designed by Henry George Greene, that includes the other eight buildings on the block.

References:

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Co., 1931-1961), pl. 31.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1986.

New York City Department of Buildings, Buildings Information System (BIS).

10 West 4th Street (South side between Broadway and Mercer Street)

Borough of Manhattan Tax Map Block 535, lots 1001-1002 in part (formerly lot 49)

Date of construction: 1892

Architect: Cleverdon & Putzel

Original Owner: F.A. Seitz

Type: Warehouse

Style: Romanesque Revival

Stories: 6

Structure/material: Brick and brownstone

Features: Three bays; two-story cast-iron base with panelled columns, scrolled and bracketed caps, non-historic storefront infill and gable, and signage; upper stories have brick piers, brownstone bases, Ionic and floral caps, decorative brick spandrels, brownstone moldings, modified lintels, non-historic sash, wrought-iron fire escape; and arched fenestration with compound architraves at the sixth story; galvanized-iron roof cornice with brackets, dentils, and swags; end brackets of roof cornice removed.

History: This warehouse was designed by Cleverdon & Putzel and built in 1892 for F.A. Seitz at a time when the early-nineteenth-century row houses that lined the streets in this area were being replaced with taller commercial buildings. This building probably continued in commercial use until the early 1980s when it became part of a residential cooperative complex, designed by Henry George Greene, with ground-story storefronts that includes the other eight buildings on the block.

Department of Buildings information:

1892: NB 309-1892 [Source: New Building docket]

References:

Landmarks Preservation Commission, Research files.
New York City Department of Buildings, Buildings Information System (BIS).

12 West 4th Street (South side between Broadway and Mercer Street)

Borough of Manhattan Tax Map Block 535, lots 1001-1002 in part (formerly lot 48)

Date of construction: Early- or mid-19th-century with later alterations

Architect: Not determined

Original Owner: Not determined

Type: Multiple dwelling

Style: Altered with surviving Italianate details

Stories: 6

Structure/material: Brick with brownstone and cement-stucco facing.

Features: Three bays; panelled cast-iron storefront columns supporting steel lintel; non-historic storefront infill; painted facade; non-historic sash; segmental window lintels at the second and third stories; wrought-iron fire escape.

History: This building was possibly either a Federal-era row house with Italianate-style alterations or originally an Italianate row house. The upper stories were added sometime between 1961 and 1986, possibly in the early 1980s, when it became part of a cooperative complex, designed by Henry George Greene, that includes the other eight buildings on the block.

References:

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Co., 1931-1961), pl. 31.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1986.

New York City Department of Buildings, Buildings Information System (BIS).

**14 West 4th Street (Southeast corner of West 4th Street and Mercer Street)
aka 258 Mercer Street**

Borough of Manhattan Tax Map Block 535, lots 1001-1002 (formerly lot 47)

See 258 Mercer Street.

WEST HOUSTON STREET, 2 to 18 (North side between Broadway and Mercer Street)

**2-18 West Houston Street (North side between Mercer Street and Broadway)
aka 611-621 Broadway and 178-188 Mercer Street "The Cable Building"**

Borough of Manhattan Tax Map Block 523, lot 48

See 611-621 Broadway.

ARCHITECTS' APPENDIX

ABRAMOVITZ, HARRIS & KINGSLAND

699-705 Broadway 114

Founded in 1978, the firm of Abramovitz, Harris & Kingsland was formed by the partnership of Max Abramovitz with Michael Harris and James Kingsland after the dissolution of the prominent firm of Harrison & Abramovitz, best known for its designs for Rockefeller Center, the United Nations Headquarters, and Lincoln Center. In the NoHo Historic District, this firm designed a five-story structure for the Hebrew Union College.

"Harrison and Abramovitz," *Macmillan Encyclopedia of Architects*, ed. Adolf K. Placzek, vol. 2 (New York, 1982), 324-326.

BABB, COOK & WILLARD

George Fletcher Babb (1843-1916)
Walter Cook (1846-1916)
Daniel W. Willard (dates undetermined)

393-399 Lafayette Street 156, *pl. 31*

George Fletcher Babb was born in New York City and spent his early childhood in New Jersey. He began his architectural career in 1858 in the New York office of Thomas R. Jackson. From 1859 to 1865, Babb collaborated with Nathaniel G. Foster. Three years later he worked as senior draftsman in the office of Russell Sturgis. Babb was a Fellow of the American Institute of Architects and a member of its New York chapter. Walter Cook was born in New York, graduated from Harvard (1869), and also studied architecture in Munich and Paris. In 1877, Babb and Cook formed a partnership. By the 1890s, Cook was the principal designer of the firm. Cook was an early member and Fellow of the American Institute of Architects and was a member of the Architectural League of New York and the Beaux-Arts Society of Architects.

A Fellow of the American Institute of Architects and a member of the Architectural League, Daniel W. Willard was a graduate of the Massachusetts Institute of Technology. He joined Babb and Cook in 1884 to form the firm of Babb, Cook & Willard. The firm was responsible for the Andrew Carnegie Mansion (now the Cooper-Hewitt Museum, 2 East 91st Street, 1899-1903, a designated New York City Landmark). In the Upper West Side-Central Park West Historic District, Babb, Cook & Willard designed the St. Agnes Branch of the New York Public Library in the Renaissance Revival style. The firm also designed several other branches for the New York Public Library throughout the city. In the NoHo Historic District, the firm designed the Romanesque Revival style De Vinne Press Building

(393-399 Lafayette Street, 1885-86 and 1890-91, an individually designated New York City Landmark).

"Babb, Cook & Willard," *Macmillan Encyc.* vol. 1, 121-22.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 12,23,82.

Landmarks Preservation Commission, Research Files.

Norval White and Elliot Willensky, *AIA Guide to New York, 3rd Edition* (New York, 1978), 97, 238.

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 135-36.

WILLIAM K. BENEDICT (dates undetermined)

56-62 Cooper Square 123

Little is known of architect William K. Benedict. His practice was established in New York by 1887 and from 1894-99 he collaborated with architect O.R. Neu. Benedict's work seems to have been mainly residential, and is exemplified by his row of Queen Anne/Romanesque Revival style houses found in the Upper West Side-Central Park West Historic District. In the NoHo Historic District, Benedict designed a twelve-story, neo-Classical style store and factory building that remained under its original ownership and use until recently, thus retaining many of its original facade details.

Francis, 15.

BRUNO W. BERGER (dates undetermined)

732 Broadway 84

Bruno W. Berger first practiced as an architect in New York City with Theodore A. Tribit in the firm of Tribit & Berger from 1879 to 1880. In 1881, he practiced independently and in the following year joined in partnership with Franklin Baylies. The firm of Berger & Baylies designed commercial and residential structures in the city. In the Tribeca West Historic District, the firm designed warehouses and store and loft buildings in the 1880s, many of which exhibit characteristics of the neo-Grec style.

Berger & Baylies remained active until 1890, at which time both architects established independent practices. In 1904, Berger established the firm of Bruno W. Berger & Son which was active at least through 1940. In the NoHo Historic District, Berger is responsible for the design of a new facade with Renaissance Revival details applied to a pre-1854 building.

Francis, 14, 15.

Key to the Architects of Greater New York (New York, 1900), 11, 13.

LPC, Research files; "Architects' Appendix," *Ladies Mile Historic District* (LP-1609).

Trow's New York City Directory (New York, 1879-1921).

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

RICHARD BERGER (dates undetermined)

81-89 Bleecker Street	34
316-322 Lafayette Street	138

Little is known of Richard Berger except that he established an architectural practice in New York by 1883 and continued in independent practice until 1916. Some of his designs produced during the 1910s were published in *American Architect and Building News*: the Graphic Arts Building in 1915, and the First Congregational Church in Old Lyme, Connecticut in 1911. Berger designed several commercial buildings in what is now the SoHo-Cast Iron Historic District and a restaurant in what is now the Ladies Mile Historic District. In the Tribeca West Historic District, Berger designed store and loft buildings with characteristics of the Romanesque Revival style in the 1880s and '90s. Berger designed a Renaissance Revival style store and loft building and a new side facade for a pre-existing building in the NoHo Historic District. In 1916, Berger established a partnership with his son, and the firm of Richard Berger & Son remained active at least through 1940.

Francis, 15.

LPC, "Architects' Appendix," *Ladies Mile Historic District* (LP-1609).

Ward, 7.

CHARLES E. BIRGE (1871-1942)

718-720 Broadway	80
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Educated at the Massachusetts Institute of Technology and the Ecole des Beaux-Arts in Paris, Charles E. Birge spent his early career in Chicago, but he soon opened a practice in New York that he maintained until his retirement in 1937. Birge is best known for his designs for William Randolph Hearst and for Schrafft's Candy Stores. Examples of his work can be found in the Upper East Side Historic District - a handsome neo-Georgian stable, and the renovation of two existing rowhouses - and in the Riverside-West End Historic District, where he designed the Clarendon, a neo-Renaissance style apartment building on Riverside Drive. He also designed the North River Savings Bank, which stood at 51 West 34th Street. His work in the Upper West Side-Central Park West Historic District was all undertaken within a span of three years: the Hotel Berkley (1911-13), an office building (1913), and a studio building (1910-11), the latter two on the busy commercial stretch of West 72nd

Street. In the NoHo Historic District, Birge designed an eleven-story store and loft building with classical details.

Charles E. Birge obituary, *NYT*, (Nov. 23, 1942), 23:3.
LPC, "Architects' Appendix," *Riverside - West End Historic District (LP-1626)*; "Architects' Appendix," *Upper East Side Historic District (LP-1051)*.

FREDERICK C. BROWNE (dates undetermined)

652 Broadway	56
684 Broadway	67, pl. 55

Frederick C. Browne established his architectural practice in New York City in the late 1890s. He designed the Mercantile Building at 34 East 10th Street and apartments at 113th Street and St. Nicholas Avenue. In the Upper West Side-Central Park West Historic District, Browne designed the Beaux-Arts style Hotels Hargrave and Colonial. In 1910 Browne formed a partnership with Randolph H. Almiroty. In that year the firm designed an apartment building in what is now the Greenwich Village Historic District and a neo-gothic store and loft building in the Ladies Mile Historic District. After the dissolution of the firm in 1916, Browne and Almiroty continued to work independently through the 1920s. Browne's works in the NoHo Historic District are store and loft buildings in the Renaissance Revival and neo-Classical styles.

"Building for Sohmer Piano Co.," *American Architect* Vol. 124 (Oct. 24, 1923).
Francis, 18.
LPC, *Greenwich Village Historic District (LP-0489)*, 94; "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*.
Trow's Directory.

BRUNNER & TRYON

Arnold William Brunner (1857-1925)
Thomas Tryon (1859-1920)

661 Broadway	107
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Arnold William Brunner was born in New York City and attended schools in New York and England, before entering the Massachusetts Institute of Technology in 1877. After graduating in 1879, he entered the architectural office of George B. Post as a draftsman. He resumed his studies abroad in 1883, traveling through Europe, and returned to New York in 1885. Brunner was a president of the New York Chapter of the American Institute of Architects and a member of the Architectural League

of New York. Thomas Tryon was born in Hartford, Connecticut; and received his architectural training in New York. Tryon was a Fellow of the American Institute of Architects, a member of its New York chapter, and a member of the Architectural League.

Brunner and Tryon joined in partnership in 1886. Buildings designed by the firm include the Chemistry Building at the College of the City of New York, the Studio of Daniel Chester French (Eleventh Street, 1888), and the Temple Beth El (Fifth Avenue and 76th Street, 1890, demolished). During their partnership, Brunner and Tryon collaborated on a book entitled *Interior Decoration* (1887). In the Upper West Side/Central Park West Historic District, the firm designed two synagogues: Congregation Shaaray Tefila on West 82nd Street in 1893-94, in the Moorish/Byzantine Revival mode, and Congregation Shearith Israel on Central Park West in 1896-97, in the monumental Academic Classical style.

The firm dissolved in 1897 and both architects continued to practice independently. Tryon was later associated with the firm of Tryon, Brown & Burnham, with Louis Brown and George Burnham (1899-1900). Brunner was associated with successful architectural projects of a public nature, for which he achieved national fame. He won the competitions for Mt. Sinai Hospital in New York, (1898), the Federal Building in Cleveland (1901), and in 1910, the Department of State Building in Washington, D.C. (never built). With William M. Aiken, he designed the Public Baths (1904-06) on Asser Levy Place, a designated NYC Landmark. He also produced city plans for Baltimore, Maryland, Denver, Colorado, and Rochester and Albany, New York, as well as the chapel and general plan for Denison University in Granville, Ohio. Brunner's work exhibited his ability for large scale planning and monumental design in a Roman classicist style. Brunner & Tryon's work in the NoHo Historic District consists of an eight-story commercial building with a slate mansard roof and other French Renaissance Revival details.

- "Arnold W. Brunner," *American Architect & Building News* 127 (Jan., 1925), 167.
- "Arnold William Brunner," Avery Architectural Library Obituary File (New York) .
- "Arnold W. Brunner," *Dictionary of American Biography* vol.2 (NY: 1964), 185-86.
- "Arnold W. Brunner," *Macmillan Encyc.* vol. 1, 314.
- "Arnold W. Brunner," *Who Was Who in America*, (Chicago, 1967), vol. 1, 156.
- Harvey Wiley Corbett, "In Appreciation of Arnold W. Brunner," *Architectural Record* 57 (May, 1925), 460-62.
- Francis, 18, 76.
- "Thomas Tryon," Avery Obituary File.
- Withey and Withey, 85, 608.

BUCHMAN & DEISLER

Albert C. Buchman (1859-1936)
Gustav Deisler (dates undetermined)

714 Broadway 78

The partnership of Buchman & Deisler was formed in 1887. Albert C. Buchman, who later formed the firms of Buchman & Fox (1900-1917) and Buchman & Kahn (1917-1931), trained at Cornell and Columbia Universities. Gustave Deisler was trained in technical schools in Stuttgart and Munich. Both men worked in the Philadelphia office of H. J. Schwarzmann, architect of the Centennial Exhibition buildings. Buchman & Deisler became very successful during the 1890s receiving numerous commissions for commercial buildings. Lower Broadway, especially, has many examples of the firm's work, including several buildings in the SoHo-Cast Iron Historic District. Other commercial buildings can be found within what is now the Ladies Mile Historic District. The firm also did residential work, including the Schiff residence on Fifth Avenue and groups of houses for developers in the Upper East Side Historic District in the fashionable Beaux-Arts and neo-Renaissance styles. Buchman & Deisler worked with the firm of Brunner & Tryon on the Mt. Sinai Dispensary on East 67th Street (1889-90, a designated New York City Landmark). The Beaux-Arts style Orleans Hotel and a row of houses in the Renaissance Revival style can be found in the Upper West Side/Central Park West Historic District. In the Tribeca West Historic District, Buchman & Deisler designed a pair of arcaded store and loft buildings, constructed in 1897. In the NoHo Historic District, the firm designed an eleven-story neo-Classical style commercial structure. The firm remained active until 1899.

Francis, 19.

LPC, "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*; "Architects' Appendix," *Upper East Side Historic District (LP-1051)*; "Architects' Appendix," *Upper West Side/Central Park West Historic District (LP-1647)*.

Ward, 11.

Withey and Withey, 88.

D. H. BURNHAM & CO.

Daniel Hudson Burnham (1846-1912)

Charles Bowler Atwood (1849-1895)

Ernest R. Graham (1866-1936)

756-770 Broadway 93, pl. 50-54

Daniel Hudson Burnham was born in Henderson, New York, and received private tutoring in Massachusetts, where he also was introduced to architectural history and theory. In 1854, the Burnham family moved to Chicago, where in 1867 Burnham found work with the firm of Loring & Jenney. He moved to the office of Gustav Loureau in 1870, and later worked in the offices of John M. Van Osdel, H. B. Wheelock, and Carter, Drake & Wight. In 1873, Burnham formed a partnership with a fellow draftsman, John Wellborn Root. Burnham was the chief planner and administrator of the firm, while Root was responsible for design. The association lasted 18 years, until Root's death in 1891, and grew famous for its early skyscraper designs, which utilized either the traditional load bearing wall system (such as the Montauk, Rookery, and Monadnock buildings in Chicago) or the more technologically advanced and recently developed steel framing system of the

1880s (such as the Reliance Building, also in Chicago). In addition to his pioneering work on skyscrapers, Burnham's firm designed libraries, museums, and railroad stations across the country.

Furthering Burnham & Root's national prominence was its 1890 appointment as consulting architect for the World's Columbian Exposition, and Burnham's appointment as Chief of Construction. The fair helped popularize the City Beautiful movement -- a trend in urban design that sought to endow American cities with some of the grandeur of European urban centers -- of which Burnham was a major proponent. Subsequent to the Exposition, Burnham transported the City Beautiful philosophy across the country, implementing plans in Washington, Cleveland, San Francisco, and Chicago itself.

Root died suddenly in 1891. Burnham chose Charles B. Atwood to assume both Root's consultant duties at the fair and his role as chief designer of the firm. While with D. H. Burnham & Co., Atwood designed 63 structures for the World's Columbian Exposition, one of which was the widely-acclaimed Fine Arts Building. He is generally recognized as giving form to Burnham's visionary ideas and for bringing a light and open quality to a previously bulky and dark architecture. Atwood died shortly after resigning from the firm in 1895 and was succeeded by several other designers, including Pierce Anderson. Ernest Graham joined the firm in 1894 as assistant chief of construction, then was given the responsibility of supervising the employees and acting as Burnham's representative. In 1901-03, D. H. Burnham & Co. designed the Flatiron Building on Fifth Avenue and 23rd Street (a designated New York City Landmark). D. H. Burnham & Co. also designed a large department store for John T. Wanamaker in Philadelphia in 1902-11. Shortly thereafter, Wanamaker's hired the firm to design a fourteen-story annex to their New York store. This Renaissance Revival style structure, located in the NoHo Historic District, was built in two stages, 1903-07 and 1924-25. After Burnham's death, Graham continued the firm as Graham, Burnham & Company.

Burnham was the first chairman of the National Commission of Fine Arts, President of the Illinois Chapter AIA, a Fellow of the AIA, President of the Western Association of Architects, and a supporter of the Art Institute of Chicago. In the NoHo Historic District, D. H. Burnham & Co. was responsible for the design of the Wanamaker's Department Store Annex, a fourteen-story Renaissance Revival style structure, faced in limestone with terra cotta, built in two stages.

"Charles B. Atwood," *Macmillan Encyc.* vol. 1, 114-115.

"Daniel H. Burnham," *Amer. Art Annual*, ed. P.N. Levy (New York, 1900), vol. 3, 101.

"Daniel H. Burnham," *National Cyclopaedia of American Biography* (New York, 1967), vol. 9, 335.

"Daniel H. Burnham," *Macmillan Encyc.* vol. 1, 352-55.

Thomas S. Hines, *Burnham of Chicago* (New York, 1974).

Charles Moore, *Daniel H. Burnham* (Boston and New York, 1921).

"Graham, Anderson, Probst and White," *Macmillan Encyc.* vol. 2, 235-36.

Withey and Withey, 96-100.

CLEVERDON & PUTZEL

Robert J. Cleverdon (dates undetermined)

Joseph Putzel (dates undetermined)

648 Broadway	54
708 Broadway	74
710 Broadway	75
9 East 4th Street	127, pl. 33
11-19 East 4th Street	128
382 Lafayette Street	146, pl. 49
401 Lafayette Street	158
402-408 Lafayette Street	147
417 Lafayette Street	162
10 West 4th Street	179

The firm of Cleverdon & Putzel was established in New York by 1882 and remained active through 1901. The partners specialized in the design of mercantile buildings. The firm worked extensively in the city, creating numerous apartment buildings, townhouses, and commercial structures in the Mount Morris Park, Carnegie Hill, Ladies Mile, and SoHo-Cast Iron Historic Districts. In the Upper West Side/Central Park West Historic District it designed flats and rowhouses in the Beaux-Arts and Renaissance Revival styles. Its work in the NoHo Historic District consists of several store and loft and warehouse buildings constructed in the 1880s and '90s, in a variety of styles, including neo-Grec, Romanesque Revival, Renaissance Revival, and Northern Renaissance Revival.

Francis, 22, 63.

Key to the Architects of Greater New York, 21.

LPC, Research Files; "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*.

CLINTON & RUSSELL

Charles William Clinton (1838-1910)

William Hamilton Russell (1856-1907)

692-694 Broadway	70
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Charles William Clinton was born and raised in New York. He received architectural training in the office of Richard Upjohn, leaving in 1858 to begin an independent practice. The following year, he formed a partnership with Anthony B. McDonald, Jr., which lasted until 1862. Later he was associated with Edward T. Potter. For the next 32 years Clinton practiced alone. Most of Clinton's important buildings during this period were office buildings based on Italian Renaissance prototypes. All of these works shared a pronounced layering of the facade consisting of horizontal sections with monumental pilasters or piers carrying cornice bands. This was a standard treatment of the tall building during the 19th century. Clinton also designed the country estate Glenview for James Bond Trevor in Yonkers in 1876-77, which exhibited Victorian Gothic ornament. While in independent practice, Clinton designed a row of Renaissance Revival style houses in the Upper West Side/Central Park West Historic District, one of which survives. He is also responsible for the design of the Seventh Regiment Armory at 643 Park Avenue (1877-79, a designated New York City Landmark).

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 Aspinwall, Renwick & Russell.

In 1894, Clinton and Russell formed a partnership. 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 Beaver Building (1903-04, 82-92 Beaver St., a designated New York City Landmark), the Graham Court Apartments (1899-1901, West 116th St. and Seventh Ave., a designated New York City Landmark), the Astor Apartments (1901-05, 2141 Broadway), and the Apthorp (1906-08, 2101-2119 Broadway, a designated New York City Landmark), all constructed for the Astors. The Langham Apartments (1904-07) in the Upper West Side/Central Park West Historic District is a massive twelve-story Beaux-Arts apartment building with a modified U-shaped plan around a series of light courts. In the NoHo Historic District, the firm designed a twelve-story, steel-framed store and loft building with neo-Classical details.

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.

LPC, "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*.

DELEMOS & CORDES

Theodore William Emile DeLemos (1850-1909)
August William Cordes (1850-?)

640 Broadway	50
704-706 Broadway	72
348-354 Lafayette Street (Cordes, with Elisha H. Janes)	142

Both DeLemos and Cordes were born in Germany. DeLemos was educated at the Royal Academy of Buildings in Berlin and moved to the U.S. in 1881. In 1884 he was associated with Henry Fernbach (see) in the design for the Eden Musee on 23rd Street. Cordes was educated in Europe, where he was a pupil of Martin Gropius in Berlin and Theophile von Hansen in Vienna. Cordes moved to the U. S. in the 1880s and worked as a draftsman from 1882 until 1886, when he joined with DeLemos in partnership. DeLemos & Cordes soon excelled in the design of large department stores and commercial buildings in New York. In addition, they produced many designs for country residences. The partnership remained active in New York through 1906. Both partners were members of the New York Chapter of the American Institute of Architects and nominated as Fellows. Cordes was a member of the Architectural League of New York, while DeLemos was a member of the U. S. Public Architectural League.

Delamos & Cordes (with Rudolph L. Daus) designed the New York County National Bank (1906-07, 77-79 Eighth Avenue, a designated New York City Landmark). In the Ladies Mile Historic District, the most notable designs of DeLemos & Cordes are the Siegel-Cooper Department Store and its annex (1896-98), and the store for Adams Dry Goods (1902). In the NoHo Historic District, the firm designed two store and loft commercial structures in the Renaissance Revival and Classical Revival styles, while Cordes also worked with Elisha H. Janes on a four-story Colonial Revival style building for an animal shelter.

"August William Cordes," *Amer. Art Annual*, vol. 3, 104.

"Theodore W. E. DeLemos," *Amer. Art Annual*, vol. 3, 105.

Theodore W. E. DeLemos obituary, *AIA Quarterly Bulletin*, 1909, 40.

"Theodore W. E. DeLemos obituary," *Amer. Art Annual*, vol. 7, 75.

Francis, 23, 25-26.

A History of Real Estate, Building and Architecture in New York (1898; New York: Arno Press reprint, 1967), 677.

Withey and Withey, 67-68.

HYMAN I. FELDMAN (1896-1981)

637-641 Broadway 102

Hyman Isaac Feldman, born in Lemberg (Russia), immigrated to New York in 1900. He studied at Cornell, Yale, and Columbia, and began an architectural practice in New York in 1921. Over the course of a long career he designed well over 4,000 residential and commercial buildings, including many hotels and apartments houses; he also wrote articles on economics, real estate, and architecture. In 1932, the Brooklyn Chamber of Commerce presented him with its first award for best apartment house design (for the Cranlyn Apartments, 80 Cranberry Street, 1931, found within the boundaries of the Brooklyn Heights Historic District).

Many of Feldman's most interesting designs were Art Deco style apartment buildings, examples of which can be found in the Bronx, the Riverside-West End Historic District, the expanded Carnegie Hill Historic District, and the Upper West Side/Central Park West Historic District. His work after World War II is represented in the Upper East Side Historic District. In the NoHo Historic District, Feldman designed a post World War II brick apartment house.

"Hyman Isaac Feldman," *Who's Who in American Jewry* (1938-39).

LPC, "Architects' Appendix," *Riverside-West End Historic District (LP-1626)*; "Architects' Appendix," *Upper East Side Historic District (LP-1051)*; "Architects' Appendix," *Upper West Side/Central Park West Historic District (LP-1647)*.

Willensky and White, 136-7, 302, 515, 576, 587, 595-6.

HENRY FERNBACH (1828-1883)

622-624 Broadway	44, pl. 27
626 Broadway	44
653 Broadway	105, pl. 20

Henry Fernbach, born in Germany and educated at the Berlin Bauakademie, came to New York around 1855 and embarked upon a successful architectural practice. He was associated with Aldridge Winham, Jr., in both 1856 and 1859, and with Theodore W. DeLemos in the design of the Eden Musee in 1884. Fernbach was best known for his institutional and commercial buildings, including the Hess Building and the original section of the Stern Bros. Department Store in what is now the Ladies Mile Historic District. Despite his German background, many of Fernbach's designs displayed a French influence. Fernbach also designed a number of religious buildings: the Moorish style Temple Emanu-El (1866-68, demolished, a commission shared with Leopold Eidlitz) and the Central Synagogue (1871-72, a designated New York City Landmark) are prominent New York examples. He also worked extensively in cast iron, designing numerous cast-iron-fronted stores, lofts, and warehouses found in the SoHo-Cast Iron Historic District. In the Tribeca East Historic District, Fernbach designed five store and loft buildings in the Italianate and Second Empire styles in the late 1860s; one of these has a cast-iron facade. Fernbach's work in the NoHo Historic District consists of a double store and loft building with a cast-iron front facade with neo-Grec details, and an addition and remodeling of a storefront in the Italianate style. At the time of his death, Fernbach was said to have designed more buildings in New York than any other architect, with the exception of Griffith Thomas (see). Fernbach was a Fellow of the AIA and a former treasurer of the United Association of American Architects and continued in practice until his death.

"Henry Fernbach," *Macmillan Encyc.* vol. 2, 52.
 Henry Fernbach obituary, *Amer. Arch. & Bldg. News* (Nov. 24, 1883), 241.
 Henry Fernbach obituary, *NYT*, (Nov. 13, 1883), p. 2:3.
 Henry Fernbach obituary, *REG* (Dec. 8, 1888), 974.
 Henry Fernbach obituary, *Universal Jewish Encyclopedia* 4 (1969), 279.
 LPC, "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*; *SoHo-Cast Iron Historic District (LP-0768)*, 178-79.



HENRI FOUCHAUX (1856-1910)

4-6 Washington Place	176
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Henri Fouchaux was born to French parents in Coytesville, New York. He began his architectural career in New York City as a superintendent for the firm of Schickel & Ditmars (see William Schickel & Co.). There he participated in the work on St. Joseph's Hospital. Fouchaux was extremely successful in his own architectural practice, which he established by 1886. He designed numerous houses and large apartment buildings in a variety of styles in what are now the Hamilton Heights, Jumel Terrace, and Upper West Side/Central Park West Historic Districts. He also designed the Institution for the Instruction of the Deaf and Dumb at 163rd Street and Riverside Drive. He

remained in practice until his death. In the Tribeca West Historic District, the Powell family, confection distributors, commissioned Fouchaux to design two store and loft buildings and to enlarge the Carrere & Hastings-designed office building at Franklin and Hudson Streets, all in the early 1900s. His work in the NoHo Historic District consists of a 1903-04 store and loft building with Colonial Revival details.

"Henri Fouchaux," *Amer. Art Annual*, vol. 4, 109.

Francis, 31.

LPC, Research Files; "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*; "Architects' Appendix," *Upper West Side/Central Park West Historic District (LP-1647)*.

Ward, 26.

Withey and Withey, 216.

WILLIAM C. FROHNE (dates undetermined)

693-697 Broadway 113, *pl. 56*

William C. Frohne began his architectural practice in New York by 1888. From 1893 to 1894 he worked with Paul Kuhne (Frohne & Kuhne) and in 1894 he formed a partnership with William Graul (Graul & Frohne). Frohne continued in practice at least through the early twentieth century. Frohne designed the Bohemian National Hall at 321 East 73rd St. in the Yorkville section of Manhattan (1895, 1897, a designated New York City Landmark). In the Ladies Mile Historic District, Frohne was responsible for several store and loft buildings. In the NoHo Historic District, Frohne designed a sixteen-story, Beaux-Arts style store and office building.

Francis, 32, 48.

SETH GEER (dates undetermined)

428, 430, 432 and 434 Lafayette Street 150, *pl. 6-8*

Developer Seth Geer is attributed with designing this row of houses known as "Colonnade Row" (designated individual New York City Landmarks). The four surviving Greek Revival style houses were originally part of a row of nine. Little other information is available about Geer.

LPC, Research Files, *La Grange Terrace Designation Report(s)* (LP-0010-0013)

WILLIAM H. GOMPERT (1875-1946)

754 Broadway 92

A native of New York, William H. Gompert studied at Pratt Institute and the Brooklyn Academy of Arts and Sciences. After supplementing his education with work in New York architectural offices, Gompert established his professional practice in the city in 1906. In addition to his private work, between 1923 and 1928, Gompert served as Architect for the city Board of Education. In this capacity he participated in the planning and/or construction of the DeWitt Clinton High School, the Theodore Roosevelt High School, and New York Training School for Teachers (1924-26, a designated New York City Landmark), as well as hundreds of other school buildings. In addition, Gompert designed the Cuyler Building (119-123 West 31st Street), the Hotel Embassy (70th Street and Broadway), the Pullman Building (17 Madison Avenue), and numerous other residences, banks, churches, amusement parks and hospitals. Gompert designed the "Sinclair Building" in the NoHo Historic District, a twelve-story, Classical Revival style office building.

"Gompert, William Henry," *Who Was Who in America*, vol.2, 214.
"W. H. Gompert, 71, School Architect," *NYT* (May 19, 1946), 23.
Ward, 29.
Withey and Withey, 238-39.

GRONENBERG & LEUCHTAG

Herman Gronenberg (dates undetermined)
Albert Leuchtag (dates undetermined)

28-30 Cooper Square 118
383-389 Lafayette Street 155

Herman Gronenberg and Albert Leuchtag formed a successful architectural partnership and were active in the first decades of the twentieth century. The firm specialized in the design of apartment buildings; many examples of their work can be seen in the Upper East Side and Greenwich Village Historic Districts. Quite prolific on the Upper West Side of Manhattan, the firm was responsible for several apartment buildings constructed during the 1920s and into the 1930s in the Riverside-West End and Upper West Side/Central Park West Historic Districts. The firm tended to work in the neo-Renaissance and neo-Romanesque styles. They designed a small store and loft building in the NoHo Historic District with the same neo-Classical details, as well as a ten-story store and loft structure with Tudor inspired detailing.

LPC, Research Files; "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*; "Architects' Appendix," *Riverside-West End Historic District (LP-1626)*; "Architects' Appendix," *Upper East Side Historic District (LP-1051)*.

HENRY J. HARDENBERGH (1847-1918)

376-380 Lafayette Street 145, *pl.* 32

Born in New Brunswick, N. J., of Dutch lineage, Henry Janeway Hardenbergh attended the Hasbrouck Institute in Jersey City, and received architectural training from the Beaux-Arts-trained Detlef Lienau in 1865-70. Hardenbergh, who began his own architectural practice in New York in 1870, became one of the city's most distinguished architects. Recognized for his picturesque compositions and practical planning, his designs were often inspired by the French, Dutch, and German Renaissance styles. Hardenbergh was a prolific architect and designed many types of buildings, including numerous freestanding country homes, and city rowhouses, such as the picturesque rows on West 73rd Street (in the Upper West Side/Central Park West Historic District) built in 1882 for Edward S. Clark. Some of Hardenbergh's best known designs are for luxury hotel and apartment houses, including the German Renaissance style Dakota Apartments (1880-84, 1 West 72nd Street, a designated New York City Landmark and located within the Upper West Side/Central Park West Historic District), the Waldorf (1893-95, Fifth Avenue and West 33rd Street) and its addition, the (1895-97, Fifth Avenue and West 34th Street, both demolished), and the Plaza Hotel (1905-07, 2 Central Park South, a designated New York City Landmark). He also designed several important office buildings such as the Western Union Telegraph Company Building at Fifth Avenue and 23rd Street (1884, located in the Ladies Mile Historic District), the Astor Building on Wall Street (1885, demolished), and an early 12-story, steel-framed skyscraper, the Dutch Renaissance style John Wolfe Building at Maiden Lane and William Street (1895, demolished). His French-influenced American Fine Arts Society Building at 215 West 57th Street (1891-92, a designated New York City Landmark) and the seven Northern Renaissance style buildings in the Hardenbergh/Rhineland Historic District attest to the variety of his work. Hardenbergh also created Romanesque Revival style commercial buildings such as the warehouse at Broadway and West 51st Street (1892, demolished) and, in the NoHo Historic District, the six-story Schermerhorn Building at 376-380 Lafayette Street (1888-89, a designated New York City Landmark).

LPC, *Hotel Martinique Designation Report* (LP-1983), (New York, 1998); "Architects' Appendix," *Upper West Side/ Central Park West Historic District* (LP-1647); *Hardenbergh/ Rhineland Historic District* (LP-1985).

GEORGE E. HARNEY (1840-1924)

13-25 Astor Place 23, *pl.* 38-39
668-674 Broadway 60, *pl.* 23

Born and raised in Lynn, Massachusetts, George Edward Harney received his architectural training with local architect Alonzo Lewis. In 1863 he moved to Cold Spring, New York, opening an office there as well as a secondary one in Newburgh. He designed many country residences in the area and St. Mary's Church in Cold Spring. Ten years later, he opened an office at 173 Broadway in New

York City, and in 1874 he formed a partnership with William I. Paulding that lasted for about one year. Among his notable buildings in the city were the Brooks Brothers clothing store (1873-74), a masonry Victorian Romanesque style structure on Broadway and Bond Street, and the handsome Romanesque Revival style Clinton Hall/Mercantile Library (1890-92) at Astor Place, both in the NoHo Historic District; and the Eagle Fire Company Building (1884, demolished) at 71-73 Wall Street. His designs were published widely and he worked in several northeastern cities. Harney was a Fellow of the American Institute of Architects.

AIA Journal, 13 (1925), 315.

"Harney, George Edward," *Natl. Cyclopaedia*, 371.

"Harney, George Edward," *Who Was Who in America* vol. 4, 521.

STEPHEN D. HATCH (1839-1894)

1-5 Bond Street	36, pl. 25
7 Bond Street	37, pl. 21
644-646 Broadway	52, pl. 35-36
643 Broadway	103
9 Great Jones Street	135, pl. 34

Stephen Decatur Hatch, who was born in Swanton, Vermont, began his career as a draftsman in the office of John B. Snook (see). By 1864, Hatch established his own architectural practice in New York City, which consisted of commercial buildings, hotels, including the cast-iron-fronted Gilsey House, 1200 Broadway (1869-71, a designated New York City Landmark), and residences. Some of his best known buildings are: the Boreel Building at 115 Broadway, the Murray Hill Hotel at Park Avenue and 40th Street, and the Rockefeller residence at 54th Street and Fifth Avenue (all demolished). The New York Life Insurance Building at 346 Broadway (1894-99, a designated New York City Landmark) was designed by Hatch and finished after his death by McKim, Mead & White. Hatch's Victorian Gothic style St. Andrew's Methodist Episcopal Church, now Grace and St. Paul's Lutheran Church, 123-125 West 71st Street, is found in what is now the Upper West Side/Central Park West Historic District. Hatch designed two commercial buildings in the Tribeca West Historic District which front onto Duane Park. The Schepp Building (1880-81), 47-53 Hudson Street, is an impressive ten-story warehouse, office and factory structure, designed in the Romanesque Revival style with neo-Grec elements. The building at 168 Duane Street (1886-87) displays characteristics of the picturesque Northern Renaissance Revival and Queen Anne styles. For the client of the Duane Street building Hatch also designed the Fleming Smith Warehouse (1891-92, 451-453 Washington Street, a designated New York City Landmark) with neo-Flemish and Romanesque Revival style features. Hatch's work in the NoHo Historic District was executed from the 1870s through the early 1890s in a variety of styles. It includes the Second Empire style Robbins & Appleton Building (1879-80, a designated New York City Landmark), and its similar, neighboring factory (1871), a bank for the Manhattan Savings Institution (1889-91) in the Queen Anne/Romanesque Revival style, as well as a small store (1878) with neo-Grec details and a store building (1889-90) in the Romanesque Revival style.

Francis, 38.

"Stephen Decatur Hatch," *Macmillan Encyc.*, vol. 2, 330.

"Stephen Decatur Hatch," *Who Was Who in America*, vol. H, 239.

Stephen Decatur Hatch obituary, *Amer. Arch. and Bldg. News*, 45 (Aug. 25, 1894), 69.

Stephen Decatur Hatch obituary, *REG* (Aug. 18, 1894).

LPC, *Fleming Smith Warehouse Designation Report (LP-0987)*; *Gilsey House Designation Report (LP-1039)*; *Robbins & Appleton Building Designation Report (LP-1038)*; "Architects' Appendix," *Upper West Side/Central Park West Historic District (LP-1647)*.

"Stephen Decatur Hatch," *Arch. & Building* (Aug. 18, 1894).

ROBERT G. HATFIELD (1815-1879)

4 Great Jones Street 136

Robert Griffith Hatfield was born in Elizabeth, New Jersey, and first worked in the building trades. This experience led him to write "The American House Carpenter," which was published in twelve editions between 1844 and 1892. Hatfield established his independent architectural practice in New York by 1844. Directories indicate that his brother, Oliver Perry Hatfield, practiced in his office beginning in 1848. Experts in the field of building construction, both brothers were early members of the American Institute of Architects and served as presidents of the New York Chapter. Among their works in the city were buildings for the Department of Charities and Corrections on Randall's Island, Seaman's Savings Bank on Wall Street, the Institute for the Deaf and Dumb (none of which are extant), and a series of flats buildings in the neo-Grec style in what is now the Upper West Side/Central Park West Historic District.

In 1850-51, Robert G. Hatfield collaborated with James Bogardus in the design of one of the country's first important cast-iron-fronted buildings, the Sun Building in Baltimore. The Sun Building was largely responsible for establishing his reputation, and he participated in the design and construction of many buildings utilizing cast-iron fronts or structural elements. Subsequently, Hatfield designed the large railroad freight depot which stood on the block bounded by Centre, Franklin, Elm (Lafayette), and White Streets (1851-53) which was shared by the New York & Harlem and New York & New Haven Railroads and facilitated the distribution of goods through 1885. He is also credited with having been involved in the iron trusses of the shed for the first Grand Central Depot (1869-71, John B. Snook, demolished). Hatfield served as consulting architect for the Seventh Regiment Armory (1877-79, a designated New York City Landmark).

In the Tribeca East Historic District, R.G. Hatfield independently designed one Italianate style store and loft building in the late 1850s. He is also responsible for the design of an 1870 Italianate style store and warehouse building in the NoHo Historic District.

In 1876, Robert F. Hatfield, a relative, began to practice with the firm as an architect; previously he had worked as an engineer. Upon Robert's death in 1879, the firm became O.P. & R.F., Hatfield. It remained in business until 1884. Oliver continued to practice through 1901.

Francis, 38.

"Robert Griffith Hatfield," *Who Was Who in America*, vol. H, 239.

LPC, "Architects' Appendix," *Upper West Side/Central Park West Historic District (LP-1647); Seventh Regiment Armory Designation Report (LP-1884)*.

"Oliver Perry Hatfield," *Amer. Arch. & Bldg. News* 32 (May 2, 1891), 61.

"R.G. Hatfield," *Amer. Arch. & Bldg. News* 5 (Mar. 1, 1879), 65.

Ward, 33.

Withey and Withey, 271.

HORENBURGER & STRAUB

Hermann Horenburger (1858-1941)

Charles M. Straub (dates undetermined)

324-328 Lafayette Street (with Martin Johnson) 139

Hermann Horenberger was born in Hamburg, Germany, and was a member of the Academy of Dresden, Saxony. He moved to New York City in 1884 and worked as an engineer in the construction department of the Board of Education. He established an independent architectural practice in the city by 1889. In 1893, he was listed in partnership with Julius Pfund. In the Upper West Side/Central Park West Historic District, Horenburger designed three contiguous rows of Renaissance Revival style houses, built in 1892-93.

Little is known of Charles M. Straub. He was listed in New York directories as being in partnership with Hermann Horenburger between 1891 and 1906. After this, Straub maintained his own offices through 1929. Horenburger practiced under the name of Horenburger & Son between 1916 and 1925.

In the NoHo Historic District, Horenburger & Straub, with Martin Johnson, designed a Renaissance Revival style store and warehouse building in 1897.

Francis, 40, 41, 61, 73.

Hermann Horenburger obituary, *NYT* (Apr. 20, 1941), 44:1.

Ward, 37, 75.

ELISHA H. JANES (dates undetermined)

348-354 Lafayette Street (with August W. Cordes) 139

Little is known about the life and career of Elisha Harris Janes, despite the many buildings on the Upper West Side and the Upper East Side erected according to designs by this firm at the turn of the century. Janes & Leo, formed by 1897 with Richard L. Leo, specialized in apartment buildings and town houses designed predominantly in the Beaux-Arts style. Major examples of their work are the Alimar (925 West End Avenue, 1899), the Manhasset (301 West 108 St. and 300 West 109 St., 1899-1901, Joseph Wolf; enlarged 1901-05, Janes & Leo, a designated New York City Landmark), the Dorilton (171 West 71 St., 1900-02, a designated New York City Landmark). Town houses designed by the firm on the Upper West Side are concentrated near Riverside Park, including those in the Riverside-West 105th Street and the Riverside-West End Historic Districts. Several others are located on the Upper East Side in the Metropolitan Museum Historic District. Janes worked with August W. Cordes (see) on a small, Colonial Revival style building used for an animal shelter in the NoHo Historic District.

Francis, 44.

LPC, Research Files. "Architects' Appendix," *Riverside West End Historic District (LP-1626)*; *Riverside Drive-West 80th-81st Street Historic District (LP-1429)*, 84.

D. & J. JARDINE

David Jardine (1830-1892)
John Jardine (1838-1920)

678 Broadway 63
734 Broadway 86
439-441 Lafayette Street 166

Born in Scotland, David Jardine was trained under his father before immigrating to America at the age of 20. In New York, he first practiced alone and then with Edward Thompson from 1858 to 1860. After the Civil War, his brother John moved to New York, and in 1865 the Jardines formed a partnership that was especially active in the residential development of New York City in the 1870s. The firm achieved prominence in the 1870s and '80s for its designs for warehouses, office buildings, and apartment houses. The Jardines designed four contiguous store and loft buildings in the Tribeca West Historic District in 1887, as well as warehouses and store and loft buildings in what are now the SoHo-Cast Iron and Ladies Mile Historic Districts. Cast-iron-fronted buildings in the Ladies Mile Historic District include No. 319 Broadway (1869-70) and the store for B. Altman at 625-629 Sixth Avenue (1876-80). During this period, the firm also designed several rows of Renaissance Revival, Romanesque Revival, and Queen Anne style houses in what is now the Upper West Side/Central Park West Historic District. David Jardine also independently designed a number of churches and charity buildings. The Jardines designed three commercial buildings in the NoHo Historic District: a neo-

Grec style cast-iron fronted store, a Renaissance Revival style store and warehouse with a cast iron front, and a Renaissance Revival style warehouse.

After the death of David, his brothers John and George joined with William W. Kent to form the firm of Jardine, Kent & Jardine. Later firms were Jardine, Kent & Hill, and Jardine, Hill & Murdock.

Francis, 44, 46.

History of RE, Bldg. & Arch. in NYC, 685-89.

LPC, "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*; 1989); "Architects' Appendix," *Upper East Side Historic District*; "Architects' Appendix," *Upper West Side/Central Park West Historic District (LP-1647)*.

Ward, 40.

JULIUS KASTNER (d. 1921)

258 Mercer Street 172

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. The firm, 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. In the NoHo Historic District, Kastner designed a Romanesque Revival style store and loft building

Francis, 45.

"Julius Kastner," *American Art Annual* vol. 3, 115.

LPC, Research Files; "Architects' Appendix," *Tribeca West Historic District (LP-1713)*.

Trow's Directory.

Ward, 41.

GEORGE KEISTER (dates undetermined)

54 Bleecker Street 28

Little is known of the background of this New York theater architect. He was in active practice in New York beginning in the mid-1880s. Keister worked in a variety of styles, from his earliest known commissions which included neo-Grec and neo-Renaissance style tenement buildings in the Greenwich Village Historic District, designed between 1885 and 1892, to an eclectic group of rowhouses now known as the "Bertine Block" (1891, the 400 block of East 136th Street, the Bronx, a designated New York City Historic District). The eccentric Romanesque Revival style First Baptist Church (1892), at Broadway and West 79th Street, and the eclectic Hotel Gerard (1893-94, a designated New York City Landmark), 123 West 44 Street, are two other designs from this period. From 1905 on, numerous theater commissions filled his office. The Earl Carroll, the Selwyn, the Belasco Theater (1906-07, a designated New York City Landmark and Interior Landmark), and the Apollo Theater (1913-14, a designated New York City Landmark and Interior Landmark), 253 West 125 Street, are some of his more famous works. Keister, skilled in a variety of styles, worked alone throughout his career, except for a brief partnership from 1887 to 1888 with Frank Wallis (nicknamed Colonial Wallis, and credited with reviving interest in colonial architecture). Keister practiced through 1930, and was a Fellow of the American Institute of Architects and a member of its New York chapter and the Architectural League. The townhouse designed by Keister for George L. McAlpin (on the site of the Andrew and Louise Carnegie House, 1902-03, a designated New York City Landmark) displays a combination of neo-Georgian and Beaux-Arts style details. In the NoHo Historic District, Keister designed a Romanesque Revival style warehouse built in two stages between 1895 and 1897.

LPC, Research Files; "Architects' Appendix, " *Ladies Mile Historic District (LP-1609)*;
"Architects' Appendix," *Upper West Side/Central Park West Historic District (LP-1647)*,
"Architects Appendix," *West 71st Street Historic District (LP-1611)*; *Guide to New York City Landmarks*, compiled by Andrew S. Dolkart (Washington, D.C., 1992), 99.

EDWARD H. KENDALL (1842-1901)

436-440 Lafayette Street 151, pl. 21

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 Bryant and Arthur Gilman, both prominent New England architects of the mid-19th century, and remained with the firm until 1865. Kendall then moved to New York, where he collaborated with Gilman on a design for the New York State Capitol at Albany, which was rejected. In 1868, Kendall and Gilman formed a short-lived partnership, during which they designed the Equitable Life Assurance Company Building (1868-70), the first New York office building to have passenger elevators and one of the largest buildings of its time (now demolished), with George B. Post as engineer. From 1871, Kendall had his own practice. His designs included stores, warehouses, residences, and stations for the West Side "El." The neo-Grec style German Savings Bank (designed in collaboration with Henry Fernbach in 1870, now demolished) at 4th Avenue and 14th Street; the

Queen Anne style Washington Building (1882, demolished) at 1 Broadway; and the Goelet residences, on Fifth Avenue at 48th and 49th Streets (1880, demolished) are representative commissions. In the Ladies Mile Historic District, Kendall designed the Queen Anne style Gorham Manufacturing Company Building (1883-84, 889-891 Broadway, an individually-designated New York City Landmark) and the Methodist Book Concern (1889-90, 148-152 Fifth Avenue). Kendall was also a consulting architect for the Washington Bridge (1886-89, a designated New York City Landmark) and for the Department of Docks. In the latter capacity, he designed and directed the building of five recreation piers on the East River. Kendall designed a Second Empire style carriage warehouse in the NoHo Historic District.

Kendall joined the AIA in 1868, was elected vice president in 1885, and president in 1892-93. He was also president of the New York Chapter from 1884 to 1888, and a member of the Architectural League. He was vice president of the American Fine Arts Society (1891-92), and in 1893 presided over the World's Convention of Architects in Chicago. Kendall continued in practice until 1900.

Francis, 46.

"Edward Hale Kendall," *Natl. Cyclopaedia of Amer. Biography* vol.12, 247.

"Edward Hale Kendall," *AIA Quarterly Bulletin* 2 (Apr., 1901), 11-12.

Edward Hale Kendall obituary, *Amer. Arch. & Bldg. News* 71 (Mar. 16, 1901), 81.

Edward Hale Kendall obituary, *Amer. Art Annual* vol.4 (NY, 1903), 141-42.

LPC, Research files; *Gorham Building Designation Report* (LP-1277); "Architects' Appendix," *Ladies Mile Historic District* (LP-1609).

Ward, 42.

Withey and Withey, 338-9.

FRANCIS H. KIMBALL (1845-1919)

4-8 Astor Place	25
740-744 Broadway	89, pl. 59

Born in Maine, in 1867 Francis Hatch Kimball entered the Boston office of Louis P. Rogers, who later formed a partnership with Gridley J. F. Bryant. Rogers & Bryant entrusted Kimball with the supervision of two important projects in Hartford, Connecticut -- the Charter Oak and the Connecticut Mutual Life Insurance Buildings. This work led to Kimball's preparation of an entry for the Connecticut State House competition and, more importantly, to his appointment as supervising architect for Trinity College (1873-78). In the latter capacity, he traveled to London to consult with William Burges, the designer of Trinity's new buildings. Ultimately, Burges's designs were only partially executed and much altered by Kimball. In 1879, Kimball moved to New York; his first work was the remodeling of the Madison Square Theater, in association with Thomas Wisedell, an English architect with Gothic training. Kimball & Wisedell became active in theater design and achieved renown for the caisson system of foundation construction at the Fifth Avenue and Harrigan's Theaters. The firm's extravagant Moorish style Casino Theater (1882, demolished) reflected Kimball's mastery of the use of ornamental terra cotta. The firm dissolved with Wisedell's death in 1884. In 1886, Kimball joined for one year with Henry S. Ihnen to form the firm of Kimball &

Innen, designing a warehouse in what is now the Tribeca West Historic District for the Cary Brothers Storage firm.

In 1892 Kimball formed a partnership with George Kramer Thompson that soon became a prominent and pioneering firm in the design of skyscrapers. Their richly decorated Empire Building at 71 Broadway (1895-98, a designated New York City Landmark) is a prime example of this period of skyscraper development. Kimball resumed independent practice in 1899. During this period of his practice, he designed the Gothic-inspired Trinity and U.S. Realty Buildings at 111 & 115 Broadway (1904-07, both are designated New York City Landmarks). In 1916-17, Kimball practiced in the firm of Kimball & Roos. Kimball's work in the NoHo Historic District consists of two loft buildings for the Orlando Potter interests, one in the Romanesque/ Renaissance Revival style and one in the Beaux-Arts style.

Francis, 46.

"Francis Hatch Kimball," *Natl. Cyclopaedia of Amer. Bio.* vol. 15, 79.

"Francis Hatch Kimball," *Macmillan Encyc.*, vol. 2, 565.

Francis H. Kimball obituary, *American Art Annual*, vol. 16, 222.

LPC, Research Files; *Clinton Hill Historic District (LP-2017)*, 124; "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*; *Park Slope Historic District (LP-0709)*; *Trinity Building Designation Report (LP-1557)*; "Architects' Appendix," *Upper East Side Historic District (LP-1051)*; "Architects' Appendix," *Upper West Side/Central Park West Historic District (LP-1647)*.

Ward, 39, 42.

Withey and Withey, 343.

DAVID W. KING (dates undetermined)

625 Broadway 98

David W. King was graduated from Cornell University in 1877, and then worked in the offices of Babb, Cook & Willard, and Gambrill & Richardson, among others. He first opened his own New York office on Broadway in 1886, and continued to be listed as an architect in city directories through 1909. King's earliest work concentrated on designs for warehouses and other industrial buildings, while later he produced more dwellings, as well as municipal and business buildings. King designed the neo-Renaissance style Century Bank Building in the Ladies Mile Historic District. The twelve-story, store and loft building at 625 Broadway, in the NoHo Historic District is considered typical of King's work, with its steel and iron skeleton construction and Renaissance Revival style elements on the limestone facade.

Francis, 46.

History of RE, Bldg. & Arch., 699-701.

Ward, 42.

FREDERICK H. KLIE

55-63 Bleecker Street 32

Little is known about the career of Frederick H. Klie, who practiced in New York from 1924 to at least 1940. Klie was the designer of an Art Deco style service station in the NoHo Historic District.

Ward, 43.

V. HUGO KOEHLER (dates undetermined)

663-665 Broadway 108

Victor Hugo Koehler was a well-known and prolific architect of theaters including the Lyric Theater, the Lafayette Theater (on 125th Street) and the Children's Theater, located within the building that held the Century Theater. Little is known about his background. He was first listed in New York City Directories in 1886, and became associated with J. A. Henry Flemer in 1889; James M. Farnsworth joined them in 1900-01. Extant work from these years includes a row of six-story flats buildings on West 116th Street. From 1907-1910, the firm was known as Koehler and Farnsworth. In 1915, the firm was known as Koehler, Speye & Farrington, and in 1916, it was Koehler & Spyr. In the 1920s, Koehler was associated with the theater-designer Hugh Tallant, with whom he created a 1921 addition to a 1913 synagogue design by Simeon B. Eisendrath, located in the Prospect Park South Historic District. In the NoHo Historic District, Koehler designed a neo-Gothic style store and loft building.

Francis, 31.
LPC, Research files.
Ward, 44.

LOUIS KORN (dates undetermined)

627-629 Broadway 99
736 Broadway 87
7 Great Jones Street 134

Louis Korn was born in New York City and graduated from Columbia in 1891. He worked for the firm of John B. Snook Sons (see) and in the office of George A. Griebel. By 1892, Korn had his

own office at 281 Broadway; he practiced architecture through 1910, designing apartment, factory and commercial buildings. Many examples of his work can be found in the Ladies Mile Historic District. In the expanded Carnegie Hill Historic District, Korn designed the neo-Renaissance Hotel Chastaignary. Korn designed three Renaissance Revival style commercial structures in the NoHo Historic District, including one warehouse and two store and loft buildings.

Francis, 47.

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

LPC, Research Files; "Architects' Appendix," *Ladies Mile Historic District* (LP-1609); *Expanded Carnegie Hill Historic District* (LP-1834).

Willensky and White, 100.

DAVID S. LANG (1885-1940)

403-407 Lafayette Street 159

David S. Lang graduated from Cooper Union in 1910 and then practiced architecture in New York for thirty years. He established his own firm in 1920. Among his works were the Radcliffe Apartment Building (1925) at 4520-28 Broadway in Washington Heights, movie theaters near Times Square, and Jack Dempsey's Restaurant, in the Brill Building at 1613-27 Broadway. In the NoHo Historic District, he designed an Art Deco style gas station and garage on Lafayette Street.

David Dunlap, *On Broadway* (New York: Rizzoli, 1990), 306.

"David S. Lang," *NYT* (Apr. 5, 1940), 21.

Ward, 45.

DETLEF LIENAU (1818-1887)

676 Broadway 62

Born in Schleswig-Holstein, which is now a part of Germany, Detlef Lienau attended elementary and technical schools in Stettin, Germany, and was trained as a carpenter and cabinetmaker from 1837 to 1841 in Berlin and Hamburg. He studied architecture and engineering at the Royal Architectural School in Munich in 1841-42, and under Henri Labrouste in Paris until 1847. Lienau then traveled extensively in Europe, producing hundreds of drawings, and worked for a short time (in 1847) as a draftsman with the Paris and Lyon Railway Company.

Lienau traveled to America in 1848, and by 1850 was listed in the New York City Directory as an architect working with Leon Marcotte. That partnership did not last long, as Marcotte turned to

interior decorating and Lienau opened his own architectural practice. As one of New York City's early professional architects, Lienau designed virtually every type of building: mansions, town houses, apartments, tenements, stores, offices, warehouses, lofts, factories, and schools. He was one of the early proponents in New York of the Second Empire and neo-Grec styles and helped popularize the use of the mansard roof. Examples of his French-inspired designs are found in four rowhouses (1886-87) at 48-54 West 82nd Street in the Upper West Side/Central Park West Historic District.

Lienau's firm was the training ground for both Paul Pelz, designer of U. S. lighthouses and winner of the Library of Congress competition, and Henry Hardenbergh, designer of the Plaza Hotel and the Dakota Apartments. In 1873, Lienau invited his son, J. August Lienau (1854-1906), to join his practice. From 1900 to 1903, the elder Lienau practiced with Thomas Nash. A Fellow of the American Institute of Architects and one of its thirteen original members, Lienau remained active as an architect until his death. In the Tribeca West Historic District, Lienau designed a neo-Grec style store and loft building, constructed in 1885. Lienau designed a Renaissance Revival style store and warehouse building in the NoHo Historic District.

Francis, 50.

Ellen W. Kramer, "Detlef Lienau, an Architect of the Brown Decades," *Journal of Society of Architectural Historians* 14 (Mar., 1955), 18-25.

LPC, Research Files; "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*, "Architects' Appendix," *Upper West Side/Central Park West Historic District (LP-1647)*.

"Detlef Lienau," *Natl. Cyclopaedia* vol. 29, 16.

"Detlef Lienau," *Dictionary of Amer. Bio.* vol.6.

"Detlef Lienau," *Macmillan Encyc.*, vol. 3, 6-8.

Ward, 47.

Withey and Withey, 371-72.

BENJAMIN E. LOWE

381 Lafayette Street (alteration) 153, *pl. 41*

Benjamin E. Lowe was listed as an architect in the New York directories between 1887 and 1897. He is known to have designed residential buildings in the Bronx during this time, as well as this convent redesigned in the Northern Renaissance Revival style, with its associated chapel, in the NoHo Historic District.

Ward, 51.

LPC, Research files.

AVINASH K. MALHOTRA (b. 1942)

649-659 Broadway 105, pl. 20

The firm of Avinash K. Malhotra, formed 1978, provides services in architecture, including commercial, residential, industrial, and institutional; mechanical engineering; interior design; landscape architecture; and planning. Avinash Malhotra, the firms's principal, was born in India, educated at the University of New Delhi and Columbia University, and practiced in India and Kuwait prior to 1967. His firm won the American Institute of Architects' Residential Design Award in 1981 for "Bleecker Court," 649-659 Broadway, located in the NoHo Historic District, which incorporated Italianate style marble facades of burned-down buildings into a new residential structure. The firm also received the Municipal Art Society's 1991 Preservation Award for the residential conversion of the U. S. Appraisers' Store (U.S. Federal Building), 641 Washington Street, a designated New York City Landmark.

Avinash K. Malhotra Architects (1999).

ROBERT MAYNICKE (1848-1913)

632-634 Broadway 47
715-727 Broadway 116, pl. 20

Born in Germany, Robert Maynicke studied mechanics and mathematics at Cooper Union. By 1872-73, he was employed by George B. Post, where he studied the structural properties of iron and steel and supervised 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 -- including the Mills, Produce Exchange, Cotton Exchange, Union Trust, Equitable, Havemeyer, and Pulitzer Buildings (all demolished). Maynicke oversaw construction of the firm's New York Times Building (1888-89, 41 Park Row, a designated New York City Landmark). Maynicke remained with Post until 1895. By 1905, Maynicke joined in partnership with Julius Franke, a native New Yorker and graduate of the College of the City of New York (now City College), who worked with George B. Post early in his career. Maynicke & Franke designed over 100 large commercial structures in New York. The firm's work is noteworthy for its use of advanced structural systems, as well as for its exploration of the artistic and structural properties of reinforced concrete. Maynicke was a Fellow of the American Institute of Architects, and a member of the Municipal Art Society and the Architectural League. He practiced until his death in 1913.

Maynicke was the single most prolific architect within what is now the Ladies Mile Historic District. In the Tribeca East Historic District, Maynicke designed a neo-Renaissance building incorporating stores, loft space, and offices at the turn of the century. With Franke, he designed warehouses displaying elements of the neo-Renaissance style in the Tribeca North and Tribeca West Historic Districts. In the NoHo Historic District, Maynicke is responsible for the designs of two buildings: a Renaissance Revival style store and office structure and a Classical Revival style store and loft building.

Francis, 31, 53.

LPC, "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*; "Architects' Appendix," *Tribeca West Historic District (LP-1713)*; "Architects' Appendix," *Upper West Side/Central Park West Historic District (LP-1647)*; *(Former) New York Times Building (LP-2031)*.

"George Browne Post," *Macmillan Encyc.*, vol. 3, 460-463.

Trow's Directory.

Ward, 51.

Withey and Withey, 218, 402.

MCKIM, MEAD & WHITE

Charles Follen McKim (1847-1909)

William Rutherford Mead (1846-1928)

Stanford White (1853-1906)

611-621 Broadway 95, pl. 43-44

One of the most famous and productive firms in the history of American architecture, McKim, Mead & White exerted considerable influence over the development of architecture in this country during the late nineteenth and early twentieth centuries. When the partnership was formed in 1879, the designers began to break with the Richardsonian Romanesque aesthetic, in which both McKim and White had been trained. In the decades around the turn of the century, the firm played a leading role in promoting the popularity of classically-inspired forms in architecture. In the course of its long duration, this firm produced major examples of Shingle, Colonial and Georgian Revival, neo-Italian Renaissance, as well as neo-classical Roman styles. Their work marked the increasing sophistication of American architecture.

Charles Follen McKim was born in Chester County, Pennsylvania. After unsuccessfully attempting to study engineering at Harvard University, McKim turned to architecture. He began his apprenticeship in the office of the prominent New York architect, Russell Sturgis, before leaving for three years of travel and study in Europe. On his return in 1870, McKim joined the firm of Gambrell & Richardson. Soon he rented his own office and began collaboration with Mead in 1872. In 1878, the firm of McKim, Mead & Bigelow was established, as William Bigelow joined the firm.

William Rutherford Mead was educated at Amherst College and studied in Europe. Like McKim, he apprenticed in Sturgis's office. Mead was largely involved with the management of the firm, rather than design.

Stanford White achieved fame not only for his prolific work in residential design, but also because of the public scandal that surrounded his murder in 1906. White came from a family in which cultural pursuits were the dominant interest. He wanted to be an artist, but instead joined the firm of Gambrell & Richardson in 1872. He succeeded McKim as head draftsman in Richardson's office and stayed there until 1878, becoming quite adept in the Richardsonian Romanesque style and contributing to many of Richardson's designs, especially in residential work, interior design, and ornament on public

commissions. In 1878, he left the firm to travel in Europe. Upon his return, he assumed William Bigelow's position and the firm of McKim, Mead & White was founded.

The firm's national reputation and influence began with the Chicago World's Columbian Exposition of 1893 which popularized Renaissance-inspired monumental architecture, and for which they designed the Agriculture Building on the Court of Honor, the New York State Building, and two small pavilions. For educational institutions such as Columbia University (designed c.1894-95, built 1895-1914) and New York University (University Heights campus, designed 1893-94), their comprehensive layouts, as well as the individual building designs, exhibited a rationality and clarity of planning that was new to this country. Their grand public buildings, include the Boston Public Library (1887-98), the Rhode Island State House (1895-1904), the Brooklyn Museum (1893-1915, a designated New York City Landmark), and the U. S. Post Office (1910-13, a designated New York City Landmark) and demonstrated an American classicism derived from Greece and Rome that was felt to be appropriate to the growing power and imperialism of the country at that period. McKim, Mead & White also designed numerous mansions and summer homes, beginning in the 1880s with elegant Shingle Style residences, and evolving to classical cottages for wealthy Newport, Rhode Island, society families (such as the Versailles-inspired "Rosecliff," for Herman Oelrichs, 1897-1902), and city houses such as the Venetian palazzo of 1900-03 for Joseph Pulitzer on East 73rd Street (located within the Upper East Side Historic District). In the NoHo Historic District, McKim, Mead & White designed the Cable Building, a Beaux-Arts style, steel-framed office building for the Broadway & Seventh Avenue Railroad Company.

The firm's prominence continued well into the 20th century, even after White's death in 1906, and McKim's retirement in 1907. The firm remained active for a number of years, first under the leadership of Mead, until his 1920 retirement, and then under many talented young architects.

Francis, 54, 82.

Sarah Bradford Landau, "The Tall Office Building Artistically Reconsidered," *In Search of Modern Architecture: A Tribute to Henry Russell Hitchcock* (New York, 1982), 136-64.

LPC, "Architects' Appendix," *Upper East Side Historic District (LP-1051)*; (Former) National City Bank Building Interior (LP-1979); (Former) National City Bank Building, Interior (LP-1979).

"McKim, Mead & White," *Macmillan Encyc.*, vol. 3, 140-51.

Leland M. Roth, *McKim, Mead & White, Architects* (New York, 1983).

Russell Sturgis, "The Works of McKim, Mead & White," *Arch. Record*, (May 1895), 1-111.

"Stanford White," *Macmillan Encyc.*, vol. 4, 390-94.

FRANCIS A. MINUTH (dates undetermined)

722 Broadway 81

Little is known of Francis A. Minuth. He was established as an architect in New York by 1887 and was responsible for the design of many rowhouses in the city, including a group in the Upper West Side/Central Park West Historic District and several in the Riverside-West End Historic District. Minuth also designed flats buildings in the Upper West Side/Central Park West Historic District and

typically worked in the Renaissance Revival and Queen Anne styles. He designed a Renaissance Revival style store and loft building in the NoHo Historic District.

Francis, 55.

LPC, Research Files; "Architects' Appendix," *Riverside - West End Historic District (LP-1626)*.

FRITZ NATHAN (1901-1960)

38-50 Cooper Square 122

Educated at technical institutes in Munich and Darmstadt, architect Fritz Nathan became one of the few Jewish architects to achieve prominence in pre-Hitler Germany. He came to this country in 1940 and established a practice in New York, specializing in commercial and industrial projects. He also designed synagogues for the Jewish Community Center in White Plains and for Congregation Mishkan Israel in New Haven, and served as a consulting architect to a number of Jewish congregations. He was responsible for remodeling a warehouse and factory building for the Hartz Mountain Company in the NoHo Historic District.

Obituary, *NYT* (Nov. 4, 1960), 32.

JOHN E. NITCHIE (dates undetermined)

16-26 Cooper Square 117

John E. Nitchie practiced in New York City from 1899 to 1935, working in partnership with Lyman Farwell in the firm of Nitchie & Farwell in 1899-1900. Nitchie is best known for his striking Classical Revival style Bigelow Pharmacy Building (1902) at 412-414 Sixth Avenue in the Greenwich Village Historic District. He also designed several Colonial Revival style houses in the Prospect Park South Historic District, and a Methodist Episcopal Church in Asbury Park, N.J. In the NoHo Historic District, he was responsible for a factory building on Cooper Square (1900).

Francis, 58.

LPC, *Greenwich Village Historic District (LP-0489)*, 68, 131; *Prospect Park South Historic District (LP-0979)*, 80, 81, 90, 91.

Ward, 57.

POLLARD & STEINAM

George Mort Pollard (b. 1865)
Joseph L. Steinam (dates undetermined)

32 Cooper Square 119

George Mort Pollard was born in Brooklyn and studied at the College of the City of New York (now City College). He established an architectural practice in New York around 1894 and formed a partnership in 1897 with Joseph L. Steinam, a member of the Architectural League who lived in New York. Pollard & Steinam specialized in the design of studio buildings, a specific type of multiple dwelling developed to accommodate living and working spaces for artists, typically in duplex units. The firm's work is well represented in the Upper West Side/Central Park West Historic District by a neo-Renaissance style studio building constructed in 1906-07. Independently, Pollard designed another studio building in the district, the neo-Gothic style Hotel des Artistes, constructed from 1915 to 1918. Both buildings were constructed on the north side of West 67th Street, along with another studio building, designed by Simonson & Sturgis in 1902-03 and two others designed by Simonson, Pollard & Steinam in 1904-05. In the NoHo Historic District, Pollard & Steinam designed a Renaissance Revival store and loft building.

Francis, 62, 77.
LPC, "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*.
"George M. Pollard," *Who's Who in New York City and State*, 1003.
"Joseph L. Steinam," *American Art Annual*, vol. 3, 129.

GEORGE B. POST (1837-1913)

636-638 Broadway 49
696-702 Broadway 71, pl. 40

Born in New York and educated at New York University, George Browne Post earned a B.S. degree in civil engineering in 1858. After studying with Richard Morris Hunt for two years, Post formed a partnership with Charles D. Gambrill that lasted about six years.

In 1868, Post was called in as a consultant when the original design of the Equitable Life Assurance Building by Gilman & Kendall proved too expensive to build. Post used his training as an engineer to redesign the structure of the building, lightening the loads and increasing the rentable space through the substitution of iron columns and iron beams for load-bearing walls. As Post's work on the Equitable building was nearing completion, he received two other major commissions, the Williamsburgh Savings Bank (1870-75, a designated New York City Landmark and designated Interior Landmark) and the Troy Savings Bank and Opera House Building (1871-75), Troy, New York, which brought him considerable recognition. Post's early skyscraper, the Western Union Telegraph Building (1872-75, demolished), is generally considered to be the first design to provide an appropriate architectural expression for a tall building and was a prototype for the development of

early corporate headquarters. His Renaissance-inspired Long Island Historical Society Building (now the Brooklyn Historical Society, a designated New York City Landmark), of 1878-81, was an early building in New York to make extensive use of ornamental terra cotta.

In the 1880s, Post was responsible for important New York business buildings such as the Mills Building (1881-83, demolished), the New York Produce Exchange (1881-85, demolished), the New York Cotton Exchange (1883-85, demolished), the New York Times Building on Park Row (1888-89, a designated New York City Landmark), and the Pulitzer (World) Building (1889-90, demolished). Post also designed the mansion of Cornelius Vanderbilt (1889 and 1895, demolished) at the northwest corner of 57th Street and Fifth Avenue and the Huntington Residence (1890-94, demolished) on the southeast corner of 57th Street and Fifth Avenue, two important commissions from very prominent clients. The largest exhibition hall at the World's Columbian Exposition of 1893 in Chicago was Post's Manufacturers and Liberal Arts Building. In 1897, he won the competition for the City College of New York, which occupies an imposing site in Upper Manhattan and is a designated New York City Landmark. His most famous structure is the temple-fronted New York Stock Exchange (1901-03, a designated New York City Landmark). In 1905, Post's two sons, James Otis and William Stone, became partners in his firm which was renamed George B. Post & Sons. James collaborated with his father on the design of the Wisconsin State Capitol (1906-17). Among the many honors bestowed on Post during his long and distinguished career were the American Institute of Architects Gold Medal and the French Legion d'Honneur.

Post designed two buildings in the NoHo Historic District. The earlier building, at 696-702 Broadway, is eight stories high with a Romanesque Revival style front, indicative of the earlier date of construction (1890-91), when H. H. Richardson's influence was still very pronounced among architects. By 1896, when Post's second building was undertaken, styles had become more classically-influenced and steel framing carried buildings even higher (to 12 stories in this case).

LPC, *(Former) New York Times Building Designation Report (LP-2031)*.

Sarah B. Landau, *George B. Post, Architect: Picturesque Designer and Determined Realist* (NY, 1998).

JOHN G. PRAGUE (dates undetermined)

200-204 Mercer Street 168, *pl. 60*

John G. Prague, architect and builder, maintained offices in Manhattan from the late 1860s through the 1890s. In 1871, he was associated with architect James MacGregor, and in 1895 he formed a partnership with Jesse Acker Hays. His practice was mainly residential, and he worked in diverse styles including the Italianate, neo-Grec, and Queen Anne. Concentrating his work on the Upper East and West Sides of New York, he constructed many residences in collaboration with real estate developers. He was especially prolific in the Upper West Side/Central Park West Historic District, where numerous rows of houses and flats were constructed according to his designs in the Romanesque Revival and Queen Anne styles. In what is now the Tribeca West Historic District, Prague designed a row of three neo-Grec style store and loft buildings that were constructed in 1876-77. In 1894, Prague suffered severe financial difficulties, owing considerable amounts of money to

building materials dealers. Nevertheless, he was considered one of the most popular and prolific architects and builders in the city. In 1870-71, Prague designed a stable building that is still extant in the NoHo Historic District. Prague was a member of the New York Chapter of the American Institute of Architects, as well as a member of the national organization.

Francis, 62-63.

LPC, "Architects' Appendix," *Upper West Side/Central Park West Historic District* (LP-1647).

John G. Prague obituary, *NYT* (Nov. 30, 1915), 13:8.

RITCH & GRIFFITHS

John Warren Ritch (1822-?)

Evan Griffiths (dates undetermined)

738 Broadway 88

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. A charter member of the American Institute of Architects in 1857, Ritch served the group as its first treasurer and as a member of the National Board of Directors from 1857-1861. Ritch associated with various architects during his career: in 1848, he was in the partnership of Ritch & Fleming, and then had a short-lived partnership with John McL. Murphy in the early 1860s. From 1866 to 1868, he worked with Evan Griffiths. Little is known about the life and career of Evan Griffiths. Ritch appears to have practiced alone from 1869 to 1896. Ritch produced designs for banks, hospitals, commercial buildings, and residences. In 1857-58 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 1866-67 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. This firm designed an Italianate style warehouse building in the NoHo Historic District.

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

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

Francis, 65.

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

LPC, "Architects' Appendix," *Tribeca North Historic District* (LP- 1714).

Withey and Withey, 513-514.

ROSSITER & WRIGHT

Erick K. Rossiter (1853-1941)
Frank Ayres Wright (1855-1949)

656-666 Broadway 59

Erick K. Rossiter was born in Paris, France, studied at Cornell University, and later acted as managing director of the Central Park Studios, a cooperatively-financed studio building located in the Upper West Side-Central Park West Historic District. He first established an independent architectural practice in New York in 1879. Frank A. Wright was born in Uberty, New York and studied at Cornell University, graduating in 1879. In that year he established his architectural practice.

In 1880, Rossiter and Wright formed a partnership. In the Upper West Side/Central Park West Historic District, the firm designed a row of Romanesque Revival style houses dating from 1886-87. At the turn of the century, the firm's work included the President Taylor Residence at Vassar College and the Hotel Royalton at 47 West 43rd Street. Rossiter & Wright also designed a neo-Renaissance style store and loft building in the NoHo Historic District. The neo-Renaissance style cooperative apartment building at 130-134 East 67th Street (a designated New York City Landmark) is typical of their work.

Both partners were members of the New York Chapter of the American Institute of Architects and the Architectural League. Wright also taught architectural courses and wrote *Modern House Painting* (1880) and *Architectural Perspective for Beginners* (1882). Rossiter later practiced under the firm name of Rossiter & Muller.

- Francis, 66, 84.
- "Erick K. Rossiter," *American Art Annual* vol. 3, 126.
- "Erick K. Rossiter," *Who Was Who in America* vol. 2, 460.
- Erick K. Rossiter obituary, *NYT*, (Oct. 16, 1941), 21:3.
- Withey and Withey, 528-29.
- "Frank A. Wright," *American Art Annual* vol. 3, 136.
- "Frank A. Wright," *Who Was Who in America* vol. 2, 594.



ALEXANDER SAELTZER (dates undetermined)

423-437 Lafayette Street 165, pl. 11

Alexander Saeltzer was born in Eisenach, Germany and trained at the Bauakademie in Berlin before immigrating to the United States in 1842. According to New York City directories, he was a practicing architect in New York between 1844 and 1879 (with a notable gap between 1867 and 1872). During this time he produced several important buildings, including the Gothic Revival style synagogue building for Congregation Ansche Chesed (1849-50, later Ansche Slonim, 172-176 Norfolk

St., a designated New York City Landmark), as well as the Academy of Music on Irving Place (1853-54, demolished). Saeltzer won a competition to design the Astor Library (1849-53, now the Public Theater, a designated New York City Landmark) in the NoHo Historic District, which has been called one of the purest examples of *Rundbogenstil* architecture in America. Despite his contemporary prominence, little is known of Saeltzer's career. He shared a practice for several years with Edward Saeltzer, a relative who had immigrated with him from Germany and had previously studied with Frederich von Gartner in Munich.

Kathleen Curran, "The German Rundbogenstil and Reflections on the American Round-Arched Style," *Journal of the Society of Architectural Historians* (Dec., 1988), 369-70.
Francis, 66-7.

LPC, *Astor Library (Hebrew Immigrant Aid Society Building) Designation Report* (LP-0016); and *Anshe Slonim Synagogue (originally Anshe Chesed Synagogue) Designation Report* (LP-1440).

SAPOLSKY & SLOBODIEN

Thomas Sapolsky (dates undetermined)
Kassel Samuel Slobodien (1912-?)

358-364 Lafayette Street 143

Kassel Samuel Slobodien was born in the Bronx and received his architecture degree from New York University in 1937. His early design experience was for the firms of Eleanor Le Maire and Raymond Lowey. He also was partner in the firm of Rabineau & Slobodien before joining with Thomas Sapolsky. Thomas Sapolsky was born in Russia, but left that country with his family at the start of World War II. Arriving in New York, he studied architecture at New York University, as both an undergraduate and graduate student, and also pursued graduate work at Pratt Institute. He designed health care facilities for the Department of the Navy during the Depression, and has also taught architecture at numerous local schools, including Long Island University. Sapolsky served on numerous community service committees and received various honors for his volunteer work. A member of several architectural organizations, including the New York State Association of Architects, New York Society of Architects, and New York State Association of Professions, he also served as president of the Brooklyn Chapter of the American Institute of Architects.

The architectural firm of Sapolsky & Slobodien existed in New York from 1949 through at least 1962. They did general work, including residential, commercial, and health facilities buildings, as well as interior design. Examples of their work include the design of the Art Brown Artist Materials store and the Ansonia Shoe Store on Fifth Avenue, as well as residences outside of New York City and a government building at the Brooklyn Navy Yard. One of their store designs was featured in an article in the *Architectural Record* of October 1949. In the NoHo Historic District, the firm designed a one-story gas station (1959).

"Slobodien, Kassel Samuel," *American Architects Directory*, ed. George S. Koyl (New York, 1962), 649.

"Spotlight on Tom Sapolsky," *The Brooklyn Graphic* (Mar. 25, 1981).
LPC, Architects files.

WILLIAM SCHICKEL & CO.

William Schickel (1850-1907)
Isaac Edward Ditmars (1850-1934)
Hugo Kafka (1843-1915)

316-322 Lafayette Street 138

William Schickel is thought to have received his initial architectural training in Germany before immigrating to New York City at the age of 20. In New York, he found employment as a draftsman in the office of the most important architect of the years following the Civil War, Richard Morris Hunt. Hunt's office, organized along the lines of a Parisian atelier such as the one he had worked in during his years at the Ecole des Beaux-Arts, was one of the few places in America where a young architect could receive an academic architectural education. Schickel worked for Hunt for about six months, then entered the office of Henry Fernbach (see). In 1873, Schickel established his own practice and became especially prominent as an architect of commercial structures. He relied initially on the patronage of wealthy German immigrants for important commissions, such as those from the Ottendorfers for the German Dispensary (now the Stuyvesant Polyclinic), 1883-84, 137 Second Avenue, and the Ottendorfer Library, 1883-84, 135 Second Avenue (both designated New York City Landmarks). These buildings are of interest not only in their architectural quality but also in their innovative and attractive use of new materials such as terra cotta and cast iron. Schickel also designed a number of houses and commercial buildings in the American version of the English-inspired Queen Anne style. A prominent example is the Century Building, 33 East 17 Street (1880-81, a designated New York City Landmark).

Schickel expanded his office in the 1880s and formed a partnership known as William Schickel & Co. in 1887 with the architects Isaac E. Ditmars and Hugo Kafka. Ditmars, born in Nova Scotia, had been associated with New York architect John F. Miller before joining Schickel. He was a founder and past president of the Brooklyn Chapter of the AIA and was nominated a Fellow in 1895. Hugo Kafka had been established as an architect in the city since 1878. William Schickel & Co. designed several major department stores in the Ladies Mile Historic District, including the Ehrich Brothers and Stern Brothers buildings. In what is now the Tribeca West Historic District, William Schickel & Co. designed a Renaissance Revival store and loft building (1893-94) at 7-9 Harrison Street and a Renaissance Revival warehouse (1895) at 20-24 North Moore Street. In the NoHo Historic District, the Schickel firm designed two new, unified facades for two older buildings facing Crosby and Lafayette Streets. William Schickel & Co. remained active until 1895, and in 1896 the firm of Schickel & Ditmars was established. Practicing through 1925, this firm designed, among others, buildings for the Lenox Hill Hospital and several impressive Roman Catholic churches in the city.

Francis, 45, 67.

LPC, "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*; "Architects' Appendix," *Upper East Side Historic District (LP-1051)*; "Architects' Appendix," *Upper West Side/Central Park West Historic District (LP-1647)*; *Century Building (LP-1539)*.

Ward, 68.

SCHWARZMANN & CO.

Herman J. Schwarzmann (1843-1891)

628-630 Broadway 45, pl. 29

Herman J. Schwarzmann, born in Germany and trained as an architect and engineer, arrived in this country when he was twenty-one and subsequently settled in Philadelphia. First employed as an assistant engineer of the Waterworks in Fairmount Park, Schwarzmann achieved renown as the Architect-in-Chief of the Centennial Exposition held in Philadelphia in 1876. After the close of the exposition, he moved to New York where he began practicing architecture in 1880. In 1881, he formed the firm of H. J. Schwarzmann & Co., when Albert Buchman (see Buchman & Deisler) joined him. This firm designed an office building (1882-83) with orientalized ornament in the NoHo Historic District. From 1885 until 1888, Schwarzmann & Buchman formed a partnership, whose work can be seen in several neo-Grec style rowhouses in the expanded Carnegie Hill Historic District.

Francis, 19, 68.

LPC, "Architects' Appendix," *Expanded Carnegie Hill Historic District (LP-1834)*.

Withey and Withey, 88, 542-543.

J. MORGAN SLADE (1852-1882)

654 Broadway 58

Jarvis Morgan Slade received his professional training in the office of Edward H. Kendall (see) and began independent practice in New York City in 1873. Slade specialized in commercial buildings and many of his designs reflect a strong adherence to French design traditions, probably learned from Kendall, who had been trained at the Ecole des Beaux-Arts in Paris. The David S. Brown Store, designed by Slade in the Victorian Gothic style at 8 Thomas Street (1875-76, a designated New York City Landmark) is an early example of the fine commercial architecture that quickly made his reputation. Other examples of Slade's work can be found in the SoHo-Cast Iron Historic District, including the cast-iron-fronted store at 489-493 Broome Street, and the marble-fronted store at 147

Wooster Street. In the Tribeca West Historic District, Slade designed several groups of warehouses and store and loft buildings, all constructed between 1881 and 1883. While most of the store and loft buildings have a utilitarian character, the pair of warehouses on Franklin Street, as well as the store and loft building on North Moore Street, are polychromatic neo-Grec style designs. In the NoHo Historic District, Slade designed another neo-Grec style store. Slade's promising architectural career ended abruptly with his unexpected death at the age of 30. His obituary in *The New York Times* stated that he "had attained a very high rank in his profession."

Andrew S. Dolkart, *The Texture of Tribeca* (New York, 1989), 36-37.
Francis, 69.

LPC, *SoHo-Cast Iron Historic District (LP-0768)*, 63, 138; "Architects' Appendix," *Tribeca West Historic District (LP- 1713)*.

"Jarvis Morgan Slade," *Macmillan Encyc.* vol. 4, 81.

Jarvis Morgan Slade obituary, *NYT* (Dec.6, 1882), 5:3.

Trow's Directory.

W. WHEELER SMITH (1838-1908)

683-685 Broadway 110

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 that utilized advanced technology -- mechanical, structural, and fireproofing systems were key features of many of his designs. Smith was responsible for one of the finest department stores located in the Ladies' Mile Historic District, the W. & J. Sloane Store (1881-82), 880-886 Broadway and its 1898 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 that is located in the Tribeca North Historic District. In the NoHo Historic District, Smith designed a store in the Georgian Revival style. For several years, Smith was the architect of Roosevelt Hospital, and often rendered his services free of charge; he designed the Syms Operating Theater for Roosevelt Hospital (1890-92, 400 West 59th Street, 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.

Francis, 7
History of RE, Bldg. & Arch. 691.
Key to the Architects of Greater New York, 51.
 LPC, Research Files; "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*; No. 361 Broadway Building (LP-1225); *Syms Operating Theater (LP-1578)*.
 "New York Library Preliminary Competition," *Building* 28 (July 31, 1897), 43.
 William Wheeler Smith obituary, *NYT*, (Apr. 6, 1908), 7.
 William Wheeler Smith obituary, *New York Evening Post*, (Apr. 6, 1908).
 Robert A.M. Stern et al, *New York 1900* (New York, 1983), 94.

JOHN B. SNOOK (1815-1901)

620 Broadway	42
623 Broadway	97

John Butler Snook was born in England where his father was a carpenter and builder. The younger Snook worked as a bookkeeper and draftsman in his father's office and there received a thorough background in construction. Immigrating to the United States, by 1835 Snook was established in New York City as a carpenter/builder. In 1836, he worked with William Beer, and by 1837 he was established as an architect. The Snook/Beer partnership dissolved in 1840, and by 1842, Snook found work with Joseph Trench. Later, Trench and Snook formed a partnership. The work of this firm helped to introduce the Anglo-Italianate style to New York with buildings such as the A.T. Stewart Store, the country's first department store (1845-46, 280 Broadway, a designated New York City Landmark), and the Metropolitan Hotel (demolished). With Trench's departure for California in the 1850s, Snook rose from junior partner to the head of the firm.

Snook became an extremely prolific architect-builder who worked in virtually all revival styles and designed structures of all types, thereby expanding his architectural practice into one of the largest in New York. The first Grand Central Station (1869-71, demolished) was one of his best known works. In 1887, Snook took his three sons (James Henry, Samuel Booth and Thomas Edward) and a son-in-law (John W. Boyleston) into his office, changing the firm's name to John B. Snook & Sons to celebrate the firm's fiftieth anniversary. A few years after the death of John B. Snook and two of his sons, the firm's name was changed to John B. Snook Sons. The firm continued well into the twentieth century.

Within the Tribeca West Historic District, Snook designed a group of store and loft buildings (1868-69) for the Lorillard heirs on Duane Street, which display the earliest use of the neo-Grec style in the district. The 287 Broadway Building (1871-72, an individually designated New York City Landmark) displays a cast-iron facade in the Second Empire style. The Romanesque Revival style arcaded store and loft building (1891) at 152-154 Franklin Street in Tribeca West, was the work of John B. Snook & Sons. Snook also designed two Renaissance Revival style cast-iron fronted buildings in the NoHo Historic District: a store and loft building (1858-59, with cast-iron manufactured by Daniel Badger, and a warehouse building (1881-81).

LPC, "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*; "Architects' Appendix," *Upper East Side Historic District (LP-1051)*; "Architects' Appendix," *Upper West Side/Central Park West Historic District (LP-1647)*; *Engine Company Number 23 (LP-1563)*.

Mary Ann Smith, "The Commercial Architecture of John Butler Snook" (Thesis, Penn. State Univ., 1974).

"John Butler Snook," *Macmillan Encyc.*, vol. 4, 95.

STARKWEATHER & GIBBS

Norris Garshom Starkweather (1818-1885)

Charles E. Gibbs (b. 1856)

746-750 Broadway 91, *pl. 28*

Norris Garshom Starkweather, born in Vermont, was apprenticed to a builder in 1830 and later became a contractor on his own in Massachusetts. By the mid-1840s he had established an architectural practice and was working in Philadelphia in the mid-1850s, specializing in the design of churches such as the First Presbyterian Church in Baltimore, Md. (1854-59). He next practiced in Baltimore and Washington, D.C., designing numerous residences and religious institutions in the Gothic Revival, Italianate, and Romanesque Revival styles. In 1868, he joined with Thomas M. Plowman in the architectural and engineering firm of Starkweather & Plowman (1868-71) designing "Cooke's Row," a group of four Italianate style villas in the Georgetown section of Washington, D.C. By 1880, Starkweather had moved to New York and formed the short-lived firm of Starkweather & Anderson with Robert Napier Anderson. Between 1881 and 1884, he was listed in the New York directories as a partner of Charles E. Gibbs, a native of Washington, D.C., who had lived in the same boarding house as Starkweather in 1880. Together they created designs for the Second Avenue Methodist Episcopal Church (1882-83, demolished), and the Potter Building (1882-86, 38 Park Row, a designated New York City Landmark) for Orlando B. Potter, a prominent politician and landowner in the city. This building on Broadway in the NoHo Historic District was also commissioned by Potter as a hotel and boarding house, with ground level stores. Its highly individualized brick, terra-cotta, and cast-iron facades are typical of Starkweather's work.

LPC, *Potter Building Designation Report (LP-1948)*, and N.G. Starkweather research files. "Starkweather, Norris Garshom," and "Plowman, Thomas M.," *Biographical Dictionary of Philadelphia Architects: 1700-1930*.

WILLIAM STEELE & SONS CO.

726-730 Broadway 83

Active from around 1900 to at least the 1930s, William Steele & Sons Co. was a leading Philadelphia engineering firm specializing in the design and construction of industrial buildings. It was the architect of record for the Shibe Park baseball stadium in Philadelphia (demolished) and was responsible for a number of factories in that city. Within the NoHo Historic District, the firm erected a garage, factory and warehouse building for the New York branch of the Philadelphia-based John Wanamaker's Department Store.

Phone interview, Bruce Lafferty, Curator of Architectural Drawings, Athenaeum of Philadelphia; Edward Teitelman and Richard W. Longstreth, *Architecture in Philadelphia* (Cambridge: 1974), 163.

THOMAS STENT

423-437 Lafayette Street 165, pl. 11

Little is known of architect Thomas Stent. He was first listed in the New York City directories in 1867, in partnership with Charles K. Graham. From 1870 through 1874, he was listed in the Newark directory as an architect. He designed the Victorian Gothic style Protestant Children's Home on Broadway in Newark in 1875-77. From 1875 through 1895, he again had offices in New York. He worked in partnership with Robert C. Dixon, Jr., and Arthur Desaldern in 1885-88, and later with Albert Lang in 1890. Thomas Stent's work in the NoHo Historic District consists of the north wing (1879-81) of the Astor Library (a designated New York City Landmark), originally constructed in 1849-54 to design of Alexander Saeltzer. Griffith Thomas added the first wing, now the center section, in 1856-59. Both additions followed the original early Rundbogenstil of the building.

Francis, 72.

National Register of Historic Places, "Protestant Foster Home Nomination Form," (Washington, DC, 1985).

JOHN W. STEVENS (dates undetermined)

682 Broadway 65

Very little is known of the architectural career of John W. Stevens, although a builder by that name was listed in the 1902-03 New York City directory. Within the Ladies Mile Historic District, Stevens

acted as his own architect/developer for the Mercantile Building (1903), and designed other neo-Renaissance style store and loft buildings. Stevens was the designer of a neo-Classical style warehouse building in the NoHo Historic District.

LPC, "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*.
Trow's Directory.

LOUIS H. SULLIVAN (1856-1924)

65-69 Bleecker Street 33, pl. 48

The Bayard-Condict Building, at 65-69 Bleecker Street in the NoHo Historic District (also a designated New York City Landmark), is the only New York City work by Louis Henry Sullivan, one of this country's greatest architects. Born in Boston, Sullivan attended the Massachusetts Institute of Technology for one year, then furthered his architectural studies in the offices of Frank Furness (in Philadelphia) and William LeBaron Jenney (in Chicago) before going to Paris to study at the Ecole des Beaux-Arts. With his partner Dankmar Adler, Sullivan created some of the most architecturally notable American buildings of the 1880s and 1890s, among them the Auditorium Building (1887-89), the Schiller Building (1891-92), the Transportation Building of the World's Columbian Exposition (1893), and the Stock Exchange (1893-94), all in Chicago; the Wainwright Building (1890-91) in St. Louis; and the Guaranty Building (1894-95) in Buffalo, New York.

Sullivan was a pioneer in the design of the modern skyscraper, employing the new technical advances such as steel skeleton framing in a non-historical context, while expressing ideals of American democracy and progressive theories of the character and role of ornament. The twelve-story Bayard-Condict Building clearly articulated his ideas, in the obvious verticality of its facade, the highly original terra cotta-ornament and the broad cornice which forms a distinctive finishing statement. Lyndon P. Smith, who had an architectural firm in New York between 1889 and 1911, served as the supervising architect for the Bayard-Condict Building. In 1889-90, Smith was in partnership with John H. Edelman, a man who Sullivan regarded as his teacher and mentor. In addition to Sullivan's work, his writings, such as *Kindergarten Chats* (1901-02, reprinted 1918, 1934) and *The Autobiography of an Idea* (1922-23, 1924) also influenced other architects.

Francis, 28.

LPC, *Bayard-Condict Building Designation Report (LP-0882)*; *The Union Building (Former Decker Building) Designation Report (LP-1538)*.

"Sullivan, Louis Henry," *Dictionary of American Biography* vol.9, 194-97.

Ward, 70.

GRIFFITH THOMAS (1820-1879)

10-20 Astor Place 26, pl. 24
 9 Bond Street 37, pl. 21
 649-651 Broadway 105
 655 Broadway (attributed) 105, pl. 20
 657-659 Broadway (attributed) 105, pl. 20
 423-437 Lafayette Street 165, pl. 11

Griffith Thomas was born on the Isle of Wight and educated in England. He came to New York in 1838 and joined his father, Thomas Thomas, in the practice of architecture. The elder Thomas had been in practice since 1833 and, upon the arrival of his son, changed the firm name to Thomas & Son. The Thomases' work included many Fifth Avenue residences and numerous commercial buildings, including stores for Lord & Taylor and Arnold Constable located in the Ladies Mile Historic District and many buildings in the SoHo-Cast Iron Historic District. Griffith Thomas designed several hotels as well, including the Fifth Avenue Hotel, and the U.S. Mortgage Company Building on Wall Street (both demolished). In 1871 Griffith formed a new firm called Thomas & Sons with himself, Griffith B., and Charles F. Thomas. At his death, the *American Architect and Building News* praised Thomas for having "done more to build up this city during the past forty years than any two men in the same line of effort." In the Tribeca West Historic District Thomas designed a store and loft building, constructed in 1874. Thomas was the designer of a number of buildings in a variety of styles in the NoHo Historic District. He was responsible for the center section of the Astor Library (1856-59), following Saeltzer's original *Rundbogenstil* design, as well as a near-by neo-Grec style factory and printing office. Thomas designed (or is attributed with the design of) several Italianate style store and loft buildings, and a Second Empire style store, warehouse, and factory building.

Deborah Ann Claiborne, "The Commercial Architecture of Griffith Thomas in New York," (Thesis, Penn. State Univ., 1972).

Francis, 74-75.

LPC, *Metropolitan Museum Historic District (LP-0955)*, 116-117; *SoHo-Cast Iron Historic District (LP-0768)*, 183-184.

"Griffith Thomas," *Who Was Who in America* vol. H, 526.

Griffith Thomas obituary, *Amer. Arch. & Bldg. News* 5 (Jan. 25, 1879), 29-30.

Withey and Withey, 594-95.

BENJAMIN THOMPSON & ASSOCIATES

Benjamin C. Thompson, Jr. (b. 1918)

234-246 Mercer Street 170

Benjamin Thompson was born in St. Paul, Minnesota, and educated at the Yale School of Architecture. He was one of the founding partners of The Architects' Collaborative, established by

Walter Gropius and a group of younger architects in Cambridge, Mass., in 1945. While still with the firm, in 1953, Thompson founded the influential modernist home furnishings store, Design Research (later a chain). After leaving TAC in 1966, he established Benjamin Thompson & Associates. Most of the firm's early works were educational buildings, prior to joining forces with the Rouse Company in the renovation of Boston's historic Quincy Market in 1978. Thompson's firm also collaborated with the Rouse Company on Harborplace (1980) in Baltimore, and the South Street Seaport (1983) in New York City, and worked with other developers in designing the marketplaces at Ghirardelli Square (1987) in San Francisco, and Union Station (1988) in Washington, D.C. In 1987, Benjamin Thompson & Associates received the American Institute of Architects' Architecture Firm Award, and in 1992 Thompson was awarded the AIA's Gold Medal, the Institute's highest honor. Following his retirement in 1994, the firm continued as BTA Architects, Inc. During the administration of Dean Norman Redlich from 1978 to 1991, the New York University Law School commissioned a variety of architectural projects from Benjamin Thompson & Associates. These included the construction of D'Agostino Hall, a new student residence, within the NoHo Historic District; the extension of the Vanderbilt Hall, the law library, under Sullivan Street; and the renovation of Fuchsberg Hall for the law clinics. Benjamin Thompson was the principal-in-charge of the projects; James Van Sickle, associate-in-charge, led the design team; and Anthony Ricci served as site architect.

"Benjamin Thompson," *Macmillian Encyc.*

"Benjamin Thompson Wins AIA Gold Medal," *Progressive Architecture* v. 73, (Jan. 1992), 21.
 Letter, Anthony Ricci, BTA Architects, Inc., to Gale Harris, LPC, June 8, 1999.

WANK ADAMS SLAVIN ASSOCIATES

707-713 Broadway 115

The firm of Wank Adams Slavin Associates is the successor firm (so named in 1961) to Reed & Stem, which started in St. Paul, Minnesota in 1889, and gained recognition in New York after winning the design competition with Warren & Wetmore, for Grand Central Terminal (1903-13, a designated New York City Landmark). Currently, the firm employs more than 50 architects and drafters and 35 licensed engineers to provide a variety of services, including architecture, engineering, preservation, and interior design. Ralph Heiman, managing partner of the firm, supervised work on the Meyers Physics Building for New York University in the NoHo Historic District.

Information from the firm of Wank Adams Slavin Associates.

HAROLD WEINBERG

686 Broadway (alteration) 68

Harold Weinberg graduated with a Bachelor of Civil Engineering degree from Cooper Union School of Engineering in 1956 and received a Master of Civil Engineering degree from the Polytechnic Institute of Brooklyn (now Polytechnic University) in 1960. After working for various firms, he established his own engineering practice in 1969. He entered into a partnership with Nathan Kirshenbaum, P.E., in 1972. In 1979, architect Felix Tambasco also became a partner in the firm, which expanded its activities to include architectural design. Among the projects handled by the firm were the River Cafe, the Water Club, and alterations to the Long Island University Medical Center office building at 2275 Coleman Street, Brooklyn. After the partnership was dissolved in 1985, Weinberg established his present firm, Harold Weinberg, P.E., Consulting Engineer, P.C., in Brooklyn. Within the NoHo Historic District, it was responsible for altering and designing a new facade for a commercial building on Broadway.

Letter, Harold Weinberg, PE, to Gale Harris, LPC, May 27, 1999.

WECHSLER & SCHIMENTI

Max Wechsler (b. 1906)
Michael Schimenti (b. 1915)

416 Lafayette Street 149

Max Wechsler, born in New York City, was educated at Columbia University and New York University. Michael Schimenti, also born in New York, was educated at the Mechanics Institute, Cooper Union Art School, the Ecole des Beaux-Arts, in the Atelier Gnerve, and the New York Structural Institute. He later worked as a draftsman for William L. Hohauser. The firm of Wechsler & Schimenti was organized in 1946-47, designing residential, commercial, educational, and public buildings. Principal works include the Trylon Theater, Amsterdam, New York (1949); Safeway Stores, Bronx and New Jersey (1954); and schools, apartment houses, and office buildings, many in the outer boroughs of New York. The firm remained active for many years, although the partners may have practiced independently as well.

There are two rowhouses in the Upper East Side Historic District which received modern facades in the 1950s by the firm of Wechsler & Schimenti. In the Upper West Side/Central Park West Historic District, they are responsible for alterations to several rowhouses. In the NoHo Historic District, this firm converted a mid-nineteenth-century rowhouse to a multiple dwelling.

American Architects Directory, (1962), 619, 744; (1970), 807, 972.
LPC, "Architects' Appendix," *Upper West Side/Central Park West Historic District* (LP- 1647), A160.

JOHN T. WILLIAMS (1852-1915)

34-36 Cooper Square 120

John Townsend Williams was born on Long Island and received his degree from the School of Mines of Columbia University in 1873. He was listed in various New York directories as a civil engineer, an architect and a capitalist. He was involved, as engineer and owner, with a number of manufacturing enterprises, opening a New York office in 1895. He is credited as architect and engineer of the Central National Bank building (1896-97) at Broadway and Pearl Streets (demolished), the Silk Exchange, and the Lord's Court building (1895-96), a fifteen-story speculative office building at the corner of William Street and Exchange Place. Williams served as president of the Virginia Consolidated Chemical Corporation and of the firm he founded with his son, John T. Williams & Son, with offices at 100 Broadway. In the NoHo Historic District, Williams designed a warehouse, built in 1894.

Francis, 83.

"John Townsend Williams," *Who Was Who in America*, vol.4, 1017.

Sarah Bradford Landau and Carl W. Condit, *Rise of the New York Skyscraper, 1865-1913* (New Haven, 1996), 236, 247.

JOHN A. WOOD (c. 1835- ?)

687-691 Broadway 111, pl. 30

A resident of Poughkeepsie, John A. Wood practiced architecture there for about seven years prior to establishing an office in New York City in 1871. He remained in practice in New York City until at least 1910 and became a prominent designer of resort hotels. He is best known for the immense Moorish Revival style Tampa Bay Hotel (1888-91) in Tampa, Florida. In Poughkeepsie, he was responsible for important buildings such as the Vassar Brothers Home for Aged Men (now the Cunneen-Hackett Cultural Center, 1880), the Vassar Brothers Institute (1882), and the Calisthenium and Riding Academy, now Avery Hall (1865-66), on the Vassar College campus. Among his other works was the charming Gothic Revival Croton Falls Baptist Church (1878; destroyed by fire 1977). Within the NoHo Historic District, he designed a cast-iron-fronted commercial building for iron foundry owner Albert Tower, who was also a resident of Poughkeepsie.

Annon Adams, Telephone interview, June 1999.
 James W. Covington, *Plant's Palace: Henry B. Plant and the Tampa Bay Hotel* (Louisville, c. 1990), 59.
 Elizabeth A. Daniels, *Main to Mudd: An Informal History of Vassar College Buildings* (Poughkeepsie, 1987), 21-22.
 Francis, 84.
National Register of Historic Places (Washington DC, 1976), 500.
 City of Poughkeepsie, *Walking and Driving Guide* (Poughkeepsie, 1977), 10-12.
 Frank Sanchis, *American Architecture: Westchester County Architecture* (Harrison, 1977), 257.
 Ward, 86.

DIETRICH WORTMAN (dates undetermined)

366-372 Lafayette Street 144

Dietrich Wortman was established as an architect in New York City by 1915. He continued to practice at least through the 1940s, and in 1946 designed a parking garage (enlarged with an office wing in 1988) in what is now the Tribeca West Historic District. Wortman designed a gas station in 1933 in the NoHo Historic District.

Trow's Directory.
 Ward, 86.

ALFRED ZUCKER (1852-?)

712 Broadway 77
 716 Broadway 79
 409-413 Lafayette Street 160, pl. 45
 419-421 Lafayette Street 164
 3-5 Washington Place 175, pl. 42

Alfred Zucker was born in Freiburg, Prussian Silesia, and received his training in German polytechnic schools. In 1872, he immigrated to the United States and found work as a draftsman in the office of the Supervising Architect of the U.S. Treasury in Washington, D.C. From 1875 to 1882, Zucker practiced in the southern United States, where he formed a partnership with John Moser and was the official public buildings architect in Mississippi. His New York architectural practice began in 1883. Between 1885-88, the firm, Alfred Zucker & Co., employed architect John R. Hinchman. John Edelmann, Louis Sullivan's mentor, worked for Zucker between 1891 and 1893. Edelmann designed the Union Building, formerly the Decker Building at 33 Union Square West (1892-93, a designated New York City Landmark), and the interiors of the Hotel Majestic (1891-92, demolished) for Zucker's

firm. He is generally attributed with the designs of the Zucker firm within the Ladies Mile Historic District, as well. During this period, Zucker's firm also designed a store and loft building in the Tribeca West Historic District, built in 1893; its abstracted Renaissance Revival style suggests that Edelman designed this building as well. In the NoHo Historic District, Zucker's firm was responsible for the designs of five commercial buildings built between 1890 and 1894; three in the Northern Renaissance Revival style, a warehouse in the Romanesque Revival style, and another in the Romanesque/Renaissance Revival style. Zucker was sued by a former partner and was forced to close his New York practice in 1904. He then moved to Argentina where, as Alfredo Zucker, he designed a number of Beaux-Arts style hotels, including the Plaza in Buenos Aires.

Francis, 39, 85.

LPC, "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*; *Union Building (LP-1538)*;
"Architects' Appendix," *Upper West Side/Central Park West Historic District (LP-1647)*.
Ward.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this area, the NoHo Historic District contains buildings and other improvements which have a special character and a special 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 special qualities, the NoHo Historic District represents the period of New York's commercial history from the early 1850s to the 1910s when this part of the city prospered as one of New York City's major retail and wholesale dry goods centers; that merchants and developers commissioned builders and architects, acclaimed for their commercial designs, to produce store and loft buildings that were lavish enough to impress customers and tenants yet practical enough to enable easy handling of goods; that elaborate ornament and a variety of materials provided a rich built fabric against which shoppers promenaded and merchants sold products; that these buildings give the historic district its predominant character; that they range in size from four to twelve stories, and from twenty-five to over seventy-five feet wide; that the facades typically feature cast-iron or stone storefronts supporting stone, brick, cast-iron, or terra-cotta walls, pierced by regularly-placed window openings and crowned by metal cornices; that the earliest store and loft buildings resemble the Italianate exterior of the influential A.T. Stewart Store, while the later buildings display a wide variety of then-popular architectural styles, such as Neo-Grec, Romanesque, Renaissance, Queen Anne, Neo-Classical, and Colonial Revival; that the historic district also contains early-nineteenth century houses of varying integrity, nineteenth- and twentieth-century institutional buildings, turn-of-the-century office buildings, as well as more modest twentieth-century commercial structures, all of which testify to each successive phase in the development of the historic district and that the NoHo Historic District remains remarkably intact, providing an invaluable view of the development of commercial architecture in New York City; and that the buildings within the NoHo Historic District retain their historic architectural character and create a distinct sense of place, recalling a significant era in New York City's history.

Accordingly, pursuant to Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Historic District the NoHo Historic District, consisting of the property bounded by a line beginning at the northeast corner of West Houston Street and Mercer Street, extending northerly along the eastern curblines of West Houston Street and Mercer Street, easterly along the southern curblines of Waverly Place, easterly across Broadway to a point at the eastern curblines of Broadway, northerly along the eastern curblines of Broadway, easterly along the southern curblines of East 9th Street (a/k/a Wanamaker Place), southerly along the western curblines of Fourth Avenue, westerly along the northern curblines of East 8th Street to a point on a line extending northerly from the western curblines of Lafayette Street, southerly along said line across East 8th Street, southerly along the western curblines of Lafayette Street to a point on a line extending westerly from the northern

property line of 439-441 Lafayette Street, easterly along said line across Lafayette Street, easterly along the northern property line of 439-441 Lafayette Street, easterly along the northern property line of 56-62 Cooper Square, easterly to the western curbline of Cooper Square, southerly along the western curbline of Cooper Square, westerly along a line extending easterly from the southern property line of 16-26 Cooper Square, westerly along the southern property line of 16-26 Cooper Square, westerly across Stable Court (a/k/a Alley), southerly along part of the eastern property line of 403-407 Lafayette Street, westerly along part of the southern property line of 403-407 Lafayette Street, southerly along the eastern property lines of 401 Lafayette Street and 393-399 Lafayette Street (a/k/a 21-23 East 4th Street), southerly across East 4th Street, southerly along the eastern building line of 383-389 Lafayette Street (a/k/a 22-26 East 4th Street), southerly along the eastern property line of 381 Lafayette Street, westerly along the southern property line of 381 Lafayette Street, westerly across Lafayette Street to a point on the western curbline of Lafayette Street, southerly along the western curbline of Lafayette Street, westerly along the northern curbline of East Houston Street, westerly across Crosby Street to a point at the northwest corner of East Houston Street and Crosby Street, northerly along the western curbline of Crosby Street, westerly along a line extending easterly from the southern property line of 620 Broadway (a/k/a 154 Crosby Street), westerly along said property line, westerly to a point on the eastern curbline of Broadway, southerly along the eastern curbline of Broadway to a point at the northeast corner of East Houston Street and Broadway, westerly across Broadway, westerly along the northern curbline of West Houston Street to the point of beginning, Manhattan.

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