

SOHO-CAST IRON HISTORIC DISTRICT EXTENSION

Designation Report

May 11, 2010



NYCTM

Landmarks Preservation
Commission

Cover Photograph:
386-388 to 392-394 West Broadway
Christopher D. Brazeel, 2010

**SOHO-CAST IRON
HISTORIC DISTRICT EXTENSION
Designation Report**

Prepared by
Donald G. Presa

Edited by
Mary Beth Betts
Director of Research

Photographs by
Christopher D. Brazee and Donald G. Presa

Map by Jennifer L. Most

Commissioners
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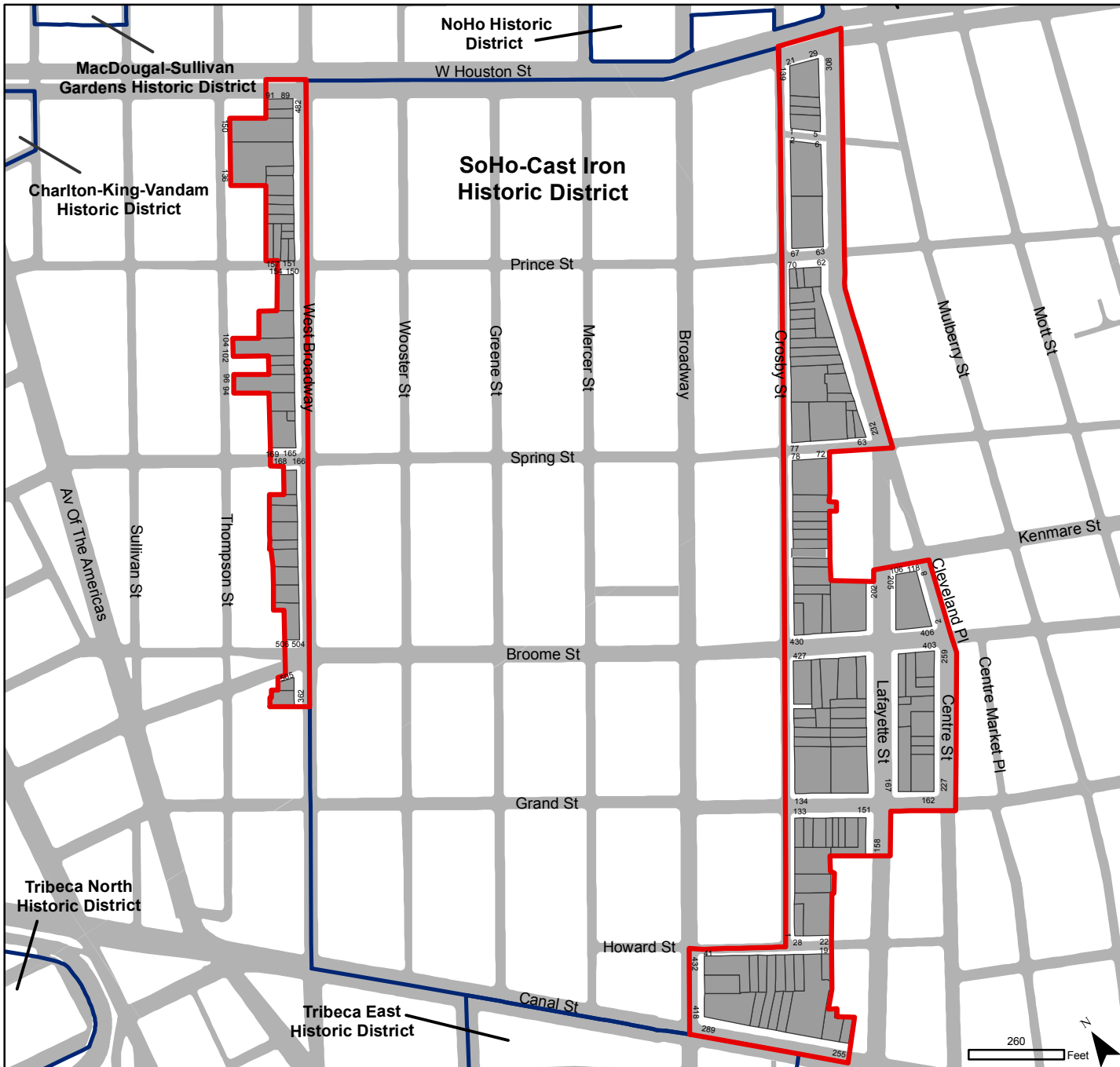
Kate Daly, Executive Director
Mark Silberman, Counsel
Sarah Carroll, Director of Preservation

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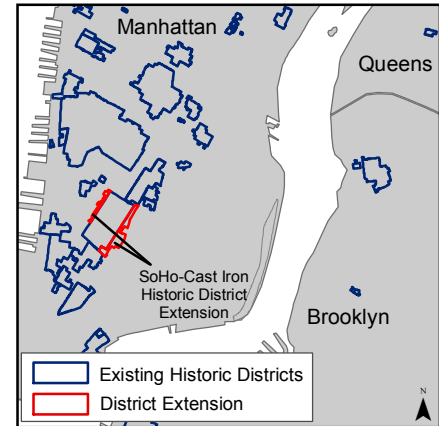
SoHo-Cast Iron Historic District Extension



SoHo-Cast Iron
Historic District Extension
Borough of Manhattan, NY
Landmarks Preservation Commission

Calendared: June 23, 2009
Public Hearing: October 27, 2009
Designated: May 11, 2010

- Boundary of Existing Districts
- Boundary of District Extension
- Tax Map Lots, District Extension



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**Landmarks Preservation Commission
May 11, 2010, Designation List 429
LP-2362**

TESTIMONY AT THE PUBLIC HEARING

On October 27, 2009, the Landmarks Preservation Commission held a public hearing on the proposed designation of the SoHo-Cast Iron Historic District Extension (Item. No. 3). The hearing was duly advertised according to the provisions of law. Twenty-four witnesses spoke in favor of the designation, including Councilmember Alan J. Gerson, as well as representatives of Manhattan Borough President Scott Stringer, State Senator Daniel Squadron, Manhattan Community Board 2, Society for the Architecture of the City, the New York Landmarks Conservancy, the Municipal Arts Society, and the Historic Districts Council. Fourteen speakers testified in opposition to the proposed designation, including the owners of several buildings and their representatives, as well as a representative of the Real Estate Board of New York. In addition, the Commission received numerous letters, e-mails, and post cards in support of designation. The Commission also received a number of communications opposed to the designation.

SOHO-CAST-IRON HISTORIC DISTRICT EXTENSION BOUNDARIES

Area 1: The SoHo-Cast Iron Historic District Extension consists of the properties bounded by a line beginning at the southwest corner of West Broadway and West Houston Street, then extending westerly along the southern curbline of West Houston Street, southerly along the western property lines of 482 and 480 West Broadway, westerly along the northern property line of 474-478 West Broadway (aka 146 Thompson Street) to the eastern curbline of Thompson Street, southerly along the eastern curbline of Thompson Street to a point formed by its intersection with a line extending westerly from a part of the southern property line of 468-472 West Broadway (aka 138-150 Thompson Street), easterly along a portion of the southern property line of 468-472 West Broadway (aka 138-150 Thompson Street), southerly along the western property lines of 460 to 454 West Broadway and 157 Prince Street to the northern curbline of Prince Street, easterly along the northern curbline of Prince Street to a point formed by its intersection with a line extending northerly from the western property line of 150-154 Prince Street (aka 436-442 West Broadway), southerly across Prince Street and along the western property line of 150-154 Prince Street (aka 436-442 West Broadway), westerly along the northern property line of 430-436 West Broadway, southerly along the western property line of 430-436 West Broadway, westerly along the northern property line of 426-428 West Broadway (aka 102-104 Thompson Street) to the eastern curbline of Thompson Street, southerly along the eastern curbline of Thompson Street to a point formed by its intersection with a line extending westerly from the southern property line of 426-428 West Broadway (aka 102-104 Thompson Street), easterly along the southern property line of 426-428 West Broadway (aka 102-104 Thompson Street), southerly along the western property lines of 424 and 422 West Broadway, westerly along the northern property line of 418-420 West Broadway (aka 94-96 Thompson Street) to the eastern curbline of Thompson Street, southerly along the eastern curbline of Thompson Street to a point formed by its intersection with a line extending westerly from the

southern property line of 418-420 West Broadway (aka 94-96 Thompson Street), easterly along the southern property line of 418-420 West Broadway (aka 94-96 Thompson Street), southerly along the western property lines of 414-416 West Broadway and 169 Spring Street to the northern curblines of Spring Street, easterly along the northern curblines of Spring Street to a point formed by its intersection with a line extending northerly from the western property line of 166 Spring Street (aka 402-404 West Broadway), southerly across Spring Street and along the western property line of 166 Spring Street (aka 402-404 West Broadway), westerly along the northern property line of 400 West Broadway, southerly along the western property lines of 400 to 390 West Broadway, easterly along the southern property line of 390 West Broadway, southerly along the western property lines of 386-388 to 378-380 West Broadway and a portion of the western property line of 372-376 West Broadway (aka 504-506 Broome Street), easterly along a portion of the southern property line of 372-376 West Broadway (aka 504-506 Broome Street), southerly along a portion of the western property line of 372-376 West Broadway (aka 504-506 Broome Street) and across Broome Street (Watts Street) to the southern curblines of Broome Street (Watts Street), westerly along said curblines to a point formed by its intersection with a line extending northerly from the western property line of 505 Broome Street (aka 366-368 West Broadway and 1-3 Watts Street), southerly along the western property line of 505 Broome Street (aka 366-368 West Broadway and 1-3 Watts Street), westerly along a portion of the northern property line of 362-364 West Broadway, southerly along a portion of the western property line of 362-364 West Broadway, westerly along a portion of the northern property line of 362-364 West Broadway, southerly along a portion of the western property line of 362-364 West Broadway, easterly along the southern property line of 362-364 West Broadway to the centerline of West Broadway, northerly along the centerline of West Broadway to a point formed by its intersection with a line extending easterly from the southern curblines of West Houston Street, then westerly to the point of the beginning.

Area 2: The SoHo-Cast Iron Historic District Extension consists of the properties bounded by a line beginning at the southwest corner of Lafayette Street and East Houston Street, then extending southerly along the western curblines of Lafayette Street, across Prince Street and following the curve of Lafayette Street to the northwest corner of Lafayette Street and Spring Street, westerly along the northern curblines of Spring Street to a point formed by its intersection with a line extending northerly from the eastern property line of 72-78 Spring Street (aka 65-71 Crosby Street), southerly across Spring Street and along the eastern property line of 72-78 Spring Street (aka 65-71 Crosby Street) and a portion of the eastern property line of 61-63 Crosby Street, easterly along a portion of the northern property line of 61-63 Crosby Street, southerly along a portion of the eastern property line of 61-63 Crosby Street, westerly along the southern property line of 61-63 Crosby Street, southerly along the eastern property lines of 59 to 44-47 Crosby Street, easterly along the northerly property line of 416-422 Broome Street (aka 202 Lafayette Street) to the western curblines of Lafayette Street, northerly along said curblines to a point formed by its intersection with a line extending westerly from the southern curblines of Kenmare Street, easterly across Lafayette Street and along the southern curblines of Kenmare Street to the southwest corner of Kenmare Street and Cleveland Place, southerly along the western curblines of Cleveland Place, across Broome Street, and continuing southerly along the western curblines of Centre Street to the northwest corner of Centre Street and Grand Street, westerly along the northern curblines of Grand Street and across Lafayette Street to the northwest corner of Grand Street and Lafayette Street, southerly across Grand Street and along the western

curbline of Lafayette Street to a point formed by its intersection with a line extending easterly from the southern property line of 158-164 Lafayette Street (aka 151 Grand Street), westerly along the southern property line of 158-164 Lafayette Street (aka 151 Grand Street), southerly along the eastern property lines of 13-17 to 1 Crosby Street (aka 28 Howard Street), across Howard Street and continuing southerly along the eastern property line of 19 Howard Street and a portion of the eastern property line of 21-23 Howard Street (aka 261-267 Canal Street, easterly along a portion of the northern property line 257 Canal Street, southerly along a portion of the eastern property line of 257 Canal Street, easterly along a portion of the northern property line of 257 Canal Street and the northern property line of 255 Canal Street, southerly along the eastern property line of 255 Canal Street to the centerline of Canal Street, westerly along the centerline of Canal Street to the centerline of Broadway, northerly along the centerline of Broadway to the centerline of Howard Street, easterly along the centerline of Howard Street to the centerline of Crosby Street, northerly along the centerline of Crosby Street to the southeast corner of Crosby Street and East Houston Street, easterly along the southern curbline of East Houston Street to the point of the beginning.

SUMMARY

The SoHo–Cast Iron Historic District Extension consists of approximately 135 properties located on the blocks immediately adjacent to the east and west sides of the SoHo–Cast Iron Historic District. Many of the buildings date from the same period of development as those in the previously-designated historic district and exhibit similar architectural characteristics. There are several cast-iron-fronted buildings within the extension as well a large number of similarly-styled masonry buildings. The SoHo-Cast Iron Historic District Extension consists of two subsections. The larger eastern section encompasses all of the eastern side of Crosby Street and portions of Lafayette, Howard, and Centre Streets, while the smaller western section includes buildings on the western side of West Broadway, some of which go through the block to the east side of Thompson Street. The boundaries of the extension were drawn so as to protect cohesive streetscapes along narrow Crosby Street and Howard Street as well as a number of notable cast-iron buildings on West Broadway.

Like their counterparts in the designated district, many of the structures within the SoHo-Cast Iron Historic District Extension were erected in the post-Civil War era as store and loft buildings for the wholesale dry goods merchants and the manufacturing businesses that transformed the once comfortable residential neighborhood into a bustling commercial zone in the mid- and late-nineteenth century. The extension displays a variety of architectural styles also present in the SoHo-Cast Iron Historic District, including Italianate, Second Empire, and Queen Anne, as well as the Romanesque and Renaissance Revival styles. In many instances, these buildings were designed by the same prominent architects as those within the previously-designated district: Robert Mook (386-388 West Broadway, built 1871, Italianate style); D. & J. Jardine (28 Howard Street, built 1872, Italianate style), Detlef Lienau (22-26 Howard Street, built 1864-65, neo-Grec style), Renwick & Sands (29 Howard Street, built 1868, neo-Grec style), Samuel A. Warner (428-432 Broadway, built 1888-89, Queen Anne style), George F. Pelham (137-139 Grand Street, built 1911, neo-Classical style), Isaac F. Duckworth (428 Broome Street, built 1868-69, Italianate style), Griffith Thomas (426 Broome Street, built 1869, Italianate style; 419 421 Broome Street, built 1873, Italianate style), Henry Engelbert (424-426 Broadway, built 1868, Italianate style), John H. Whitenack (392-394 West Broadway, built 1872, Italianate style; 422 West Broadway, built 1873-74, Italianate style), and John B. Snook (158-164 Lafayette Street, built 1889-90, Queen Anne style). Other prominent architects and firms whose work is found in the proposed extension include Edward H. Kendall (425-427 Broome Street, built 1874), DeLemos & Cordes (241-249 Centre Street, built 1888-91, Romanesque Revival style; 403-405 Broome Street, built 1890-91, Renaissance Revival style), Albert Buchman (292-296 Lafayette Street, 1897 alteration, Renaissance Revival style), Charles Haight (275 Canal Street, built 1878, Queen Anne style), William Field & Son (134-140 Grand Street, built 1869, Second Empire style), John R. Thomas (278-290 Lafayette Street, built 1891-92 and 1898-99, neo-Grec style), Schneider & Herter (67-73 Spring Street, built 1889-90, Queen Anne style), and Oscar S. Teale (468-472 West Broadway, built 1885, Romanesque Revival style). A number of early residential buildings, dating to the early to mid-nineteenth century, have survived, such as the Federal style houses at 68 and 70 Prince Street, and 133 Grand Street, as well as Greek Revival style houses at 151-157 Prince Street, 19 Howard Street, 33 Howard Street, and 253 Centre Street.

The buildings in the SoHo-Cast-Iron Historic Extension have been occupied by a variety of commercial entities ranging from manufacturers of textiles and clothing in the mid-to-late

nineteenth century to drug wholesalers, toy manufacturers, and electrical and hardware suppliers in the early twentieth century, and paper warehouses and electronics fabricators in the mid-twentieth century. A major change in the type of occupancy occurred after World War Two. As the textile industry began to relocate to the southern United States and then, ultimately, to overseas destinations in search of cheaper labor, many printing plants and “dead storage” warehouses moved into SoHo’s large interior spaces. Many loft buildings were razed and replaced with gas stations, auto repair shops, parking lots, and one-story garages and car washes, producing many somewhat mottled streetscapes. By the late 1950s, the SoHo area was widely considered to be a depressed commercial slum known as “hell’s hundred acres.” But, by the 1960s, an up-and-coming generation of artists discovered large, high-ceilinged, and inexpensive spaces within lofts buildings of SoHo. Vacant warehouses and lofts were converted into studios, galleries and, often illegally, living quarters. The city amended zoning laws in 1971 to permit the movement of artists into the area while preserving the remaining businesses that still employed hundreds of semi-skilled and unskilled workers. For a time, the SoHo area was one of the most important creative centers of contemporary art in the nation. Among some of the notable artists and galleries located in the historic district extension were Keith Haring the A.I.R. Gallery, which was the city’s oldest women’s art cooperative, Leo Castelli, Ileana Sonnabend, John Weber, Andre Emmerich, Charles Cowles, Mary Boone, and Frank Gehry.

The threat of further demolition and large-scale redevelopment subsided greatly when the Landmarks Preservation Commission designated the SoHo-Cast Iron Historic District in 1973; the action protected about 500 buildings on 25 city blocks. By 1978, an estimated five thousand artists were living in SoHo; but around that time, rents and real estate values began a precipitous climb. The area was becoming more fashionable as a residential and commercial address, and many of the artists who had revitalized the once-neglected district were priced out of the gentrifying neighborhood. Upscale boutiques, galleries, restaurants, bars, clubs, hotels, and shops replaced studios and galleries, and most of the remaining small industrial businesses. Many new commercial buildings were constructed in the last two decades of the twentieth century on lots that had been vacant for decades. Late-twentieth-century development trends have continued and even accelerated in the early twenty-first century. Additional new buildings were constructed on many of the empty lots, and several buildings were increased in height.

Today, the SoHo-Cast-Iron Historic District Extension still maintains the essence of its early industrial history, even as it continues to evolve into one of New York City’s most attractive and popular residential neighborhoods and shopping destinations.

THE HISTORIC AND ARCHITECTURAL DEVELOPMENT OF THE SOHO-CAST IRON HISTORIC DISTRICT EXTENSION¹

Early History and Colonial Development of the SoHo-Cast Iron Historic District Extension

Prior to the arrival of European fur traders and the Dutch West India Company, Manhattan and much of the modern-day tri-state area was populated by bands of Lenape Indians. The Lenape traveled from one encampment to another with the changes of the seasons. Fishing camps were occupied in the summer and inland camps were used during the fall and winter for harvesting crops and hunting. The main trail ran the length of Manhattan from the Battery to Inwood, following the course of Broadway adjacent to present-day City Hall Park before veering east toward the area now known as Foley Square. It then ran north with major branches leading to habitations in Greenwich Village and the Lower East Side at a place called Rechtauck or Naghtogack in the vicinity of Corlears Hook. In 1626, Dutch West India Company Director Peter Minuit “purchased” the island from the Lenape for sixty guilders worth of trade goods.²

Under the Dutch, most inhabitants of New Amsterdam lived south of Fulton Street where they could be close to each other for protection and close to the harbor for the essential shipping activities on which the colony depended. North of the settlement, many wealthy families owned large estates, which they used as farms and plantations and as country retreats, especially for those times when epidemics threatened the crowded population residing on the island’s tip. Although a narrow majority of New Amsterdam’s inhabitants were Dutch, it was actually a diverse population that included Walloons, English, French, Irish, Swedish, and Germans, among others.

The area that now makes up the SoHo-Cast Iron Historic District and District Extensions was the site of the first free African-American settlement on Manhattan Island. Slavery likely existed from the beginning of the colony, but records indicate that the first importation of slaves took place in 1625 or 1626. Under the Dutch West India Company, slaves, while still not considered the equals of the white colonists, shared the same legal rights, including the right to own property, marry in the Dutch Reformed Church and testify in court. In emergencies, they could also bear arms.³

¹ The report is based on Landmarks Preservation Commission (LPC), *SoHo-Cast-Iron Historic District Designation Report* (LP-0768), prepared by the Research Department (New York, 1973), and includes the following additional sources: Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (New York: Oxford University Press, 1999); Thelma Wills Foote, *Black and White Manhattan: The History of Racial Formation in Colonial New York City* (New York: Oxford University Press, 2004); Richard Kostelanetz, *Soho: the Rise and Fall of an Artists’ Colony* (New York: Routledge, 2003), 3, 11, 14, 28, 32, 42, 61,80; LPC, *511 Grand Street House Designation Report* (LP-2269) (New York: City of New York, 2007), prepared by Marianne S. Percival; LPC, *Children’s Aid Society, Elizabeth Home for Girls Designation Report* (LP-2274) (New York: City of New York, 2008), prepared by Virginia Kurshan.

² Burrows and Wallace, 5-23; Historian R. P. Bolton speculates that the land of lower Manhattan may have been occupied by the Mareckawick group of the Canarsee which occupied Brooklyn and the East River islands. Upper Manhattan was occupied the Reckgawawanc. The Native American “system of land tenure was that of occupancy for the needs of a group” and that those sales that the Europeans deemed outright transfers of property were to the Native Americans closer to leases or joint tenancy contracts where they still had rights to the property. Reginald Pelham Bolton, *New York City in Indian Possession*, 2d ed. (New York: Museum of the American Indian, Heye Foundation, 1920; reprint 1975), 7, 14-15; Robert Steven Grumet, *Native American Place Names in New York City* (New York: Museum of the City of New York, 1981), 69.

³ Burrows and Wallace, 31-32.

In 1644, the West India Company under Director Kieft granted “half-freedom” to some of the colony’s black slaves and set aside for them a number of lots on the outskirts of town, which became known as the “Free Negro Lots.”⁴ Several of the lots were located west of the Bowery, extending north from modern-day Prince Street to about Astor Place, creating the “only separate enclave”⁵ of free black landowners in the colonial period. The northern part of the land now within the SoHo-Cast Iron Historic District and its Extension was located in this area.

In 1667, the newly-established English colonial government relegated free blacks—including those who owned property at the Negro Lots—to alien status and denied them the privileges granted to white residents, including the right to own property. By the early 1680s, after a brief reprieve with the Dutch re-conquest and with the subsequent reestablishment of English rule, most of the African landowners lost their property and departed the island for Brooklyn, New Utrecht and New Jersey. The lots located in the SoHo Historic District and Extensions were deeded to wealthy white landowners, many of whom kept Africans as slaves to help manage the land.⁶

In the 1660s, Augustine Herrman (c.1605-1686) began to acquire land in and around the SoHo area.⁷ Natives of Prague, Hermann’s family was forced to flee to Amsterdam in 1618 due to his father’s political activity. As an adult, Augustine joined the Dutch West India Company and traded for the company in Curacao, Brazil, and New Netherland. In 1643, he left the company and became the agent in New Netherland for the prominent Dutch mercantile firm of Peter Gabry & Sons. He built a large fortune through trading in furs, slaves, and indigo during his association with Gabry, and became the largest exporter of tobacco in America. Hermann bought extensive tracts of land on Manhattan Island and in New Jersey, not only for himself but for Govert Loockermans and his brother-in-law Nicholas Bayard. Peter Stuyvesant sent him to Maryland in 1659 to conduct negotiations with Lord Baltimore concerning the boundary between his territory and that of the Dutch. Hermann worked on the map of the Maryland territory for over ten years, and was rewarded by Lord Baltimore with over thirteen thousand acres of land in Maryland. Hermann died at Bohemia Manor, Maryland, in 1686. His land holdings in the SoHo area passed to his brother-in-law, Nicholas Bayard.⁸

Nicholas Bayard (c.1644-1707), a nephew of Peter Stuyvesant, was born in the Netherlands and brought to this country by his mother in 1647. He served the government of the Colony in a number of capacities including Surveyor of the Province and Mayor of the City. In 1686, while serving as mayor, he helped to draw the Dongan Charter which guaranteed the rights and privileges of colonial citizens. In 1689, Bayard fled the city during a popular rebellion that was instigated by a political rival and was imprisoned upon his return. He was tried and convicted of high treason, for which he was stripped of his properties and sentenced to be hanged and dismembered. But, he successfully appealed his conviction, which was annulled. All his

⁴ “Half-freedom” liberated the men and their wives in return for an annual payment of “‘thirty skepels of Maize or Wheat, Pease or Beans, and one Fat hog’.” The West India Company could still require their labor, for wages, when necessary. However, manumission only applied to the adults not their children. The lots conferred by the colony, also referred to as the Negro Lots or the Negroes’ Farms, would act as a buffer zone and advanced warning system for the colony in case of an Indian attack. *Ibid.*, 33.

⁵ Foote, 149. “‘Negroes’ Farms’” were also found north of City Hall and in Greenwich Village, Burroughs and Wallace, 33.

⁶ Foote, 149.

⁷ Stokes VI, 72.

⁸ *Appleton’s Cyclopaedia of American Biography* III (New York: D. Appleton & Co., 1888), 188; Harry B. Yoshpe, *The Journal of Negro History*, Vol. 26, No. 1. (Jan., 1941), pp. 78-107.

lands which had been confiscated were restored to him, and he died quietly in New York City in 1707. His lands passed down to successive generations of Bayards. Both Nicholas Bayard and his heirs were known to have owned slaves.⁹

The SoHo-Cast Iron Historic District and Extension lie in part within the Bayard's East and West Farms, which retained their rural character through the eighteenth century.¹⁰ The southern part of the block bounded by Broadway, Lafayette, Canal, and Howard Streets was part of the Rutgers Farm. Anthony Rutgers, a city Alderman and a member of the Colonial Assembly, purchased the large swampland north of the Collect Pond in 1723-25.¹¹ Rutgers' property was transferred after his death in 1746, by inheritance and sale, to Leonard Lispenard (1715-1790), who had married Rutgers' daughter, Alice. During the American Revolution, a series of fortifications and redoubts were built across Manhattan, including one at Crosby Street between Grand and Broome Streets.¹² Multiple sources indicate that Anthony Rutgers and his wife Cornelia owned enslaved persons.¹³

SoHo in the post-Revolutionary War Period through 1850

Due to the financial fallout of the Revolutionary War, Nicholas Bayard III was forced to mortgage his inherited lands, including his West Farm, which was divided into lots at the end of the eighteenth century. Development of the area began in the first decade of the nineteenth century, after landowners petitioned the Common Council to drain and fill the Collect Pond, its outlet stream to the Hudson River, which later became the rout of Canal Street, and Lispenard's Meadow.¹⁴ What was once a bucolic retreat for city residents had become a serious health hazard and an impediment to development. The shores of the Collect were strewn with garbage and the rotting carcasses of dead animals, the stream along Canal Street was a stagnant sewer of green water, and Lispenard's meadow had become a dangerous bog and breeding ground for the mosquitoes carrying yellow fever. Bayard's Hill, which stood above the present grade of Grand Street and other hills in the area were cut down and used, together with the city's rubbish, to fill in the pond, stream, and marsh.¹⁵

The Lispenard property was inherited in 1790 by Leonard's son, Anthony Lispenard, who began to plot the land in 1795. According to the 1800 Census, Anthony Lispenard owned five slaves. After his death in 1805, the Lispenard heirs in 1807 petitioned the Common Council of New York for, and were granted, the water lots opposite their holdings at Canal Street. In 1811, they also petitioned the Council for, and were granted, the right to dig a channel to drain their

⁹ *Appleton's*, I, 198; III; 681-682; *Dictionary of American Biography*, I, Part 2 (New York: Charles Scribner's Sons, 1964), 68; VI, Part 1, 156-157; Foote, 196; Stokes, IV, 348-372.

¹⁰ Conveyance Records, Introductions and Block Histories (Office of the Register).

¹¹ This land was granted by Governor Kieft to Jan Jansen Damen in 1646. The property, known as Calk Farm, was divided among several individuals after Damen's death, and was reassembled by Rutgers.

¹² I.N. Phelps Stokes, *Iconography of Manhattan Island*. (New York: Robert H. Dodd, 1915-28) v. IV, pl. 84B-b.

¹³ According to the 1703 Census of New York City, there was one Negro female in Anthony Rutgers' household; the census does not state whether she was an enslaved or free person. His will dated August 2, 1764 left his widow, Cornelia, if she remarried two Negroes and 50 pounds for the rest of her life. *The Abstract of Wills on File in the Surrogate's Office, City of New York*, vol. IV, 1744-1753, 91-92. Cornelia Rutgers ran an advertisement in *The New-York Gazette* on October 8, 1750 for a runaway slave named Hector requesting his return if he should be found.

¹⁴ Conveyance Records, Introductions and Block Histories for properties within the Nicholas Bayard West farm (Office of the Register); also Foote, 86..

¹⁵ D.T. Valentine, *Manual of the Corporation of the City of New York* (New York: City of New York, 1860), 562-567.

land between Canal and Spring Streets. Members of the Lispenard family were known to have owned slaves.¹⁶

Broadway had been extended north of Canal Street in 1775, but it was not until 1809 that Broadway was paved and sidewalks were constructed north from Canal Street to Astor Place. Serious development in the area soon followed. Canal Street was surveyed in 1805, opened in 1817, and had sewer lines installed in 1819.¹⁷ Development in the area was slowed by the War of 1812, but after the economy recovered, construction activity briskly recovered. House after house was built for the city's growing population of middle-class families. The period between 1815 and 1825 was a decade of enormous growth for the Fourteenth Ward, in which sections of the existing historic district and extensions lie. Its population more than doubled, transforming it into the city's most populous ward.¹⁸ Sections of the historic district extension were also located in the city's Sixth and Eighth Wards, which were also experiencing tremendous growth at the time.¹⁹ By the 1820s, Canal Street had grown into a thriving retail district. A steam boat ferry to Hoboken was established at its west end in 1823.

There are several Federal-era houses remaining in the SoHo-Cast Iron Historic District Extension, all of which have undergone varying degrees of alterations later in the nineteenth century, including the insertion of storefronts, the addition of floors, conversion to industrial usage, and the installation of entirely new facades in later architectural styles. Two, three-story and attic Federal-style brick dwellings, built c.1827, are located at 68 and 70 Prince Street. The buildings display Federal-style elements, such as Flemish bond brick and low gabled roofs with dormers. Although both these buildings now have ground-floor storefronts and No. 70 had a rear extension built facing Crosby Street, they remain largely intact above their first stories. Furthermore, these houses avoided having their upper floors converted to loft space and have been in continual residential use since they were built, making them rare examples of Federal row houses in SoHo extension that have never been converted to industrial use.

A somewhat more altered Federal-style building is the four-story brick former dwelling at 133 Grand Street (aka 19 Crosby Street), which was built in c.1822 as part of a row of ten dwellings from 133 to 151 Grand Street. The building displays Flemish bond brick and paneled stone window lintels that are characteristic of the Federal style, but a fourth story, rear addition, and bracketed cornice displaying transitional elements of the Greek Revival and Italianate styles were probably added by around 1850. By the 1850s, when the area was becoming more commercial in character, this building was occupied by a carpentry shop. In addition, the arrest in 1856 of several men and women on the premises for "dancing and carousing in a noisy and disorderly manner" attest to the neighborhood's decline as a prime residential area and its establishment as the city's "red light" district. The building's first story was converted to a storefront in the mid-to-late nineteenth century, and at some point, the building's upper stories were converted to small manufacturing lofts. Currently housing an Asian retail food market on the ground floor, No. 133 Grand Street embodies nearly two-hundred years of SoHo's history,

¹⁶ According to the 1800 Census, Anthony Lispenard owned five slaves. LPC, *486 Greenwich Street House Designation Report* (LP-2225), prepared by Jay Shockley (New York, 2007).

¹⁷ John A. Kouwenhoven, *The Columbia Historical Portrait of New York* (New York: Doubleday & Company, Inc., 1953), 94-95; Stokes, III, 995.

¹⁸ Valentine (1868), 216.

¹⁹ The Sixth Ward, most of which sat below Canal Street in the area that now contains the Tribeca East Historic District, straddled Canal Street in the area between Broadway and Centre Street, while the Fourteenth Ward, which made up most of what came to be known as Little Italy, comprised the sections of the District extension generally to the east of Crosby Street.

from its residential beginnings in the early 1800s to its present position on the fringe of New York City's Chinatown. Four of the original Federal-era houses in the row were later demolished and replaced by taller buildings, but those at 141, 143 and 145 retain Flemish bond brick at their mid-sections, although all three facades were made over in the mid-to-late nineteenth century. Nos. 147 and 149 Grand Street were given entirely new neo-Grec style facades in the 1880s; these alterations included replacement of the original Flemish bond brick and Federal style stone lintels. Other buildings in the SoHo-Cast Iron Historic District Extension that appear to have begun as Federal-era dwellings, but have been greatly altered, include 25 Howard Street (c.1802-10), 19 Howard Street (c.1809-14), 253 Centre Street (c.1815-16), 398 West Broadway (c.1819-20), 33 Howard Street (c.1824-25), 237 Centre Street (1827), 396 West Broadway (c.1829), and 482 West Broadway (c. 1829-30).

By 1850, the SoHo Historic District and Extension had developed into a stable residential community with a mix of row houses, a few free-standing dwellings, some small shops, and stables. A row of ten brick, Greek Revival style dwellings were built between 1841 and 1845 on the north side of Prince Street between West Broadway and Thompson Street, of which the four at Nos. 151 to 157 Prince Street remain extant and are included within the SoHo – Cast Iron Historic District Extension.²⁰ These houses have all undergone various alterations, including simplified surrounds at the main entryway, shaved lintels, cornice removals, the insertion of basement-level storefronts, and fenestration changes. These three buildings have remained in residential use on their upper stories since they were built, making them unusual examples of Greek Revival-era row houses that have never been converted to loft space. The present building at the corner of Prince Street and West Broadway, known as 151 Prince Street (aka 448 West Broadway) has suffered many alterations over time, including the loss of one bay on Prince Street and its stoop around 1870 when Laurens Street (now West Broadway) was widened, the construction of a new West Broadway facade with matching fenestration at the same time, and the insertion of a cast-iron storefront, possibly later in the nineteenth century. Another Greek Revival-era dwelling, built c.1839 at 390 West Broadway (then 77 Laurens Street), was given a completely new facade when the street was widened in 1870.

In addition, there are four earlier, possibly Federal-era residences that were given Greek Revival-style makeovers in the mid-nineteenth century. All of them appear to have been further altered after that by the removal of stoops and cornices, as well as lintel changes and insertion of ground-level storefronts. These buildings include 19 Howard Street, 25 Howard Street, 33 Howard Street, and 253 Centre Street. Of these buildings, 33 Howard Street and 253 Centre Street are the most intact, including their molded cornices with dentils, while 25 Howard Street has been drastically altered, including the removal of its upper stories.

The area around Canal Street and Broadway, near the St. Vincent de Paul Roman Catholic Church, also known as the French Church, which was located at 261-267 Canal Street, was the center of a French immigrant community in the early and mid nineteenth century. Many of the Federal- and Greek Revival-era row houses were owned and occupied by French families. By the 1850s, however, many of these families were joining the northward march of middle-class families to new residential areas, and the church moved to its present site in Chelsea at 127 West 23rd Street in 1857. Its former Canal Street site was sold and developed with an Italianate-style warehouse that remains extant.

²⁰ Five were demolished and replaced by new buildings, while the house originally at No. 149 Prince Street at the northwest corner of West Broadway (then called Laurens Street) was demolished when that street was widened and renamed South Fifth Avenue in 1870.

The Second Half of the Nineteenth Century

In the 1850s, the SoHo Historic District and Extension began a rapid transformation into a commercial district, beginning with the metamorphosis of Broadway from a street of small brick retail shops into a boulevard of marble, cast iron, and brownstone commercial palazzi. Lord & Taylor, Arnold Constable & Co., Tiffany & Co., E.V. Haughwout, and others established their stores on or near Broadway. Major hotels were opened: the Union Hotel, the City Hotel, the Prescott House, the Metropolitan, and the St. Nicholas. Many music halls and theaters were established, such as Broughams' Lyceum, the Chinese Rooms, Buckley's Minstrel Hall, the American Art Union, and American Musical Institute. Broadway between Canal Street and Houston Street became the entertainment center of the city.²¹

In addition, a notorious red light district had sprung up along the streets to the east and west of Broadway, featuring houses of prostitution and gambling halls. Guide books and directories to the area were published to steer clientele to the unsavory businesses that now populated many of the red brick Federal- and Greek Revival-style houses that middle-class families were abandoning.²² Well-to-do families were being replaced by working-class Irish, Jews, and other immigrant groups. After the Civil War and through the mid-twentieth century, the area's Italian population increased dramatically. The Italian community was spread out from the Bowery, up to and along the Houston Street corridor to the southern part of Greenwich Village, becoming the city's largest Italian community.

Crowded, walk-up tenements were built on the side streets, such as the Italianate-style six-story apartment house at 35 Crosby Street (c.1849-50). Similar tenements were erected nearby at 37 Crosby Street (c.1856-57), and 31 and 33 Crosby Street (c.1860-61). A five-story, Italianate-style former flats building (now altered) with ground floor storefront was designed by architect Gustav Busch and built in 1870 at 462 West Broadway. Five-story, Italianate style tenement buildings, also with ground floor storefronts, were designed by architect William Jose and built at 400 West Broadway (1870-71) and at 184 Lafayette Street (1871-72). A Federal-era house at 240 Lafayette Street was enlarged and converted to a small apartment house in 1873; the alterations included a new Italianate style facade designed by architect John McIntyre. A five-story, Italianate style (now altered) tenement building with ground floor storefronts was designed by architect William E. Waring and built in 1878 for Henry Thole at 65 Spring Street. The notable architect Detlef Lineau designed a five-story Italianate style tenement at 176 Lafayette Street, which was built in 1879. All of these buildings housed multiple families per floor and lacked indoor plumbing when built, and were indicative of the area's declining fortunes.²³

Small workshops and artisans also moved into the area, such as makers of glass, china, metal goods, ceramics, cabinets, and pianos. But, the presence of the freight depot of the new York & New Haven Railroad on the north side of Canal Street between Elm Street (now Lafayette Street) and Centre Street hastened the commercial development of the area. A number of lumber yards and supply houses opened up, as well as book publishers and printers.²⁴ Many of

²¹ Valentine (1865), 635-636; Tax Assessment Records; Conveyance Records.

²² *Directory of the Seraglios in New York, Philadelphia, Boston & All the Principal City in the Union* (New York: Printed and Published for the Trade, 1859).

²³ Indoor plumbing was finally installed in most of these buildings in the early twentieth century; later in the twentieth century, the number of apartments per floors was generally reduced.

²⁴ William Perris, *Maps of the City of New York* (New York: William Perris, 1852-54, 1857); New York City Directories.

these businesses at first occupied converted Federal and Greek Revival style houses, but as commercial activity expanded, many small houses were replaced by much larger Italianate style loft buildings. In 1853-57, a six-story, Italianate style loft building with storefronts was built at 261-267 Canal Street (aka 21-23 Howard Street). The design of the building's marble façade took its queue from leading commercial palaces of the mid-nineteenth century, especially Trench and Snook's A.T. Stewart Store (1845-1853, a designated New York City Landmark), which was the city's first Italianate style commercial building. The building owes its unusually-large, through-the-block footprint to the fact that the site had been occupied by the St. Vincent de Paul Roman Catholic Church complex, which the parish sold when it moved to Chelsea. A smaller, but similarly-designed five-story, stone-fronted Italianate style loft building with storefront was built in c.1857-58 at 273 Canal Street for George L. Hyatt, who was the owner of the Hyatt Company, a long-established carpet business in New York City. Hyatt's business occupied the building for many decades. Other marble or brownstone stone-fronted, Italianate style loft buildings were constructed, including 255 Canal Street (architect not determined, c.1867-68), 424-426 Broadway (Henry Engelbert, 1868), 35 Howard Street (Edward Wall, 1868), 428 Broome Street (Isaac F. Duckworth, 1868-69), 426 Broome Street (Griffith Thomas, 1869), and 418-420 West Broadway (Robert Mook, c.1870). Italianate style loft buildings that combine brick, cast iron, and stone on the facades include 271 Canal Street (Henry Engelbert, 1867) and 269 Canal Street (Detlef Lienau, 1871). These buildings have Italianate style details, such as bracketed window sills and molded lintels, but the cornice at No. 269 displays more angular brackets suggestive of the neo-Grec style, while the cornice at No. 271 has scrolled brackets typical of the Italianate style.

A six-story, early neo-Grec style warehouse with storefronts was designed by architect Detlef Lienau and built at 22-26 Howard Street toward the end of the Civil War in 1864-65 for plate glass manufacturer Noel & Saurel. The design of the building's brick and stone façade features elements of the early neo-Grec period, such as incised floral patterns and crisp angles. Its segmental arches and simple brick piers express elements of French rationalism and is pioneering for its early date. A few years later, Noel & Saurel, which occupied the building until 1888, again engaged Lienau to design a narrower, similar if slightly more restrained addition facing Crosby Street. Although the first story has been unsympathetically painted, the building remains remarkably intact. Noel & Saurel. Other stone-fronted neo-Grec style buildings from this early, transitional period include No. 29 Howard Street (Renwick & Sands, 1868) and 61-63 Crosby Street (W. Joralemon, builder, 1873-74). These buildings display incised window surrounds, floral patterns and fluting, as well as bead moldings and cornices with angular brackets and rectangular frieze panels.

An imposing six-story, Second Empire style warehouse with cast-iron facades designed by architects William Field & Son was built in 1869 for Charles C. Hastings at 134-140 Grand Street at the northeast corner of Crosby Street on the site of what was Grand Street Presbyterian Church. The building's large, inset window openings flanked by Corinthian columns, its rusticated first-story piers, bracketed cornices, and large mansard roof are indicative of the Second Empire style as it was typically applied to large, cast-iron commercial buildings of its day. The eminent architect Griffith Thomas designed a spectacular cast-iron-fronted, Italianate style loft building at 419-421 Broome Street, built in 1873-74. The building's elaborate cast-iron facade features Corinthian columns, balustrades, segmental lintels, rusticated and paneled columns, bracketed cornice with urns, and a segmental pediment decorated with scrolled modillions. The building remains beautifully maintained and remarkably intact. A few doors

away at 425-427 Broome Street (aka 39 Crosby Street), the notable architect Edward H. Kendall designed a large cast-iron-fronted building, built in 1872. Its Crosby Street facade features an eight-bay-wide brick central section with alternating flat, curved, and angled cast-iron lintels and pediments on brackets above the fenestration, and flanking two-bay-wide cast-iron sections topped by pediments and featuring fluted columns and piers as well as chamfered lintels decorated with bead moldings. Other Italianate style, cast-iron-fronted loft buildings include 386-388 West Broadway (Robert Mook, 1871), 392-394 West Broadway (John H. Whitenack, 1872), 28 Howard Street (D. & J. Jardine, 1872), 378-380 West Broadway (Edward H. Kendall, 1873), and 422 West Broadway (John H. Whitenack, 1873-74).

The construction of these new loft buildings hastened the decline of the neighborhood's residential population. Between 1860 and 1865, the Eighth Ward lost twenty-five percent of its population, the highest rate of loss for any of the wards below 14th Street.²⁵ After the Civil War, the value of land in the Eighth Ward increased dramatically while New York flourished as the commercial and financial center of the country. At the close of the war, the value of land in the Eighth Ward had been assessed at a little more than \$18,000,000, but in 1868, it was assessed at nearly \$26,000,000 – an increase in three years greater than the increase over the twenty year period from 1845 to 1865. Undoubtedly, SoHo owed its success as a commercial district to its location close to the city's largest business market and to its proximity to the North River docks.²⁶

In 1870, the City of New York embarked on a project to extend and widen Laurens Street²⁷ (now West Broadway) by about thirty feet from Canal Street to Waverly Place where it would traverse Washington Square Park and connect with Fifth Avenue.²⁸ The project required the condemnation and demolition of all or part of 127 properties on the west side of the street, and resulted in the street being renamed South Fifth Avenue, a name which itself was changed to West Broadway at the end of the century.²⁹ According to newspaper accounts at the time, the affected area was home to seven hundred people, mainly African Americans, living in the houses on the west side of Laurens Street that were reportedly in a state of disrepair.³⁰ Many of these African-Americans may have been descended from the blacks that lived in the area during colonial times. Nearby institutions serving the area's African-Americans were the (Colored) Public School #2 at 362-364 West Broadway and the First African Methodist Church at 214-216 Sullivan Street. Both sites are now occupied by six-story loft buildings. The area was already transitioning to commercial uses, and the rebuilding that took place during the process was almost completely industrial in nature. New buildings completed after the improvement was finished included loft buildings at 378-380, 382-384, 392-394, 400, 412, 418-420, 422, 462, and 480 West Broadway. Buildings that were partially demolished and given new or rebuilt facades

²⁵ Valentine (1868), 216.

²⁶ *A History of Real Estate, Building and Architecture in New York* (New York: The Real Estate Record Association, 1898. Reprinted by Arno press, 1967), 45-129; Tax Assessment Records.

²⁷ Laurens Street was named for Henry Laurens, president of the Continental Congress.

²⁸ "Widening Laurens-Street – Progress of the Work," *New York Times*, Jul. 29, 1870, 3; "City Improvements-Extension of Fifth Avenue," *NYT*, Oct. 9, 1870, 6.

²⁹ The house numbering of South Fifth Avenue was unusual, running higher to the south from Washington Square; the normal south to north numbering was restored when the street name was changed to West Broadway in the 1890s.

³⁰ The materials and debris from the demolished buildings were sold to building contractors at an auction that took place in the vestibule of City Hall. "The Laurens-Street Extension – Sale of Building Materials," *New York Times* Jun. 8, 1870, 5.

included 390, 396, 398, 424, and 482 West Broadway. Two buildings had their east party walls exposed and new facades installed facing South Fifth Avenue: 503 Broome Street (now 366-368 West Broadway aka 503 Broome Street) and 448 West Broadway (aka 151 Prince Street).

Growth was somewhat inhibited in the mid-1870s due to the Panic of 1873, but by the late 1870s, the effects of the financial crises had greatly subsided. In the remaining years of the century, a great many large factories and store buildings were built along the streets around Broadway, transforming the area from the city's entertainment district to a center for the mercantile and dry good trade. Some of the most important textile and industrial firms in the country were located here; they conducted world-wide trade worth millions of dollars. The Metropolitan Elevated Railway opened the Sixth Avenue line in 1878, running from Rector Street to Central Park with a segment of elevated track running along South Fifth Avenue (now West Broadway) in the western part of the historic district extension.³¹ Prevalent architectural styles during this period included neo-Grec, Queen Anne, Romanesque Revival, and Renaissance Revival. Many of them are excellent samples of these style and were designed by major late-nineteenth-century architects and architectural firms.

In 1880, the architectural team of D. & J. Jardine designed a brick, five-story neo-Grec style store and loft building at 474-478 West Broadway, extending through to Thompson Street, for owner Amos R. Eno. The building's projecting window sills, beveled lintels, and corbelled cornice with central pediment are characteristic of the neo-Grec style as applied to industrial buildings. A somewhat more elaborate neo-Grec style store and loft building was designed by architect Robert Mook and built at 426-428 West Broadway in 1883 for Amos R. Eno. This six-story, brick building, which extends through to Thompson Street, includes stone banding and iron tie plates that are also suggestive of the Queen Anne style. In 1885-86, an imposing six-story Romanesque Revival style store and loft building at 468-472 West Broadway, which also extends through to Thompson Street, was designed by architect Oscar S. Teale and built for W.B. Marvin. The building's broad, multi-story arched bays, solid massing, and corbelled cornice are characteristic of the Romanesque Revival style as applied to large industrial buildings of the time. The rapid industrialization of the SoHo area with large loft buildings, factories, and warehouses demanded increased fire protection and new fire houses opened in the area, including a brick, Queen Anne style fire house for Engine Co. 55 that was designed by architects Napoleon LeBrun & Son, which was built in 1886-87. The building's polychromatic facade, which features foliated capitals at the cast-iron first story columns, diaper pattern brickwork, terra-cotta rosettes, and corbelled brackets topped by small gables, is typical of Queen Anne style civic architecture of its day.

The noted architect Samuel A. Warner designed two buildings on Howard Street in 1888 to 1889. The earlier of them, No. 27 Howard Street, was built in 1888 and features a cast-iron facade that displays elements of both the neo-Grec and Queen Anne styles, while No. 428-432 Broadway, a corner building with a secondary facade on Howard Street, was constructed in 1888-89 and features a rich polychromatic facade mixing brick, terra cotta, and sandstone, the combination of which was typical of Queen Anne style commercial buildings of the 1880s.

The architectural firm DeLemos & Cordes designed two large loft buildings in 1888-89 and in 1895-96 that differed greatly in character, and are indicative of changing architectural tastes due to the City Beautiful and Beaux Arts movements. The earlier building, at 241-249 Centre Street, is a large, red brick seven-story Romanesque Revival style, through-block building

³¹ "elevated railways," *The Encyclopedia of New York*, ed. Kenneth T. Jackson (New Haven: Yale University Press, 1995) 368.

featuring grouped fenestration recessed within broad, multi-story arches and a corbelled parapet on its Centre Street facade. It exemplifies the use of that style on commercial buildings of the 1880s. A few doors to the north at 403-405 Broome Street (aka 255-257 Centre Street), the firm produced a design for an equally-imposing, seven-story tawny-colored brick and terra-cotta loft building employing the classical vocabulary of the Renaissance Revival style, such as rusticated brickwork, multi-story brick piers topped by Ionic capitals, elaborate cartouches, molded keystones, and a pressed-metal cornice decorated with dentils and scrolled brackets. In 1897, DeLemos & Cordes were again engaged by the owner of 241-249 Centre Street to rebuild the building's Lafayette Street facade when it was repositioned due to the widening of Lafayette Street (see below). The new, tawny-colored brick and terra-cotta facade displays a nearly identical classical vocabulary as 403-405 Broome Street.

A very elaborate, seven-story Renaissance Revival style loft building was designed by architect Louis Korn and constructed in 1896-97 for Henry Corn at 424 Broome Street. The building's two-story base with a heavily foliated spandrel and scrolled bracketing, multi-story rusticated piers topped by Ionic capitals, and pressed-metal cornice decorated with dentils and scrolled brackets is one of the more highly-decorated buildings in the SoHo-Cast Iron Historic District Extension.

Other significant loft and/or factory buildings constructed in the 1880s and 1890s include 406-412 Broome Street (Jobst Hoffman, 1881), 242-244 Lafayette Street (John Sexton, original wing built 1881-81), 458 West Broadway (Thom & Wilson, 1887), 53 Crosby Street (Horgan & Slattery, 1889), 158-164 Lafayette Street (John B. Snook & Sons, 1889-90), 67-73 Spring Street (Schneider & Herter, 1889-90), 278-290 Lafayette Street (John R. Thomas, 1891-92), 362-364 West Broadway (William H. Hume, 1892), 416-422 Broome Street (John T. Williams, 1893-94), 430 Broome Street (1894-95 alteration, Julius Kastner), 75-77 Spring Street (Robert Lyons, 1898), and 408-410 West Broadway (Franklin Baylies, 1898-99).

In 1887, the city began to plan for the widening and extension of Elm Street and Marion Street to Lafayette Place in order to facilitate access to the recently-completed Brooklyn Bridge.³² In 1897, after the condemnation and demolition of hundreds of properties in whole or in part, the plan was finally carried and the wide new street was renamed Lafayette Street. Previously, the northern terminus of Marion Street was at Jersey Street and southern end of Lafayette Place was located few blocks to the north at Great Jones Street. The new street was to be much wider than the existing streets that it would incorporate, resulting in the partial demolition and rebuilding of many properties along the western side Marion Street north of Spring Street and the eastern side of Elm Street between Canal Street and Spring Street. The five-story, brick factory building at 292-296 Lafayette Street (aka 1-5 Jersey Street and 129-131 Crosby Street) was originally much larger than its current size when it was put up in 1883-84 in the Queen Anne style. At the time, Marion Street's terminus was across from the building's Jersey Street facade. As a consequence of the Elm Street project, the building's footprint was reduced to less than half its original size and the current Renaissance Revival style facade was constructed.

Other buildings had their Elm Street and Marion Street facades realigned on their now shallower lots. Some had completely-new facades installed, such as 179-183, 195-199, 250, and 252 Lafayette Street, as well as 63 Spring Street (aka 232-236 Lafayette Street). Other buildings had their existing facades repositioned and restored at the new building line. These included 167-171, 240, 242-244, and 284-290 Lafayette Street, as well as the Engine Co. 55 building at 185

³² "Elm Street New and Old," *New York Times*, Apr. 17, 1887, 6.

Lafayette Street. Other completely new buildings were constructed there around the time of the street improvement project, such as 173-179 and 278-282 Lafayette Street, as well as 87 Crosby Street (aka 248 Lafayette Street).

SoHo in the Early and Mid-Twentieth Century

Construction in the SoHo Historic District and Extension slowed markedly after the turn of the century, but did not stop completely. The center of the city was moving steadily northward and with it went many prominent businesses. Marginal industries, such as dealers in textile and paper wastes, small apparel firms producing underwear and standard design clothing filled the vacancies left by the older businesses.³³ Still, a number of distinguished, albeit less elaborately-detailed, new loft buildings were put up in the SoHo-Cast Iron Historic District Extension in the early twentieth century.

The brick, seven-story Renaissance Revival style loft building at 13-17 Crosby Street was designed by architect Charles Abbott French in built in 1901 for Inga M. Olsen. It replaced three brick, early nineteenth-century buildings. Its multi-story brick piers, limestone banding, molded lintels, foliated keystones, and elaborate cornice are characteristics of the Renaissance Revival style as found on many early-twentieth century industrial buildings. Another notable building is the twelve-story, Renaissance Revival style loft at 72-78 Spring Street, which was designed by architect Charles Berg and built in 1907-08 for John E. Olsen. Replacing several brick nineteenth-century buildings, the building was one of the earliest buildings in the historic district extension to exceed ten stories in height. The opening of the IRT subway through the area in the first decade of the century increased land values and made taller buildings more desirable. This building's two-story rusticated stone base, paneled third-story piers, horizontal divisions formed by molded and bracketed cornices are characteristics of tall Renaissance Revival style industrial buildings of the period.

An unusual, terra-cotta loft building at 137-139 Grand Street was designed by architect George F. Pelham and built in 1911 for the 133 West 19th St. Company, Inc. This seven-story, neo-Classical style building replaced two brick, early nineteenth-century buildings. The façade displays oversized Greek frets and other exaggerated classical forms that are characteristic of the neo-Classical style. Other early-twentieth-century loft buildings in the SoHo-Cast Iron Historic District Extension include 251 Centre Street (Albert V. Porter, 1901-02), 409 Broome Street (Buchman & Fox, 1903-05), 115-119 Crosby Street (Charles E. Reid, 1904), 59 Crosby Street (Charles M. Straub, 1909), 414-416 West Broadway (Frederick Jacobsen, 1909-13), and 203-205 Lafayette Street (Max Epstein, 1911).

An unusual building type for the area was a six-story, Beaux Arts style powerhouse, designed and built in 1905 by the New York Edison Co. at 55 Crosby Street. This building, which replaced a brick nineteenth-century building, was constructed in association with another New York Edison plant directly behind it facing Lafayette Street (not located the historic district). The building's paneled spandrels, round and segmental fenestration with splayed keystones and molded cornice on blocks is indicative of the Beaux Arts style as commonly applied to industrial buildings. The New York Edison Company was one of several power companies founded in the nineteenth century to provide power and light to New York City. Over the decades, many of these companies would merge, forming larger power companies serving

³³ Chester Rapkin, *The South Houston Industrial Area* (Prepared for the City of New York, City Planning Commission, Department of City Planning, 1963), 8-62.

greater numbers of people. It culminated in the giant merger in 1936, which created the modern-day Consolidated Edison Company, of which the New York Edison Company was a part.³⁴

Residential buildings continued to be built in both the east and west sections of the SoHo-Cast Iron Historic District Extension in the first decade of the twentieth century. These buildings related more to the burgeoning residential neighborhoods that bordered SoHo, namely Greenwich Village and Little Italy. Among these buildings are a six-story, Renaissance Revival style tenement building with ground floor storefront at 178 Lafayette Street, which was designed by architects Horenberger & Straub and built in 1905-06 for Michele Briganti and a six-story, brick Renaissance Revival style tenement apartment house with storefronts, designed by architect Charles M. Straub and built in 1906 for Pasquale Lauria at 436-442 West Broadway (aka 150-154 Prince Street).

Additional street widening and extensions occurred around the area to facilitate vehicular movement to the new East River bridges, including the Williamsburg Bridge, complete in 1903, and the Manhattan Bridge, which was opened in 1909. Delancey Street was extended to the west from the Bowery to Lafayette Street at Cleveland Square around 1903-04.³⁵ At about the same time, Watts Street was cut through from Sullivan Street to West Broadway, forming a triangular intersection with Broome Street. One building in the historic district extension, 366-368 West Broadway (aka 503 Broome Street and 1 Watts Street), was profoundly affected by the street project. This five-story, altered Italianate style building may have begun as a small house that was constructed in c.1823-25. When Laurens Street (now West Broadway) was being widened in 1869-70, either an entirely new Italianate style loft building was constructed on the lot or the existing federal-era building was raised in height and given a new Italianate style facade and three additional stories. In 1903, during the Watts Street extension, the footprint of the building was reduced and a building's new, angled facade, overlooking the Watts Street/Broome Street junction, designed by architects Necarsulmer & West for then-owner the Estate of S. Stirn, was installed. Additionally, portions of the West Broadway facade were simplified during the alteration. Next door to this building, a new three-story, Renaissance Revival style store and office building, designed by architects P. Roberts & Co., was built in 1903 at 505 Broome Street (aka 3 Watts Street), replacing a much larger brick building that was demolished when most of the lot was cut off for the new street.

For the next four decades the district lay practically unchanged except for some partial or complete tear-downs, especially during the Depression of the 1930s when the area was plagued by numerous abandonments and foreclosures. Sunlight was restored to West Broadway when the 6th Avenue elevated line was abandoned by the city in 1938 and razed the following year.³⁶ A two-story, Art Deco style brick commercial building at 158-162 Grand Street (aka 227-235 Centre Street) was designed by architect David S. Lang and built in 1923-24 for the Cengrand Realty Co. It replaced six small, brick and wood buildings. The building's variegated brickwork and angular decoration are indicative of the Art Deco style as it was applied to modest commercial buildings and taxpayers of that period. The two-story, brick commercial building at 257-259 Canal Street was originally two mid-nineteenth-century, six-story commercial buildings (constructed between 1853 and 1857) that were reduced in height, joined internally, and redesigned in 1925 by architect Edward E. Bloodgood for then-owner Banyer Clarkson.

³⁴ Con Edison continued to own No. 55 Crosby Street until 1971, after which it was converted to loft space.

³⁵ "Cutting New Street Through Four Blocks," *New York Times*, Dec. 27, 1903, 17.

³⁶ "elevated railways," *The Encyclopedia of New York*, 370.

The Art Deco style factory building at 270-276 Lafayette Street (aka 63-67 Prince Street and 107-113 Crosby Street) was designed by architects Sugarman & Berger and built in 1925-27 for the 63 Prince Street Corp., a few years after the area around Broadway and Houston Street was established as a major transportation hub by the opening of a station of the Brooklyn-Manhattan Transit line at Prince Street and Broadway, and in anticipation of the construction of the IND subway a few years later, which was to have a station at Houston and Lafayette Streets. The building's upper-story setbacks and its spare terra-cotta ornament are characteristics of the classicized form of the Art Deco style as found on many large industrial buildings.

The Renaissance Revival style commercial building and movie theater at 418-422 Broadway (aka 277-289 Canal St.) was built in 1927-28 by the D & D Land Improvement Company a few years after the area around Broadway and Canal Street was established as a major transportation hub by the opening of the Brooklyn-Manhattan Transit line under Broadway. This building included a subway entrance and passageway on Broadway. The new building application filed at the Department of Buildings listed David M. Oltarsh as the architect and general contractor, and applied lettering on the façade bears his name. Upon its completion, the theater was leased to the Major Theater Corp.

Gas stations, auto repair shops, parking lots, and one-story garages and car washes took the place of many loft buildings, producing many somewhat mottled streetscapes. A one-story brick building was built at 95 Crosby Street in 1928; it originally housed a car wash. Building renovations were mainly limited to those in response to stricter building code requirements concerning fire safety and structural stability. Most of the building permits during this period were for the installation of water towers, fire escapes, additional exits, safer elevators, and better plumbing, as well as interior alterations as new tenants reworked interior spaces to suit their needs. In the late 1940s, the city proposed a cross-town expressway that would connect the Holland Tunnel with the Williamsburg and Manhattan Bridges via Broome Street. This would have required the demolition of scores of cast-iron and masonry loft buildings in SoHo. Although the plan was never carried out thanks to budgetary limitations and vehement public opposition, the Lower Manhattan Expressway plan remains alive into the 1960s. The threat of eminent domain put a twenty-year chill on investing in the repair and maintenance of many buildings in SoHo, resulting in much decay and dilapidation, but also kept many of the buildings enormously intact.

A one-story brick power station at 417 Broome Street was built c.1968 by the New York City Transit Authority on a site that had been vacant and used as a parking lot since a four-story, brick warehouse on the lot was demolished in 1951-52. A vacant lot, now a right-of-way to the City of New York's water supply system at 166-174 Lafayette Street (aka 142 Grand Street) was formerly a parking lot that was created when several nineteenth-century buildings were demolished between 1958 and 1966. The gas station at 302-308 Lafayette Street (aka 21-29 East Houston Street and 137-139 Crosby Street) was earlier the site of a seven-story, brick commercial building that was demolished c.1929-36 during the construction of the IND subway beneath Houston Street. The size of the gas station was reduced during the widening of Houston Street in 1957-63.

Changes in Occupancy in the Twentieth Century

In general, the buildings in the SoHo-Cast-Iron Historic were occupied by a variety of commercial entities ranging from manufacturers of textiles and clothing in the mid-to-late nineteenth century to drug wholesalers, toy manufacturers, and electrical and hardware suppliers

in the early twentieth century, and paper warehouses and electronics fabricators in the mid-twentieth century. A number of firms that would later become nationally prominent had an early presence in the historic district extension. The Studebaker Brothers Manufacturing Company, carriage makers, occupied 261-267 Canal Street in the 1890s. The company later grew to become one of the country's largest producers of automobiles in the twentieth century. Philip Morris & Co. was located at 402-404 West Broadway around 1910. The company was one of the major producers of cigarettes and tobacco products. F.W. Woolworth had a store at 424-426 Broadway in the 1920s. The American Express Co. operated a large facility at 406-412 Broome Street from 1901 to 1919.

A major change in the type of occupancy occurred after World War Two. As the textile industry began to relocate to the southern United States and then, ultimately, to overseas destinations in search of cheap labor, many printing plants and "dead storage" warehouses moved into SoHo's large interior spaces.³⁷ The vacancy rate in the mid-1950s was over fifteen percent, rents had dropped to less than fifty cents per square foot, and many spaces could be had for less than \$100 per month. In one year from 1962 to 1963, the number of business establishments in the SoHo area declines from 651 to 459 and the number of workers employed from 12,671 to 8,394. Nevertheless, some manufacturing uses continued to thrive among the empty lofts and dead storage warehouses, such as the Zenith Electric Company, which produced the first portable radio in 1923, but later went on to be one of the largest producers of television sets and the inventors of electronic equipment. Its plant was located at 292-296 Lafayette Street in the 1940s and 50s. Also, the International Brotherhood of Teamsters had its headquarters and meeting hall at 418 and 428 Broadway from the 1940s through the 1960s, attesting to the continuing industrial prominence of the SoHo area.

By the late 1950s, the SoHo area was widely considered to be a depressed commercial slum known as "hell's hundred acres." But, by the 1960s an up-and-coming generation of artists discovered large, high-ceilinged, and inexpensive spaces within lofts buildings of SoHo, which had many vacancies as many industries moved to better-suited buildings in nearby suburbs and beyond. Vacant warehouses and lofts were converted into studios, galleries and, often illegally, living quarters. The city government amended zoning laws in 1971 to permit the movement of artists into the area without driving out the remaining industries that still employed hundreds of semi-skilled workers. For a time, the SoHo area was one of the most important creative centers of contemporary art in the nation. Among some of the notable artists and galleries located in the historic district extension were Frank Gehry's studio at 55 Crosby Street, Keith Haring at 292-296 Lafayette Street, and the A.I.R. Gallery, which was the city's oldest women's art cooperative, which was at 61-63 Crosby Street. The loft building at 420 West Broadway was the "weightiest building of all, artwise."³⁸ It held the galleries of Leo Castelli, Ileana Sonnabend, John Weber, Andre Emmerich, Charles Cowles and Mary Boone. In 1973, Trisha Brown's classic dance performance "Roof Piece" was performed on the roof of this building, while the audience watched it from nearby rooftops.³⁹ The threat of further demolition and large-scale redevelopment subsided greatly when the Landmarks Preservation Commission designated the SoHo-Cast Iron Historic District in 1973; the action protected about 500 buildings on 25 city blocks.

³⁷ The term "dead storage" refers to "long-term warehousing of bulky, inexpensive materials such as rag and wastepaper bales." Kostelanetz, 3.

³⁸ Kostelanetz, p. 61.

³⁹ *Ibid.*, p.80. In 2001, the galleries were displaced by luxury condominiums and a rooftop addition was built.

By 1978, an estimated five thousand artists were living in SoHo; but around that time, rents and real estate values began a precipitous climb. The area was rapidly becoming fashionable as a residential and commercial address, and many of the artists who had revitalized the once-neglected district were priced out of the gentrifying neighborhood.⁴⁰ Upscale boutiques, galleries, restaurants, bars, clubs, hotels, and shops drove out many artists and most of the remaining small industrial businesses. Many new commercial buildings constructed in the last two decades of the twentieth century on lots that had been vacant for decades. These include retail buildings at 382-384 West Broadway (1984), 430-434 West Broadway (1986), 454 West Broadway (1990), 452 West Broadway (1990-91), and 456 West Broadway (1993-94), as well as an office building at 413 Broome Street (aka 186-192 Lafayette Street), a five-story brick office building built in c.1999 for Sing Tao Newspapers, NY, Ltd., which replaced a one-story garage. The Sing Tao building reflects the growing influence of Asian immigrants to the economy of lower Manhattan and New York City in general.

The Early Twenty-first Century

Late-twentieth-century development trends continue and have even accelerated in the early twenty-first century. Additional new buildings were constructed on empty lots, and low buildings were increased in height. New construction during this period include an apartment and office building 51 Crosby Street (2004), an apartment building at 9-11 Crosby Street (2009-10), a restaurant at 62-66 Prince Street (aka 264 Lafayette Street) in 2004, retail buildings at 450 West Broadway (2000) and 372-374 West Broadway (2001), and a hotel at 79-85 Crosby Street (aka 246 Lafayette Street), which required the demolition of a brick, Queen Anne style nineteenth century building on Lafayette Street in 2008 for a below-grade entry plaza and dining pavilion. Today, the SoHo-Cast-Iron Historic District Extension retains the essence of its early industrial history, even as it continues to evolve into one of New York City's most attractive and popular residential neighborhoods and shopping destinations.

⁴⁰ Joyce Gold, "SoHo," *The Encyclopedia of New York City*, 1088.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this area, Landmarks Preservation Commission finds that the SoHo-Cast Iron Historic District Extension contains buildings and other improvements which have a special character and a special historical and aesthetic interest and value, 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 SoHo-Cast Iron Historic District Extension, consists of approximately 135 properties located on the blocks immediately adjacent to the east and west sides of the SoHo-Cast Iron Historic District, that many of the buildings date from the same period of development as those in the previously-designated historic district and exhibit similar architectural characteristics, that there are several cast-iron-fronted buildings within the extension as well a large number of similarly-styled masonry buildings; that the boundaries of the extension were drawn so as to protect cohesive streetscapes along narrow Crosby Street and Howard Street as well as a number of notable cast-iron buildings on West Broadway, that like their counterparts in the designated district, many of the structures within the SoHo-Cast Iron Historic District Extension were erected in the post-Civil War era as store and loft buildings for the wholesale dry goods merchants and the manufacturing businesses that transformed the once comfortable residential neighborhood into a bustling commercial zone in the mid- and late-nineteenth century; that the extension displays a variety of architectural styles also present in the SoHo-Cast Iron Historic District, including Italianate, Second Empire, and Queen Anne, as well as the Romanesque and Renaissance Revival styles, that in many instances, these buildings were designed by the same prominent architects as those within the previously-designated district; that a number of early residential buildings dating to the early to mid-nineteenth century have survived, that in the 1960s an up-and-coming generation of artists converted many warehouse and loft spaces into studios, galleries and, living quarters, that the SoHo area was one of the most important creative centers of contemporary art in the nation, that the area later became fashionable as a residential and commercial address, that the present-day SoHo-Cast-Iron Historic District Extension maintains the essence of its early industrial history, and that the intact and cohesive streetscapes provide the SoHo-Cast Iron Historic District Extension with a special sense of place.

Accordingly, pursuant to Chapter 21 (formerly Chapter 63) of the Charter of the City of New York, and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an historic district, the SoHo-Cast Iron Historic District Extension, Borough of Manhattan, consisting of an area bounded by a line beginning at the southwest corner of West Broadway and West Houston Street, then extending westerly along the southern curbline of West Houston Street, southerly along the western property lines of 482 and 480 West Broadway, westerly along the northern property line of 474-478 West Broadway (aka 146 Thompson Street) to the eastern curbline of Thompson Street, southerly along the eastern curbline of Thompson Street to a point formed by its intersection with a line extending westerly from a part of the southern property line of 468-472 West Broadway (aka 138-150 Thompson Street), easterly along a portion of the southern property line of 468-472 West Broadway (aka 138-150 Thompson Street), southerly along the western property lines of 460 to 454 West Broadway and 157 Prince Street to the northern curbline of

Prince Street, easterly along the northern curbline of Prince Street to a point formed by its intersection with a line extending northerly from the western property line of 150-154 Prince Street (aka 436-442 West Broadway), southerly across Prince Street and along the western property line of 150-154 Prince Street (aka 436-442 West Broadway), westerly along the northern property line of 430-436 West Broadway, southerly along the western property line of 430-436 West Broadway, westerly along the northern property line of 426-428 West Broadway (aka 102-104 Thompson Street) to the eastern curbline of Thompson Street, southerly along the eastern curbline of Thompson Street to a point formed by its intersection with a line extending westerly from the southern property line of 426-428 West Broadway (aka 102-104 Thompson Street), easterly along the southern property line of 426-428 West Broadway (aka 102-104 Thompson Street), southerly along the western property lines of 424 and 422 West Broadway, westerly along the northern property line of 418-420 West Broadway (aka 94-96 Thompson Street) to the eastern curbline of Thompson Street, southerly along the eastern curbline of Thompson Street to a point formed by its intersection with a line extending westerly from the southern property line of 418-420 West Broadway (aka 94-96 Thompson Street), easterly along the southern property line of 418-420 West Broadway (aka 94-96 Thompson Street), southerly along the western property lines of 414-416 West Broadway and 169 Spring Street to the northern curbline of Spring Street, easterly along the northern curbline of Spring Street to a point formed by its intersection with a line extending northerly from the western property line of 166 Spring Street (aka 402-404 West Broadway), southerly across Spring Street and along the western property line of 166 Spring Street (aka 402-404 West Broadway), westerly along the northern property line of 400 West Broadway, southerly along the western property lines of 400 to 390 West Broadway, easterly along the southern property line of 390 West Broadway, southerly along the western property lines of 386-388 to 378-380 West Broadway and a portion of the western property line of 372-376 West Broadway (aka 504-506 Broome Street), easterly along a portion of the southern property line of 372-376 West Broadway (aka 504-506 Broome Street), southerly along a portion of the western property line of 372-376 West Broadway (aka 504-506 Broome Street) and across Broome Street (Watts Street) to the southern curbline of Broome Street (Watts Street), westerly along said curbline to a point formed by its intersection with a line extending northerly from the western property line of 505 Broome Street (aka 366-368 West Broadway and 1-3 Watts Street), southerly along the western property line of 505 Broome Street (aka 366-368 West Broadway and 1-3 Watts Street), westerly long a portion of the northern property line of 362-364 West Broadway, southerly along a portion of the western property line of 362-364 West Broadway, westerly long a portion of the northern property line of 362-364 West Broadway, southerly along a portion of the western property line of 362-364 West Broadway, easterly along the southern property line of 362-364 West Broadway to the centerline of West Broadway, northerly along the centerline of West Broadway to a point formed by its intersection with a line extending easterly from the southern curbline of West Houston Street, then westerly to the point of the beginning. *Area 2: The SoHo-Cast Iron Historic District Extension* consists of the properties bounded by a line beginning at the southwest corner of Lafayette Street and East Houston Street, then extending southerly along the western curbline of Lafayette Street, across Prince Street and following the curve of Lafayette Street to the northwest corner of Lafayette Street and Spring Street, westerly along the northern curbline of Spring Street to a point formed by its intersection with a line extending northerly from the eastern property line of 72-78 Spring Street (aka 65-71 Crosby Street), southerly across Spring Street and along the eastern property line of 72-78 Spring Street (aka 65-71 Crosby Street) and a

portion of the eastern property line of 61-63 Crosby Street, easterly along a portion of the northern property line of 61-63 Crosby Street, southerly along a portion of the eastern property line of 61-63 Crosby Street, westerly along the southern property line of 61-63 Crosby Street, southerly along the eastern property lines of 59 to 44-47 Crosby Street, easterly along the northerly property line of 416-422 Broome Street (aka 202 Lafayette Street) to the western curbline of Lafayette Street, northerly along said curbline to a point formed by its intersection with a line extending westerly from the southern curbline of Kenmare Street, easterly across Lafayette Street and along the southern curbline of Kenmare Street to the southwest corner of Kenmare Street and Cleveland Place, southerly along the western curbline of Cleveland Place, across Broome Street, and continuing southerly along the western curbline of Centre Street to the northwest corner of Centre Street and Grand Street, westerly along the northern curbline of Grand Street and across Lafayette Street to the northwest corner of Grand Street and Lafayette Street, southerly across Grand Street and along the western curbline of Lafayette Street to a point formed by its intersection with a line extending easterly from the southern property line of 158-164 Lafayette Street (aka 151 Grand Street), westerly along the southern property line of 158-164 Lafayette Street (aka 151 Grand Street), southerly along the eastern property lines of 13-17 to 1 Crosby Street (aka 28 Howard Street), across Howard Street and continuing southerly along the eastern property line of 19 Howard Street and a portion of the eastern property line of 21-23 Howard Street (aka 261-267 Canal Street, easterly along a portion of the northern property line 257 Canal Street, southerly along a portion of the eastern property line of 257 Canal Street, easterly along a portion of the northern property line of 257 Canal Street and the northern property line of 255 Canal Street, southerly along the eastern property line of 255 Canal Street to the centerline of Canal Street, westerly along the centerline of Canal Street to the centerline of Broadway, northerly along the centerline of Broadway to the centerline of Howard Street, easterly along the centerline of Howard Street to the centerline of Crosby Street, northerly along the centerline of Crosby Street to the southeast corner of Crosby Street and East Houston Street, easterly along the southern curbline of East Houston Street to the point of the beginning.

Robert Tierney, Chair

Pablo Vengoechea, Vice-Chair

Frederick Bland, Stephen F. Byrns, Diana Chapin, Joan Gerner, Christopher Moore, Margery Perlmutter, Commissioners

BUILDING ENTRIES

Broadway, Nos. 418 to 432 (East side between Canal Street and Howard Street)

418-422 Broadway (aka 277-289 Canal St)

Borough of Manhattan Tax Map Block 209, Lot 1

Date of construction: 1927-28 (NB 255-1927)

Architect: David M. Oltarsh

Original Owner: D & D Land Improvement Co.

Type: Theater, stores and lofts

Style: Renaissance Revival

Stories: 3

Structure/Material: Brick

Features: **Broadway**. Three bays; recessed subway entryway with MTA signage; non-historic, metal-and-glass storefronts with rusticated piers, painted; terra-cotta crown above the first story with attached, non-historic lamps and attached, illuminated sign; secondary entryway with metal door; double-heights pilasters at the upper stories with molded terra-cotta bases and capitals; pictures windows with flanking casements and surmounting transoms; paneled brick spandrels; flagpoles attached to the pilasters; molded terra-cotta cornice; paneled brick parapet with coping blocks and bronze lettering spelling out “The Oltarsh Building.” **Canal Street**. Seven bays; similar to the Broadway façade; altered metal-and-glass storefronts with metal roll-down gates and non-historic signage; main entryway with aluminum-and-glass doors and metal fascia; altered marquee (with iron anchoring and non-historic signage); paired pilasters; attic-level lunette with diamond-paned fenestration, wide architrave, and a terra-cotta shell ornament at the easternmost bay, which is topped with a gabled parapet with medallions and surmounting urns.
Roof: HVAC.

History: This Renaissance Revival-style commercial building, which originally contained a movie theater in addition to retail space and lofts, was built in 1927-28 by the D & D Land Improvement Company a few years after the area around Broadway and Canal Street was established as a major transportation hub by the opening of the Brooklyn-Manhattan Transit line under Broadway. This building includes a subway entrance and passageway on Broadway. The new building application field at the Department of Buildings listed David M. Oltarsh as the architect and general contractor, and applied lettering on the façade bears his name. Upon its completion, the theater was leased to the Major Theater Corp. By 1947, the theater was known as the Giglio-Major Theater, reflecting its proximity to Little Italy. By 1971, it was the Canal Cinema Theater and was serving newer immigrants from the Far East by showing movies from China. The building’s retail and loft space was rented by a variety of businesses and organizations, including Kruger & Grossmen Men’s furnishings (1931), Kampf & Vaccarella Old Books and Magazines (1936), L. Giuletti & Sons, accordions (1938), Loft Candies (1942), the Bengor Hosiery Company (1950), the International Brotherhood of Teamsters Hall (1954), and the Pearl River Department Store (1990). The building, which remains in commercial use today although the theater is no longer open, is evocative of the changes that were taking place in

the SoHo area as a result of transportation improvements and new forms of mass entertainment in the early decades of the twentieth century.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jan. 10, 1931), 31; (Aug. 10, 1936), 29; (May 18, 1938), 17; (Oct. 1, 1942), 34; (Oct. 24, 1947), 17; (Oct. 5, 1954), 17; (Aug. 3, 1971), 22; (Jan. 26, 1990), C4.

424-426 Broadway

Borough of Manhattan Tax Map Block 209, Lots 1001-1006

Date of construction: c.1868

Architect: Henry Engelbert

Original Owner: Elias S. Higgins

Type: Store & lofts

Style: Italianate

Stories: 6

Structure/Material: Marble and cast iron

Features: Six bays; non-historic aluminum-and-glass storefront and commercial entryway with steel roll-down gates and non-historic wood fascia/sign band; non-historic steel doors at the entryway to the upper floors with a non-historic plastic balloon awning; steel elevator doors with non-historic metal roll-down gate; bracketed crown with modillions above the ground story; recessed upper-story fenestration with chamfered lintels and flanking pilasters on molded bases and with foliated capitals; molded crowns above each story and corner quoins at either side of the façade; historic neon angled sign at the south side of the façade at the second and third stories; historic metal fire escape; historic wood window frames at the second, third, and sixth stories; non-historic replacement sash at all stories; northernmost bays (at elevator shaft) sealed and covered with cement stucco; molded roof cornice. South Elevation: Brick, painted. Roof: Brick elevator bulkhead and chimneys.

History: This five-story, Italianate-style loft building with commercial storefront was designed by architect Henry Engelbert and built in 1868 for Elias S. Higgins at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district while New York City was establishing itself as the commercial and financial center of the country. Higgins was a carpet merchant and real estate developer, who also developed buildings in the Tribeca East Historic District. The design of the building's stone façade (above a cast-iron base) took its queue from leading commercial palaces of the mid-nineteenth, especially Trench and Snook's A.T. Stewart Store (1845-1853, a designated New York City Landmark), which was the city's first Italianate-style commercial building. Although the building's first story has been unsympathetically altered and the cornice has been simplified, the building remains largely intact. Over the years, the building was occupied by a variety of commercial interests, including Louis Mason & Co., fancy goods (1871); Jacob Cohen, cloaks (1907), whose sign is evident in a c.1910 photograph of the building; F.W. Woolworth (1921); Louis Waldman, sportswear (1938); the Joseph Meyer Company, stationers and printers (1951), whose neon sign remains attached to

the façade and which diversified into office furniture in the 1960s; and the Orient House Emporium, karate and kung fu gear (1979). In 1987, five apparel manufacturers bought the building and split it into commercial condominiums for their own use. No. 424-426 Broadway, which remains in commercial use, is evocative of the establishment of the SoHo area as New York City's prime dry goods business district in the mid-nineteenth century and its continuing importance in the twentieth century as the location of small factories and warehouses.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jul. 29, 1871), 8; (Dec. 22, 1907), 3; (Jul. 2, 1938), 24; (May 9, 1951), 58; (Sep. 25, 1962), 48; (Jul. 11, 1979), C8; (Apr. 29, 1987), D28.

428-432 Broadway (aka 37-41 Howard Street)

Borough of Manhattan Tax Map Block 209, Lot 5

Date of construction: 1888-89 (NB 465-1888)

Architect: Samuel A. Warner

Original Owner: Estate of Letitia Poillion

Type: Store and lofts

Style: Queen Anne

Stories: 6

Structure/Material: Brick, terra cotta and sandstone

Features: **Broadway**. Four bays at the first story; six bays at the second through the fifth stories; eight bays at the sixth story; non-historic storefront infill (wood, metal, and glass with double doors and transoms at the commercial entryway) between historic paneled corner pilasters (painted); non-historic attached letter signage, flagpoles, and banner at the ground floor; recessed non-historic aluminum-and-glass entryway and transom to the upper stories; molded crown (painted), projecting above the piers and at the located of the original center piers that have been removed); non-historic security lamps; double-height pilasters (with Corinthian capitals) at the second through the fifth stories supporting molded crowns; recessed fenestration at the second-story with flanking cast-iron columns (with paneled bases and Corinthian capitals) supporting molded lintels; molded sills at the third and fifth stories; beveled lintels at the third and fifth stories; beveled and molded lintels at the fourth story; molded crowns above the third and fifth stories (also serving as the fourth and sixth story window sills; sixth-story fenestration flanked by brick piers with Ionic capitals and topped by recessed lintels; a continuous brownstone band and brick piers topped by carved brownstone panels at the sixth story; deeply recessed fenestration at the upper stories filled with replacement sash (with transom lights at the second story); bracketed brownstone roof cornice, painted, with a copper gutter; paneled brick roof parapet topped by molded coping stones. **Howard Street**. Eleven bays at the first story; fifteen bays at the second through the fifth stories; eighteen bays at the sixth story; similar to the Broadway façade; historic, paneled and fluted cast-iron columns; non-historic aluminum-and-glass entry vestibule; paneled wood-and-glass doors and bulkhead at the easternmost bay (covered with non-historic metal gate); flagpoles and banners at the easternmost bays. **Site Features**: Partial granite sidewalk on Howard Street.

This six-story, Queen Anne style loft building with commercial storefronts was designed by architect Samuel A. Warner and built in 1888-89 for the estate of Letitia Poillion at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry good trade that included some of the most important textile firms in the country. The upper façade is constructed of brick, terra cotta, and sandstone, the combination of which creates a rich polychromatic composition that was typical of Queen Anne style commercial buildings of the 1880s. Although the building's first story has been painted and has large, distracting signs, the building is remarkably intact. Over the years, it was occupied by a variety of commercial interests, including Willis H. Belknap, umbrellas (1891); the United States government (1899, for unknown purposes); the Excelsior Pad Co. (1914); the New York Telephone Co. (1916-30); Mayo Bros., cloth belts (1945); the Bell Engraving Co. (1956), the headquarter of Local 831, International Brotherhood of Teamsters (1964), and Helfand Meyer Guggenheimer Architects (1999). No. 428-432 Broadway (aka 37-41 Howard Street), which has been converted to office space on its upper floors, is evocative of the expansion of the SoHo area as New York City's prime business district in the late-nineteenth century and its continuing importance in the twentieth century as the location of small factories, warehouses, and later, professional offices.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (May 26, 1891), 9; (Jun. 29, 1914), 6; (Aug. 27, 1945), 31; (May 24, 1956), 42; 9 (May 31, 1964), 60.

Broome Street, Nos. 403 to 409 (North side between Centre Street and Lafayette Street)

403-405 Broome Street (aka 255-257 Centre Street)

Borough of Manhattan Tax Map Block 472, Lot 12

Date of construction: 1894-96 (NB 1452-1894)

Architect: DeLemos & Cordes

Original Owner: August Trenkmann

Type: store and loft

Style: Renaissance Revival

Stories: 7

Structure/Material: Brick and terra cotta

Features: **Broome Street**. Four bays at the first story (separated by historic paneled and fluted cast-iron columns with scrolled capitals and guttae), including the rounded corner bay; six bays at the upper stories; historic wood-and-glass storefront and commercial entryway at the west bay with slender columns forming the surround; non-historic metal-and-glass storefronts and commercial entryways at the other bays with a metal security gate at the center bay; freestanding cast-iron columns at the corner with banded shafts and Ionic capitals; molded pressed metal crown with dentils above the first story, serving as the second-story lintels; coursed brick and splayed brick lintels at the second and the third stories; projecting sills at the third story; terra-cotta crown above the third story, featuring frets and serving as the fourth story sill; Gibb's

surrounds with keystones decorated with torches and garlands at the fourth story; denticulated crown with elaborate scrolled and foliated brackets above the fourth story, serving as the fifth-story sill; recessed fenestration at the fifth through the seventh stories, paired between three-story piers on molded bases and with Ionic capitals and divided by brick columns with molded bases and decorated capitals at the fifth and sixth stories, and scrolled brackets at the seventh story; paneled spandrels from the fifth through the seventh stories with rosettes and squat pilasters with fluting and guttae; synthetic replacement sash; bracketed roof cornice with dentils. **Centre Street**. Four bays at the first story, including the rounded corner bay; eight bays at the upper stories; similar to the Broome Street façade; southernmost bays (at the elevator shaft) sealed with brick; non-historic metal doors to the elevator shaft with a non-historic glass awning below a historic grilled transom and steel lintel decorated with Greek frets; historic cast-iron surround with scrolled brackets and reed-like decoration. **South Elevation**: Brick, painted; irregular bay arrangement; synthetic replacement sash; stepped parapet with iron coping. **Roof**: Brick elevator bulkhead; satellite dishes. **Site**: Bluestone curbs; steel-plated vault cover on Centre Street.

History: This seven-story, Renaissance Revival style loft building was designed by the architectural firm DeLemos & Cordes and built in 1895-96 for August Trenkmann at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry good trade that included some of the most important textile firms in the country. The building's rusticated brickwork, multi-story brick piers topped by Ionic capitals, elaborate cartouches, molded keystones and pressed-metal cornice decorated with dentils and scrolled brackets are characteristic of Renaissance Revival style commercial buildings in the late nineteenth century. Although the building's first story has been unsympathetically altered, the building's upper facade is remarkably intact. Over the years, the building was occupied by a variety of commercial interests, including Bretzfield, Bruner & Shiers, fancy metal novelties (1898); Eagle Metal Manufacturing Co. (1904); Columbia Lithographing Co. (1924); New York Brass Foundry Co. (1945-51); William Marion Co., IBM machines (1970); and Albia Machine Works Co. (1978). No. 403-405 Broome Street (aka 255-257 Centre Street), which was later converted to offices, is evocative of the expansion of the SoHo area as one of New York City's prime manufacturing districts in the late-nineteenth century, and its continuing importance during the twentieth century as the location of small factories and warehouses, and later, offices.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (May 21, 1898), 9; (May 22, 1904), 19; (Jan. 3, 1924), 35; (Feb. 24, 1945), 13; (Mar. 20, 1951), 41; (Dec. 20, 1970), 229; (Jul. 25, 1978), C15.

407 Broome Street (aka 251 Centre Street)

See: 251 Centre Street

409 Broome Street (aka 187-193 Lafayette Street)

See: 187-193 Lafayette Street

Broome Street, Nos. 406 to 412 (North side between Cleveland Place and Lafayette Street)

406-412 Broome Street (aka 2 Cleveland Place and 195-199 Lafayette Street)

Borough of Manhattan Tax Map Block 482, Lots 1001-1025

Date of construction: 1881-82 (NB 927-1881); 1897-98 (ALT 876-1897)

Architect: Jobst Hoffman; Brite & Bacon

Original Owner: William C. Browning (1881-82); Browning King & Co. (1897-98)

Type: Factory

Style: Romanesque Revival

Stories: 7

Structure/Material: Brick

Features: **Broome Street**. Eleven bays at the first through the sixth stories; fifteen bays at the seventh story; multi-story, buttressed brick piers with rustication, corbels, vertical slotting, blind arches, and angled bricks; cast-iron columns with decorated capitals at the first and the second stories; non-historic brick bulkheads, show windows, masonry steps, commercial entryways, awnings, and signage at the first story; security lighting; metal fasciae above the first-story storefronts; paired fenestration with transoms and steel lintels (some with air conditioning units) at the second story; projecting window sills above header brick moldings and segmental lintels with header brick architraves at the third through the sixth stories; brick corbelling at the sixth-story lintels; projecting sills and round arches at the seventh-story fenestration; synthetic replacement sash; corbelled brick cornice. **Cleveland Place**. Eleven bays; masonry buttressing; non-historic brick bulkheads, show windows, masonry steps, commercial entryways, awnings, and signage at the first story; freight entryway with steel doors and lintel; segmental fenestration with projecting sills; synthetic replacement sash; molded brick roof parapet. **Lafayette Street**. Irregular bay arrangement at the first story; seven bays at the second through the sixth stories; eight bays at the seventh story; non-historic brick and stone bulkheads, show windows, masonry steps, commercial entryways, awnings, and signage at the first story; non-historic recessed entryway to the upper stories in a stone veneer-clad bay; non-historic metal-and-glass doors and transoms; non-historic vinyl marquee on metal posts; non-historic lamps; security lighting; metal fasciae above the first-story storefronts; cast-iron columns with decorated capitals at the first and second stories; steel lintels and brick corbelling above the second story; projecting sills at the third through the seventh stories (in a continuous band at the third, fifth, and seventh stories); segmental fenestration at the third through the seventh stories; round-arch fenestration at the seventh story; synthetic replacement sash; brick parapet with header brick coursing. **Roof**: Brick elevator and stairway bulkheads. **Site**: Granite curb on Lafayette Street; non-historic brick and concrete ramps with metal railings on Cleveland Place.

History: This seven-story, Romanesque Revival style brick factory building was designed by architect Jobst Hoffmann, and was built in 1881-82 for William C. Browning for his company, Browning, King & Co., clothing manufacturers, at a time when large factories and stores were built along the streets around Broadway and Elm Street, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. During the widening of Elm Street in 1897-98, the building was reduced in width and the west facade was rebuilt in a simplified version of

the original. The firm of Brite & Bacon was the architects for the alterations. The building's segmental lintels with denticulated labels, its corbelled buttresses, and arcaded brick cornice are indicative of the Romanesque Revival style. In 1901, Browning sold the building to the American Express Company, which used it as a delivery warehouse until it was sold in 1919. Afterwards, the building was occupied by a variety of commercial interests, including Goldstein Sons & Trio, Inc., manufacturers of shoes (1924); the Morey Machinery Co., machine tools (1943); an electro-plating studio (1954); the Basement Workshop, performance space (1977); and Odin New York (2006). No. 406-408 Broome Street (aka 2 Cleveland Place and 195-199 Lafayette Street), which has been converted to condominiums on its upper floors, is evocative of the evolution of the SoHo area as one of New York City's prime industrial districts in the late-nineteenth century and through the twentieth century, and its continued importance in the twenty-first as the location of small factories, warehouses, performance studios, boutiques, and luxury housing.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jun. 25, 1885), 1; (Jun. 12, 1924), 19; (Apr. 16, 1943), 17; (May 24, 1954), 39; (Dec. 29, 1977), 54; (Nov. 12, 2006), D16.

Broome Street, Nos. 413 to 427 (South side between Lafayette Street and Crosby Street)

413 Broome Street (aka 186-192 Lafayette Street)

Borough of Manhattan Tax Map Block 473, Lot 40

Date of construction: c.1999

Architect: Tieh C. Ho

Original Owner: Singtao Newspapers New York LTD.

Type: Offices and stores

Style: None

Stories: 5

Structure/Material: Brick

Features: **Broome Street**. Three bays at the first story; two asymmetrical bays at the upper stories; aluminum-and-glass show windows, entryways, and transoms at the first story; recessed brick banding; aluminum sash and louvers at the upper stories; brick roof parapet. **Lafayette Street**. Six irregular bays; similar to the Broome Street façade; glass block wall at the south end; diamond-patterned brick; multi-story glass wall above recessed entryway; steel roll-down gates; box awnings; angled sign, two-story banner, suspended lighting, and flagpoles. West Elevation: Brick. Roof: Brick elevator bulkhead; metal tube fencing; sign letters on steel frame.

History: This five-story brick office building was designed by architect Tien C. Ho and built in c.1999 for Sing Tao Newspapers, NY, Ltd. It replaced a one-story garage. Sing Tao News, an offshoot of Sing Tao Jih Pao News of Hong Kong, was established in New York in 1975 to serve the area's growing population of Chinese immigrants.

References:

New York City Department of Buildings; *New York Times* (Apr. 8, 1990), SMA-42.

417 Broome Street

Borough of Manhattan Tax Map Block 473, Lot 38

Date of construction: c.1968

Architect: Not determined

Original Owner: New York City Transit Authority

Type: power station

Style: None

Stories: 1

Structure/Material: brick

Features: One offset bay; brick panels, metal vehicular and pedestrian entryways, louvered vent; applied lettering "NYC Transit Authority."

History: This one-story brick power station was built c.1968 by the New York City Transit Authority on a site that had been vacant and used as a parking lot since a four-story, brick warehouse on the lot was demolished in 1951-52.

References:

New York City Department of Buildings; New York City Office of the Register.

419-421 Broome Street

Borough of Manhattan Tax Map Block 473, Lot 36

Date of construction: 1873-74 (NB 275-1873)

Architect: Griffith Thomas

Original Owner: Henry J. Newman

Type: Store

Style: Italianate

Stories: 5

Structure/Material: Cast iron

Features: Six bays, arranged in pairs between Corinthian pilasters (standing on plinths, and rusticated or paneled and decorated); paneled, square columns with Corinthian capitals decorated with rosettes supporting segmental window lintels; non-historic metal-and-glass storefronts and entryways; flagpole and banner; deeply-inset fenestration above balustrades at the second story and center bays of the third story, or geometrical panels at the other bays; molded crowns above the first through the fourth stories; synthetic replacement sash; elaborate roof cornice with paired, scrolled brackets; frieze panels, scrolled modillions, segmental pediment, and surmounting urns. East Elevation: Irregular bay arrangement; projecting sills; synthetic fixed-pane sash with hoppers; brick roof parapet. Roof: Non-historic rooftop addition. Site: Granite curb.

History: This five-story, cast-iron Italianate style store and loft building was designed by architect Griffith Thomas and built in 1873-74 for Henry J. Newman at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City established itself as the commercial and financial center of the country. The building's elaborate cast-iron facade features Corinthian columns, balustrades, segmental lintels, rusticated and paneled columns, bracketed cornice with urns, and a segmental pediment decorated with scrolled modillions. The building remains beautifully maintained and remarkably intact. Over the years, the building was occupied by a variety of tenants, including the estimate offices of the New York City Board of Education (1897); Weisenfeld and Petsky, children's clothes (1901); Wilkinson Bros., wholesale paper (1907-15); the Alfred Covered Wire Co. (1937); W.H. Collins, sewing room specialties (1953); V.I. Typewriters, Inc. (1958); the American Express Co. (1958); Martin Universal Corp., closeouts (1966); Surplus, Inc. (1973); and the Leonard Gallery (1984-2003). The building, which has been converted to residential use on its upper floors, is evocative of the establishment of the SoHo area as New York City's prime dry goods business district in the mid-nineteenth century and its continuing importance in the twentieth century as the location of small factories and warehouses, and later, of art galleries and performance spaces.

Significant Alterations: Rooftop addition built in 2000-02.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Feb. 18, 1897), 5; (Mar. 27, 1901), 10; (May 29, 1907), 1; (Oct. 15, 1915), 11; (Jan. 27, 1937), 39; (Mar. 9, 1958), S13; (Dec. 11, 1966), 236; (Sep. 16, 1973), 200; (Nov. 4, 1984), 167; (Mar. 21, 2003), E41.

423 Broome Street

Borough of Manhattan Tax Map Block 473, Lot 35

Date of construction: c.1883-84 (NB 722-1883)

Architect: D. & J. Jardine

Original Owner: Scovill Manufacturing. Co.

Type: Store and lofts

Style: Queen Anne

Stories: 7

Structure/Material: Brick

Features: Three bays at the first through the sixth stories; two-story base with rusticated piers topped by capitals (decorated with ribbons, foliation, and rosettes), supporting a molded crown above the second story; non-historic replacement paneled wood-and-glass storefronts and entrances with transoms (1991); non-historic security lamps; cast iron Corinthian columns at the first and second story; molded lintel at the first story; two-story, brick piers with stylized terra-cotta bases and Ionic capitals at the third and fourth stories, and the fifth and sixth stories; foliated terra-cotta spandrels and bracketed crowns above the fourth and the sixth stories highlighted by two central figured angel busts with wings; widow sills, lintels and surrounds on the third through sixth floors are of brownstone which also extends as banding into the brick

piers; the original design terminates in a copper pediment and cornice at the sixth story; some terra-cotta elements replaced with molded cast concrete replicas during a 1993 facade restoration; synthetic replacement sash; flagpole and banner; seventh floor is a 1923 brick addition with four bays and molded sheet metal cornice and brick roof parapet.

History: This seven-story, brick and terra-cotta store and loft building was designed by architects D. & J. Jardine in the Queen Anne style. It was built in 1883-84 for the Scovill Manufacturing Co. at a time when large factories, stores, and lofts were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade, including some of the most important textile firms in the country. The building's foliated spandrels, multi-story piers with stylized capitals, and central pediment with sunburst are characteristics of the Queen Anne style as found on tall commercial buildings. The building's seventh story was added in 1923, but the building is remarkably intact. Scovill was a manufacturer and supply house for photographic equipment, owned the Photographic Times Publishing Association which published "The Photographic Times" and "American Photographer" and ran a photography school. Besides Scovill, the building was occupied by a variety of commercial and institutional interests over the years, including the Williard Manufacturing Co., photographic and optical equipment (1890); Arthur Shabenson, shirtwaists (1910); Speyer Bros., furniture retailing (1918); Manhattan Brass & Electric Co. (1919-30); the Continental Gem Co. (1949); the Albin Machine Co., attic fans (1958); Ink Services, Inc., ink manufacturer (1964); Deluxe Auto Fabrics, Inc. (1965); the Keen Gallery (1990); Planet Hemp, home furnishings (1996); and Nanette Lepore, fashion boutique (2003). No. 423 Broome Street, which was converted to joint living/work quarters for artists on its upper floors in 1983, is evocative of the SoHo area's prominence as New York City's prime business district in the late-nineteenth century and its continuing importance in the twentieth century as the location of small factories, warehouses, and later, of loft residences and boutiques.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 28, 1910), 17; (Dec. 23, 1949), 27; (Apr. 20, 1958), R1; (Dec. 7, 1965), 75; (Jul. 2, 1989), R13; (Dec. 12, 1996), C3.

425-427 Broome Street (aka 39 Crosby Street)

Borough of Manhattan Tax Map Block 473, Lot 33

Date of construction: 1874 (NB 247-1874)

Architect: Edward H. Kendall

Original Owner: Estate of William Bloodgood

Type: Store and loft

Style: neo-Grec

Stories: 5

Structure/Material: Cast iron and brick

Features: **Broome Street**. Six bays, arranged in two groups of three bays flanked by molded cast-iron columns and topped by molded lintels at each story; additional bay divisions with slender columns topped by Corinthian capitals; non-historic show windows and entryways (to the commercial space and to the upper stories) with transoms; bracketed metal marquee above

the commercial entryway; chamfered lintels with bead moldings and rosettes; non-historic two-over-two metal sash; bracketed roof cornice with frieze panels. **Crosby Street.** Eleven bays at the first story; twelve bays at the upper stories; two-bay-wide cast-iron sections at the north and south ends (similar to the Broome Street façade and topped by roof gables), flanking the seven and eight bay brick central section; non-historic metal-and-glass storefronts and entryways; steel-and-glass awning at the entryway to the upper stories; non-historic vehicular entryway at the first story; projecting window sills; chamfered and beaded window hoods at the central section with alternating flat, segmental, and triangular heads; historic two-over-two wood sash; historic wrought-iron fire escape; bracketed roof cornice. **South Elevation.** Brick, painted; steel-and-glass balconies; aluminum vent pipe. **Roof.** Brick elevator bulkhead; non-historic metal-and-glass rooftop addition. **Site:** Steel-plated steps on Broome Street with protracting fire hose conduits; granite curbs.

History: This five-story, cast-iron and brick neo-Grec style store and loft building was designed by architect Edward H. Kendall and built in 1872 for the estate of William Bloodgood at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City was establishing itself as the commercial and financial center of the country. The building's incised window lintels and angular ornamentation are earmarks of the neo-Grec style. The building is well-maintained and remarkably intact. Over the years, the building was occupied by a variety of tenants, including L.B. Biasse & Co., importers of fancy goods (1875); Carhart, Ellis, Clark & Co., jobbers (1876); George B. Hurd & Co, stationers (1902); Samuel Kleinman, cabinet maker (1939); the Katzen Brown Gallery (1987); the Currier Studio (1992); the Atlantic Gallery (1996); and the Broome Corner Performance Space (2004). No. 425-427 Broome Street (aka 39 Crosby Street), Prior to its conversion to condominiums in 2007, the building housed a sprout farm in its basement and sub-basement. This type of use was common in the section of SoHo bordering on Chinatown. No. 425-427 Broome Street is evocative of the establishment of the SoHo area as New York City's prime business district in the late nineteenth century, its continuing importance in the first half of the twentieth century as the location of small factories and warehouses, and its prominence as the location of galleries and artists' studios in the late twentieth and early twenty-first centuries, as well as its proximity to New York City's historic Chinatown neighborhood.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Oct. 29, 1875), 8; (Aug. 4, 1876), 2; (Oct. 15, 1902), 2; (Dec. 28, 1939), 36; (Nov. 29, 1987), H38; (Mar. 13, 1992), C1; (Oct. 25, 1996), C36; (Feb. 6, 2004), E43.

Broome Street, Nos. 416 to 430 (North side between Lafayette Street and Crosby Street)

416-422 Broome Street (aka 194-202 Lafayette Street)

Borough of Manhattan Tax Map Block 482, Lot 37

Date of construction: c.1893-94 (NB 188-1893)

Architect: John T. Williams

Original Owner: John T. Williams

Type: Store and lofts
Style: Renaissance Revival
Stories: 7
Structure/Material: Brick

Features: **Broome Street**. Twelve recessed bays; two-story, rusticated piers with molded caps at the first and second stories; historic cast-iron columns with molded bases, Corinthian capitals, and lintels with dentils and gables; non-historic steel and concrete steps; non-historic metal-and-glass storefronts, bulkheads, and entryways; metal security gates; bracketed sign; historic paneled wood doors and transom to the upper stories; security lamps; bracketed, cast-iron columns at the second, fourth, fifth, and sixth stories; molded crown above the second story with brick frieze and dentils, serving the third-story sill; round-arch fenestration at the third and the seventh stories with radiating brick and terra-cotta labels; dentil courses above the third- and the seventh-story windows; brick piers with molded bases and caps at the upper stories (including the three-story piers at the fourth through the sixth stories); spandrels decorated with foliage, swags, and cartouches at the fourth through the sixth stories; historic two-over-two wood sash at most of the windows; some synthetic replacement sash; security bars at the third story; historic wrought-iron fire escape; bracketed pressed metal roof cornice with dentils. **Lafayette Street**. Seventeen bays; similar to the Broome Street façade; elevator shaft entryway sealed with plywood; non-historic metal doors at the freight entryway; three southernmost bays and the third and seventh stories similar to Broome Street; other bays have projecting sills and rough-faced lintels; historic wrought-iron fire escape; metal security gates at the second and third stories; cornice above the three southernmost bays similar to Broome Street; simpler bracketed cornice above the other bays. Site: Granite curbs; steel-plated steps and hatches.

History: This seven-story, Renaissance Revival style loft building with storefronts was constructed in 1893-94 for John T. Williams, who was also listed in Department of Building records as its architect and builder. It was a time when large factories and stores were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building's rusticated base, multi-story brick piers topped by molded capitals, elaborate cartouches, and pressed-metal cornice decorated with dentils and scrolled brackets are characteristics of Renaissance Revival-style commercial buildings in the late nineteenth century. Shortly after its completion, Williams sold the building to the Trustees of John Jacob Astor, who retained ownership until 1943. The building is well-maintained and remarkably intact. Over the years, the building was occupied by a variety of tenants, including the National Wall Paper Co. (1896); the Knickerbocker Telephone Co. (1900); the Fairbanks Scales Co. (1902-20); the Woodcrafts Equipment Co. (1932); Toepfer-Anderson Promotions Service, direct mail service (1951); the Miller-Charles Co., automatic screw machines (1962); LCY Sportswear, clothing manufacturers (1977); Laura Whitcomb, clothing boutique (1996); and the North Fork Bank, branch (2006). No. 416-422 Broome Street (aka 202 Lafayette Street), which remains in commercial use, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continued importance during the twentieth century as the location of small factories and warehouses, and later, of trendy boutiques and bank branches.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jun. 17, 1896), 11; (Feb. 18, 1900), 4; (Jun. 29, 1907), 16; (Dec. 12., 1932), 22; (Jun. 8, 1951), 42; (Aug. 27, 1962), 46; (Aug. 23, 1977), 38; (May 7, 1996), B20.

424 Broome Street

Borough of Manhattan Tax Map Block 482, Lot 41

Date of construction: c.1896-97 (NB 445-1896)

Architect: Louis Korn

Original Owner: Henry Corn

Type: Store and lofts

Style: Renaissance Revival

Stories: 7

Structure/Material: Brick

Features: Three bays; paneled wood-and glass-door and transoms at the first story; wood-and – glass show window with divided transom and paneled bulkhead at the center bay of the first story; foliated fascia and an egg-and-dart molding above the first story; security lamps; paneled cast-iron columns at the second story; two-story piers with capitals decorated with swags, panels and scrolls at the first and second stories, supporting a molded crown with an egg-and-dart molding that serves as the third-story sill; three-story piers (on paneled bases and with Ionic capitals) and columns (decorated with bead moldings) at the third, fourth, and fifth stories, which also have foliated spandrels with swags, dentils, egg-and-dart moldings, and bead moldings; rope molding and molded crown (with dentils, egg-and-dart molding, and bead molding) and above the fifth story, serving as the sixth-story sill; two-story piers on molded bases and with Corinthian capitals at the sixth and seventh stories; egg-and-dart moldings around the fifth-story fenestration; round-arch fenestration (flanked by fluted Ionic columns) at the seventh story with continuous molded sill and egg-and-dart architrave with cartouche keystones; spandrels between the sixth and seventh stories decorated with wreaths; synthetic replacement sash (fixed single pane and double hung); bracketed roof cornice with frieze panels. Site: Granite curb; steel hatch.

History: This seven-story, Renaissance Revival style loft building with storefront was designed by architect Louis Korn and constructed in 1896-97 for Henry Corn at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building's two-story base with a heavily foliated spandrel and scrolled bracketing, multi-story rusticated piers topped by Ionic capitals, and pressed-metal cornice decorated with dentils and scrolled brackets are characteristics of Renaissance Revival style commercial buildings in the late nineteenth century. Although some of the windows have been changed to single-pane units, the building is well-maintained and remarkably intact. Over the years, the building was occupied by a variety of tenants, including Katz Bros., belts and novelties (1898); the Novelty Dress Skirt Co. (1904); the Glickman Press (1927); the Aristocratic Whipper Corp., cream whippers (1946); the Modernistic Fixture Co. (1946); the Scherma Manufacturing Co., electro mechanical devices (1951); Alliance

Fashions (1995); and Calypso, fashion boutique (1999-2005). No. 424 Broome Street, which was converted to a residential cooperative in the early 1990s, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continued importance during the twentieth century as the location of small factories and warehouses, and later, of luxury residences and trendy boutiques.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Mar. 8, 1898), 9; (Jul 14, 1904), 2; (Jun 5, 1927), 7; (Dec. 24, 1939), 36; (Apr. 5, 1946), 28; (May 20, 1951), F11; (May 2, 1993), R15; (Oct. 22, 1995), CY8; (Jan. 31, 1999), ST3; (Apr. 24, 2005), A21.

426 Broome Street

Borough of Manhattan Tax Map Block 482, Lot 1 in part

Date of construction: 1869 (NB 26-1869)

Architect: Griffith Thomas

Original Owner: E.J. King

Type: Store

Style: Italianate

Stories: 5

Structure/Material: Marble

Features: Three bays; non-historic metal-and-glass storefront between historic Corinthian columns (square and round) on molded bases; molded crown with modillions above the first story; recessed upper-story fenestration, flanked by pilasters (with molded caps) supporting molded segmental lintels; continuous window sills on brackets; historic two-over-two wood sash at the second, third and west bay of the fifth stories; historic six-over-six, possibly wood sash at the center and east bay of the fifth story; synthetic replacement sash at the fourth story; historic wrought-iron fire escape; prominent wood cornice with scrolled brackets, modillions, and frieze panels. Site: Sidewalk partially paved with granite slabs; granite curb.

History: This five-story, marble-fronted, Italianate style store and loft building with cast-iron first story was designed by architect Griffith Thomas and built in 1869 for E.J. King at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City was establishing itself as the commercial and financial center of the country. The building's facade, which is nearly identical to the adjacent building at 428 Broome Street that was built a year earlier and designed by a different architect, features Italianate style detailing such as Corinthian columns, segmental lintels, bracketed sills, molded labels, bracketed cornice with scrolled modillions and frieze panels. The building remains beautifully maintained and remarkably intact. Over the years, the building was occupied by a variety of tenants, including the Moness Chemical Co. (1927); the Stein Equipment Co., portable electric agitators (1946); Harvey Associates, Inc., tools (1951); the Styria Studio (1980); the L-Orseau Gallery (1991); and Art Net, web reading room (1995). The building, which has been joined internally to 428 Broome Street and converted to residential use on its upper floors, is evocative of the establishment of the SoHo area as New York City's prime dry goods business

district in the mid-nineteenth century and its continued importance in the twentieth century as the location of small factories and warehouses, and later, of art studios, galleries and luxury apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (May 27, 1927), 4; (Jun. 23, 1946), R11; (Feb. 20, 1951), 49; (Nov. 28, 1980), C18; (Dec. 27, 1991), C5; (Apr. 7, 1995), C28.

428 Broome Street (aka 41 Crosby Street)

Borough of Manhattan Tax Map Block 482, Lot 1 in part

Date of construction: c.1868-69 (NB 808-1868)

Architect: Isaac F. Duckworth

Original Owner: Frederick M. Peyser

Type: Store and lofts

Style: Italianate

Stories: 5

Structure/Material: Marble

Features: **Broome Street**. Three bays; non-historic metal-and-glass storefront between historic Corinthian columns (square and round) on molded bases; molded crown above the first story; recessed upper-story fenestration, flanked by pilasters (with molded caps) supporting molded segmental lintels; continuous window sills on brackets; historic two-over-two wood sash at the second, third and fourth stories (two-over-one at the fifth story); prominent wood cornice with scrolled brackets, modillions, frieze panels; and surmounting open segmental gable with dentils and central finial. **Crosby Street**. Three bays; non-historic first-story infill (brick, glass block, metal, and glass) between historic paneled cast-iron central columns and rusticated end columns; molded crown above the first story; quoins, projecting sills, and segmental lintels (the north bays at the elevator shaft have been sealed and the lintels modified); altered lintels at the two northern bays at the fifth floor; historic wrought-iron fire escape; original multi-pane wood and/or metal sash and synthetic replacement sash); non-historic brick parapet; masonry elevator bulkhead on the roof. **West Elevation**: Brick. **Roof**: Metal pipe. **Site**: Sidewalk partially paved with granite slabs; granite curb.

History: This five-story, marble-fronted, Italianate style store and loft building with cast-iron first story was designed by architect Isaac F. Duckworth and built in 1868-69 for Frederick M. Peyser at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City was establishing itself as the commercial and financial center of the country. The building's Broome Street facade, which is nearly identical to the adjacent building at 426 Broome Street that was built a year later and designed by a different architect, features Italianate style detailing such as Corinthian columns, segmental lintels, bracketed sills, molded labels, bracketed cornice with scrolled modillions, frieze panels, and broken pediment and finial. The building has an L-shaped plan, and a secondary brick and stone facade on Crosby Street. The building remains beautifully maintained and remarkably intact. Over the years, the building was occupied by a variety of tenants,

including Meyer Bros., manufacturers of shirts (1884-1900); Couran & Lary, paper & twine (1894); Ernest Ruestaw, stationer (1894); Robert L. Woods, syrup merchant (1910); Amco Brass & Steel Co. (1948); Marshall Air Inc., steel products (1957); the Allied Steel Co. (1966); Gold Seal Products, Inc., pressure valves (1975); and by a real estate office in 1981. The building, which has been joined internally to 426 Broome Street and converted to residential use on its upper floors, is evocative of the establishment of the SoHo area as New York City's prime dry goods business district in the mid-nineteenth century and its continued importance in the twentieth century as the location of small factories and warehouses, and later, of offices and luxury apartments.

Significant Alterations: Sealed and modified windows; rebuilt roof parapet on Crosby Street.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jul. 29, 1884), 8; (Apr. 10, 1894), 9; (Apr. 3, 1900), 14; (Jan. 27, 1910), 9; (Mar. 14, 1948), 49; (Feb. 17, 1957), R22; (Jan. 30, 1966), F44; (Jul. 13, 1975), 279; (Oct. 18, 1981), AS228.

430 Broome Street

Borough of Manhattan Tax Map Block 482, Lot 44

Date of construction: 1894-95 (ALT 1679-1894)

Architect: Julius Kastner

Original Owner: Jesse Brown

Type: store and factory

Style: Queen Anne

Stories: 5

Structure/Material: Brick

Features: **Broome Street**. Three bays; non-historic paneled wood-and-glass storefront, recessed at the corner to expose the historic cast-iron column with a fluted base and foliated band; non-historic metal door and glass transom at the entryway to the upper stories; historic fluted cast-iron column at the east end of the first story; non-historic sign band and lighting above the first story; projecting sills and bracketed segmental hoods at the first story (cartouche at the center hood, which is open at the bottom); bracketed crowns above the second and fourth stories, serving at the sills for the stories above; bracketed hoods above the third- and fourth-story windows (triangular with cartouche and open bottom at the third-story center bay and scrolled with foliation at the fourth-story center bay); projecting sills at the fourth story, bracketed at the center bay; molded lintels at the fifth story; synthetic replacement sash; prominent pressed-metal cornice with a paneled frieze, scrolled brackets, dentils, and a large, similarly detailed corner bracket (possibly originally supporting a tower of finial) on a twisted column. **Crosby Street**. Eleven bays; molded hood at basement entryway on scrolled brackets; projecting sills and flush lintels at the first story, which has non-historic single-pane sash, non-historic paneled wood-and-glass doors and transoms, retractable awnings, and non-historic signboard with lighting; electrical conduits and lamps; non-historic metal doors at the service entryway; projecting window sills at the upper stories; segmental hoods on brackets at the second story, molded hoods

on brackets at the third and fourth stories, and flat lintels at the fifth story; historic wrought-iron fire escape; mostly synthetic replacement sash, but a few historic two-over-two wood sash remain; prominent pressed-metal cornice paneled frieze with rosettes, scrolled brackets, and dentils. Site. Granite curb on Broome Street; non-historic, raised vault cover clad in ceramic tiles and steel hatch on Broome Street; steel-plated steps and vault cover on Crosby Street; Granite sidewalk on Crosby Street.

History: This five-story brick, Queen Anne style store and factory building was built in the earlier part of the nineteenth century, and then completely redesigned in 1894-95 by architect Julius Kastner for owner Jesse Brown during a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. Possibly a residence when it was built, the building was occupied by a grocery and liquor importer as early as 1854. This building's heavy detailing in the form of bracketed lintels, foliated panels, large cartouches, and circular corner tower (altered on a twisted column) are characteristic of the Queen Anne style as applied to modest commercial buildings. Over the years, the building was occupied by numerous tenants, including William H. Underhill, importer (1854); William H. Seymour & Sons, silk hats (1874); Edmond A. Kopple, ladies' cloaks and suits (1896); the Morris Klein Cosmetic Corp., theatrical cosmetics (1935-58); and the Baggot Leaf Co., gold leaf (1997). The building's ground floor has been occupied by a restaurant since 1958. No. 430 Broome Street (aka 39 Crosby Street), which is still in commercial use, embodies nearly two-hundred years of SoHo's history, from its residential beginnings in the early 1800s, through its commercial development for the next century and a half.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jul 12, 1854), 6; (Jan 2, 1974), (May 13, 1896), 3; 8; (Feb. 19, 1937), 40; (Jun. 28, 1943), 21; (Jan. 29, 1955), 37; (Dec. 25, 1997), F8.

Broome Street Nos. 503 and 505/Watts Street, Nos. 1 to 3 (South side between West Broadway and Thompson Street)

503 Broome Street (aka 1 Watts Street and 366-368 West Broadway)

See: 366-368 West Broadway

505 Broome Street (aka 3 Watts Street)

Borough of Manhattan Tax Block 476, Lot 70 in part

Date of construction: 1903-04 (NB 759-1903)

Architect: P. Roberts & Co.

Original Owner: Gustav Helmstetter

Type: Store and offices

Style: Renaissance Revival

Stories: 3

Structure/Material: Brick

Features: Three bays at the first story; four bays at the upper stories; non-historic wood-and-glass storefront and commercial entryway with fixed awing at the first story; non-historic metal doorway to the upper stories with glass-block sidelights; projecting sills; flush lintels; synthetic replacement sash; stucco-covered and simplified cornice; attached sign; flagpole. West Elevation: One bay; cement stucco. Roof: Metal fence; HVAC; concrete block bulkhead. Site: Steel-plated vault cover and hatch.

History: This three-story, Renaissance Revival style store and office building with alterations was designed by architects P. Roberts & Co. and built in 1903 by Gustav Helmstetter when Watts Street was extended through from Sullivan Street to Broome Street and West Broadway, resulting in the condemnation and demolition of many properties in its path. It replaced a much larger brick building that was demolished when most of the lot was cut off for the new street. The building's projecting sills and flush lintels are typical of the modest form of the Renaissance Revival style as applied to small commercial buildings in the early twentieth century. The facade was further simplified when its cornice was removed later in the twentieth century. Since its construction, the building was occupied by a variety of tenants, including Antonio Cassese, tobacco and cigars (1913); a chemical supply company in 1918; the Wine Corporation of America, importers (1934); the Shamokin Coal Co. (1936); and Ruben's Empanadas (1997). No 505 Broome Street, which has been converted to apartments on its upper floors, is evocative of the physical changes that took place to SoHo's street plan in the early twentieth century, as well as its continuing importance in the twentieth century as the location of small factories and warehouses, and its late twentieth century popularity as a residential neighborhood.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Oct. 18, 1913), 16; (Aug. 8, 1936), 28; (May 9, 1997), C26.

Broome Street, Nos. 504 to 506 (North side between West Broadway and Thompson Street)

504-506 Broome Street (aka 372-374 West Broadway)

See: 372-374 West Broadway

Canal Street, Nos. 255 to 289 (North side between Lafayette Street and Broadway)

255 Canal Street

Borough of Manhattan Tax Map Block 209, Lot 25

Date of construction: c.1867-68

Architect: Not determined

Original Owner: John Syms

Type: Store and lofts

Style: Italianate

Stories: 5

Structure/Material: Marble

Features: Three bays; non-historic storefronts with synthetic cladding, aluminum-and-glass storefronts and metal security gates; recessed aluminum-and-glass entryway to the upper stories; non-historic sign boards and fixed aluminum awning; paneled cast-iron columns at the second story with capitals decorated with rosettes; molded window surrounds at the upper stories with bracketed sills at the fourth and fifth stories and molded lintels at the third and fourth stories; synthetic replacement sash; historic wrought-iron fire escape; bracketed metal roof cornice with dentils and a paneled frieze decorated with rosettes. East Elevation: Brick. West Elevation: Cement stucco and brick, painted.

History: This five-story, Italianate-style loft building with commercial storefront was built c.1867-68 for John Syms at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district while New York City was establishing itself as the commercial and financial center of the country. The design of the building's stone (possibly marble façade) took its queue from leading commercial palaces of the mid-nineteenth, especially Trench and Snook's A.T. Stewart Store (1845-1853, a designated New York City Landmark), which was the city's first Italianate-style commercial building. Cast-iron columns were later installed at the building's first two stories, and the current ground-floor façade has been unsympathetically altered, but the upper stories and cornice are remarkably intact. Over the years, the building was occupied by a variety of commercial interests ranging from makers of women's hats and pocketbooks in the mid-to-late nineteenth century to drug wholesalers, toy manufacturers, and electrical and hardware suppliers in the twentieth century. No. 255 Canal Street, which remains in commercial use, is evocative of the establishment of the SoHo area as New York City's prime dry goods business district in the mid-nineteenth century and its continuing importance in the twentieth century as the location of small factories and warehouses.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Sep. 9, 1869), 2; (Feb. 3, 1898), 9; (May 5, 1904), 13; (Nov. 17, 1912, X20).

257-259 Canal Street

Borough of Manhattan Tax Map Block 209, Lot 26

Date of construction: 1925 (ALT 925-1925)

Architect: Edward E. Bloodgood

Original Owner: Banyer Clarkson

Type: Stores and offices

Style: None

Stories: 2

Structure/Material: Brick

Features: Six bays; replacement storefronts with metal security gates; aluminum-and-glass entryway to the upper story; aluminum and metal signboards; projecting concrete window sills; synthetic replacement sash; non-historic box awnings and sign boards at the second story; corbelled brick roof parapet with concrete coping blocks.

History: This two-story, brick commercial building was originally two mid-nineteenth-century, six-story commercial buildings (constructed between 1853 and 1857) that were reduced in height, joined internally, and redesigned in 1925 by architect Edward E. Bloodgood for then-owner Banyer Clarkson at a time when the SoHo area was declining as a prime commercial district and experiencing many abandonments and tear-downs. The façade, especially the storefronts, has experienced many unsympathetic alterations since then.

Significant Alterations: Replacement storefronts; foreshortened fenestration in some of the bays.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

261-267 Canal Street (aka 21-23 Howard Street)
Borough of Manhattan Tax Map Block 209, Lot 28

Date of construction: c.1853-57

Architect: Not determined

Original Owner: Daniel Devlin

Type: Store and lofts

Style: Italianate

Stories: 6

Structure/Material: Marble

Features: Canal Street. Twelve bays; non-historic metal-and-glass storefronts (steel steps at the west bay) with steel roll-down gates and plastic box awnings and signage; non-historic metal-and-glass door to the upper stories with polished-granite jambs; bracketed crown above the first story; corner quoins; second-story window sills in a continuous molded band above rectangular panels; eared window surrounds at the first story with alternating flat and gabled lintels; bracketed third story window sills in a continuous band; bracketed window sills at the fourth and fifth stories in a continuous band; molded window surrounds at the third, fourth, and fifth stories (with molded lintels at the third and fourth stories); sixth-story window sills in a molded band (sills lowered at some of the bays); synthetic replacement sash; historic wrought-iron fire escape; three center bays sealed at the elevator shaft or converted to doors to the fire escape); bracketed cornice. Howard Street. Six bays; diamond-plated loading dock with steps and iron railings; historic, fluted Corinthian columns (some altered) and non-historic aluminum-and-glass storefronts and commercial entryways (covered with metal security gates) at the first story; non-historic metal doors to the upper stories; security lamps and synthetic box awnings; projecting sills and bracketed hoods at the upper-story windows; synthetic replacement sash; historic wrought-iron fire escape; bracketed roof cornice. East Elevation: Irregular bay arrangement; synthetic sash; cement stucco over brick. West Elevation: Covered with cement stucco. Roof: Metal fence; cement-stucco-covered elevator bulkhead; water towers.

History: This six-story, Italianate-style loft building with commercial storefronts was built c.1853-57 for Daniel Devlin at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district while New York City was establishing itself as the commercial and financial center of the country. The design of the building's marble façade took its queue from leading commercial palaces of the mid-nineteenth, especially Trench and Snook's A.T. Stewart Store (1845-1853, a designated New York City Landmark), which was the city's first Italianate-style commercial building. The building owes its unusually-large footprint for a building of this period in SoHo to the fact that the site had been occupied by the St. Vincent de Paul Roman Catholic Church complex, from which Devlin purchased the site. Originally five stories, the sixth floor was added on as a later time, possibly after a major fire destroyed the building's upper floors in 1878. The current ground-floor façade has been unsympathetically altered, but the upper stories and cornice are remarkably intact. Over the years, the building was occupied by a variety of commercial interests ranging from dry goods firms and the Studebaker Brothers Manufacturing Company, carriage makers, in the nineteenth century, paper supply companies, printers, and radio manufacturers in the early twentieth century, restaurant equipment companies and camera importers in the mid twentieth century, hardware stores and kitchen supply retailers in the late twentieth century and sweatshops and artisans in the early twenty-first centuries. No. 261-267 Canal Street (aka 21-23 Howard Street), which remains in commercial use, is evocative of the establishment of the SoHo area as New York City's prime dry goods business district in the mid-nineteenth century and its continued importance in the twentieth century as the location of small factories and warehouses.

Significant Alterations: Simplified window surrounds; the sixth floor was added on as at a later time, possibly after a major fire destroyed the building's upper floors in 1878.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Mar. 27, 1878), 2; (Sep. 29, 1893), 3; (Dec. 30, 1894), 13; (Nov. 26, 1896), 12; (Feb. 7, 1898), 7; (Sep. 2, 1922), 13; (May 10, 1953), X8; (Jun. 11, 1971), 27; (Nov. 27, 1977), 241; (Nov. 8, 1979), C2; (Dec. 3, 1987), 11; (Apr. 5, 2002), B3.

269 Canal Street

Borough of Manhattan Tax Map Block 209, Lot 32

Date of construction: 1871 (NB 140-1871)

Architect: Detlef Lineau

Original Owner: John A. Bunting

Type: Store and loft

Style: Italianate

Stories: 5

Structure/Material: Brick

Features: Three bays; non-historic storefronts, steel roll-down gates, concrete steps, plastic awnings, and signs at the first story; bracketed crown above the first story; bracketed sills and molded lintels at the upper stories; synthetic replacement sash; historic wrought-iron fire escape

(with non-historic sign board at the second-story landing); bracketed roof cornice with dentils and frieze panels.

History: This five-story, Italianate-style loft building with commercial storefront was designed by architect Detlef Lienau and built in 1871 for John A. Bunting at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district while New York City was establishing itself as the commercial and financial center of the country. The building's bracketed window sills, molded lintels, and bracketed roof cornice with frieze panels and dentils are earmarks of the Italianate style. The current ground-floor façade has been unsympathetically altered, but the upper stories and cornice are remarkably intact. Over the years, the building was occupied by a variety of commercial interests ranging from wholesales druggists to flooring manufacturers and doll fabricators. No. 269 Canal Street, which remains in commercial use, is evocative of the establishment of the SoHo area as New York City's prime business district in the late nineteenth century and its continued importance in the twentieth century as the location of small factories and warehouses.

Significant Alterations:

1925 (ALT 1781-1925): Install new storefront; replace cast-iron columns with steel columns and girders (possible due to fire on first story as reported in the *New York Times*. Owner: 269 Canal Street Corp; Lessee: Knickerbocker Doll Company; no architect listed.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Apr. 1, 1925), 25

271 Canal Street

Borough of Manhattan Tax Map Block 209, Lot 33

Date of construction: c.1867 (NB 845-1867)

Architect: Henry Engelbert

Original Owner: George Hyatt

Type: Store and loft

Style: Italianate

Stories: 5

Structure/Material: Brick

Features: Three bays; non-historic aluminum-and-glass storefronts, steel roll-down gates, plastic box awnings, and signs at the first story; bracketed crown above the first story; molded sills and lintels at the upper-story windows; synthetic replacement sash; historic wrought-iron fire escape (with non-historic sign board at the second-story landing); bracketed and paneled wood roof cornice.

History: This five-story, Italianate-style loft building with commercial storefront was designed by architect Henry Englebert and built in 1867 for George Hyatt at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district while New York City was establishing itself as the commercial and financial center of the

country. The building's molded window sills and lintels, and bracketed roof cornice with frieze panels are earmarks of the Italianate style. The current ground-floor façade has been unsympathetically altered, but the upper stories and cornice are remarkably intact. Over the years, the building was occupied by a variety of commercial interests ranging from cabinet makers to envelope makers and sportswear manufacturers. No. 271 Canal Street, which remains in commercial use, evokes the establishment of the SoHo area as New York City's prime business district in the mid-to-late nineteenth century and its continued importance in the twentieth century as the location of small factories and warehouses.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

273 Canal Street (aka 31 Howard Street)

Borough of Manhattan Tax Map Block 209, Lot 34

Date of construction: c.1857-58

Architect: Not determined

Original Owner: George Hyatt

Type: Store and lofts

Style: Italianate

Stories: 5

Structure/Material: Marble

Features: Canal Street. Three bays; non-historic ceramic tiles, aluminum-and-glass storefront with plastic awnings, and security gates at the first story; molded window sills and surrounds, altered lintels at the second, third, and fourth stories; synthetic replacement sash; bracketed sign on the west side of the façade; bracketed roof cornice with frieze panels. Howard Street. Three bays; paneled columns (with attached non-historic globe lamps on brackets) and molded lintels and crown at the first story; non-historic paneled wood-and-glass doors and transoms, and recessed glass entryways at the first story; bracketed sign; security cameras; projecting sills and lintels at the upper stories; synthetic replacement sash; historic wrought-iron fire escape; brick elevator bulkhead on the roof. West Elevation: Brick, painted.

History: This five-story, Italianate-style loft building with commercial storefront was built in c.1857-58 for George L. Hyatt at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district while New York City was establishing itself as the commercial and financial center of the country. Hyatt was the owner of the Hyatt Company, which was a long-established carpet business in New York City, and the business occupied the building for many decades. The design of the building's stone (possibly marble) façade took its cue from leading commercial palaces of the mid-nineteenth, especially Trench and Snook's A.T. Stewart Store (1845-1853, a designated New York City Landmark), which was the city's first Italianate-style commercial building. The current ground-floor façade has been unsympathetically altered and the Howard Street façade has been stripped, but the upper stories and cornice on Canal Street are remarkably intact. Besides the Hyatt Company, the building was occupied by a variety of commercial interests over the years,

including a paper box manufacturer, a novelty shop, and a cotton wholesaler in the late nineteenth and early-twentieth centuries, and a rag warehouse, a furniture store and a druggist in the mid-twentieth century. No. 273 Canal Street (aka 31 Howard Street), which remains in commercial use, is evocative of the establishment of the SoHo area as New York City's prime dry goods business district in the mid-nineteenth century and its continuing importance in the twentieth century as the location of small factories and warehouses.

Significant Alterations: Stripped façade and partially-recessed storefront on Howard Street; rooftop addition (covered with cement stucco) with surmounting metal railing; simplified lintels.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Oct. 22, 1887), 8; (Mar. 20, 1889), 8; (Jan. 5, 1893), 2; (Jan. 11, 1893), 2; (Dec. 31, 1915), 15; (Oct. 12, 1975), 279.

275 Canal Street

Borough of Manhattan Tax Map Block 209, Lot 35

Date of construction: 1878 (NB 72-1878)

Architect: Charles Haight

Original Owner: H.E. Peller

Type: Store

Style: Queen Anne

Stories: 5

Structure/Material: Brick

Features: Three bays at the second, third and fourth stories; five bays at the fifth story; non-historic storefront, steel roll-down gate, plastic awning, and signboard at the first story; non-historic metal entryway to the upper stories; second, third, and fourth story fenestration recessed behind multi-story brick piers; flat lintels at the second story; segmental lintels (with radiating header bricks) at the third story; round-arch lintels (with radiating header bricks) at the fourth and fifth stories; molded crowns above the second, third, and fourth stories; molded window sills in continuous bands; grooved pilasters, molded labels, and fluted piers at the fourth story; compound arches at the fifth story; synthetic sash with center bays converted to fire escape doors; historic wrought-iron fire escape; elaborate roof cornice with corbels and corbelled brackets, dentils, cusps, and gablets with medallions. West Façade: Brick, faded painted sign. Roof: Brick elevator/stair bulkhead.

History: This five-story, Queen Anne-style loft building with commercial storefront was designed by architect Charles Haight and was built in 1878 for H.E. Peller at a time when large factories and store buildings were being built along the streets parallel to Broadway, transforming the area from the city's entertainment district to a center for the mercantile and dry good trade. The building's variety of arches and façade materials are characteristics of the Queen Anne style as applied to commercial buildings. The current ground-floor façade has been unsympathetically altered, but the upper stories and cornice are remarkably intact. The building was occupied by a variety of commercial interests over the years, including a ribbon importer

(1879); office furniture store (1908); wholesale furniture (1935); overstock merchant (1945); drug jobbing, printer, cleaning supplies, and drug storage (1946-47); and a drug store (1961). No. 275 Canal Street, which remains in commercial use, is evocative of the establishment of the SoHo area as New York City's prime dry goods business district in the mid-nineteenth century and its continuing importance in the twentieth century as the location of small factories and warehouses.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Oct. 29, 1879), 3; (Sep. 7, 1908), 3; (May 22, 1935), 38; (Mar. 18, 1945), S9; and (Mar. 30, 1947), F12.

277 to 289 Canal Street (aka 418-422 Broadway)

See: 418-422 Broadway

Centre Street, Nos. 227 to 257 (West side between Grand Street and Broome Street)

227 to 235 Centre Street (aka 158-162 Grand Street)

See: 158-162 Grand Street

237 Centre Street

Borough of Manhattan Tax Map Block 472, Lot 23

Date of construction: c.1827 with later alterations

Architect: Not determined; James Hamel

Original Owner: George Lorillard or Cornelius Roosevelt

Type: altered dwelling

Style: Italianate

Stories: 3

Structure/Material: Brick

Features: Four bays; historic paneled cast-iron columns with foliated capitals at the first story; non-historic wood-and-glass show windows and paneled wood doors; non-historic decorative lamps; non-historic, recessed metal-and-glass door and transom to the upper stories; molded crown above the first story; molded window sills on foliated brackets and cast-iron hoods at the upper-story windows; synthetic replacement sash; historic wrought-iron fire escape; molded wood roof cornice with dentils. Site: Bluestone curb.

History: This three-story brick, Italianate style building with a ground-floor storefront was originally built as a Federal-style dwelling in c.1827 for either George Lorillard or Cornelius Roosevelt during a time when the Fourteenth Ward was experiencing enormous residential growth that would transform it into the city's most populous ward during the 1820s. It was remodeled into its present style in 1869 by architect James Hamel for then-owner Henry McCadden, Jr. The alterations included enlarging its existing peak roof into a full story, installing a new brick front wall, as well as cast-iron columns and a storefront at the first story. Later, the upper floors were converted from residential to loft space. Over the years, a number of

businesses occupied the building, including F.P. Doyle, lamps (1874); Carl Mischke, machine shop (1901); A. Schneider, umbrellas (1911); Alex Co., radios (1922); the Hercules Machine Co. (1928); and the Al-Mar Leather Products Co. (1966-67). Although the storefront has been somewhat altered, the building's upper stories are remarkably intact to the Italianate period. The building, which is currently occupied by a boutique on its first story, embodies nearly two-hundred years of SoHo's history, from its residential beginnings in the early 1800s, through its commercial development for the next century-and-a-half to its present position as an up-and-coming retail district.

Significant Alterations

1869: (ALT 211-1869) New facade, cast-iron storefront, third story, and galvanized iron cornice. Architect: James Hamel. Owner: Henry McCadden, Jr.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Aug. 9, 1874), 7; (May 21, 1901), 2; (May 30, 1911), 7; (Jun 21, 1922), 20; (Apr. 13, 1928), 50; (Jul 15, 1966), 60; (Aug, 23, 1967), 88.

239 Centre Street

Borough of Manhattan Tax Map Block 472, Lot 22

Date of construction: 1882 (NB 102-1882)

Architect: John B. Snook

Original Owner: William Campbell

Type: Factory

Style: Italianate

Stories: 5

Structure/Material: Brick

Features: Three bays at the first story; four bays at the upper stories; historic paneled and fluted cast-iron columns at the first story; non-historic metal-and-glass storefront and commercial entryway; non-historic paneled wood-and-glass door to the upper stories; metal security gate; bracketed sign; security lamps; molded crown above the first story; projecting sills and flat, stone lintels at the upper stories; metal shutter hinges; synthetic replacement sash; southernmost windows at the second, third, and fifth stories converted to doors to the fire escape; historic wrought-iron fire escape; wood roof cornice with scrolled brackets and frieze panels. South Elevation: Painted brick; irregular bay arrangement; segmental lintels and synthetic replacement sash; stepped roof parapet. Site: Bluestone curb.

History: This five-story, Italianate style factory building with storefront was designed by architect John B. Snook and built in 1882 for H. Campbell at a time when factories and store buildings were being built along the streets parallel to Broadway, transforming the area from the city's entertainment district to a center for the mercantile and dry good trade. The building's spare design with detailing limited to projecting sills, flush window lintels, and simple bracketed cornice is typical of the late-Italianate style as applied to modest industrial buildings. The ground-floor façade has been somewhat altered, but the upper stories and cornice remain intact.

A number of industrial concerns have occupied the building over the years, including A. Dewes, machine shop (1895); George Dennett, machinery (1921); Spiro Co., grinders (1946); and Frederick W. Zons, industrial chemistry (1960). Later, the ground floor was the home of the Posterati Gallery (2005). No. 239 Centre Street, which remains in commercial use on its upper floors, is evocative of the expansion of the SoHo area as one of New York City's prime business district in the late-nineteenth century, and its continuing importance in the twentieth century as the location of small factories, warehouses, and later, art galleries.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 24, 1895), 8; (Nov. 18, 1921), 34; (Sep. 8, 1946); W10; (Dec. 5, 1960), 31; (Oct. 14, 2005), E40.

241-249 Centre Street (aka 179-183 Lafayette Street)

Borough of Manhattan Tax Map Block 472, Lots 4 and 19

Date of construction: 1888-91 (NB 1390-1888; NB 389-1890)

Architect: DeLemos & Cordes

Original Owner: August Trenkmann

Type: Factory

Style: Romanesque Revival/Renaissance Revival

Stories: 7

Structure/Material: Brick

Features: Centre Street. Irregular bay arrangement at the first story; 15 bays at the upper stories (grouped in threes within recessed, multi-story arches with monumental piers from the third through the sixth stories); brick piers at the first story with rough-faced stone bands (painted); non-historic storefront infill, consisting of non-historic wood-and-glass and metal-and-glass storefronts and commercial entryways; non-historic brick bulkheads at the north bays; non-historic metal sign bands; metal security gates; non-historic security lamps and bracketed signs; recessed entryways to the upper stories with non-historic metal doors below an historic wood-framed glass transom and topped by paneled lintels with foliation, florets, and guttae; molded crowns with dentils above the first and second stories, serving as the window sill for the stories above; iron tie plates at the monumental piers, which have molded caps; molded window sills with dentils at the fourth, fifth, and sixth stories; molded architraves and rough-faced keystones at the arches; stone cartouches at the sixth story; molded crown with knob ornaments above the sixth story, serving as the seventh-story sill; brick piers with molded caps and stone panels with rosettes (painted) at the seventh story; synthetic replacement sash; historic wrought-iron fire escape; corbelled roof cornice with rosettes. Lafayette Street: Nine bays at the first through the fourth stories; three angular bays with grouped fenestration at the fifth through the seventh stories; paneled cast-iron columns with molded capitals and brackets at the first story, which has historic wood-and-glass-commercial entryways and show windows with transoms; steel-plated steps at the entryway to the upper stories; molded pressed-metal crown above the first story with non-historic applied decorations; rusticated brickwork at the second and third stories; projecting window sills at the third story; prominent fret molding above the third story; fourth-story sills in a continuous projecting band; coursed brick, splayed lintels with garland-decorated keystones at

the fourth story, which is topped by a molded crown (serving as the fifth-story sill) supported on cartouche-like brackets with masks; multi-story, brick piers with Ionic capitals at the fifth through the seventh stories, flanking inset projecting bays with metal columns, paneled spandrels decorated with fleur-de-lis and cartouches, and egg-and-dart moldings; synthetic replacement sash; historic wrought-iron fire escape; prominent pressed-metal roof cornice featuring dentils, foliage, and modillions. North Elevation: Brick. South Elevation: Brick, attached signboard with metal platform. Site: Granite sidewalk and non-historic concrete vault covering on both streets.

History: This seven-story, through-block brick factory building with storefronts was designed by architects Delemos & Cordes, and was built for August Trenkman (whose estate still owns the building) in two stages: No. 241-245 Centre Street in 1888-89 and No. 247-249 Centre Street (which extends through the block to 179 to 183 Lafayette Street) in 1890-91. At the time, large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry good trade that included some of the most important industrial firms in the country. The building's two facades, which face Centre Street and Lafayette Street, differ greatly in appearance. The Romanesque Revival style facade on Centre Street displays stylistic features such as grouped fenestration recessed within broad, multi-story arches and a corbelled parapet. The present Renaissance Revival style Lafayette Street facade, which may have originally matched the Romanesque Revival-style Centre Street facade, was rebuilt in 1897 when Lafayette Street was widened, and features rusticated brickwork, terra-cotta ornament (such as a fret course, splayed lintels, ionic columns, and elaborate cartouches), and a pressed metal cornice with scrolled brackets and dentils. Delemos & Cordes were again retained by Trenkman to carry out this alteration. Over the years, the building was occupied by a variety of commercial interests, including Francis Whitely, engraving, (1896); the Commercial Sterling Co. (1902); Crown Art Metal Works (1912); the Metal Goods Manufacturing Co. (1918); Old Town Ribbon & Carbon Co. (1921-28); Blumenthal & Co., pen manufacturer, (1936); the Models & Patents Co. (1941); the Ornamental Leather Embossing Co. (1950); the Aaron Machinery Co. (1953); Star Machinery (1966); and Posterati Gallery (1998). No 241-249 Centre Street (aka 179-183 Lafayette Street), which was converted to offices on its upper floors in the late twentieth century, is evocative of the expansion of the SoHo area as New York City's prime business district in the late-nineteenth century and its continuing importance in the twentieth century as the location of small factories, warehouses, and later, offices and art galleries.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jul. 3, 1896), 1; (May 27, 1902), 10; (Jan. 8, 1912), 24; (Jan. 16, 1918), 19; (Feb. 19, 1936), 8; (Oct. 23, 1941), 40; Nov. 15, 1966), 434; (Nov. 19, 1998), F3.

251 Centre Street (aka 407 Broome Street)

Borough of Manhattan Tax Map Block 472, Lot 11

Date of construction: 1901-02 (NB 437-1901)

Architect: Albert V. Porter

Original Owner: August Trenkman

Type: Store and lofts

Style: Renaissance Revival

Stories: 7

Structure/Material: Brick

Features: **Centre Street**. Four bays at the first story; three bays at the upper stories; cast-iron columns with Ionic capitals at the first story; non-historic wood-and-glass storefronts and commercial entryway fixed awning; non-historic metal door to the elevator shaft with an historic molded wood surround; projecting stone sills (painted) at the second through the fifth stories; keystones and rope moldings at the second story lintels; splayed lintels with keystones at the third, fourth, and fifth stories; molded crown above the fifth story, serving as the sixth-story sill; prominent cornice above the sixth story (incorporating the sixth-story lintels) featuring scrolled brackets with garland and guttae; molded cornice above the seventh story, incorporating the lintels; synthetic replacement sash; northernmost bays at the third through the seventh-stories converted to doors to the historic wrought-iron fire escape; paneled pediment with stone coping blocks at the roof. **North Side Elevation**: Three bays; brick, painted; segmental fenestration; synthetic replacement sash. **Broome Street**. Two bays at the first story; three bays at the upper stories; similar to the Centre Street façade; paneled cast-iron columns with Ionic capitals and a molded crown with foliated brackets at the first story; non-historic metal-and-glass door to the upper stories with a non-historic glazed-tile surround; non-historic security lamps; non-historic metal-and-glass storefront with a fixed awning; decorative iron fence at the elaborate cornice above the sixth story. **Site**: Bluestone steps, bluestone curb, and non-historic concrete vault covering on Centre Street; granite curb on Broome Street.

History: This brick, seven-story Renaissance Revival style loft building was designed by architect Albert V. Porter in built in 1901 for August Trenkman (whose estate still owns the building) at a time when many of SoHo's remaining small houses, most of which had been converted to industrial use years earlier, were being replaced by larger new loft buildings. This L-shaped building, which faces both Centre Street and Broome Street, replaced two brick, early nineteenth-century buildings. Its splayed lintels with keystones, molded bands, and bracketed cornice connect it with the Renaissance Revival style. The first story has been unsympathetically altered, but its upper facade remains largely intact. The building was occupied by a variety of business through the decades, including Folmer & Schwing, manufacturers of photographic supplies and cameras (1904); May-Michaelson Novelty Co. (1913); Globe Leather Co. (1923); Merrimac Oil Burner Co. (1934); the Gray Motor Tool Co. (1946); an antique market (1975); Tom Beverly Designs (1989); and A. Savanstano, hand-crafted interiors (1994). The building, which has been converted to offices on the upper floors, is evocative of the SoHo area's prominence as one of New York City's prime business districts in the early-twentieth century, as well as its continued importance through the years as the location of small factories, warehouses, and later, boutiques, studios, and offices.

References:

Bromley (1891), pl.4; New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Oct. 9, 1904), 19; (Mar. 7,

1913), 15; (Dec. 12, 1923), 14; (Oct. 21, 1934), RE13; (Dec. 1, 1975), 59; (May 28, 1989), SM46; (Feb. 6, 1894), CY18.

253 Centre Street

Borough of Manhattan Tax Map Block 472, Lot 15

Date of construction: possibly c.1815-16

Architect: Not determined

Original Owner: possibly John H. McIntosh

Type: Dwelling with later alterations

Style: Greek Revival

Stories: 3

Structure/Material: Brick

Features: Irregular bay arrangement at the first story; four bays at the upper stories; non-historic wood-and-glass storefronts and commercial entryways and doors to the upper stories; fixed awnings; brick bulkheads; projecting sills and flat lintels; synthetic replacement sash; historic wrought-iron fire escape; non-historic flagpoles and banners; denticulated cornice. Site: Bluestone curb.

History: This three-story brick, Greek Revival style house with alterations may have been originally built as a Federal-era dwelling that was later remodeled to its present style. According to tax assessment records, a house first appears on this lot in 1816, which was owned by John H. McIntosh. It changed hands a number of times in the 1830s and 40s, at which time the current Greek Revival style facade featuring projecting window sills and denticulated brick cornice may have been built. By 1882, the house had a store in the first floor, although its upper floors remained residential until 1960, when they were converted to office space. In 1890, the first-story front was rebuilt with cast-iron columns and a storefront. Over the years, the building's first floor was occupied by a variety of businesses, including a saloon (1887); Lyring's Assembly Rooms (1897-1904); Capital Machinery (1946); the Atomic Machinery Exchange (1962); and the Emgo Machinery Co. (1967). Although the ground floor has been unsympathetically altered, the building's upper stories remain largely intact to the Greek Revival period. No. 253 Centre Street, which is still in commercial use, is evocative of the evolution of the SoHo area from a prime residential neighborhood to an important business district in the mid-nineteenth century and its continuing importance in the twentieth century as the location of small factories and warehouse and, later, offices.

Significant Alterations

1890: (ALT 1413-1890) Remove first story front wall and install cast-iron columns and show windows. Architect: Louis Heinecke. Owner: George Solomon.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Oct. 26, 1887), 5; (Mar. 27, 1897), 7; (Jan. 11, 1904), 2; (Apr. 7, 1946), 161; (May 12, 1962), 49; (Jul. 16, 1967), 293.

255-257 Centre Street (aka 403-405 Broome Street)

See: 403-405 Broome Street

Cleveland Place, Nos. 2-8 (West side between Broome Street and Kenmare Street)

2 Cleveland Place (aka 406-416 Broome Street and 195-199 Lafayette Street)

See: 406-412 Broome Street

4-8 Cleveland Place (aka 203-205 Lafayette Street and 106-118 Kenmare Street)

See: 203-205 Lafayette Street

Crosby Street, Nos. 1 to 19 (East side between Howard Street and Grand Street)

1-3 Crosby Street (aka 28 Howard Street)

See: 28 Howard Street

5-7 Crosby Street (aka 22-26 Howard Street)

See: 22-26 Howard Street

9-11 Crosby Street

Borough of Manhattan Tax Map Block 233, Lot 2

Lot.

History: The prior building on this lot, a two-story brick warehouse built in 1945-46, was demolished in 2009.

13-17 Crosby Street

Borough of Manhattan Tax Map Block 233, Lot 4

Date of construction: c.1901 (NB 434-1901)

Architect: Charles Abbott French

Original Owner: Inga M. Olsen

Type: Store and lofts

Style: Renaissance Revival

Stories: 6

Structure/Material: Brick

Features: Three bays at the first story between banded columns; nine bays, recessed between multi-story piers (with molded caps and alternating stone banding) and topped by round arches (with radiating brick surrounds, stone label moldings, and foliated keystones), at the upper stories, non-historic ground-story infill consisting of non-historic aluminum-and-glass storefronts and entryways, topped by an historic pressed metal crown with a foliated frieze; security lamps; non-historic security lamps and angled flags with flagpoles; projecting sills and molded lintels at the upper story fenestration, which has historic one-over-one wood sash; bracketed pressed metal roof cornice with swags and dentils (above corbelled brick and foliated stone panels).

South Elevation. Irregular bay arrangement; brick, painted; synthetic replacement sash. North Elevation. Brick, covered with cement stucco. Roof. Water tower; HVAC units; elevator bulkhead. Site. Steel-plated steps and platforms; concrete steps at the center bay.

History: This brick, seven-story Renaissance Revival style loft building was designed by architect Charles Abbott French and built in 1901 for Inga M. Olsen at a time when many of SoHo's remaining small houses, most of which had been converted to industrial use years earlier, were being replaced by new, larger loft buildings. This building replaced three brick, early nineteenth-century buildings. Its multi-story brick piers, limestone banding, molded lintels, foliated keystones, and elaborate cornices are characteristics of the Renaissance Revival style. The building's façade is well-maintained and remarkably intact. The building was occupied by a variety of business through the decades, including S. Langsdorf & Co., leather goods (1907); the Nonpareil Toy Co. (1915); the Jonick Sirken Co., manufacturer of light fixtures (1930); the New York Solder Co. (1934-46); the Hopewell Sportswear Co. (1979), and Vespa Motor Scooters (2003). The building, which was converted to offices on the upper floors in the 1990s, is evocative of the continued importance of the SoHo area as one of New York City's prime business district in the early-twentieth century and its continuing importance through the years as the location of small factories, warehouses, and later, professional offices.

References:

Bromley (1891), pl.4; New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jun. 21 1907), 13; (May 14, 1915), 21; (Aug. 31, 1930), N14; (Apr. 19, 1946), 29; (Oct. 19, 1979), B1; (Jan. 9, 2003), F3.

19-21 Crosby Street

See: 133 Grand Street

Crosby Street, Nos. 23 to 39 (East side between Grand Street and Broome Street)

23-29 Crosby Street (aka 134-140 Grand Street)

See 134-140 Grand Street

31 and 33 Crosby Street

Borough of Manhattan Tax Map Block 473, Lots 28 and 29

Date of construction: c.1860-61

Architect: Not determined

Original Owner: John H. Gottfried or Philemon H. Frost

Type: Store and tenement

Style: Italianate

Stories: 7

Structure/Material: Brick

History: These two, seven-story Italianate style tenement buildings with alterations were built in c.1860-61 for either John H. Gottfried or Philemon H. Frost at a time when the SoHo area was declining as a prime residential neighborhood to a mixed use district consisting of tenements,

factories, stables, saloons, and gambling halls. The designs of the building's brick façades include Italianate style details such as segmental lintels and bracketed cornices. The current ground-floor façades have been unsympathetically altered and the window lintels have been shaved, but the buildings' brickwork and cornices remain intact. In 1906-08, the buildings were finally provided with indoor bathroom facilities. In 1959-61, the number of apartments per floor was reduced from four to two. These apartment buildings, which remain in residential use on the upper floors, are evocative of the changes that took place in the SoHo area the mid-nineteenth century as its small private dwellings were being replaced by tenement houses and factories.

Features: **31 Crosby Street:** Five irregular bays at the first story; four bays at the upper stories; concrete steps and metal railing to basement entryway; historic paneled cast-iron columns at the first story; historic paneled wood-and-glass storefront and commercial entryways with transoms; non-historic metal door with transom to the upper stories; metal security gates; security lamps; projecting stone sills and segmental lintels (painted); historic one-over-one wood sash at the fifth story; synthetic replacement sash at the other stories; through-the-wall air conditioners; historic wrought-iron fire escape; heavily bracketed roof cornice with frieze panels; bracketed sign. Site: Granite steps; some bluestone paving. Significant Alterations: Window lintels stripped, stuccoed, and painted; some windows enlarged and lintels replaced with flat units. **33 Crosby Street:** Five irregular bays at the first story; four bays at the upper stories; historic paneled cast-iron columns at the first story; historic paneled wood-and-glass storefront and commercial entryways with transoms; non-historic metal door with transom to the upper stories; metal security gates; security lamps; retractable awning; projecting stone sills and segmental lintels (painted); synthetic replacement sash; historic wrought-iron fire escape; heavily bracketed roof cornice with frieze panels. Site: Granite steps; some bluestone paving. Significant Alterations: Window lintels stripped, stuccoed, and painted.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

35 Crosby Street

Borough of Manhattan Tax Map Block 473, Lot 30

Date of construction: c.1849-50

Architect: Not determined

Original Owner: John Gottfried or P.H. Frost

Type: Store and tenement

Style: Greek Revival/Italianate

Stories: 6

Structure/Material: Brick

Features: Four bays; historic paneled wood-and-glass storefronts and entryways (with some minor alterations); historic paneled cast-iron columns; metal security gate; security lamps; concrete steps and metal railing to basement entryway; flagpole and banner at the first story; projecting stone sills and flat lintels (painted); synthetic replacement sash; historic wrought-iron

fire escape; heavily bracketed roof cornice with frieze panels. Site: Concrete step; non-historic metal fence and gate to the basement steps.

History: This six-story, transitional Greek Revival/Italianate style tenement building was built in c.1849-50 for either John H. Gottfried or Philemon H. Frost at a time when the SoHo area was declining as a prime residential neighborhood into a mixed use district consisting of tenements, factories, stables, saloons, and gambling halls. The designs of the building's brick façade include Greek Revival style details, such as projecting window sills and flush stone lintels, as well as an Italianate-style wood cornice with scrolled brackets. The current ground-floor façade has been unsympathetically altered, but the building's upper facade remains intact. There is an additional brick building that is not visible from the street, located at the rear of the lot. In 1909, the building was finally provided with indoor bathroom facilities. One window on each floor may have been enlarged as part of the installation of the bathrooms. A storefront with cast-iron columns and a steel beam was also built at that time. In 1945, the number of apartments per floor was reduced from four to two. This apartment house, which remains in residential use on the upper floors, is evocative of the changes that took place in the SoHo area the mid-nineteenth century as its small private dwellings were being replaced by tenement houses and factories.

Significant Alterations:

1909: (ALT 1310-1909) Cast-iron columns, a steel beam, and storefronts were installed at the first story. Owner: Andrew Degli Paoli; architect: Herman Horenberger.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

37 Crosby Street

Borough of Manhattan Tax Map Block 473, Lot 31

Date of construction: c.1856-57

Architect: Not determined

Original Owner: John Delaplaine or Philemon H. Frost

Type: Store and tenement

Style: Italianate

Stories: 6

Structure/Material: Brick

Features: Three bays at the first story; four bays at the upper stories; non-historic brick piers and steel lintels; non-historic metal-and-glass show windows and entryways; non-historic steel gate at the north bay; security lamps; alarm bell; projecting fire hose conduit at the first story; projecting stone sills and molded lintels (painted); synthetic replacement sash; historic wrought-iron fire escape; through-the-wall air conditioners; heavily bracketed roof cornice with frieze panels. North Elevation: Brick; irregular bay arrangement; projecting sills and flush, stone lintels; synthetic replacement sash. Site: Diamond-plated vault cover; non-historic concrete steps.

History: This six-story, Italianate style tenement building was built in c. 1856-57 for either John Delaplaine or Philemon H. Frost at a time when the SoHo area was declining as a prime residential neighborhood into a mixed use district consisting of tenements, factories, stables, saloons, and gambling halls. It may have been the enlargement of an earlier house on the lot that was built in 1822-23 for Joseph Taylor. The building's brick façade includes Italianate style details, such as molded window lintels and a wood cornice with scrolled brackets. The current ground-floor façade has been unsympathetically altered, but the building's upper facade remains intact. There is an additional brick building that is not visible from the street, located at the rear of the lot. This apartment house, which remains in residential use on the upper floors, is evocative of the changes that took place in the SoHo area the mid-nineteenth century as its small private dwellings were being replaced by tenement houses and factories.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

39 Crosby Street (aka 425-427 Broome Street)

See: 425-427 Broome Street

Crosby Street, Nos. 43 to 73 (East side between Broome Street and Spring Street)

39 Crosby Street (aka 430 Broome Street)

See: 430 Broome Street

41 Crosby Street (aka 428 Broome Street)

See: 428 Broome Street

43 Crosby Street

Borough of Manhattan Tax Map Block 482, Lot 2

Date of construction: c.1888 (NB 597-1888)

Architect: Alexander I. Finkle

Original Owner: John D. Karst Jr.

Type: Store and lofts

Style: Queen Anne

Stories: 5

Structure/Material: Brick

Features: Three bays at the first story; five bays at the upper stories; banded piers; paneled and beaded cast-iron columns with acanthus at the capitals; non-historic metal-and-glass storefronts and entryways; non-historic attached lamps; annunciator panel; first-story lintel boxed in metal sheeting below a non-historic pigmented fascia with applied mask-like decorations; window sills in continuous projecting bands; beveled lintels at the second through the fourth stories; checkerboard brick panels below the third-story sills; foliated terra-cotta panels below the fourth- and fifth-story sills; round-arch fenestration at the fifth story with flush brick architraves and brownstone keystone; historic wrought-iron fire escape; non-historic single-pane sash; elaborate

pressed-metal cornice with foliated frieze panels; molded brackets, cartouche, and sunburst. Site: Steel hatch.

History: This five-story, brick store and loft building was designed by architect Alexander I. Finkle in the Queen Anne style and was built in 1888 for John D. Karst, Jr., at a time when large factories, stores, and lofts were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade, including some of the most important industrial firms in the country. The building's foliated spandrels, beveled lintels, patterned brickwork, and pressed-metal cornice with decorative sunburst are characteristics of the Queen Anne style as found on modest commercial buildings of its time. The windows have been changed to single-pane units, but the building is remarkably intact. Over the years, tenants have included the Suskin Paper Co. (1910); the Crosby Paper Stock Co. (1928); the Cotton Processing Corp. (1961); and a massage parlor that was involved in a police scandal in 1992. No. 43 Crosby Street, which was converted to residential space on its upper floors in the mid-1990s, is evocative of the SoHo area's prominence as one of New York City's prime business district in the late-nineteenth century and its continued importance in the twentieth century as the location of small factories, warehouses, and later, of luxury housing.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Apr. 19, 1961), 60; (Jun 5, 1992), B3.

45-47 Crosby Street

Borough of Manhattan Tax Map Block 482, Lot 3

Date of construction: 1895-96 (NB 1327-1895)

Architect: George H. Anderson; Thomas Graham

Original Owner: Edward Judson

Type: Factory

Style: Renaissance Revival/Romanesque Revival

Stories: 7

Structure/Material: Brick:

Features: Five bays at the first through the sixth stories, some with paired and grouped fenestration; seven bays at the seventh story, with paired fenestration at the center bay; historic paneled cast-iron columns at the first story, supporting a bracketed crown with a wave molding; non-historic paneled wood-and-glass commercial entryways and show windows; louvered bulkhead; non-historic metal doors to the upper stories with transom with louver; historic paneled cast-iron columns with foliated caps at the second story supporting a pressed-metal crown with scrolled brackets and dentils; projecting sills at the upper stories; foliated lintels at the third through the sixth stories; rough-faced stone band and cement-stucco fascia (replacing an original crown that has been removed) above the fifth story; round-arch fenestration at the seventh story with radiating, rough-faced stone voussoirs; historic wrought-iron fire escape; synthetic replacement sash; through-the-wall air conditioner at the sixth story; bracketed,

pressed-metal roof cornice with egg-and-dart molding and modillions. South Elevation. Brick, painted; cement stucco. Site: Non-historic concrete step; steel hatch.

History: This seven-story, Renaissance Revival style loft building with Romanesque Revival style elements was designed by architects George H. Anderson and Thomas Graham and was constructed in 1895-96 for Edward Judson at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. Anderson was listed in the new building application as the architect of record, but during the course of construction, Thomas Graham took over as the architect, possibly due to the many foundation and structural problems that were encountered during construction. The building's two-story base with paneled cast-iron columns and bracketing crown with a decorative wave molding are characteristics of Renaissance Revival style, while its rough-faced bands and round-arch fenestration on the seventh story and rough-faced voussoirs are indicative of the Romanesque Revival style. The building remains largely intact. Over the years, the building was occupied by a variety of tenants, including the Swan Incandescent Electric Light Co. (1897); H. Lieberknecht Co., paper box manufacturer (1919-32); the Aaron Machinery Co., tools (1950-68), and the Guy McIntyre Gallery (1997). In 1974, the City of New York took title to the building, which was occupied at the time by tenant artists, for non-payment of taxes. A few years later, the city turned it over to the artists as a cooperative. No. 45-47 Crosby Street, which remains a residential cooperative, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continued importance during the twentieth century as the location of small factories and warehouses, and later, of artists' quarters and galleries.

Significant Alterations: The original crown above the sixth story was removed and replaced with a cement-stucco fascia in the mid-twentieth century.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Apr. 24, 1897), 8; (May 7, 1919), 20; (Jun. 10, 1932), 37; (Nov. 7, 1950), 29; (Mar. 24, 1968), W60; (Mar. 7, 1976), R1; (Dec. 5, 1997), E34.

49 Crosby Street

Borough of Manhattan Tax Map Block 482, Lot 5

Date of construction: 1891-93 (NB 1335-1891)

Architect: Oswald Wirz

Original Owner: Charles Chesebro

Type: Store and lofts

Style: Queen Anne

Stories: 6

Structure/Material: Brick and cast iron

Features: Three bays at the first story; four bays at the upper stories; historic cast-iron columns at the first story with molded bases and capitals, supporting a molded, metal crown; non-historic paneled wood-and-glass show window with transom and doors to the upper stories; metal

security gate; mesh vent; security lamps; cast-iron columns with decorated capitals at the upper stories; sunburst and paneled spandrel above the second story; festoons at the spandrel above the third story; paneled spandrel above the fourth story; gabled spandrel above the fifth story with decorative ribbons and acanthus; egg-and-dart moldings at the spandrels; non-historic single-pane sash at the second story; historic four-over-four wood sash at the third story; historic wrought-iron fire escape; historic three-over-three metal sash at some of the bays of the fourth, fifth, and sixth stories, otherwise synthetic replacement sash; molded roof cornice with frieze panels, foliation, and scrolled modillions. Site: Granite sidewalk; steel hatch.

History: This six-story, Queen Anne style warehouse was designed by architect Oswald Wirz and was constructed in 1891-93 for Dennis P. Chesebro at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building's sunburst above the second story, pedimented fifth-story windows, and paneled cornice with decorative flourishes are characteristic of the late Queen Anne style as found on modest commercial buildings in the 1890s. The building remains remarkably intact. Over the years, the building was occupied by a variety of tenants, including the Star Plating Works (1900); the Sunderland Paper Co. (1911); the Exporters' Packing Corp. (1926); the Noma Electric Corp. (1938); and the American Wool Waste Corp. (1970). No. 49 Crosby Street, which has been converted to apartments, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continued importance during the twentieth century as the location of small factories and warehouses, and later, of loft apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 7, 1900), 5; (Jul 17., 1926), 15; (Aug. 27, 1938), 24.

51 Crosby Street

Borough of Manhattan Tax Map Block 482, Lot 32 in part

Date of construction: c.2004

Architect: H. Thomas O'Hara

Original Owner: Lafayette-Crosby Development, LLC

Type: Apartment House

Style: None

Stories: 6

Structure/Material: Brick

Features: Three bays; aluminum and glass first-story recessed behind round columns; recessed upper-story fenestration with single-pane sash.

History: This building, which was designed by architect H. Thomas O'Hara, was built in c.2004 for the Lafayette-Crosby Development LLC. The greater part of this L-shaped building faces Lafayette Street and is not included in the historic district.

References:

New York City Department of Buildings

53 Crosby Street

Borough of Manhattan Tax Map Block 482, Lot 7

Date of construction: 1889-90 (NB 1834-1889)

Architect: Horgan & Slattery

Original Owner: W.H. Raystone

Type: Store and lofts

Style: Queen Anne

Stories: 6

Structure/Material: Brick

Features: Three bays; rusticated granite columns and round-arch entryways with splayed stone at the outer bays of the first story; recessed doors (paneled wood-and-glass with transom in the north bay; steel door with glass transom in the south bay; recessed central show window with wood-frame, single-pane sash and divided transom; molded crown above the first story; security lamp; decorative brick piers at the upper stories with patterned brickwork, pilasters, and corbels; patterned brick crown above the second story; continuous sills on corbel courses at the fourth and fifth stories; terra-cotta panels below the fourth- and fifth-story sills; molded terra-cotta crown above the fifth story, serving as the sixth-story sill; round-arch fenestration at the sixth story with molded architrave and keystone; historic wrought-iron fire escape; historic two-over-two wood sash at the second, fourth, fifth, and sixth stories; synthetic replacement sash at the third story; elaborate pressed-metal cornice with blind arches, circular panels, concave brackets, center gale, and gablets. Site: Steel-plated hatch and steps.

History: This six-story, Queen Anne style warehouse was designed by architects Horgan & Slattery and was constructed in 1889-90 for W.H. Raystone at a time when factories and stores were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building's use of various materials, its foliated spandrels, patterned brickwork, and elaborate cornice with central pediment are characteristics of the Queen Anne style. The building remains remarkably intact. Over the years, the building was occupied by a variety of tenants, including a glass manufacturer (1890); a milliner and a typewriter manufacturer (1896); T.H. Shakin & Co., clothing manufacturer (1908); a paper warehouse (1915); Milton Deutsch, glass maker (1937); the All Metal Screw Co. (1945); the G. & G. Manufacturing Co., plastic sundries (1955); Retina Lighting (1979); and the Foster Peet Gallery (1993). No. 53 Crosby Street, which was converted to cooperative apartments in 1980, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continued importance during the twentieth century as the location of small factories and warehouses, and later, of galleries and loft apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (May 26, 1890), 1; (Nov. 5, 1908), 13; (May 26, 1937), 46; (Feb. 19, 1955), 19; (Nov. 8, 1979), C1; (Nov. 28, 1993), H43.

55 Crosby Street

Borough of Manhattan Tax Map Block 482, Lot 8

Date of construction: 1905-06 (NB 430-1905)

Architect: New York Edison Co.

Original Owner: New York Edison Co.

Type: Powerhouse

Style: Beaux Arts

Stories: 4

Structure/Material: Brick

Features: Three bays at the first through the fifth stories, with grouped fenestration at the center bay of the second through the fifth stories; concrete stoop and side walls with iron tube railings; projecting water table; recessed central entryway with non-historic metal-and-glass doors with side panels, transom, and lintel; wrought-iron security bars at the first story windows, which have transoms above stone mullions; molded crown above the first story; splayed brick lintel with keystone at the center bay and molded crown at the second story; projecting sills and stone lintels at the third story; projecting sills at the fourth story above a paneled spandrel at the center bay, which is topped by a segmental lintels with splayed brick and keystone; molded crown and corbel course above the fourth story; continuous, projecting window sill at the fifth story, which has round-arch fenestration with radiating bricks and keystone; historic two-over-two wood and metal sash; pressed-metal roof cornice on blocks; brick rooftop addition with metal gate and gutters. North Elevation. Irregular bay arrangement; projecting sills and flush lintels; synthetic sash; through-the-wall air conditioners and vents.

History: This six-story, Beaux Arts style powerhouse was designed and built in 1905 by the New York Edison Co. at a time when many of SoHo's remaining small houses, most of which had been converted to industrial use years earlier, were being replaced by larger new loft buildings. This building, which replaced a brick nineteenth-century building, was constructed in association with another New York Edison plant directly behind it facing Lafayette Street (not located the historic district). The New York Edison Company was one of several power companies founded in the nineteenth century to provide power and light to New York City. Over the decades, many of these companies would merge, forming larger power companies serving greater numbers of people. It culminated in the giant merger in 1936, which created the modern-day Consolidated Edison Company, of which the New York Edison Company was a part. Con Edison continued to own No. 55 Crosby Street until 1971, after which it was converted to loft space. It was then occupied by a variety of galleries and artists, including Frank Gehry, 55 Crosby Street Gallery, the Joni Weyl Gallery, and the Leo Castelli Gallery. The building's paneled spandrels, round and segmental fenestration with splayed keystones, and molded cornice on blocks is indicative of the Beaux Arts style as commonly applied to industrial buildings. The building's main facade is well-maintained and remarkably intact. The building, which was later converted to joint

living/work quarters, is evocative of the continued prominence of the SoHo area as one of New York City's most important industrial districts in the twentieth century, and its later popularity as the location of art galleries, design studios, and luxury apartments.

References:

"Consolidated Edison," *Encyclopedia of New York* ed. Kenneth T. Jackson (1995), 277; Christopher Gray, "A Tale of Two Designations: Landmarked and Not," *New York Times* (Jul 29, 2001), RE6; William J. Hausman, "Light and Power," *Encyclopedia of New York* ed. Kenneth T. Jackson (1995), 673-675; "New Big Electric Company," *New York Times* (Jan. 6, 1899), 3; New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jun. 8, 1980), D32; (May 17, 1985), C25; (May 22, 1992), C22.

57 Crosby Street

Borough of Manhattan Tax Map Block 482, Lot 9

This lot was once part of the New York Edison Company's property, which included the adjacent former powerhouse at 55 Crosby Street.

59 Crosby Street

Borough of Manhattan Tax Map Block 482, Lot 10

Date of construction: 1909 (NB 219-1909)

Architect: Charles M. Straub

Original Owner: Michael Briganti

Type: Store and lofts

Style: Renaissance Revival

Stories: 5

Structure/Material: Brick

Features: Three bays; non-historic paneled wood-and-glass storefront infill, sign band, and lighting; non-historic wood columns; recessed entryway to the upper stories with non-historic metal door; non-historic cement-stucco fascia (painted) above the first story; projecting window sills (in a continuous band at the second, third, and fifth stories; flat lintels at the upper stories; fifth-story fenestration recessed below corbel course; historic wrought-iron fire escape; synthetic replacement sash; molded pressed-metal cornice. South Elevation: Nine bays; brick at the first through the fourth stories; cement-stucco at the fifth story; second- through fourth-story bays recessed below corbel courses; segmental lintels; most windows sealed with concrete blocks; historic two-over-two wood sash at the other bays. Site: Steel hatch.

History: This five-story, Renaissance Revival style factory was designed by architect Charles M. Straub and built in 1909 for Michael Briganti at a time when many of SoHo's remaining small houses, most of which had been converted to industrial use years earlier, were being replaced by larger new loft buildings. This building replaced a small, brick nineteenth-century building with a rear stable. The building's projecting belt courses (that incorporate the window sills) its simple molded metal cornice are characteristic of modest Renaissance Revival style industrial buildings

of the early twentieth century. The first-story has been altered, but the building's upper facade remains intact. The building was occupied by a variety of tenants over the years, including a machine shop (1926); the Manhattan Paper Box Co. (1933); the Appliance Production Corp. (1947); a rag storage warehouse (1961); and Poggesi Italian Bed Linens (2006). The building, which has been converted to apartments on the upper stories, is evocative of the SoHo area's prominence as one of New York City's prime business districts in the early-twentieth century and its continued importance through the years as the location of small factories and warehouses, and later, of high end retailers and luxury apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Feb. 25, 1926), 40; (Mar. 8, 1933), C26; (Nov. 16, 1947), F9; (Jul. 23, 2006), P7.

61-63 Crosby Street

Borough of Manhattan Tax Map Block 482, Lot 13

Date of construction: 1873-74 (NB 567-1873); 1875-76 (ALT 1046-1875)

Architect: W. Joralemon (1873-74); Theodore A. Tribit (1875)

Original Owner: R.W. Woodworth (1873-74); Est. of John R. Lawrence (1875-76)

Type: Store and lofts

Style: Italianate/neo-Grec

Stories: 4

Structure/Material: Brownstone

Features: Six bays; rusticated first-story piers and historic Corinthian columns (some have been simplified); non-historic paneled wood-and-glass storefront infill and entryways; molded crown with modillions above the first story; bracketed sign; projecting window sills (on brackets at the third and fourth stories); molded window surrounds with incised decoration; synthetic replacement sash at the second and fourth stories; historic multi-pane wood sash at the third story; historic wrought-iron fire escape; historic pressed-metal roof cornice with scrolled brackets, frieze panels, and scrolled modillions. Site: Non-historic concrete steps with metal tube railing.

History: This five-story, stone-fronted, transitional Italianate/neo-Grec style store and loft building with cast-iron columns at the first story was built in two phases from 1873 to 1876 at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City was establishing itself as the commercial and financial center of the country. The northern half of the building was built by W. Joralemon (no architect listed in the application) for owner R.W. Woodworth, while the southern half of the building was completed under an alteration application that lists Theodore A. Tribit as the architect and the Estate of John R. Lawrence as the owner. The building's facade features Italianate style detailing such as Corinthian first-story columns and a wood cornice with scrolled brackets and neo-Grec style features, such as incised window surrounds and angular frieze panels. The building remains beautifully maintained and remarkably intact. Over the years, the building was occupied by a variety of tenants and uses, including John Crotty, paper (1892); the

Ace Paper Stock Co. (1917); a rag storage and bailing company (1923); D. Catasano Co., waste paper (1942); the Grand Union, dance studio (1971); and the A.I.R. Gallery (1971-94), which was the city's oldest women's art cooperative. The building, which was converted to a residential cooperative in 1981, is evocative of the establishment of the SoHo area as New York City's prime dry goods business district in the mid-nineteenth century and its continued importance in the twentieth century as the location of small factories and warehouses, and later, of artists' studios, galleries and apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Feb. 2, 1892), 5; (Jan. 2, 1942), 67; (Mar. 21, 1971), D24; (Nov. 29, 1981), R1; (Sep. 16, 1994), C27.

65-71 Crosby Street (aka 72-78 Spring Street)

See: 72-78 Spring Street

Crosby Street, Nos. 75 to 105 (East side between Spring Street and Prince Street)

75-77 Crosby Street (aka 75-77 Spring Street)

See 75-77 Spring Street

79-85 Crosby Street

Borough of Manhattan Tax Map Block 496, Lot 1

Date of construction: c.2008-09

Architect: Stonehill & Taylor

Original Owner: Firmdale Hotels, LLC.

Type: Hotel

Style: None

Stories: 11

Structure/Material: Brick

Features: Six bays; rusticated, limestone piers at the first and second stories, supporting a molded crown serving as the third story sill; steel-and-glass marquee at the first story; aluminum-and-glass double doors and transom at the entryway; brick piers and soldier course brickwork at the upper stories; segmental lintels at the tenth story; molded roof cornice; steel casements; mechanical penthouse on the roof.

History: This large, brick hotel building, which is set back from the building line, was designed by architects Stonehill & Taylor and built in 2008-09 for Firmdale Hotels, LLC, on the site of a former parking lot that was created in 1962 when three, seven-story brick loft buildings were demolished.

References:

New York City Department of Buildings

87 Crosby Street (aka 248 Lafayette Street)
Borough of Manhattan Tax Map Block 496, Lot 5

Date of construction: 1900 (NB 615-1900)
Architect: C. Abbott French
Original Owner: Igmarr Olsen
Type: Store and loft
Style: Renaissance Revival
Stories: 6
Structure/Material: Brick

Features: **Crosby Street**: Three bays at the basement; two bays at the first story; three bays at the upper story; steel steps to the basement and first-story entryway; non-historic metal doors to the basement and first story; molded, pressed-metal crown at the level of the water table; historic multi-pane wood casements above cast-iron panels at the first story; non-historic lamps at the first story; second-story sills in a continuous projecting band; banded, multi-story brick piers; projecting window sills at the third through the sixth stories; flush stone window lintels (at the level of the bands in the piers); synthetic replacement sash; historic wrought-iron fire escape; pigmented cement stucco at the altered roof parapet. **South Elevation**: Cement stucco. **North Elevation**: Brick. **Roof**: Brick parapet and metal fence. **Site**: Angled, glass vault cover covered with protective wire mesh; concrete areaway wall; non-historic wrought-iron fence and gates. **Lafayette Street**: Three bays; metal cladding at the first story; non-historic aluminum-and-glass storefront and entryways; security gate; security lamp; multi-story brick piers, supporting a molded crown above the fifth story; window sills in a continuous band at the second story; projecting window sills at the third through the fifth stories; paneled lintels in continuous bands at the second through fourth stories; round-arch fenestration flanked by brick columns with molded caps supporting molded architraves with keystones; circular panels at the sixth story; synthetic replacement sash (one-over-one and single pane units); historic wrought-iron fire escape; possibly altered brick roof parapet with corbels, brick panels, and (stone or concrete) panels. **Roof**: Brick elevator and stairwell bulkhead. **South Elevation**: Brick. **North Elevation**: Brick and cement stucco, painted. **Site**: Granite curb; steel hatch.

History: This six-story, through-the-block Renaissance Revival style store and loft building with alterations was designed by architect C. Abbott French and was constructed in 1900 for Inga Olsen at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building's multi-story brick piers with stone banding, incorporating paneled window lintels, and its round-arch sixth-story fenestration with splayed keystones are characteristics of the Renaissance Revival style as applied to modest turn-of-the-century commercial buildings. The building's roof cornices have been removed and the storefronts changed, but the building remains largely intact. Over the years, the building was occupied by a variety of tenants, including Greenberg & Co., hat makers (1907); the Magneto Fly Trap Co. (1914); a rowboat manufacturer (1925); Israel Kartiganer, milliner (1933); Lafayette Venetian Blind Co. (1939); Arjay Metal Products Co. (1949); manufacturers of containers, knit fabrics, and hair products

(1952); a bar and grill (1954); a metal stamping shop (1966), and the Art Student Showcase Gallery (1999). The building, which has been converted to apartments on its upper floors, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continued importance during the twentieth century as the location of small factories and warehouses, and later, if art galleries and loft apartments.

Significant Alterations: Cornices removed and replaced with masonry parapet on Crosby Street side and a paneled brick parapet on Lafayette Street.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Feb. 21, 1907), 15; (Aug. 9, 1914), S5; (Jul. 12, 1925), S5; (Mar. 21, 1933), 36; (Mar 10, 1939), 30; (Jul. 29, 1949), 24; (Oct. 30, 1966), F40; (Nov. 28, 1999), SM60A.

89 Crosby Street (aka 250 Lafayette Street)

Borough of Manhattan Tax Map Block 496, Lot 27 in part

Date of construction: c.1865-66; 1897-98 (ALT 1072-1897)

Architect: Not determined (c.1865-66); D.N.B. Sturgis (c1897)

Original Owner: Catherine Bradley (c.1865-66); Bradley Estate (c.1897-98)

Type: Lofts

Style: Romanesque Revival (c.1897)

Stories: 4

Structure/Material: Brick

Features: Three bays; simplified cast-iron columns and beveled lintel at the first story; non-historic metal-and-glass storefronts and entryways; security gate; flagpole and banner; projecting sills and flush stone lintels at the upper stories; synthetic replacement sash with transoms; historic wrought-iron fire escape; brick roof parapet with stone coping blocks. Site: Concrete and tile steps and platform; metal railings and gate.

History: This altered factory building appears to have been originally built in c.1827-28 for John McChain, and then completely redesigned in 1880 by architect Alfred B. Ogden for owner Bradley & Co. during a time when large factories and stores were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. As part of the alteration, the building was joined internally with 250 Lafayette Street. In addition, its facade appears to have been further altered and simplified. Over the years, the building was occupied by numerous tenants, including a furniture factory (1880); a wool storage warehouse (1922); D. Michael & Co., woolen rags (1930); the Speyer Animal Hospital (1947); and the Caterers Equipment Corp. (1968-78). No. 89 Crosby Street, which has been converted to offices on its upper stories, embodies nearly two-hundred years of SoHo's history, from its residential beginnings in the early 1800s, through its commercial development for the next century and a half.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 24, 1930), 31; (Jul. 4, 1947), 15; (Nov. 17, 1968), S30.

91 Crosby Street (aka 252 Lafayette Street)

Borough of Manhattan Tax Map Block 496, Lot 7

Date of construction: 1894-95 (NB 1017-1894); 1897-98 (ALT 877-1897)

Architect: Neville & Bagge (1894-95); Louis Entzer (1897-98)

Original Owner: Keith & Glenn (1894-95); Francis J. Schnagg (1897-98)

Type: Factory

Style: Renaissance Revival

Stories: 6

Structure/Material: Brick

Features: **Crosby Street**. Three bays with paired fenestration at the center bays; historic cast-iron Ionic columns with fluting; non-historic metal-and-glass storefront, show windows, and entryway to the upper stories; metal fascia above the first story; flagpole and banner; projecting sills, stone banding and continuous molded lintels at the second story; continuous molded window sills (above a corbel course) at the third story; splayed lintels with projecting keystones at the outer bays of the third and fourth stories; flush stone lintels above the center bay of the third story and segmental lintel with projecting keystone above the center bay of the fourth story; molded window sills and continuous molded lintels at the fifth story; continuous molded sills above terra-cotta panels (decorated with rosettes) at the sixth story, which has inset fenestration, brick piers with molded caps, and molded surrounds; synthetic replacement sash; historic wrought-iron fire escape; bracketed and molded pressed-metal cornice. **Lafayette Street**. Three bays with paired fenestration at the center bays; non-historic metal-and-glass storefront, show windows, and entryway to the upper stories; cement stucco fascia above the first story; box awning; projecting sills, stone banding and continuous molded lintels at the second story; continuous molded window sills (above a corbel course) at the third story; splayed lintels with projecting keystones at the outer bays of the third and fourth stories; flush stone lintels above the center bay of the third story and segmental lintel with projecting keystone above the center bay of the fourth story; molded window sills and continuous molded lintels at the fifth story; continuous molded sills above terra-cotta panels (decorated with rosettes) at the sixth story, which has inset fenestration, brick piers with molded caps, and molded surrounds; synthetic replacement sash; historic wrought-iron fire escape; non-historic cement stucco parapet at the roof. **North Elevation**: Brick, painted; two bays; segmental lintels; synthetic sash; multi-story attached sign. **South Elevation**: Brick and cement stucco. **Site**: Concrete step, metal railing, and steel hatch on Crosby Street; granite curb on Lafayette Street. **Roof**: Wrought-iron railings; water tank.

History: This six-story, through-the-block Renaissance Revival style store and factory building was designed by architects Neville & Bagge and constructed in 1894-95 for owners Keith & Glenn at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile

and dry goods trade that included some of the most important industrial firms in the country. The Lafayette Street facade was rebuilt by architect Louis Entzer and owner Francis J. Schnagg during the widening of Lafayette Street in 1897. It appears that some of the original facade materials were reused, since the new facade on Lafayette Street is similar to the surviving original facade on Crosby Street. The building's stone moldings, splayed lintels with keystones, and bracketed metal cornice are characteristics of the Renaissance Revival style as applied to modest late-nineteenth-century commercial buildings. The ground floor facades have been altered and the Lafayette Street cornice removed, but the building remains largely intact. Over the years, the building was occupied by a variety of tenants, including Max Spitz Bonas, manufacturer of embroidery (1896); Cole & Co., clothes maker (1909); the Mutual Paper Box Co. (1912); a leather products manufacturer (1927); the Novo Plastic Picture Co. and Jacob Stahl & Co., cigar manufacturers (1941); Wilray Metal Fabricators (1955); the Dooley Le Capellaine Gallery (1993); and BoHoCo, home décor (1999). The building, which has been converted to apartments on its upper floors, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continued importance in the twentieth century as the location of small factories and warehouses, and later, of art galleries, high-end retailers, and loft apartments.

Significant Alterations: The Lafayette Street cornice has been removed and replaced with cement-stucco parapet.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jan. 8, 1896), 5; (Nov. 5, 1909), 15; (Sep. 28, 1912), 16; (Jan. 19, 1927), 25; (Jul. 21, 1941), 24; (Oct. 10, 1993), 90; (Dec. 10, 1999), B23.

93 Crosby Street

Borough of Manhattan Tax Map Block 496, Lots 1101-1106

Date of construction: 1894-95 (NB 244-1894)

Architect: George F. Pelham

Original Owner: Louisa Friedland

Type: Factory

Style: Romanesque Revival

Stories: 6

Structure/Material: Brick

Features: Three irregular bays at the first story; four bays at the upper stories; historic, fluted cast-iron columns with floral capitals; steel lintel with decorative rosettes; non-historic metal-and-glass storefront and commercial entryway with louvered bulkhead and security gate; non-historic metal doors to the upper stories; bracketed sign; non-historic lamps; flagpole and banner; projecting first-story sills in a continuous band; multi-story brick piers, with Corinthian capitals, from the second through the fourth stories, supporting a continuous lintel above the fourth story; flush stone lintels at the second, third, and fifth stories (continuous at the three south bays); molded capitals at the fourth-story piers; projecting fifth-story sills in a continuous band above a corbel course; patterned brick spandrels above the second, third, and fifth stories; round-arch fenestration at the sixth story; non-historic single-pane sash; northernmost bays (at the elevator

shaft) sealed with brick; molded pressed-metal cornice with swags; smaller molded pressed-metal cornice above a patterned brick panel at the elevator shaft. Roof: Brick elevator bulkhead, metal fence. North elevation: Brick; irregular bay arrangement; segmental lintels; synthetic sash. Rear Elevation (visible from Lafayette Street): Brick, painted; three bays; projecting sills, segmental lintels, synthetic sash; wrought-iron fire escape. Site: Steel hatch.

History: This six-story, Romanesque Revival style factory building was designed by architect George F. Pelham and was constructed in 1894-95 for Louisa Friedland at a time when large factories and stores were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building's heavy massing, deeply-inset fenestration, angled brick spandrels, and round-arch fenestration are characteristics of the Romanesque Revival style as applied to modest late-nineteenth-century commercial buildings. Although the north bays have been sealed and the roofline modified to accommodate an elevator and bulkhead, the building remains largely intact. Over the years, the building was occupied by a variety of tenants, including Kaufmann Bros. & Mooney, celluloid cases (1906); Mutual Knitting Mills (1911); the Malina Co., rayon yarns (1926); a machine shop (1935) and an auto repair facility (1935-54); the Eversteel Equipment Co., (1945); and a metal box factory, a clothes buffer, a hair brush manufacturer, and a jeweler in 1954. No 93 Crosby Street, which was converted to residential condominiums in 2007 on its upper floors, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continued importance during the twentieth century as the location of small factories and warehouses, and later, of luxury apartments.

Significant Alterations: Sealed fenestration at the north bay.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 27, 1906), 12; (Feb. 8, 1911), 14; (Jan. 19, 1926), 47; (May 26, 1945), 47.

95 Crosby Street

Borough of Manhattan Tax Map Block 496, Lot 9

Date of construction: 1928 (NB 106-1928)

Architect: Salvati & LeQuornick

Original Owner: Theresa Browning

Type: Originally a car wash

Style: None

Stories: 1

Structure/Material: Brick

Features: One bay with paneled wood-and-glass hinged doors with cross-bracing; paneled parapet; sign board; bracketed lighting; flagpole and banner.

History: This one-story brick building was built in 1928 to house a car wash. The architects were Salvati & LeQuornick and the owner was Therese Browning. It was later converted to an auto repair shop and is currently a retail store

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records

97 Crosby Street

Borough of Manhattan Tax Map Block 496, Lot 10

Date of construction: 1894-95 (NB 475-1894)

Architect: Edward Judson

Original Owner: Edward Judson

Type: Warehouse

Style: Romanesque Revival/Renaissance Revival

Stories: 7

Structure/Material: Brick

Features: Three bays; historic paneled and fluted cast-iron columns (“Johnson Engineering & Foundry Co. New York”) at the first story, flanking non-historic masonry infill with metal-and-glass windows and doors; annunciator panel; scalloped crown above the first story; brick corner quoins at the upper stories; segmental-arch fenestration at the center bays and round-arch fenestration at the outer bays; deep reveals, projecting sills, molded labels, and synthetic replacement sash at the upper-story fenestration; rough-faced stone bands at the third and fifth stories; vent pipe at the second story; through-the-wall air conditioner at the third story; dentil course above the seventh story; bracketed pressed-metal cornice with a paneled and denticulated frieze. South Elevation: Irregular bay arrangement; segmental fenestration with synthetic replacement sash; through-the-wall air conditioners. North Elevation: Brick and cement stucco; irregular bay arrangement; segmental lintels; synthetic sash; sealed bays; security lamps. Rear Elevation (visible from Lafayette Street): Brick; three bays; projecting sills, segmental lintels, synthetic sash; wrought-iron fire escape; metal drainpipe. Roof: Brick elevator bulkhead. Site: Steel hatch; vent pipe.

History: This seven-story, Romanesque Revival style warehouse with Renaissance Revival style elements was designed by architect Edward Judson, who was also listed in the new building application as its owner and builder, in 1894-95 at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city’s entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building’s deeply-inset fenestration, round-arch and segmental window openings with label moldings are characteristics of the Romanesque Revival style, while the corner quoins and bracketed cornice with frieze panels suggest the Renaissance Revival style. Although the storefront has been altered and the facade painted, the building remains largely intact. Over the years, the building was occupied by a variety of tenants, including the Strassburger Wax Figure Co. (1902); the National Delicatessen Co. (1912); the Arrow Card and Paper Co. (1921); the Elgin Silversmith Co. (1929); the L.& R. Handkerchief

Co. (1946); Libby's Glass Works (1950); the Madelyn Jones Studio & Gallery (1977); and Gallery 97 (1987). The 97 Crosby Street Tenants Corporation was incorporated in the State of New York on October 1, 1987 as a cooperative housing corporation and holds title to the property located at 97 Crosby Street, NY, NY 10012. The building, following conversion and its formation as a cooperative, was conferred a certificate of occupancy designating it as an Artist-In-Residence (AIR)) building qualified for live/work occupancy. Of the seven existing lofts, which include the street level unit, none is engaged in commercial retail activity. No 97 Crosby Street is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continued importance during the twentieth century as the location of small factories and warehouses, and later, art galleries and apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Nov. 10, 1912), 19; (Sep. 15, 1921), 36; (Dec. 18, 1929), 50; (Jul. 17, 1946), 40; Mar. 2, 1950), 35; (Apr. 22, 1977), 84; (Nov. 8, 1987), G21.

99 Crosby Street

Borough of Manhattan Tax Map Block 496, Lot 19 in part

This lot was formerly occupied by a three-story brick building that was demolished in 1937.

References:

New York City Department of Buildings

101-103 Crosby Street

Borough of Manhattan Tax Map Block 496, Lot 12

Date of construction: 1907 (NB 10-1907)

Architect: Bernstein & Bernstein

Original Owner: Mildred Realty Co.

Type: Lofts

Style: Renaissance Revival

Stories: 7

Structure/Material: Brick

Features: Four bays; non-original brick first-story façade with metal central commercial door flanked by wood-and-glass show windows with transoms; non-historic, recessed metal doors to the upper stories in the north bay; alarm box; non-historic lamps; metal canopy; smooth cement fascia above the first story; projecting sills, molded copper crown, and stone bands at the second story; multi-story brick piers with recessed stone bands from the second through the fifth stories; projecting sills on corbels at the fourth, fifth, and sixth stories; paneled brick spandrels above the third, fourth, and fifth stories; splayed lintels with projecting keystones at the second through the sixth stories; steel lintels and decorative panels above the sixth story windows; molded crown above the sixth story; stone piers with projecting brick bands at the seventh story; synthetic replacement sash; historic wrought-iron fire escape; molded copper cornice (incorporating the seventh-story lintels) with frieze panels, brackets, and dentils. South Elevation: Irregular

bay arrangement; segmental lintels; synthetic replacement sash. North Elevation: Irregular bay arrangement; segmental lintels; synthetic replacement sash. Rear Elevation: Brick; four bays; paired fenestration, projecting sills; synthetic replacement sash; metal drainpipe. Roof: Brick elevator bulkheads. Site: non-historic concrete step; metal hatch.

History: This seven-story, Renaissance Revival style store and loft building was designed by architects Bernstein & Bernstein and built in 1907 for the Mildred Realty Co. at a time when many of SoHo's remaining small houses, most of which had been converted to industrial use years earlier, were being replaced by new, larger loft buildings. This building replaced two smaller, brick nineteenth-century buildings. The building's multi-story piers with stone banding, its splayed keystones, and molded copper cornices are characteristic of Renaissance Revival style loft buildings of the early twentieth century. The building is well-maintained and remarkably intact above the first story. It was occupied by a variety of tenants over the years, including the Freedman Tailoring Co. (1910); Evans & Rosengarten, clothes (1914); the Shenfield Leather Goods Co. (1922); C.R. Daniels, marine canvasses (1934-40); the Westcott Rubber Co. (1950); Planetary Parts, Inc., manufacturing machine parts (1963); Aquasource Gallery (1995); and the Painting Apartment, gallery (2000). The building, which has been converted to apartments on the upper floors, is evocative of the SoHo area's prominence as one of New York City's prime business districts in the early-twentieth century and its continued importance through the years as the location of small factories and warehouses and later, of artists' studios, apartment, and galleries.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 24, 1910), 12; (Dec. 16, 1914), 18; (Sep. 13, 1922), 14; (May 13, 1934), S11; (May 12, 1940), 87; (Jan. 3, 1950), 31; (Jul. 20, 1963), 31; (Feb. 5, 1995), H41; (Oct. 1, 2000), AR49.

105 Crosby Street (aka 70 Prince Street)

See: 70 Prince Street

Crosby Street, Nos. 107 to 127 (East side between Prince Street and Jersey Street)

107-113 Crosby Street (aka 270-276 Lafayette Street and 63 to 67 Prince Street)

See: 270-276 Lafayette Street

115-119 Crosby Street

Borough of Manhattan Tax Map Block 510, Lot 6 in part

Date of construction: 1904-05 (NB 92-1904)

Architect: Charles E. Reid

Original Owner: Hawley & Hoops

Type: Store and warehouse

Style: Renaissance Revival

Stories: 6

Structure/Material: Brick

Features: Seven bays (with paired fenestration at the upper stories); fluted cast-iron columns with paneled bases and bracketed caps at the first story; iron steps, paneled bulkheads, wood-framed show windows with divided transoms at the first story; molded crown above the first story; security lamps and flagpole; projecting stone sills and flush stone lintels at the second through the fifth stories; corbelled crown above the fifth story, serving as the sixth-story sill; brick piers at the sixth story, with circular decoration at the capitals; segmental sixth-story fenestration with continuous egg-and-dart label; synthetic replacement sash; bracketed pressed-metal cornice with frieze panels and dentils.

History: This six-story, brick Renaissance Revival style store and warehouse was designed by architect Charles E. Reid, and built in 1904-05 for owners Hawley & Hoops at a time when many of SoHo's remaining small houses, most of which had been converted to industrial use years earlier, were being replaced by larger new loft buildings. It replaced three brick nineteenth-century buildings. The building's paneled cast-iron columns at the first story, projecting sills, brick piers with egg-and-dart caps, and bracketed cornice with frieze panels are characteristics of the modest form of the Renaissance Revival style as often found on early-twentieth-century warehouse buildings. The building appears to have been joined internally at an early date with the adjacent building at 278-290 Lafayette Street and shared a common history of occupancy, including having been used as a paper warehouse for several decades. Later tenants included the Kimcherova Gallery (1990) and Rabun & Claiborne, antiques (1999). No. 115-119 Crosby Street, which has been converted to apartments on its upper floors, is evocative of the evolution of the SoHo area as one of New York City's prime industrial districts from the late-nineteenth century through the twentieth century, and its later popularity as the location of galleries, boutiques, and luxury apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Apr. 28, 1966), 43; (Feb. 1, 1990), C6; (Nov. 4, 1999), F11.

121-127 Crosby Street (aka 278-290 Lafayette Street and 2-6 Jersey Street)

See: 278-290 Lafayette Street

Crosby Street, Nos. 129 to 139 (East side between Jersey Street and East Houston Street)

129-131 Crosby Street (aka 292-296 Lafayette Street and 1-5 Jersey Street)

See: 292-296 Lafayette Street

133 Crosby Street (aka 298 Lafayette Street)

See: 298 Lafayette Street

135 Crosby Street (aka 300 Lafayette Street)

See: 300 Lafayette Street

137-139 Crosby Street (aka 302-308 Lafayette Street and 21-29 East Houston Street)
See: 302-308 Lafayette Street

East Houston Street, Nos. 21 to 29 (South side between Crosby Street and Lafayette Street)

21-29 East Houston Street (aka 302-308 Lafayette Street and 137-139 Crosby Street)
See: 302-308 Lafayette Street

Grand Street, Nos. 133 to 151 (South side between Crosby Street and Lafayette Street)

133 Grand Street (aka 19 -21 Crosby Street)
Borough of Manhattan Tax Map Block 233, Lot 8

Date of construction: c.1822-22
Architect: Not determined
Original Owner: W.B. Davis or John H. McIntosh
Type: Dwelling with later alterations
Style: Federal
Stories: 4
Structure/Material: Brick

Features: **Grand Street.** Four bays; non-historic, aluminum and glass ground-floor storefront with a large box awning/sign partially suspended on rods, wrapping around to Crosby Street; projecting window sills and paneled lintels; synthetic replacement sash; historic wrought-iron fire escape; aluminum ventilation leader; wood roof cornice with dentils and modillion. **Crosby Street.** Irregular bay arrangement at the first story; nine bays at the second and fourth stories; ten bays at the third story; similar to the Grand Street façade; concrete steps and non-historic, recessed metal door at the secondary entryway; cast-iron tie plates; sign board attached to the first story. **Roof:** Tube fencing; attached satellite dish. **Site:** Bluestone curb on Grand Street.

History: This four-story, Federal style brick dwelling with later alterations was built c.1822 for either W.B. Davis or John H. Mc Intosh during a time when the Fourteenth Ward was experiencing enormous residential growth that would transform it into the city's most populous ward by 1825. The building's Flemish bond brick and paneled stone window lintels are characteristic of the Federal style. The fourth story, rear addition, and bracketed cornice, which display transitional elements of the Greek Revival and Italianate styles, were probably added by around 1850, when the area was becoming more commercial in character. By 1854, a carpentry shop was located on the premises, and the arrest in 1856 of several men and women for "dancing and carousing in a noisy and disorderly manner" attest to the neighborhood's decline as a prime residential area and its establishment as the city's "red light" district. The building's first story was converted to a storefront in the mid-to-late nineteenth century, and was occupied by a military clothing store in 1874. A pawn shop was located there in 1888, a leather goods store in 1902, and a brewery in 1907. At some point, the building's upper stories were converted to small manufacturing lofts. The building, which currently has an Asian retail food market on the ground floor and loft space above, embodies nearly two-hundred years of SoHo's history, from its

residential beginnings in the early 1800s to its present position on the fringe of New York City's Chinatown.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (May 4, 1854), 3; (Jan. 5, 1856), 1; (Apr. 1, 1874), 8; (Sep. 26, 1888), 9; (Mar. 10, 1903), 10.

135 Grand Street

Borough of Manhattan Tax Map Block 233, Lot 9

Date of construction: 1893-94 (NB 64-1893)

Architect: Neville & Bagge

Original Owner: Alexnader A. Jordan

Type: store and loft

Style: Renaissance Revival

Stories: 7

Structure/Material: Brick

Features: Four bays at the first story; four bays at the second and seventh stories; three bays (with paired fenestration at the third through the sixth stories); aluminum-and-glass replacement storefront between historic, paneled cast-iron columns with synthetic box awnings; first and second stories framed by two-story, banded brick and stone columns with capitals decorated with scrolls and egg-and-dart moldings; attenuated cast-iron columns capitals with rosettes at the second story; bracketed crown above the second story with egg-and-dart moldings; third-and fourth story fenestration and fifth and sixth story fenestration grouped within two-story, molded surrounds, and feature brick columns on molded bases, Ionic capitals, and projecting sills; continuous stone lintels at the third and the fifth stories; molded and denticulated crown above the sixth story; round-arch fenestration (with radiating brick architraves and stone labels) between brick columns with molded caps at the seventh story; synthetic replacement sash; historic wrought-iron fire escape; bracketed, pressed-metal roof cornice with a decorated frieze (modified for the fire escape ladder). West Elevation: Cement stucco. Site: Bluestone curb.

History: This seven-story, Renaissance Revival style loft building was designed by the architectural firm Neville & Bagge and built in 1893-94 for Alexander A. Jordan at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry good trade that included some of the most important textile firms in the country. The building's molded lintels, brick piers topped by Ionic capitals, and pressed-metal cornice decorated with swags and scrolled brackets are characteristic of Renaissance Revival style commercial buildings in the late nineteenth century. Although the building's first story has been unsympathetically altered, the building is remarkably intact. Over the years, the building was occupied by a variety of commercial interests, including the East Side Bank (1894); Rebecca Herzenstein, shirtwaists (1903); Marrus Brothers, clothing (1912); Bee Dee Leather Goods (1923); the Summit Products Co., automotive products (1930); American Business Machines, Inc. (1945); John A Landan Co., pipe tools (1955); and S. Hecht, rolling mills and wire strippers (1966). No. 135 Grand Street,

which remains in commercial use, is evocative of the expansion of the SoHo area as one of New York City's prime manufacturing districts in the late-nineteenth century and its continuing importance during the twentieth century as the location of small factories and warehouses.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Sep. 1, 1894), 11; (Oct. 10, 1903), 14; (Mar. 14, 1912), 12; (May 31, 1923), 31; (Jul. 6, 1930), 109; (May 14, 1945), 79; (Mar 20, 1955), W21; (Nov. 13, 1966), 434.

137-139 Grand Street

Borough of Manhattan Tax Map Block 233, Lot 10

Date of construction: 1911 (NB 147-1911)

Architect: George F. Pelham

Original Owner: 133 West 19th Street Company, Inc.

Type: store and loft

Style: neo-Classical

Stories: 7

Structure/Material: Terra cotta

Features: Two asymmetrical bays at the first and second stories with paired and grouped fenestration, flanked by paneled columns supporting a molded crown decorated with disks; non-historic aluminum-and-glass storefronts and entryways; box awnings and signs; three bays at the upper stories with paired and grouped fenestration; multi-story piers at the third through the sixth stories, decorated with frets and topped by decorative caps and brackets, supporting a molded crown (serving as the seventh-story sills); projecting sills, splayed lintels and paneled spandrels with cartouches from the third to the fifth stories; molded lintels decorated with boxes above the sixth story; synthetic replacement sash; seventh-story fenestration flanked by paired, attached columns supporting the roof cornice, which has glyphs in the frieze; gabled roof parapet with pedestals and decorative terra-cotta plaques. East Elevation: Irregular bay arrangement; cement stucco; projecting sills; segmental lintels; synthetic replacement sash; quoins; iron coping on the roof. Site: Bluestone curb.

History: This seven-story, neo-Classical style loft building with commercial storefronts was designed by architect George F. Pelham and built in 1911 for the 133 West 19th St. Company, Inc., at a time when many of SoHo's remaining small houses, most of which had been converted to industrial use years earlier, were being replaced by new, larger loft buildings. This building replaced two brick, early nineteenth-century buildings. The façade, which consists of terra cotta, displays oversized Greek frets and other exaggerated classical forms that are characteristic of the neo-Classical style. Although the building's first story has been unsympathetically altered, the building is remarkably intact. Over the years, the building was occupied by a variety of commercial interests, including the New York Gas and Electric Fixture Co. (1917); the Lehman Pross Nickel Plating Co. (1929); the Manhattan Modeling and Chasing Co. (1936); Krasilovsky Industrial Contractors, Inc. (1939); and the Tung Yick Sportswear Co. (1979). The building, which remains in commercial use, is evocative of the continued importance of the SoHo area as

one of New York City's prime business districts in the early-twentieth century and its continuing importance through the years as the location of small factories and warehouses.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jul. 25, 1917), 16; (Aug. 27, 1929), 40; (Sep. 14, 1936), 38; (Nov. 16, 1939), 42; (Oct. 19, 1979), B1; *Real Estate Record and Builders' Guide* (Jan.-Jun. 1911), 311.

141 Grand Street

Borough of Manhattan Tax Map Block 233, Lot 12

Date of construction: c.1821-22 with alterations

Architect: Not determined

Original Owner: John McIntosh

Type: Dwelling with alterations

Style: Federal with alterations

Stories: 4

Structure/Material: Brick

Features: Two irregular bays at the first story; three bays at the upper stories; non-historic tile and paneled wood-and-glass at the storefront and commercial entryway; synthetic box awning; recessed entryway to the upper stories with non-historic aluminum-and-glass door and transom; non-historic bracketed and angled sign; bracketed sills and flat stone lintels (painted) at the upper stories; synthetic replacement sash; historic wrought-iron fire escape; non-historic cement roof parapet with stone coping; pipe on the roof. Site: Bluestone curb.

History: This four-story, altered Federal style brick dwelling was built c.1821-22 for John McIntosh during a time when the Fourteenth Ward was experiencing enormous residential growth that would transform it into the city's most populous ward by 1825. It was built as part of a row of several similar dwellings at 133 to 151 Grand Street, four of which have been replaced by later buildings. No. 141 Grand Street displays Flemish bond brick at the second and third stories. This building's fourth story had been added by 1853, at which time its window lintels may have been replaced, a storefront constructed, and a wood cornice (now removed) installed. At that time, the neighborhood was becoming increasingly commercial in character, and the building was at least partially occupied by a retail druggist. Other businesses that were located at 141 Grand Street over the years include Roth's Neckwear Co. (1906); Flohr & Harris, paints and oils (1914); Manhattan Rhinestone Products Corp. (1926); the Wurth Electric Motor Co. (1947); and the Acme Safe Co. (1990). The building, which currently has an Asian restaurant on the ground floor and loft space above, embodies nearly two-hundred years of SoHo's history, from its residential beginnings in the early 1800s to its present position on the fringe of New York City's Chinatown.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 6, 1852), 4; (Dec. 13, 1906), 12; (Jan. 14, 1914), 1; (Sep. 28, 1926), 52; (Nov. 1, 1947), 8.

143 Grand Street

Borough of Manhattan Tax Map Block 233, Lot 13

Date of construction: c.1821-22 with later alterations

Architect: Not determined

Original Owner: Augustus Lawrence

Type: Dwelling with alterations

Style: Federal with Italianate-style additions

Stories: 4

Structure/Material: Brick

Features: Three bays; non-historic metal-and-glass storefront and commercial entryway; recessed entryway to the upper stories with non-historic aluminum-and-glass door and transom; retractable awning below a large metal signboard; bracketed sills and flat lintels (painted) at the upper stories; synthetic replacement sash; historic wrought-iron fire escape; historic wood roof cornice with foliated brackets, frieze panels, and modillions; pipe on the roof. Site: Bluestone curb.

History: This four-story, Italianate-style brick, former Federal-style dwelling was built c.1821-22 for Augustus Lawrence during a time when the Fourteenth Ward was experiencing enormous residential growth that would transform it into the city's most populous ward by 1825. It was built as part of a row of several similar dwellings at 133 to 151 Grand Street, four of which have been replaced by later buildings. No. 143 Grand Street has Flemish bond brick at the second and third stories. This building's fourth story and bracketed cornice were added in 1876 by owner Henry O. Gratacap, at which time its window lintels may have been replaced and a storefront constructed. At that time, the neighborhood was becoming increasingly commercial in character and the building was already occupied by a factory. Other businesses that were located at 141 Grand Street over the years include the Co-operative Display Fixture Co. (1915) and the offices of the Plaza Management Co., real estate (1955). The building, which currently has an Asian restaurant on the ground floor and loft space above, embodies nearly two-hundred years of SoHo's history, from its residential beginnings in the early 1800s to its present position on the fringe of New York City's Chinatown.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 10, 1915), 20; (Jan. 23, 1955), R5.

145 Grand Street

Borough of Manhattan Tax Map Block 233, Lot 14

Date of construction: c.1821-22 with later alterations

Architect: Not determined

Original Owner: Gerard Rutgers

Type: Dwelling with alterations

Style: Federal with Italianate style alterations

Stories: 4

Structure/Material: Brick

Features: Three bays; concrete-and-tile steps to the basement; non-historic storefront covered with metal security gate and topped by a synthetic box awning; entryway to the upper stories with non-historic aluminum-and-glass door and transom; hanging signs on a long pole; projecting sills and flat lintels (painted); synthetic replacement sash; historic wrought-iron fire escape; historic wood roof cornice with foliated brackets, frieze panels, and modillions. Site: Bluestone curb.

History: This four-story, Italianate style brick building, originally a Federal-era dwelling, was built c.1821-22 for Gerard Rutgers during a time when the Fourteenth Ward was experiencing enormous residential growth that would transform it into the city's most populous ward by 1825. It was built as part of a row several similar dwellings at 133 to 151 Grand Street, four of which have been replaced by later buildings. No. 145 Grand Street has Flemish bond brick at the second and third stories. This building's fourth story had been added by 1866, at which time its window lintels may have been replaced, a storefront constructed, and a wood cornice installed. At that time, the neighborhood was becoming increasingly commercial in character; the building was occupied by a pawn shop. Other businesses that were located at No. 145 Grand Street over the years include Boericke & Tafel, pharmacists (1887) and Safes & Cabinets Co. (1923). The building, which currently has an Asian clothing retailer on the ground floor and has loft space above, embodies nearly two-hundred years of SoHo's history, from its residential beginnings in the early 1800s to its present position on the fringe of New York City's Chinatown.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Aug. 9, 1860), 8; (Feb. 8, 1887), 8; (Dec. 12, 1923), 8.

147 Grand Street

Borough of Manhattan Tax Map Block 233, Lot 15 in part

Date of construction: c.1820-21; 1888 (ALT1476-1888)

Architect: Not determined (c.1820-21); George Budlong (1888)

Original Owner: Gerard Rutgers (c.1820-21); W. & G. Deutermann (1888 ALT)

Type: Dwelling with alterations

Style: Italianate/neo-Grec

Stories: 4

Structure/Material: Brick

Features: Three bays; non-historic metal and glass storefront with metal sign board; non-historic aluminum-and-glass entryway to the upper stories (which is shared with No. 149); molded hoods on brackets with glyphs at the two east bays of the second story; steel lintel at the west bay of the second story (may possibly have been converted from the original main entryway door); projecting sills at the third and fourth stories; curved pediment flanked by triangular pediments at the third-story window hoods; a triangular pediment flanked by molded flat hoods at the fourth-story windows; synthetic replacement sash; historic wrought-iron fire escape; bracketed pressed-metal roof cornice with a raised central section containing the letters "E. Termann" and the letter "O." Site: Steel-plated vault cover; bluestone curb.

History: This four-story brick, Italianate/neo-Grec style, originally Federal-era dwelling, was built c.1821-22 for Gerard Rutgers during a time when the Fourteenth Ward was experiencing enormous residential growth that would transform it into the city's most populous ward by 1825. It was built as part of a row of several similar dwellings at 133 to 151 Grand Street, four of which have been replaced by later buildings. No. 147 Grand Street has Flemish bond brick at the second and third stories. This building's fourth story and bracketed cornice, designed by architect George Budlong, were added in 1888 by owners W. & G. Deutermann, at which time the building was converted from a dwelling to a store. At that time, the neighborhood was becoming increasingly commercial in character and its surrounding buildings were already occupied by factories and warehouses. The building continued to be occupied by small businesses until 2009, when it was joined internally with the adjacent building at 149 Grand Street and its upper floors converted to residential space. The building embodies nearly two-hundred years of SoHo's history, from its residential beginnings in the early 1800s through its industrial development for the next century and a half to its present position as an up-and-coming residential neighborhood.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

149 Grand Street

Borough of Manhattan Tax Map Block 233, Lot 15 in part

Date of construction: c.1821-22; 1890 (ALT 7-1890)

Architect: Not determined (c.1821-22); Richard Berger (1890)

Original Owner: Gerard Rutgers (1820-21); Philip Feuring (1890)

Type: Dwelling with store

Style: neo-Grec

Stories: 4

Structure/Material: Brick

Features: Three bays; non-historic aluminum-and-glass storefront covered with a steel roll-down gate; synthetic box awning; non-historic aluminum-and-glass entryway to the upper stories (which is shared with No. 147); projecting window sills; gabled, stone window hoods (painted), bracketed and incised; synthetic replacement sash; historic wrought-iron fire escape; heavily-bracketed pressed-metal roof cornice with frieze panels, surmounting urns, and raised central section with an open gable and numbering "149." Site: Bluestone curb and sidewalk; steel-plated vault cover.

History: This four-story brick, neo-Grec style, originally Federal-era, dwelling was built c.1821-22 for Gerard Rutgers during a time when the Fourteenth Ward was experiencing enormous residential growth that would transform it into the city's most populous ward by 1825. It was built as part of a row of several similar dwellings at 133 to 151 Grand Street, four of which have been replaced by later buildings. No. 149 Grand Street has Flemish bond brick at the second and third stories. This building's fourth story and bracketed cornice with gable and urns, designed by architect Richard Berger, were added in 1890 by owner Philip Feuring, by which time the building had already been converted from a dwelling to a factory. Over the years, the building was occupied by numerous small businesses, including Pasquale's Headquarters Restaurant (1935); the New York Solder Co. (1942); and Advertel Radio (1952). In 2009, it was joined internally with the adjacent building at 147 Grand Street and its upper floors were converted back to residential space. The building embodies nearly two-hundred years of SoHo's history, from its residential beginnings in the early 1800s, through its commercial development for the next century-and-a-half to its present position as a desirable residential neighborhood.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jul 31, 1935), 36; (Feb. 7, 1942), 26; (Nov. 13, 1952), 54.

151 Grand Street (aka 158-164 Lafayette Street)

See: 158-164 Lafayette Street

Grand Street, Nos. 134 to 142 (North side between Crosby Street and Lafayette Street)

134-140 Grand Street (aka 23-29 Crosby Street)

Borough of Manhattan Tax Map Block 473, Lot 51

Date of construction: 1869

Architect: William Field & Son

Original Owner: Charles C. Hastings

Type: Warehouse

Style: Second Empire

Stories: 6

Structure/Material: Cast Iron

Features: **Grand Street**. Twelve bays, arranged in a grid consisting of six slightly-recessed center bays flanked on both side by three bays in the outer plane; rusticated piers and decorated

columns at the first story; diamond-plated steps (some with prism lenses) leading to historic paneled wood-and-glass doors and transoms; non-original recessed metal security gates; some transoms converted to louvered vents; non-historic metal-and-glass show windows and steel security gates at the west bays; molded crown with modillions above the first story; Ionic pilasters at the center bays of the second, third, and fourth stories; Corinthian columns at the end bays of the second, third, and fourth stories; Tuscan columns (possibly modified from the originals) at the fifth story, which has curved lintels; molded crowns above the second, third and fourth stories, with modillions at the end bays of the second and third stories; columns at the southwest corner of the façade at the second, third, and fourth stories (possibly modified at the second and third stories, and Corinthian at the fourth story); paneled column at the southwest corner of the façade at the fifth story; historic two-over-two wood sash; historic wrought-iron fire escape; bracketed cornice. **Crosby Street.** Fifteen bays, arranged in a grid consisting of nine slightly-recessed center bays flanked on both side by three bays in the outer plane; similar to the Grand Street façade; historic wrought-iron fire escape; non-historic storefront infill (with high concrete bulkheads, painted), concrete panels and non-historic metal sash covered with metal gates; louvered vents; freight entryway with steel roll-down gate; non-historic metal doors to the upper stories and elevator. **Roof:** Altered, asphalt-shingle-covered mansard roof with non-original skylights, copper gutters and flashing, and gabled corner tower with brackets and metal crestwork; non-historic metal fence; elevator bulkhead; water tower. **East Elevation:** Brick, partially covered with stucco; irregular bay arrangement; mixed historic multi-pane sash and synthetic replacement sash. **Site:** Steel-plated vault cover and steps; granite sidewalks.

History: This six-story, Second Empire style warehouse with cast-iron facades was designed by architects William Field & Son and built in 1869 for Charles C. Hastings at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district while New York City was establishing itself as the commercial and financial center of the country. It replaced the Grand Street Presbyterian Church. The building's large, inset window openings flanked by Corinthian columns, its rusticated first-story piers, bracketed cornices, and large mansard roof are indicative of the Second Empire style as it was typically applied to large, cast-iron commercial buildings of its day. The building is well-maintained and remarkably intact. Over the years, the building was occupied by a variety of commercial interests, including Benedict Hall & Co., boot makers (1874); Hinck & Co., dry goods (1879); St. John-Kirham Shoe Co, (1890); Metropolitan Tobacco Co. (1900); Demerer Bros., ladies hand bags (1921); Daniel Jones, Inc., furniture manufacturing and repair (1942-62); and the Hercules Drop Cloth Co. (1970). The building was converted to a residential cooperative on it's upper floors in 1977 and houses a number of well-known artists including Dorothea Rockburne and Dina Recanati; the musician Kristian Roebing (Brigade Records); as well as documentary filmmaker, Catherine Gund; and the photographers Arthur Elgort, David Lawrence and Greg Kadel. In 1937, the architect Ely Jacques Kahn designed a major remodeling of the building, including new facades, but the plan was not carried out. The mansard roof, which was stripped in 1962, was partially restored in 2004. No. 134-140 Grand Street (aka 23-29 Crosby Street) is evocative of the establishment of the SoHo area as New York City's prime business district in the late nineteenth century, its continuing importance in the first half of the twentieth century as the location of small factories and warehouses, and its prominence as the home of artists and musicians in the late twentieth and early twenty-first centuries.

Significant Alterations: 1874: (ALT 45-1874) The mansard roof was enlarged. Owner: C.C. Hastings; architect: M.J. Fryer, Jr.; 1962: (BN 2589-1962) The cornice was partially removed and the roof was altered; 2004: The mansard roof was partially restored.

References:

Christopher Gray, "A Large Cast-Iron Remnant of SoHo's Artist Days," *New York Times* (Jan. 4, 2004), RE5; New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Sep. 14, 1921), 40; (Jul. 8, 1942), 37; (Jan. 5, 1937), 43.

142 Grand Street (aka 166-174 Lafayette Street)
Borough of Manhattan Tax Map Block 473, Lot 47

This lot, now a right-of-way to the City of New York's water supply system was formerly a parking lot that was created when several nineteenth-century buildings were demolished between 1958 and 1966.

Grand Street, Nos. 154 to 162 (North side between Lafayette Street and Centre Street)-

154-156 Grand Street (aka 167-177 Lafayette Street)
See: 167-177 Lafayette Street)

158-162 Grand Street (aka 227-235 Centre Street)
Borough of Manhattan Tax Map Block 472, Lot 25

Date of construction: 1923-24
Architect: David S. Lang
Original Owner: Cengrand Realty Co.
Type: Store and lofts
Style: Art Deco
Stories: 2
Structure/Material: Brick

Features: **Grand Street**. Irregular bay arrangement at the first story with non-historic aluminum-and-glass storefronts and commercial entryway, fixed plastic box awning, non-historic sign band, and metal doors to the upper story; three bays with grouped fenestration at the second story; brick window surround with soldier course lintels; synthetic replacement sash; HVAC vent; non-historic angled sign; stepped roof parapet with decorative brick panels, carved stone panels with foliage, wheels, and urns, and stone coping blocks. **Centre Street**. Five bays; similar to the Grand Street façade.

This two-story, Art Deco style brick commercial building was designed by architect David S. Lang and built in 1923-24 for the Cengrand Realty Co. at a time when the SoHo area was declining as a prime commercial district and experiencing many abandonments and tear-downs. It replaced a number of earlier brick buildings. The building's variegated brickwork and angular decoration are indicative of the Art Deco style as it was applied to modest commercial buildings

and taxpayers of that period. The ground floor has experienced many unsympathetic alterations, but the second-story facade remains largely intact.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

Howard Street, Nos. 19 to 41 (South side between Lafayette Street and Broadway)

19 Howard Street

Borough of Manhattan Tax Map Block 209, Lot 15

Dates: c.1809-14 with later alterations

Architect: Not determined

Owners/Developers: Margaret Rutgers or Isaac Lawrence

Type: Altered dwelling

Style: Greek Revival

Stories: 3

Materials: Brick

Features: Three bays; painted at the upper stories; non-original storefront with metal elevator shaft doors and roll-down gate; concrete steps and metal railings to the entryway; recessed entryway with paneled wood-and-glass door and transom with fanlight below smooth fascia; multi-pane wood-and-glass show window (with metal tracks for an internal security gate) below a smooth fascia; projecting stone window sills and lintels at the upper stories; historic two-over-two wood sash; non-historic bracketed sign; alarm bell; historic wrought-iron fire escape; molded cornice with metal gutter and drainpipe; brick elevator bulkhead on the roof (painted).

History: This three-story brick, Greek Revival-style former house with alterations may have been originally built as a Federal-era dwelling that was later remodeled to its present style. In 1809, the property of the deceased William Houston was partitioned by deed by his survivors, and this lot was given to Margaret Rutgers. By 1814, the property, according to tax assessment records, was occupied by a house owned by Isaac Lawrence, who sold to William N. Gilbert in 1844. The house may have been altered or built at that time. By 1883, the house had been at least partly converted to commercial usage and was occupied by a manufacturer of show cases. Other businesses that occupied the building over the years included a wire maker (1887); the R & S Machinery Co, (1941); and E. Vogel, boot maker, since at least 1970 and still in occupancy. Although the ground floor has been altered, the building's upper stories remain largely intact to the Greek Revival period. No. 19 Howard Street, which is still in commercial use, is evocative of the evolution of the SoHo area from a prime residential neighborhood to an important business district in the mid-nineteenth century and its continuing importance in the twentieth century as the location of small factories and warehouses.

Significant Alterations: 1944: (ALT 845-1944) Remove first story front wall and install new steps, doorway, and show window. Architect: Ferdinand Savignano. Owner: William H. Roberts.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 4, 1941), 46; (May 11, 1989), C2.

21-23 Howard Street

See 261-267 Canal Street

25 Howard Street

Borough of Manhattan Tax Map Block 209, Lot 12

Dates: c.1802-10 with alterations

Architect: Not determined

Owners/Developers: Joseph Sands or Elizabeth Davidson

Type: Altered dwelling

Style: Greek Revival

Stories: 3

Materials: Brick

Features: Four bays; historic paneled cast-iron columns at the first story; non-historic glass doors at the entryway to the upper floors; non-historic metal-and-glass storefront with metal security gate; non-historic bracketed sign; pressed-metal crown and egg-and-dart molding above the first story; alarm bell; fire plug in the bulkhead; projecting sills and molded lintels (some deteriorated or shaved); synthetic replacement sash with non-historic metal security grilles; historic wrought-iron fire escape; non-historic flagpole and banner; brick roof parapet incorporating the remaining window sills of the now-removed fourth story; elevator bulkhead on the roof. Site Features: Diamond-plated vault cover, raised in sections with steps and railings.

History: This three-story brick, Greek Revival-style former house with unsympathetic alterations may have been originally built as a Federal-era dwelling that was later remodeled to its present Greek –Revival style. In 1802, the property of the deceased Joseph Sands was partitioned by deed by his survivors, and this lot was given to Elizabeth Davidson. By 1810, the property, according to tax assessment records, was occupied by a house owned by Davidson. The house changed hands many times during the 1830s and may have been altered to its Greek Revival style at that time. By 1860, a publishing company was occupying the building. Other businesses that occupied the building over the years include a paper box manufacturer (1878); a wholesale dealer in hosiery, notions, and suspenders (1887); a tailor (1892-1901); the Star Sample Card Co. (1906); a bond paper manufacturer (1913); the Marks Woodworking Machinery Co. (1943-56); safe and office machinery repair shop (1961); and by art galleries and performance spaces beginning around 1990. The ground floor has been altered and the buildings two upper stories were removed, but some Greek Revival-style details remain.

Significant Alterations: 1961 (ALT 1336-1961): Fourth and fifth stories removed; third-story fenestration converted into doors to the fire escape. Owner: Frank Pasquale; no architect listed.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* Jan. 12, 1860), 5; (Mar. 1, 1878), 2; (Oct. 11, 1887), 9; (Oct. 19, 1892), 5; (Nov. 13, 1901), 10; (Oct. 22, 1906), 1; (Sep. 19, 1913), 15; (Feb. 3, 1956), 46; (Sep. 1, 1991), H27.

27 Howard Street

Borough of Manhattan Tax Map Block 209, Lot 11

Dates: 1888-89 (NB 1570-1888)

Architect: Samuel A. Warner

Owners/Developer: Estate of Samuel Inslee

Type: Lofts

Style: neo-Grec/Queen Anne

Stories: 5

Materials: Cast Iron

Features: Three bays at the first through the fourth stories; five bays at the fifth story; historic, paneled cast-iron columns at the first story supporting a molded lintel; historic wood-framed show window above a paneled bulkhead; non-historic metal-and-glass doors; security lamps; paneled piers at the second and third stories; fluted piers with Corinthian capitals at the fourth story; paneled and fluted piers at the fifth story; cast-iron columns at the second, third, and fourth stories with Ionic capitals; paneled columns at the fifth story; molded lintels and paneled spandrels; round-arch fenestration at the fifth story with wide architraves; deeply-inset fenestration with historic multi-pane metal sash at the second, third, and fourth stories (the center bays at the second and fourth stories converted to doorways) and possibly original two-over-two wood sash at the fifth story; historic wrought-iron fire escape. East Elevation: Brick, partially covered with cement stucco. Site Features: Diamond-plated vault cover, raised in sections with steps, ramps, and railings; granite sidewalk.

History: This five-story loft building with a commercial storefront was designed by architect Samuel A. Warner in the neo-Grec style with Queen Anne style elements. It was built in 1888-89 for the Estate of Samuel Inslee at a time when large factories, stores and lofts were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important textile firms in the country. The building's cast-iron façade features fluted pilasters and angular ornamentation typical of the neo-Grec style, combined with Queen Anne style elements, such as round arches and floral panels. Over the years, the building was occupied by a variety of commercial and institutional interests, including Mahaffy & Philips, importers and manufacturers of buttons and trimmings (1896); the Vanity Leather Goods Co., makers of hand bags and pocket books (1922); the John Ericsson Society, a patriotic civic group (1937); the Marks Woodworking Machinery Co. (1941); the New York Center of Visual History (1979); and Ted Muehling, jewelry designer (2002). No. 27 Howard Street, which has been converted to residential space on its upper floors, is evocative of the expansion of the SoHo area as New York City's prime business district in the late-nineteenth century and its continuing importance in the twentieth century as the location of small factories, warehouses, and later, loft residences.

Significant Alterations: Cornice modified with metal panels and moldings; rooftop addition.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jan. 4, 1896), 6; (Aug. 19, 1922), 14; (Aug. 1, 1937), 12; (Oct. 8, 1979), C17; (Aug. 11, 2002), E48.

29 Howard Street

Borough of Manhattan Tax Map Block 209, Lots 1101-1105

Date of construction: 1868 (NB 452-1868)

Architect: Renwick & Sands

Original Owner: Edward Mathews

Type: Store and lofts

Style: neo-Grec

Stories: 5

Structure/Material: Marble and cast iron

Features: Three bays; segmental lintels with decorative moldings and keystones; non-original paneled wood-and-glass doors and show windows at the first story; historic cast-iron columns and lintels at the first story; non-historic bracketed flagpole and banner; molded window sills; paneled columns with beaded moldings at the third and fourth stories, and Ionic capitals and rope moldings at the fifth story; synthetic sash; historic wrought-iron fire escape; bracketed roof cornice. Site Features: Granite sidewalk.

History: This five-story, neo-Grec-style loft building with commercial storefront was designed by architects Renwick & Sands and built in 1868 for Edward Mathews at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City established itself as the commercial and financial center of the country. The design of the building's marble façade (above a cast-iron base) features elements of the early neo-Grec period, such as incised floral patterns and fluting, as well as bead moldings and bracketing. Although sections of the façade have been unsympathetically painted, the building remains remarkably intact. Over the years, the building was occupied by a variety of commercial interests, including George Gourley, shirt maker (1878); Wilken & Black, tailors' trimmings (1887); C. Ockmann Trunk Co. (1915); John Reiner & Co., industrial and construction equipment (1933), Anca Printing Co., envelopes (1950), and the Empire Belt & Novelty Co. (1955). No. 29 Howard Street, which was converted to residential condominiums in 2003, is evocative of the establishment of the SoHo area as New York City's prime dry goods business district in the mid-nineteenth century and its continuing importance in the twentieth century as the location of small factories and warehouses, as well as the area's rising popularity as a residential neighborhood in the early twenty-first century.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Apr. 2, 1878), 5; (Mar. 24, 1887), 8; (Sep. 3, 1915), 15; (Jul 26, 1950), 52; (Apr. 10, 1955), 89.

31 Howard Street

See: 273 Canal Street

33 Howard Street

Borough of Manhattan Tax Map Block 209, Lot 8

Date of construction: possibly 1824-25 with later alterations

Architect: Not determined

Original Owner: Andronicus Chesebrough

Type: Dwelling with alterations

Style: Greek Revival

Stories: 3

Structure/Material: Brick

Features: Three bays; paneled cast-iron columns with Corinthian capitals at the first story; historic paneled wood-and-glass doors in the west bay (covered by a steel roll-down gate); non-historic aluminum-and-glass storefront doors and transoms in the center and east bays; non-historic signage and flagpole; security lamps; fixed plastic awnings/signs; projecting stone window sills (painted); flat stone lintels (painted) synthetic replacement sash; historic wrought-iron fire escape; molded wood cornice with dentils. Site Features: Steel vault cover with steps, ramps, and metal railings.

History: This three-story brick, Greek Revival-style house with alterations may have been originally built as a Federal-era dwelling that was later remodeled to its present style. According to tax assessment records, Andronicus Chesebrough constructed a house on the lot in 1824-25, which remained in the Chesebrough family until 1953. The building's molded cornice with dentils identify it as a modest Greek Revival-style building of the period. By 1865, the house had been at least partly converted to commercial usage and was being marketed as commercial loft space. Some of the businesses that occupied the building over the years included E.C. Houghton, seal fur sacks (1879), Eli M. Goodman, tailor's trimmings (1895); offices of the Chesebrough estate (1916); Whiteside Hill, real estate and law (1919); Dan Frost, Indian beads (1943); and the Primitive Theater (1973).

Although the ground floor has been altered, the buildings upper stories and cornice remain largely intact to the Greek Revival period. No. 33 Howard Street, which is still in commercial use, is evocative of the evolution of the SoHo area from a prime residential neighborhood to an prominent business district in the mid-nineteenth century and its continuing importance in the twentieth century as the location of small factories and warehouses, as well as the area's rise in popularity among artists and performers in the mid-to-late twentieth century.

Significant Alterations: Replacement storefront infill in the two east bays.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jul. 25, 1865), 7; Aug 24, 1879), 8; (Nov. 19, 1895), 11; (Feb. 24, 1916), 13; (Dec. 28, 1919), W11; (May 29, 1943), 13; (Mar. 23, 1973), 24.

35 Howard Street

Borough of Manhattan Tax Map Block 209, Lot 7

Date of construction: 1868 (NB 263-1868)

Architect: Edward Wall

Original Owner: William Watson

Type: Store and lofts

Style: Italianate

Stories: 5

Structure/Material: Stone

Features: Three bays; fluted cast-iron columns with Corinthian capitals at the first story; historic paneled wood-and-glass doors at the center and east bays; center-bay transom modified for air conditioners and covered with metal roll-down gate; historic wood-framed display window above a metal grille in the west bay; smooth fascia above the first story; projecting window sills in continuous molded bands; deeply-inset fenestration with chamfered lintels and molded architraves springing from moldings; historic six-over-six metal sash; historic wrought-iron fire escape; non-historic masonry roof parapet (covered with cement stucco and painted) with a blind arch and molding at the center. East Elevation: Covered with cement stucco.

History: This five-story, Italianate-style loft building with commercial storefront was designed by architect Edward Wall and built in 1868 for William Watson at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district while New York City was establishing itself as the commercial and financial center of the country. The design of the building's stone (possibly marble) façade took its cue from leading commercial palaces of the mid-nineteenth century, especially Trench and Snook's A.T. Stewart Store (1845-1853, a designated New York City Landmark), which was the city's first Italianate-style commercial building. Although the upper façade has been unsympathetically painted and the cornice removed, the building remains largely intact, including its cast-iron ground story that features fluted, Corinthian columns. Over the years, the building was occupied by a variety of commercial interests, including M.R. Levy & Co., signs and banners (1880); W.B. Gray, notions and furnishings (1904); R.Z.A. Upholsterer (1940); a cabinet maker (1956); the Addee Woodworking Machinery Co. (1963); and the Roberto Menichetti boutique (2005). No. 35 Howard Street, which remains in commercial use, is evocative of the establishment of the SoHo area as New York City's prime business district in the mid-nineteenth century, its continuing importance in the twentieth century as the location of small factories and warehouses, and its rising popularity for upscale boutiques in the early twenty-first century.

Significant Alterations: Cornice removed and replaced by masonry parapet.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jun. 10, 1880), 5; (Apr. 23, 1904), 11; (Jul. 18, 1940), 39; (Oct. 14, 1956), W13; (Oct. 14, 1962), 384; (Jun. 9, 1963), 95; (May 26, 2005), G4.

37-41 Howard Street (aka 428-432 Broadway)

See: 428-432 Broadway

Howard Street, Nos. 22-28 (North side between Lafayette Street and Crosby Street)

22-26 Howard Street (aka 5-7 Crosby Street)

Borough of Manhattan Tax Map Block 233, Lot 30

Date of construction: c.1865-65

Architect: Detlef Lienau

Original Owner: Noel & Saurel

Type: Warehouse

Style: neo-Grec

Stories: 6

Structure/Material: Brick and stone

Features: **Howard Street**. Six bays at the first story; ten bays at the second through the fifth stories; fourteen bays at the sixth story; segmental arches at the show windows, entryways, and upper-story windows (with radiating brickwork); non-historic aluminum-and-glass storefronts, commercial entryways, and entryways to the upper stories; metal security gates below non-historic slotted grilles; brick infill and metal doors at the freight entryways; flagpoles and banners; alarm box; non-historic security lamps; non-historic metal-and-glass basement entryways; incised capitals with foliation and paneled voussoirs at the first story; molded crown above the first story; deeply-inset fenestration within beveled openings; incised impost stone and columns at the second, third, and sixth stories; molded window sills at the third, fourth, and sixth stories; molded crown above the fourth story, serving at the fifth-story sill; stone colonettes with foliated capitals with rosettes at the sixth story; synthetic replacement sash; historic wrought-iron fire escape; elaborate roof cornice with corbels, geometric decoration, and dentils; brick elevator bulkhead. **Crosby Street**. Three bays at the first through the fourth stories; four bays at the fifth and sixth stories; similar to the Howard Street façade but without the incised stone elements at the upper stories; non-historic metal-and-glass storefronts and entryways; synthetic replacement sash. **North Elevation**: Brick; irregular bay arrangement; synthetic replacement sash. **Site**: Steel-plated loading dock with metal railings and non-historic concrete-and-tile steps with metal handrails on Howard Street; steel-plated steps on Crosby Street.

History: This six-story, neo-Grec style warehouse building with commercial storefront was designed by architect Detlef Lienau and built in 1864-65 for Noel & Saurel, manufacturers of French and Belgian plate glass, at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City was establishing itself as the commercial and financial center of the country. The design of the

building's brick and stone façade features elements of the early neo-Grec period, such as incised floral patterns and crisp angles, while its segmental arches and simple brick piers express elements of French rationalism and is pioneering for its early date. A few years later, Noel & Saurel again engaged Lienau to design a narrower, similar if slightly more restrained, addition facing Crosby Street. Although the base has been unsympathetically painted, the building remains remarkably intact. Noel & Saurel occupied the building until 1888, after which it was occupied by the Continental Art Glass and Brass Co. until that company went bankrupt in 1912. Afterward, occupants of the building included Frederick Price, perfumer (1917); Charles E. Weyand & Co., wholesale stationers (1919); the American Machinery Co. (1932); the Spriesch Tool & Manufacturing Co. (1943); and BDDW, an upscale furniture store (2006). No. 22-26 Howard Street (aka 5-7 Crosby Street), which remains in commercial use, is evocative of the establishment of the SoHo area as New York City's prime business district in the mid-nineteenth century, its continuing importance in the twentieth century as the location of small factories and warehouses, and of the area's rising popularity as the location of upscale retailers in the early twenty-first century.

References:

Talbot Hamlin, "The Rise of Eclecticism in New York," *Society of Architectural Historians Journal* XI, no. 2 (May 1952), 3-8; Detlef Lienau, *Noel & Saurel Loft Building (New York, N.Y.)*, published c. 1865-70; New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Mar. 19, 1912), 17; (Jun. 30, 1917), 13; (Aug. 16, 1919), 10; (Oct. 29, 1932), 30; (Oct. 3, 1943), E10; (Jan 12, 2006), F7.

28 Howard Street (aka 1-3 Crosby Street)

Borough of Manhattan Tax Map Block 233, Lot 33

Date of construction: 1872 (NB 182-1872)

Architect: D. & J. Jardine

Original Owner: F.G. Frazer

Type: Store

Style: Renaissance Revival

Stories: 5

Structure/Material: Cast iron

Features: **Howard Street**. Three bays; square corner columns with grooved panels and Corinthian caps; round central columns with Corinthian capitals; bracketed crown above the first story; non-historic metal-and-glass show windows and commercial entryway; historic, paneled wood-and-wire glass double doors and transom at the entryway to the upper stories; flagpole and banner; security lamps; recessed fenestration at the upper stories with deep reveals and curved lintels; slotted corner columns and round central columns with Corinthian capitals at the upper stories; molded crowns above the second, third, and fourth stories; two-over-two wood sash at the second and fourth stories; synthetic replacement sash and transoms at the other stories; sealed windows at the elevator shaft; bracketed roof cornice. **Crosby Street**. Eleven bays, including two three-bay-wide end sections and a five-bay-wide center section with articulation similar to that on the Howard Street façade; historic wrought-iron fire escape; elevator entryway with metal

and wire glass door; section of roof cornice removed for fire escape. Roof. Elevator bulkhead.
Site: Steel-plated steps and vault cover.

History: This five-story, Italianate style loft building with two cast-iron facades was designed by architects D. & J Jardine and built in 1872 for F.G. Frazer at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City was establishing itself as the commercial and financial center of the country. The building's Corinthian columns and molded crowns above each story are earmarks of the Italianate style. The building is well-maintained and remarkably intact. Over the years, the building was occupied by a variety of commercial interests, including Keenan & Collins, wholesale wool (1895); L.N. Gutman, cloaks (1901); Arnold Rosenbaum, infant wear (1909); the Universal Stick Shellack Co. (1931); Defender Textile Co., nylon parachutes (1947); Ames Promotional Press, Inc. (1953); DD Art Studio (1979); Bronwyn Keenan Gallery (1997), and the deVera Salon (2005). No. 28 Howard Street (aka 1-3 Crosby Street), which remains in commercial use, is evocative of the establishment of the SoHo area as New York City's prime business district in the late nineteenth century, its continuing importance in the first half of the twentieth century as the location of small factories and warehouses, and of its increasing popularity as the location for galleries and boutiques in the late twentieth and early twenty-first centuries.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Feb. 12, 1895), 8; (Feb. 27, 1901), 2; (Apr. 23, 1909), 10; (Jun. 11, 1931), 48; (Jun. 22, 1947), 162; (June. 14, 1953), F7; (Aug. 24, 1979), C20; (Sept. 5, 1997), C26.

Jersey Street, Nos. 1 to 5 (North side between Crosby Street and Lafayette Street)

1-5 Jersey Street (aka 292-296 Lafayette Street and 129-131 Crosby Street)

See: 292-296 Lafayette Street

Jersey Street, Nos. 2 to 6 (South side between Crosby Street and Lafayette Street)

2-6 Jersey Street (aka 278-290 Lafayette Street and 121-127 Crosby Street)

See: 278-290 Lafayette Street

Kenmare Street, Nos. 106-118 (South side between Lafayette Street and Cleveland Place)

106-118 Kenmare Street (aka 203-205 Lafayette Street and 4-8 Cleveland Place)

See: 203-205 Lafayette Street

Lafayette Street, Nos. 158 to 164 (West side between Howard Street and Grand Street)

158-164 Lafayette Street (aka 151 Grand Street)

Borough of Manhattan Tax Map Block 233, Lot 17

Dates: 1889-90 (NB 786-1889 and NB 809-1889)

Architects: F. & W.E. Bloodgood and John B. Snook & Sons

Owners/Developers: Herman Heidgard

Type: Store and lofts

Style: Queen Anne

Stories: 6

Materials: Brick and cast iron

Features: **Lafayette Street**. Eleven bays; non-historic ground-story storefronts and show windows between historic cast-iron columns with foliated capitals; steel roll-down gates and non-historic retractable awnings; non-historic metal-and-concrete freight entryway; non-historic sign band and lighting; fixed box awning at the south bays; molded crowns with dentils above the first story; cast-iron columns with foliated capitals supporting a denticulated and molded crown at the three southernmost and northernmost bays of the second story; flat stone lintels resting on stone bands at the five central bays of the second story; projecting sills, stone bands, and flat lintels at the third, fourth, and fifth stories; historic two-over-two wood sash at the fourth story and some of the fifth story bays; synthetic replacement sash at the second, third and part of the fifth story; sealed windows at the elevator shaft; bracketed, pressed-metal roof cornice with frieze panels. **Grand Street**. Three bays; similar to the Lafayette Street façade; non-historic aluminum-and-glass entryway to the upper stories; westernmost bay masonry-sealed at the elevator shaft. **West Elevation**: Brick, painted. **South Elevation**: Brick. **Roof**: Brick elevator bulkheads, metal fence. **Site**: Bluestone curb on Lafayette Street; granite sidewalk on Grand Street.

History: This six-story, Queen Anne style loft building with commercial storefronts was designed by architects F. & W.E. Bloodgood and John B. Snook & Sons, and was built in two sections in 1889-90 for Herman Heidgard at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important textile firms in the country. The upper façade is constructed of brick, cast-iron, and sandstone, the combination of which creates a polychromatic composition that is typically found on Queen Anne style commercial buildings in the late 1880s. Although the building's first story has had some unsympathetic alterations, the building is remarkably intact, including most of the intricately-decorated cast-iron columns that are found on the first two stories. The building was occupied by a variety of commercial interests during the early-and mid twentieth century, including George I. Wilson & Sons, printers (1918) and the SID Tool Co. (1955). Later, occupancy of the building, which included the Robert Freidus gallery (1980), reflected the trend toward art galleries locating in the area. No.158-164 Lafayette Street (aka 151 Grand Street), which remains commercially occupied, evokes the expansion of the SoHo area as New York City's prime business district in the late-nineteenth century and its continuing importance in the twentieth century as the location of small factories, warehouses, and later, art galleries.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Nov. 2, 1918), 18; (May 11, 1980), D41.

Lafayette Street, Nos. 166 to 192 (West side between Grand Street and Broome Street)

166-174 Lafayette Street (aka 142 Grand Street)

Borough of Manhattan Tax Map Block 473, Lot 47

This lot, now a right-of-way to the City of New York's water supply system was formerly a parking lot that was created when several nineteenth-century buildings were demolished between 1958 and 1966.

176 Lafayette Street

Borough of Manhattan Tax Map Block 473, Lot 45

Date of construction: 1879 (NB 377-1879)

Architect: Detlef Lienau

Original Owner: William Chrystie

Type: Stores and tenement

Style: Italianate

Stories: 5

Structure/Material: Brick

Features: Three bays at the first story; four bays at the upper stories; non-historic aluminum-and-glass storefront and commercial entryway with steel roll-down gate and non-historic signboard; paneled wood-and-glass door and transom at the entryway to the upper stories; security lamps; projecting sills and flat stone window lintels; synthetic replacement sash and historic two-over-two wood sash at some of the bays at each floor; historic wrought-iron fire escape; pressed-metal roof cornice with brackets, rosettes, and moldings. South Elevation: Irregular bay arrangement; painted brick; light well; synthetic replacement sash. Roof: Stairwell bulkhead; chimneys; satellite dishes. Site: Steel-plated hatches; granite curb.

History: This five-story, Italianate style tenement building with ground floor storefront was designed by architect Detlef Lienau and built in 1879 for William Chrystie at a time when the areas on the fringe of SoHo was developing as a mixed use district consisting of factories, warehouses, and tenements. The building's brick façade includes an Italianate-style wood cornice with scrolled brackets. The ground-floor façade has been unsympathetically altered, but the building's upper facade remains intact. In 1935, the building was finally provided with indoor bathroom facilities. This apartment house, which remains in residential use on the upper floors, is evocative of the transitional period of the SoHo area, when both loft buildings and multiple dwellings were being constructed in the SoHo neighborhood.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

178 Lafayette Street

Borough of Manhattan Tax Map Block 473, Lot 44

Date of construction: 1905-06 (NB 1334-1905)

Architect: Horenburger & Straub

Original Owner: M. Briganti

Type: Stores and tenement

Style: Renaissance Revival

Stories: 6

Structure/Material: Brick

Features: Four bays at the first story; five bays at the upper stories with paired fenestration at the center bay; non-historic aluminum-and-glass storefront and recessed commercial entryway with air conditioner in the transom and box awning; metal security gate; steel door and transom at the entryway to the upper stories, flanked by historic paneled, wrought-iron columns decorated with garlands and dentils; brick quoins and continuous window sills at the upper stories; flat stone window lintels at the second through the fifth stories; round-arch fenestration with header brick architraves at the sixth story; historic one-over-one wood sash and synthetic replacement sash at some of the windows; brick-sealed windows; historic wrought-iron fire escape; cement-stucco parapet topped by iron coping. Site: Granite curb; steel-plated vault cover and hatch; historic bluestone steps with non-historic metal railings.

History: This six-story, Renaissance Revival style tenement building with ground floor storefront was designed by architects Horenberger & Straub and built in 1905-06 for Michele Briganti at a time when the area on the fringes of SoHo and Little Italy was developing as a mixed use district consisting of factories, warehouses, and tenements. The building's brick façade includes Renaissance Revival style details, such as brick quoins, band courses, and arched fenestration. The ground-floor façade has been unsympathetically altered and the cornice has been removed, but the building's upper facade remains largely intact. This apartment house, which remains in residential use on the upper floors, is evocative of the transitional period of construction in the SoHo area, when both loft buildings and multiple dwellings were being constructed.

Significant Alterations: Cornice removed; brick-sealed fenestration.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

180 Lafayette Street

Borough of Manhattan Tax Map Block 473, Lot 43

Date of construction: 1891-93 (NB 1212-1891)

Architect: Buchman & Deisler

Original Owner: Frederick Woehr

Type: Store

Style: Queen Anne

Stories: 7

Structure/Material: Brick and cast-iron

Features: Three bays at the first to the sixth stories; four bays at the seventh story; historic, paneled cast-iron columns and non-historic wood-and-glass and aluminum-and-glass show windows and entryways at the first story; painted fascia above the first story; paneled cast-iron columns and molded steel lintels at the second through the sixth stories; round-arch fenestration at the seventh stories with banded brick piers; foliated panels at the second and the fifth stories; stone banding; historic three-over-three metal sash at the second through the fourth stories; synthetic replacement sash at the fifth through the seventh stories; historic wrought-iron fire escape; historic brick and pressed-metal cornice with dentils, panels, scrolled brackets, and modillions. South Elevation: Cement stucco, attached pipe; stepped parapet with iron coping. Roof: Metal stair structure and platform; elevator bulkhead. Site: Granite curb.

History: This seven-story, Queen Anne style store and loft building was designed by the architectural firm Buchman & Deisler and built in 1891-93 for Frederick Woehr at a time when large factories and stores were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building's paneled, cast-iron columns, foliated terra-cotta panels, round arch fenestration, and bracketed pressed-metal cornice with dentils are characteristic of Queen Anne style commercial buildings of the late nineteenth century. Although the first-story facade has been somewhat altered, the building is remarkably intact. Over the years, the building was occupied by a variety of commercial interests, including the Vitak Co., moving pictures (1908); the Haseltine Motor Corp. (1919); H.T. Hoffman, furs (1923); New Italy Book Co. (1936-39); United States Grinding Wheel Co. (1946); and by an abrasives wholesaler and retailer, a hardware and mill supplier, an upholsterer, and an offset printer in 1962. No. 180 Lafayette Street, which remains in commercial use, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continuing importance during the twentieth century as the location of small factories and warehouses.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Oct. 31, 1908), 4; (Dec. 10, 1919), 31; (Dec. 23, 1923), 18; (Jun. 14, 1936), BR22; (Apr. 30, 1939), 123; (Jan 22, 1946), 45.

182 Lafayette Street

Borough of Manhattan Tax Map Block 473, Lot 42

Date of construction: 1890-91 (NB 1568-1890)

Architect: Thom & Wilson

Original Owner: John R. Anderson

Type: Store

Style: Queen Anne

Stories: 6

Structure/Material: Brick

Features: Four bays at the first and second stories; three bays at the third through the sixth stories; non-historic concrete (painted) piers, fasciae, and bulkheads with vents; non-historic metal-and-glass show windows and commercial entryways with transoms; non-historic metal-and-glass double doors and transom at the entryway to the upper stories; molded crown above the first story; round-arch fenestration at the second story with patterned, header brick and molded terra-cotta architrave springing from a wide brownstone molding; molded crown above the second story, serving as the third-story sill; center bay of third and fourth stories recessed beneath two-story arch with header brick architrave and brownstone keystone; paneled spandrels and wrought-iron tie plates between the third and fourth stories; molded crown on foliated brackets above the fourth story, also serving as the fifth-story sill; fifth-story fenestration flanked by brick pilasters on brownstone bases and with altered capitals; steel lintel above the center bay of the fifth story; non-historic smooth fascia above the fifth story; sixth story flanked by brownstone pilasters; stepped gable surrounding the center bay of the sixth story with a triangular gable directly above the lintel; smooth surrounds at the outside bays of the sixth story; molded surround at the center bay of the sixth story; non-historic sash and casements of various types and materials; historic wrought-iron fire escape; altered parapet. North Elevation: Brick and cement stucco.

History: This six-story, Queen Anne style store and loft building was designed by the architectural firm Thom & Wilson and built in 1890-91 for John R. Anderson at a time when large factories and stores were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building's round arch fenestration, paneled spandrels, molded labels, and stepped gable at the central bay are characteristics of Queen Anne style commercial buildings of the late nineteenth century. Although the building's first story has been unsympathetically altered and its roofline has been changed, the building remains largely intact. Over the years, the building was occupied by a variety of tenants, including the A. & B. Ornament Co. and the Broadway Necktie Co. (1911); the Colonial Cigar Co. (1923); and the SoHo Children's Museum of the Arts since 1998. No. 182 Lafayette Street, which remains in commercial use, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century, its continuing importance during the twentieth century as the location of small factories and warehouses, and its popularity in the late twentieth and early twenty-first centuries for museums and galleries.

Significant Alterations: Altered roofline and upper story bays; elevator bulkhead.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Mar. 3, 1911), 2; (Jan. 29, 1923), 18; (Jul. 3, 1998), E35; (Aug. 15, 2005), B6.

184 Lafayette Street

Borough of Manhattan Tax Map Block 473, Lot 41

Date of construction: 1871-72 (NB 1095-1871)

Architect: William Jose

Original Owner: George Kuhn

Type: Store and tenement

Style: Italianate

Stories: 5

Structure/Material: Brick

Features: Three bays at the first story; four bays at the upper stories; historic paneled and fluted cast-iron columns, non-historic aluminum-and-glass storefronts, (commercial and residential) entryways, steel roll-down gates, and fixed awnings to at the first story; molded crown above the first story; bracketed windows sills at the third through the fifth stories; molded, segmental lintels and non-original steel lintels at the upper-story windows; synthetic replacement sash; historic wrought-iron fire escape; prominent pressed-metal cornice with brackets, guttae, frieze panels, scrolls, and rosettes. Site: Granite curb; steel hatches and non-historic metal railings.

History: This five-story, Italianate style tenement building with ground floor storefronts was designed by architect William Jose and built in 1871-72 for George Kuhn at a time when the areas on the fringe of SoHo was developing as a mixed use district consisting of factories, warehouses, and tenements. The building's brick façade includes Italianate style detailing, such as molded segmental lintels, bracketed sills, and a wood cornice with scrolled brackets and frieze panels. The current ground-floor façade has been unsympathetically altered and some window openings have been enlarged, but the building's upper facade remains largely intact. This apartment house, which remains in residential use on the upper floors, is evocative of the transitional period of the SoHo area when both loft buildings and multiple dwellings were being constructed in the SoHo neighborhood.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

186-192 Lafayette Street (aka 413 Broome Street)

See: 413 Broome Street

Lafayette Street, Nos. 167 to 193 (East side between Grand Street and Broome Street)

167-177 Lafayette Street (aka 154-156 Grand Street)

Borough of Manhattan Tax Map Block 472, Lot 28

Date of construction: 1890-91 (NB 288-1890); c.1899 (ALT 258-1899)

Architect: O.G. Bennet

Original Owner: William F. Chrystie

Type: Factory and lofts
Style: neo-Grec
Stories: 6
Structure/Material: Brick

Features: **Lafayette Street**. Twenty-three bays in alternating recessed and projecting planes; non-historic aluminum-and-glass storefronts and entryways between historic masonry piers (clad in non-historic glazed tiles) with historic rough-faced stone bases and molded capitals and lintels (painted); non-historic glazed-tile fascia above the first story; bracketed crowns above the first story; non-historic entryway to the upper stories below an historic wood-framed transom (covered with an historic wrought-iron grille above a molded lintel); projecting window sills at the second, fourth, fifth, and sixth stories; molded and paneled crown above the second story (serving as the third-story sill); molded window hoods on incised brackets at the second through the fifth stories; round-arch sixth-story fenestration with brick architrave on corbelled brackets; synthetic replacement sash; historic wrought-iron fire escapes; corbelled roof cornice. **Grand Street**. Four bays; similar to the Lafayette Street façade; non-historic entryway to the upper stories below an historic wood-framed transom (covered with an historic wrought-iron grille above a molded lintel). **Roof**: Telecommunications equipment; brick chimneys. **East Elevation**: Brick with faded painted sign and, section of cement stucco, paint and tar; light well; synthetic replacement sash. **Site**: Granite sidewalks and non-historic concrete vault coverings.

History: The original section of this six-story, neo-Grec style brick factory building at the northeast corner of Grand Street and Lafayette (formerly Elm) Street was designed by architect O.G. Bennet, and was built in 1890-91 for owner William F. Chrystie at a time when large factories and stores were built along the streets around Broadway and Elm Street, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry good trade that included some of the most important industrial firms in the country. During the widening of Elm Street in 1897-98, the building was reduced in width and the west facade was rebuilt in a similar manner as the existing facade on Grand Street. The building was extended to the north in 1899, the new facade replicating the existing west and south facades. Although records at the Department of Buildings do not list an architect for either the 1897-98 alteration or the 1899 addition, it is possible that Chrystie, the building's developer, engaged the architect of the original section, O.G. Bennet, to carry out these changes. The building's incised window lintels and corbelled brick cornice are indicative of the neo-Grec style as found on many industrial buildings in the late-nineteenth century. Over the years, the building was occupied by a variety of commercial interests, including Meyer Jonasson & Co., cloak maker (1894); Tiedemann & Co., wholesale woolens (1900); Jacob Caplan, cloak maker (1908); Rabinowitz Bros., underwear (1914); Sunshine Cafeteria (1930); Arc Tool Co. (1945); Alda Plastics (1957); and the Jewel Leather Goods Co. (1985). No 167-177 Lafayette Street (aka 154-156 Grand Street), which has been converted to offices on its upper floors, is evocative of the evolution of the SoHo area into one of New York City's prime industrial districts in the late-nineteenth century and early twentieth centuries, and its continuing importance in the twenty-first as the location of offices and high-end retailers.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Nov. 8, 1894), 1; (Sep. 21, 1900), 8; (Nov. 6, 1906), 11; (Mar. 13, 1914), 11; (Sep. 30, 1930), 54; (Jan. 24, 1945); 33; (Jun. 16, 1957), F18; (Apr. 14, 1895), W47.

179-183 Lafayette Street (aka 241-249 Centre Street)

See: 241-249 Centre Street

185 Lafayette Street

Borough of Manhattan Tax Map Block 472, Lot 7

Date of construction: 1886-87 (NB 1047-1886)

Architect: Napoleon LeBrun & Son

Original Owner: City of New York

Type: Firehouse

Style: Queen Anne

Stories: 3

Structure/Material: Brick, cast iron and terra cotta

Features: Four bays at the first story; three bays at the second and third stories; historic paneled columns with molded bases and capitals decorated with acanthus at the first story; non-historic infill at the first-story, consisting of metal doors, columns, and louvers, as well as glass transoms below divided metal plates with exposed bolts; scored, pigmented stucco fascia below the second-story windows; molded lintels and brownstone bands at the upper stories; diaper patterned brick at the end spandrels of the second story and above the third-story lintels; brownstone plaque with incised lettering, flanked by paired pilasters and guttae, at the center spandrel; third-story window sills in a continuous brownstone band; non-historic fixed-pane sash; brick, terra cotta, and pressed-metal roof cornice, featuring corbelled brackets with blind arches, rosettes, modillions, and gablets.

History: This brick, Queen Anne style former fire house for Engine Co. 55 was designed by architects Napoleon LeBrun & Son and was built in 1886-87 for the City of New York at a time when the rapid industrialization of the SoHo area with large loft buildings, factories, and warehouses demanded increased fire protection and the opening of new fire houses in the area. The building's polychromatic facade, which features foliated capitals at the cast-iron first story columns, diaper pattern brickwork, terra-cotta rosettes, and corbelled brackets topped by small gables, is typical of Queen Anne style civic architecture of its day. The facade was rebuilt in a manner similar to the original during the widening of Lafayette Street in 1897-98. Engine Company 55 relocated to a new firehouse at 363 Broome Street (a designated New York City Landmark) in 1898-99, but this building appears to have continued to serve in some unknown municipal capacity for the next several years. It was sold by the City and converted to a store-and-loft building in 1917, and by 1923 housed an automotive repair shop on the first story. The building, which was later converted to residential use on its upper floors, is an excellent example of late-nineteenth-century civic architecture and is evocative of the changes that took place in the SoHo area from its establishment as one of New York City's prime industrial areas in the late-

nineteenth century through most of the twentieth century, and its later popularity as a modern residential neighborhood.

References:

LPC, *Fire Engine Company 55* (LP-1987), prepared by Matthew A. Postal (New York, 1998); New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

187-193 Lafayette Street (aka 409 Broome Street)
Borough of Manhattan Tax Map Block 472, Lot 10

Date of construction: 1903-05 (NB 466-1903)

Architect: Buchman & Fox

Original Owner: August Trenkmann

Type: Warehouse

Style: Renaissance Revival

Stories: 8

Structure/Material: Brick

Features: **Lafayette Street**. Nine irregular bays at the first story; nine bays at the second through the sixth stories with paired fenestration at the five central bays; fourteen bays at the seventh story and sixteen bays at the eighth story; deeply-recessed fenestration; projecting and receding façade planes; granite first-story piers with polished bases; paneled cast-iron columns with molded capitals; non-historic metal-and-glass doors at the elevator shaft below an historic double transom covered with historic wrought-iron grilles; non-historic paneled wood-and-glass double doors to the upper stories with historic double transoms and non-historic security lamps; non-historic metal-and-glass storefronts and commercial entryways; non-historic bracketed signs, fixed awnings, and applied lettering at the first story; molded crowns above the first and second stories serving as the sills for the windows above; banded brick at the second through the sixth stories; brick dentils above the paired second-story bays; projecting sills at the fourth through the sixth stories (bracketed at the single end bays); bracketed and paneled crown above the sixth story (serving as the seventh-story sill); segmental-arch fenestration at the two bays at either end of the seventh story; brick panels and continuous stone lintels at the seventh story; eighth-story window sills and molded lintels in continuous stone bands; paired pilasters topped by stylized capitals with circular decorations at the end bays of the eighth story; synthetic replacement sash; southernmost windows sealed with brick; paneled roof parapet with a gable at the south end (possibly removed from north end). **Broome Street**. One bay at the first story; three bays at the upper stories; similar to the Lafayette Street façade; non-historic show windows at the first story; historic wrought-iron fire escape. **South Elevation**: Brick; one bay with synthetic replacement sash. **Roof**: Brick elevator bulkhead and rooftop addition; water tank. **Site**: Bluestone curbs.

History: This brick, eight-story Renaissance Revival style warehouse was designed by architects Buchman & Fox in built in 1903-05 for August Trenkmann, whose estate still owns the building, at a time when many of SoHo's remaining small houses, most of which had been converted to industrial use years earlier, were being replaced by new, larger loft buildings. This building replaced two nineteenth-century buildings. Its rusticated brickwork, stone belt courses,

multi-story banded piers, and paneled parapet (which has been simplified) are indicative of the Renaissance Revival style. Although the upper two stories have been poorly re-pointed (and appears to be an addition), the building's façades are largely intact. The building was occupied by a variety of business through the decades, including Brenner & Co., shirtwaists (1906); Publishers' Plate Co. (1912); H.B. Dods, manufacturer of fountain pen parts (1928); Acme Hardware & Supply Co. (1941); Marshall & Meier, Inc., maker of fountain pen clips (1951); and George Taylor Specialties Co., antique plumbing parts (1987). The building, which has been converted to offices on the upper floors, is evocative of the continuing importance of the SoHo area as one of New York City's prime business district in the early-twentieth century and its continuing prominence through the years as the location of small factories, warehouses, and later, professional offices.

References:

Bromley (1891), pl.4; New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Aug. 4, 1906), 12; (Apr. 20, 1912), 20; (Aug. 25, 1928), 7; (Mar. 4, 1941), 23; (Feb. 13, 1951), 33; (Aug. 6, 1987), C2.

Lafayette Street, Nos. 194 to 202 (West side between Broome Street and Spring Street)

194-202 Lafayette Street (aka 416-422 Broome Street)

See: 416-422 Broome Street

Lafayette Street, Nos. 195 to 205 (East side between Broome Street and Kenmare Street)

195-199 Lafayette Street (aka 406-412 Broome Street and 2 Cleveland Place)

See: 406-412 Broome Street

203-205 Lafayette Street (aka 4-8 Cleveland Place and 106-118 Kenmare Street)

Borough of Manhattan Tax Map Block 482, Lots 1001-1025

Date of construction: 1911-12 (NB 654-1911)

Architect: Max Epstein

Original Owner: American Express Co.

Type: Store and loft

Style: neo-Classical

Stories: 7

Structure/Material: Brick and cast iron

Features: **Lafayette Street**. Two bays with grouped and recessed fenestration separated by cast-iron columns decorated with rosettes and rondels; two-story, rusticated columns supporting a molded crown at the first and second stories; non-historic metal-and-glass storefronts and commercial entryways and transoms; electrical conduits and security lamps; molded crowns at the first story; two-story, banded piers, paneled spandrels, and molded crowns at the third through the sixth stories; synthetic replacement sash; molded cornice with dentils and brick parapet at the roofline. **Cleveland Place**. Six bays; historic bracketed cast-iron columns with steel lintels; non-historic brick bulkheads; non-historic metal-and-glass storefronts, entryways,

and transoms; electrical conduits; angled sign; metal doors, louvered vents; projecting sills and segmental lintels at the upper story fenestration; synthetic replacement sash; historic wrought-iron fire escape; molded brick roof parapet. **Kenmare Street.** Irregular bay arrangement; non-historic projecting first story with attached aluminum diner structure; metal sign band and neon letters; bracketed metal awning; suspended lamps; roof sign; multi-story sign attached to the upper stories; projecting sills and flat lintels; synthetic replacement sash; brick roof parapet. **Roof.** Brick stairway and elevator bulkheads; water tower. **Site:** Granite curb on Lafayette Street.

History: This seven-story, neo-Classical style store and loft building was designed by architect Max Epstein and built in 1911-12 for the American Express Co. at a time when many of SoHo's remaining small houses, most of which had been converted to industrial use years earlier, were being replaced by larger new loft buildings. This building replaced several brick, early nineteenth-century buildings. The American Express Co. had purchased the adjacent building at 406-412 Broome Street in 1901 for use as a shipping facility. The main façade of 203-205 Lafayette Street displays restrained classical forms such as limestone bands, paneled spandrels, and dentils, which were characteristics of the neo-Classical style. The building's exposed, minor elevations facing Kenmare Street and Cleveland Place have been somewhat altered and there is a one-story diner appended to the northern part of the lot, but the building's main facade is remarkably intact. Beside American Express, which occupied a portion of the building and leased space in the remainder, the building was occupied by a variety of tenants, including United Brush Manufactories (1912-16); Bertold Holtenhof Electrical Equipment Co. (1923); the Acme Printing Ink Co. (1941); Dunn & Flynn, brass products (1956); and the Hirsh Gallery (1999). The building, which has been converted to condominiums on the upper stories, is evocative of the SoHo area's prominence as one of New York City's prime business districts in the early-twentieth century and its continued importance through the years as the location of small factories and warehouses, and later, of galleries and luxury apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jun. 21, 1912), 13; (Apr. 12, 1923), 31; (Feb. 27, 1941), 37; (May 21, 1956), 25; (Apr. 25, 1999), 90.

Lafayette Street, Nos. 232 to 264 (West side between Spring Street and Prince Street)

232-236 Lafayette Street (aka 63 Spring Street)

See: 63 Spring Street

238 Lafayette Street

Borough of Manhattan Tax Map Block 496, Lot 33

Date of construction: 1907 (ALT 545-1907)

Architect: J.W. Clark

Original Owner: John W. Aitkens

Type: Taxpayer

Style: None

Stories: 1

Structure/Material: Brick and steel

Features: Aluminum-, wood-and-glass storefront and box awning/sign; security gate. South Elevation: Brick. Roof: Vent pipe. Site: Granite curb.

History: This one-story brick, metal, and glass taxpayer was constructed in 1907 on a small lot that was the rear yards of 65 and 67 Spring Street, prior to the widening of Lafayette Street in 1897. Its architect was J.W. Clark and the owner was John W. Aitkin.

References: New York City Department of Buildings.

240 Lafayette Street

Borough of Manhattan Tax Map Block 496, Lot 32

Date of construction: 1873 (ALT 658-1873)

Architect: John B. McIntyre; Julius Boeckell & Son

Original Owner: Joseph Craig

Type: Multiple dwelling

Style: Italianate

Stories: 5

Structure/Material: Brick

Features: Four bays at the first story; three bays at the upper stories; historic wood-and-glass show windows on brackets and wood bulkheads flanking recessed non-historic metal-and-glass entryway; historic paneled cast-iron columns and non-historic metal door in an historic wood surround with a rope molding at the entryway to the upper stories; molded crown with brackets and frieze panels above the first story; bracketed sills at the third, fourth, and fifth-story windows; molded, segmental lintels at the upper stories; non-historic metal window grilles at the second story; through-the-wall air conditioners; non-historic flagpole; historic wrought-iron fire escape; synthetic replacement sash; wood cornice on scrolled brackets and with frieze panels. South Elevation: Brick and cement stucco. Roof: Stairwell bulkhead. Site: Granite curb; steel hatch.

History: This five-story brick, Italianate style apartment house with a ground-story storefront was originally built as 2 ½-story dwelling in c.1809-16 for George Hopson during a time when the Fourteenth Ward was experiencing enormous residential growth that would transform it into the city's most populous ward by the 1820s. It was remodeled into its present style in 1873 by architect John McIntyre for then-owner Joseph Craig. The alterations included raising the first-story, installing a storefront, enlarging its existing peak roof into a full story, erecting a fifth story, and installing a new brick front wall and cornice. In 1897, the facade was moved several feet to the west due to the widening of Lafayette Street. It appears that McIntyre's Italianate style facade, which remains largely intact, was re-assembled instead of being replaced. The building, which retains apartments on its upper floors, demonstrates the residential continuity found in the fringe areas of SoHo.

Significant Alterations: 1897: (ALT 854-1897) Decrease building depth and rebuild front.
Architect: Julius Boekell & Son. Owner: Joseph Applegate.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

242-244 Lafayette Street

Borough of Manhattan Tax Map Block 496, Lot 30

Date of construction: 1881-82 (NB 178-1881); 1897-98 (ALT 837-1897)

Architect: John Sexton

Original Owner: Thomas W. Weatherbed

Type: Factory

Style: Queen Anne

Stories: 5

Structure/Material: Brick

Features: Six bays, with paired and grouped fenestration at the outer bays of the upper stories; historic wood-and-glass storefronts (on brackets above paneled bulkheads); non-historic metal-and-glass commercial door at the north storefront; historic, paneled wood-and-glass doors at the south storefront); non-historic metal-and-glass doors and surround at the entryway to the upper stories; security lamps; security gates; applied plastic letters; gabled portico with fluted and banded columns and sunburst to the upper story entryway; molded crown on brackets above the first story; projecting stone sills and steel lintels with rosettes at the two outer bays of the upper stories; projecting stone sills and splayed lintels at the center bays of the second, third, and fourth stories; foliated tympani with molded architrave on brackets above the center bays of the fifth story; historic wrought-iron fire escapes; synthetic replacement sash (possibly original one-over-one wood sash with transoms at the south bays of the second story and the north bays of the fourth story); bracketed cornice with a central gable and foliated frieze. Roof: Wood deck and fence. North Elevation: Brick; two bays; segmental lintels; synthetic sash. Site: Granite curb; steel hatches.

History: This five-story, Queen Anne style brick factory building was built in two phases; the first section at the northern half of that lot was put up in 1881-82, while the southern section was constructed in 1897-98. The late nineteenth century was a time when large factories and stores were built along the streets around Broadway and Elm Street, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. For both building campaigns, the architect was John Sexton and the owner was Thomas Wetherbed. As part of the 1897-98 campaign, the facade was moved several feet to the west due to the widening of Elm Street. Stylistic evidence suggests that Sexton re-assembled parts of the Queen Anne style facade of 1881-82 and designed the new south section in the same vein. The building's columnar portico topped by a pediment featuring a sunburst, and steel, upper story lintels decorated with rosettes are suggestive of the Queen Anne style. Over the years, the building was occupied by a variety of tenants, including the United Art Glass and Lamp Manufacturing Co. (1915); the Zalon Glove

Co. (1920); the Manhattan Bookbinder Co. (1933); the Beacon Chemical Corp. (1946-58); Architectural Sculpture, reinforced plaster products (1982); and Bicycle Habitat (1984-2010). No. 242-244 Lafayette Street, which remains in commercial use on its upper floors, is evocative of the evolution of the SoHo area as one of New York City's prime industrial districts from the late-nineteenth century through the twentieth century, and its continued importance in the twenty-first as the location of small businesses and design studios.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Feb. 5, 1915), 14; (Aug. 24, 1920), 18; (Jul. 15, 1982), C8; (Jul. 12, 1984), C3.

246 Lafayette Street

Borough of Manhattan Tax Map Block 496, Lot 29

Features: Forged-iron fence and gate; one bay; multi-pane steel sash and doors; soldier-course brick lintels; concrete and brick steps. Site: granite curb.

History: A brick nineteenth century was demolished in 2008 for this below-grade entry plaza and dining pavilion to a new hotel building at 79-85 Crosby Street.

248 Lafayette Street (aka 87 Crosby Street)

See: 87 Crosby Street

250 Lafayette Street

Borough of Manhattan Tax Map Block 496, Lot 27 in part

Date of construction: c.1865-66; 1897-98 (ALT 1072-1897)

Architect: Not determined (c.1865-66); D.N.B. Sturgis (c1897)

Original Owner: Catherine Bradley (c.1865-66); Bradley Estate (c.1897-98)

Type: Lofts

Style: Romanesque Revival (c.1897)

Stories: 4

Structure/Material: Brick

Features: Three bays; non-historic metal-and-glass storefront and show windows at the first and second stories; non-historic metal entryway (with transom) to the upper stories; attached sign; projecting brownstone window sills in a continuous band at the third and fourth stories; second-story fenestration (with stepped reveals and flat brownstone lintels) recessed behind segmental arches; flush brownstone lintels in a continuous band at the fourth story; synthetic replacement sash (with transoms at the fourth story); corbelled brick roof parapet (above recessed brick panels) with stone coping blocks. Site: Concrete step; granite curb.

History: This four-story, Romanesque Revival style store and loft building was originally built as a private dwelling in c.1865-66 for Catherine Bradley at a time when the areas on the fringe of SoHo were still in favor as a residential area in the midst of spreading commercialization from

the south. A rental advertisement from 1872 listed this property as a comfortable three-story-and-basement brick house with a large front garden. By the time of the widening of Lafayette Street in 1897, resulting in a major alteration to the building, it had already been converted to lofts, as well as having had been joined internally in 1880 to the adjacent building at 89 Crosby Street. The new Romanesque Revival facade that was installed in 1897 was designed by architect D.N.B Sturgis; the owner was the Bradley Estate. The building's inset fenestration, segmental lintels with header bricks, and its corbelled cornice are characteristics of the Romanesque Revival style. The first two stories of the façade have been unsympathetically altered but the building's upper half remains largely intact. Over the years, the building was occupied by a number of tenants, including D. Michael & Co., woolen rags (1930); the Speyer Animal Hospital (1947); the Caterers Equipment Corp. (1968-78); the New World Art Center (1997); and the T.F. Chen Cultural Center (2004-2010). No. 250 Lafayette Street, which now has offices on the upper floors, is evocative of the transitional period of the SoHo area when both loft buildings and dwellings were being constructed in the SoHo neighborhood, as well as the changes that took place along the eastern edge of SoHo in the late-nineteenth and throughout the twentieth century as the area was transformed to industrial uses and, later, cultural and professional activities.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Record; *New York Times* (Jun. 5, 1872), 7; (Dec. 24, 1930), 31; (Jul. 4, 1947), 15; (Nov. 17, 1968), S30; (May 28, 1971), W21; (Nov. 30, 1997), CY4; (Oct. 29, 2004), E39.

252 Lafayette Street (aka 91 Crosby Street)

See: 91 Crosby Street

254 -262 Lafayette Street

Borough of Manhattan Tax Map Block 496, Lot 19 in part

History: Parking lot with car racks, booth, and large sign. Earlier buildings on the site were demolished in the 1930s.

264 Lafayette Street (aka 62-66 Prince Street)

Borough of Manhattan Tax Map Block 496, Lot 18

Date of construction: c.2004

Architect: Garrett Singer

Original Owner: Anna Regina

Type: Restaurant

Style: None

Stories: 1

Structure/Material: Brick

Features: **Lafayette Street**. Irregular bay arrangement; two-story wing to the south with projecting window sills at the second story; aluminum-and-glass windows and entryways; bracketed lamps; raised signage. **Prince Street**. Irregular bay arrangement; similar to the Lafayette Street façade; flagpoles and banners; electrical conduits; enclosed cafe. **Roof**: Gable

with standing seam metal roofing; mechanical equipment on the south wing. South Elevation: Brick.

History: The altered automobile service station was built in 1948 at a time when gas stations, auto repair shops, parking lots, and one-story garages and car washes took the place of many loft buildings. It replaced two, three-story brick loft building that were demolished that year. In 2004, the building was altered into a restaurant by architect Garrett Singer for owner Anna Regina.

References:

New York City Department of Buildings

Lafayette Street, Nos. 268 to 290 (West side between Prince Street and Jersey Street)

270-276 Lafayette Street (aka 63-67 Prince Street and 107-113 Crosby Street)

Borough of Manhattan Tax Map Block 510, Lot 6 in part

Date of construction: 1925-27 (NB 415-1925)

Architect: Sugarman & Berger

Original Owner: 63 Prince Street Corp.

Type: Store and factory

Style: Art Deco

Stories: 15

Structure/Material: Brick

Features: **Lafayette Street**. Seven bays at the first story; eight bays at the second story; 16 bays at the upper stories; two-story stone base with limestone piers topped by Ionic capitals and a molded crown; non-historic flagpoles and banners; non-historic lamps; non-historic metal-and-glass storefronts and commercial entryways with metal and brick bulkheads; glass and louvered transoms; segmental entryway to the upper stories, topped by carved panels with decorative shield and rosettes; non-historic multi-pane doors, transoms, and sidelights at the main entryway to the lobby); projecting stone sills and flush stone lintels at the upper stories; molded terra-cotta crowns above the third and the eleventh stories; historic three-over-three metal sash and synthetic replacement sash; molded terra-cotta cornice above the thirteenth story; molded crown above the fifteenth story; brick roof parapet with stone coping blocks. **Prince Street**. Four bays at the first story; six bays with grouped fenestration at the second story; ten bays at third through the twelfth story; nine bays at the thirteenth and fourteenth stories; seven bays at the fifteenth story; similar to the Lafayette Street façade; flagpoles and banners; non-historic bracketed lamps; synthetic replacement sash. **Crosby Street**. Six bays at the first and second stories; 18 bays at the third through the ninth story; irregular bay arrangement at the tenth through the 15th story (due to setbacks); similar to the Lafayette Street façade; south bays at the first story sealed with brick; freight entry with steel door; non-historic brick, aluminum-and-glass storefronts and commercial entryways with transoms; security gates; flagpoles and banners; vents; metal doors at the service entry; security lamps and cameras; grouped fenestration above metal panels with embossed urns and egg and dart moldings; synthetic replacement sash; open stairwell bays. North Elevation: Irregular bay arrangement with setbacks; brick; synthetic replacement sash. Roof: Water tower. Site: Granite curb on Lafayette Street.

History: This Art Deco-style factory building was designed by architects Sugarman & Berger and built in 1925-27 for the 63 Prince Street Corp., a few years after the area around Broadway Houston Street was established as a major transportation hub by the opening of a station of the Brooklyn-Manhattan Transit line at Prince Street and Broadway, and in anticipation of the construction of the IND subway a few years later, with a stop at Houston and Lafayette Streets. The building's upper-story setbacks and its spare terra-cotta ornament are characteristics of the classicized form of the Art Deco style as found on many large industrial buildings. It is well-maintained and remarkably intact. Space in the building was leased by a variety of businesses and organizations, including the Allied Printing and Stationery Co. (1929); the Fink, Dumont & White Co., makers of metal containers (1935); the Jacobs Label Co., woven and printed cloth labels (1940); R.O. H. Hill, Inc., engravers (1950); the Harian Press (1966); the Beacon Press (1973); the Josh Baer Gallery (1985); Appraisal Services Associates, art appraisers (1995); and Bark Frameworks, art framer for the Metropolitan Museum of Art (2006). The building, which has been converted to offices on its upper floors, is evocative of the changes that were taking place in the SoHo area as a result of transportation improvements in the early decades of the twentieth century, as well as the area's growing popularity in the late-20th century as a location for galleries, boutiques, and offices.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jul. 14, 1929), 15; (Oct. 15, 1935), 25; (Apr. 9, 1940), 29; (Jun. 23, 1950), 25; (Nov. 22, 1966), 45; (Feb. 17, 1973), 34; (Nov. 5, 1985), C14; (Jan. 19, 1995), C2; (Nov. 16, 2006), F2.

278-290 Lafayette Street (aka 121-127 Crosby Street and 2-6 Jersey Street)

Borough of Manhattan Tax Map Block 510, Lot 6 in part

Date of construction: 1891-92 (NB 1198-1891); 1898-99 (NB 756-1898)

Architect: John R. Thomas

Original Owner: Hawley & Hoops

Type: Factory

Style: neo-Grec

Stories: 6

Structure/Material: Brick & limestone

Features: **Lafayette Street**. Seven bays at the first story with segmental arches and splayed lintels; 21 bays at the upper stories; non-historic, recessed metal-and-glass storefronts with glass and louvered transoms; non-historic metal service entry doors with historic glass transom and non-historic glass-block sidelights; flagpoles and banners; molded crown above the first story; wide stone bands, deep reveals, and brick columns with geometrical decoration at the second-story capitals; molded crown above the second story; multi-story brick piers with molded caps from the third through the fifth stories; projecting sills and continuous molded lintels from the third through the fifth stories; molded crown above the fifth story; brick piers with molded capitals and continuous molded lintels with center gables at the sixth story; synthetic replacement sash; bracketed metal roof cornice with triglyphs and guttae. **Crosby Street**. Four

bays; radiating brick lintels, stone quoins, flagpoles, banner, security lamps, and historic metal-and-glass storefronts and commercial entryways with paneled bulkheads and wave moldings at the first story; 12 bays at the upper stories; similar to the Lafayette Street façade. **Jersey Street.** Five bays; segmental fenestration with radiating brick lintels, stone sills, and iron security gates at the first story; stone quoins at the first and second stories; louvered vent at the first story; non-historic metal doors at the freight entryway; molded crowns above the first, second, and fifth stories; projecting sills, flush stone lintels and iron shutters at the upper stories; brick sealed fenestration; bracketed roof cornice with triglyphs and guttae. Roof: Brick elevator bulkhead.

History: The original section (284-290 Lafayette Street/121-129 Crosby Street) of this through-block, six-story, neo-Grec-style brick factory building at the southwest corner of Jersey Street and Lafayette (formerly Elm) Street was designed by architect John R. Thomas, and was built in 1891-92 for owners Hawley & Hoops at a time when large factories and stores were built along the streets around Broadway and Elm Street, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. In 1898-99, during the widening of Elm Street, the building was reduced in width and the Lafayette Street facade was rebuilt and the building was extended to the south (278-282 Lafayette Street), by the same architect and owners. In 1918, much of the building was destroyed by fire and the Jersey Street facade collapsed. The building was restored close to its original condition by the architect Lorenz F.J. Weiner. The building's incised window lintels, segmental arches, and angular ornamentation are suggestive of the late form of the neo-Grec style as found on many industrial buildings in the late-19th century. The building was occupied from the completion of its original section in 1892 until the late 1960s as a paper warehouse; later tenants included the Kimcherova Gallery (1990) and 280 Modern, home furnishings (1999). No. 278-290 Lafayette Street (aka 121-127 Crosby Street and 2-6 Jersey Street), which has been converted to apartments on its upper floors, is evocative of the evolution of the SoHo area as one of New York City's prime industrial districts from the late-nineteenth century through the twentieth century, and its later popularity as the location of galleries, boutiques, and luxury apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Apr. 28, 1966), 43; (Feb. 1, 1990), C6; (Oct. 3, 1999), HD106.

Lafayette Street, Nos. 292 to 308 (West side between Jersey Street and East Houston Street)

292-296 Lafayette Street (aka 129-131 Crosby Street and 1-5 Jersey Street)

Borough of Manhattan Tax Map Block 510, Lot 37

Date of construction: 1883-84 (NB 1025-1883); 1897-98 (ALT 933-1897)

Architect: H.J. Schwartzmann & Co.; Buchman & Deisler

Original Owner: Leo Schlesinger

Type: Store

Style: Queen Anne/Renaissance Revival

Stories: 5

Structure/Material: Brick

Features: **Lafayette Street**: Chamfered corner (at Jersey Street); four bays; fluted, cast-iron columns with molded bases and capitals with rosettes and egg-and-dart moldings, supporting molded steel lintels; non-historic aluminum-and-glass show windows, commercial entryways, and entryway to the upper stories; security gates; security lamps; molded crown above the first story; two-story brick piers (with molded bases and stone bands) at the second and third stories, supporting a molded crown that serves as the fourth-story sill; molded second-story window lintels, resting on stone bands; paneled spandrels above the second and fourth stories; projecting sills and segmental lintels with molded architraves, splayed stones, and scrolled keystones at the third story; three-story brick piers (with molded bases, stone bands, and Ionic capitals) at the fourth through the sixth stories, supporting a pressed-metal crown with scrolled brackets, guttae, and a band molding; molded lintels (in line with the stone bands) at the fourth story; projecting sills and segmental lintels with scrolled keystones at the fifth story; projecting sills with brick aprons at the sixth story; paired pilasters on brick bases at the seventh story; historic two-over-two wood sash at the second through the sixth stories; historic, wood-framed Palladian-type sash at the seventh story; molded crown above the seventh story; brick roof parapet with stone coping blocks. **Crosby Street**. Two bays at the first story; four bays at the upper stories; rusticated columns, brick bulkheads, synthetic sash with metal gates, and a molded crown (serving as the second-story sill) at the first story; two-story brick piers (with molded bases and stone bands) at the second and the third stories, supporting a molded crown that serves as the fourth-story sill; paired pilasters and segmental lintels with molded architraves and projecting keystones at the second and third stories; three-story brick piers (with molded bases, stone bands, and incised capitals) at the fourth through the sixth stories; paired pilasters on brick bases at the fourth through the seventh stories; cement-stucco fascia above the sixth story; foliated spandrels above the fourth story; round-arch fenestration with molded architraves at the seventh story; historic two-over-two wood sash; corbelled brick parapet. **Jersey Street**. Eight bays; similar to the Crosby Street façade; secondary entryways with non-historic metal doors; louvered vents at the first story; wrought-iron window grilles at the first story; rusticated piers; fluted cast-iron columns; brick bulkheads; synthetic replacement sash; security lamps; historic wrought-iron fire escape. **North Elevation**: Mostly-obscured by a large attached sign); segmental fenestration with projecting sills and synthetic replacement sash. **Roof**: Water towers; metal and concrete elevator and stair bulkheads. **Site**: Granite curb and steel hatch on Lafayette Street.

History: This five-story, Queen Anne/Renaissance Revival style brick factory building was originally a much larger building that was put up in 1883-84 by architects H.J. Schwartzmann & Co. and owner Leo Schlesinger at a time when large factories and stores were built along the streets around Broadway and Elm Street, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. In 1883-84, this part of Lafayette Street, then known as Marion Street, terminated at Jersey Street and at the original south facade of this building. The southern end of Lafayette Place, which was located few blocks to the north, occurred at Great Jones Street. In 1897, the city condemned and demolished properties on the blocks between Jersey Street and Great Jones Street to create modern-day Lafayette Street that would link up with Fourth Avenue to the north. The new street was to be much wider than the

existing streets that it would incorporate, resulting in the partial demolition and rebuilding of many properties along Marion Street and Elm Street in the eastern SoHo area. The names Elm Street, Marion Street, and Lafayette Place were dropped, and Lafayette Street was established. As a result, Schlesinger, who still owned the building, engaged the architectural firm Buchman & Deisler to oversee the alterations and to design a new, Renaissance Revival style facade on Lafayette Street. The Crosby Street facade features Queen Anne style detailing such as variegated use of brick, terra cotta, and brownstone, as well as segmental brick arches, patterned brick spandrels, and a corbelled parapet, while the Lafayette Street facade displays Renaissance Revival style ornament, such as limestone band courses at the level of the window lintels, multi-story brick piers topped by Ionic capitals, splayed lintels, scrolled keystones, and a bracketed cornice. Schwartzmann appears to have designed a much simpler facade on narrow Jersey Street, which retains many Queen Anne style elements, although Buchman & Deisler carried the limestone banding and bracketed cornice part way along Jersey Street. The building now remains largely intact to its turn-of-the-century condition. Over the years, the building was occupied by a variety of business, including the toy manufacturing business of its original owner, Leo Schlesinger. In the 1880s, a portion of the building was occupied by the Hebrew Technical Institute, which was founded in 1884 as a training school for underprivileged boys, where they were taught industrial drawing, clay model making, and the principles of mechanics. Other tenants of the building included the Non-polarizing Dry Battery Co. (1903); Ignatius Buckman, clothing manufacturer (1915); the Bristol Hat Co. (1920); the Dixon Hardware Corp. (1926); the Zenith Electric Co. (1945); the General Chain and Belt Co. (1951); and the artist Keith Haring (1985). No. 292-296 Lafayette Street (aka 129-131 Crosby Street and 1-5 Jersey Street), which was converted to a residential cooperative in 1983, is evocative of the evolution of the SoHo area as one of New York City's prime industrial districts from the late-nineteenth century through the twentieth century, as well as the physical changes that occurred as the result of street widening and extensions, and the area's later popularity among people in the arts.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (May 25, 1885), 8; (May 29, 1885), 8; (May 14, 1895), 1; (Jan. 15, 1903), 13; (Jun. 13, 1915), 12; (Oct. 14, 1920), 30; (Aug. 11, 1926), 36; (May 13, 1945), R7; (Jun. 19, 1951), 41; (Feb. 5, 1985), A22.

298 Lafayette Street (aka 133 Crosby Street)

Borough of Manhattan Tax Map Block 510, Lot 38

Date of construction: c.1929 ALT

Architect: Not determined

Original Owner: Not determined

Type: Store

Style: None

Stories: 2

Structure/Material: Cement stucco

Features: **Lafayette Street**. Three bays; multi-pane wood-and-glass storefront and commercial entryway; sign band, bracketed signs, and lamps; flagpole. **Crosby Street**. Two bays, batten

wood doors; multi-pane wood sash; sign board and plaque; bracketed signs; alarm and fire conduits; slate-tile-covered pent roof. Site: Granite curb and steel hatch on Lafayette Street.

History: This one-story commercial building was originally a five-story brick factory which had its four upper stories removed in 1929. Further alterations were made later in the century.

References:

New York City Department of Buildings; 1899 Robinson map.

300 Lafayette Street (aka 135 Crosby Street)
Borough of Manhattan Tax Map Block 510, Lot 39

Date of construction: c.1930s-40s ALT

Architect: Not determined

Original Owner: Not determined

Type: garage

Style: None

Stories: 1

Structure/Material: Brick

Features: **Lafayette Street**. One bay; metal-and-glass roll-up garage door; signboards; security lamps. **Crosby Street**. Two bays; metal-and-glass roll-up garage door; signboards; security lamps; bracketed sign. Site: Granite curb and steel hatch on Lafayette Street.

History: This one-story commercial building, now an auto repair shop, was originally a six-story brick factory which had its five upper stories removed between 1934 and 1948. Further alterations were made later in the century.

References:

Bromley Maps (1934; 1967); New York City Department of Buildings.

302-308 Lafayette Street (aka 21-29 East Houston Street and 137-139 Crosby Street)
Borough of Manhattan Tax Map Block 510, Lot 40

Borough of Manhattan Tax Block 510, Lot 40

Date of construction: c.2000

Architect: Not determined

Original Owner: Not determined

Type: Gas station

Style: None

Stories: 1

Structure/Material: Metal

Features: Gas station with cement stucco booth, pumps, and structural sign; metal-and-glass storefront and entryways; security cameras; attached, illuminated sign. Site: Granite curb on Lafayette Street.

History: A seven-story, brick commercial building occupied this lot until it was demolished c.1929-36 during the construction of the IND beneath Houston Street. A gas station was first constructed on the site in 1938. The lot was reduced in size during the widening of Houston Street in 1957-63, and the site and gas station building have been reworked several times over the years.

References:

Bromley Maps (1934; 1967); New York City Department of Buildings, Robinson Map (1899).

Prince Street, Nos. 62 to 70 (South side between Lafayette Street and Crosby Street)

62-66 Prince Street (aka 264 Lafayette Street)

See: 264 Lafayette Street

68 Prince Street

Borough of Manhattan Tax Map Block 496, Lot 15

Date of construction: c.1827

Architect: Not determined

Original Owner: Patrick Sherryd

Type: Dwelling with alterations

Style: Federal

Stories: 4

Structure/Material: Brick

Features: Irregular bay arrangement at the first story with non-historic aluminum-and-glass show window/commercial entryway, metal roll-down gate, metal entryway to the upper stories, and bracketed lamps with electrical conduit; three bays at the upper stories; projecting sills and flush stone lintels at the upper floors; suspended pole and sign banner; historic wrought-iron fire escape; synthetic replacement sash. Roof: Hip roof with small dormers, HVAC equipment, and metal gutter. East Elevation: Cement stucco, painted. Site: Steel hatch.

History: This three-story and attic, Federal style brick dwelling with later alterations was built c.1827 for Patrick Sherryd during a time when the Fourteenth Ward was experiencing enormous residential growth that would transform it into the city's most populous ward by the late 1820s. In 1883, the building's original first story was removed and replaced by a storefront with cast-iron columns. The building, which displays Federal style elements, such as Flemish bond brick and a low gabled roof with dormer, remains largely intact on its upper part. The building's upper floors have been in continual residential use since it was built, making it a rare example of a Federal row house in SoHo that has never been converted to industrial use.

References: New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

70 Prince Street (aka 105 Crosby Street)

Borough of Manhattan Tax Map Block 496, Lots 1001-1003

Date of construction: c.1827

Architect: Not determined

Original Owner: Patrick Sherryd

Type: Dwelling with alterations

Style: Federal

Stories: 4

Structure/Material: Brick

Features: **Prince Street**. Four bays at the first story; three bays at the upper stories; non-historic wood-and-glass show windows at the first story; molded crown with applied lettering and suspended lighting above the first story; historic, fluted and banded corner cast-iron column; projecting sills and flush stone lintels at the upper stories; historic six-over-six wood sash at the second story; synthetic replacement sash at the third story; flagpoles and banner; molded wood cornice; aluminum leader from the roof gutter. **Crosby Street**. Irregular bay arrangement at the first story; six bays at the second story; similar to the Prince Street façade; non-historic commercial entryways; brick steps and metal door with transom to the upper stories; iron tie plates at the on the south side; stepped brick parapet at the south side. **Roof**. Shallow, hip roof with small dormers, HVAC equipment, metal and wood fences on the south section. **Site**: Non-historic concrete ramp and steel hatch on Crosby Street.

History: This three-story and attic, Federal style brick dwelling with later alterations was built c.1827 for Patrick Sherryd during a time when the Fourteenth Ward was experiencing enormous residential growth that would transform it into the city's most populous ward by the late 1820s. In 1887, the building's original first story was removed and replaced by a storefront with cast-iron columns. The two-story rear extension was in place by that time. The building, which displays Federal style elements, such as Flemish bond brick and a low gabled roof with dormer, remains largely intact on its upper part. The building's upper floors have been in continual residential use since it was built, making it a rare example of a Federal row house in SoHo that has never been converted to industrial use.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

Prince Street, Nos. 63-67 (North side between Lafayette Street and Crosby Street)

63-67 Prince Street (aka 270-276 Lafayette Street and 107-113 Crosby Street)

See: 270-276 Lafayette Street

Prince Street, Nos. 150 to 154 (South side between West Broadway and Thompson Street)

150-154 Prince Street (aka 436-442 West Broadway)

See: 436-442 West Broadway

Prince Street, Nos. 151-157 (North side between West Broadway and Thompson Street)

151 Prince Street (aka 448 West Broadway)

See: 448 West Broadway

153 Prince Street

Borough of Manhattan Tax Block 516, Lot 39

Date of construction: c.1844-45

Architect: Not determined

Original Owner: Henry V. Shaddle

Type: Dwelling with alterations

Style: Greek Revival

Stories: 3

Structure/Material: Brick

Features: Three bays; non-historic, wood-and-glass commercial entryway and window at the basement; brownstone stoop with non-historic wrought-iron railings and gates; recessed main entryway (within a simplified masonry surround) with a non-historic metal-and-glass door, transom, and overhead lamp; projecting stone sills (painted) and flush stone lintels (painted) at the second story, and molded brownstone lintels at the third story; synthetic replacement sash; box awnings and light band at the first story, obscuring the lintels; historic wrought-iron fire escape; brick roof parapet with stone coping. Site: Steel-plated steps; metal tube railings; concrete areaway floor with steel hatch; non-historic wrought-iron fence at the areaway.

History: This three-story and basement, Greek Revival style dwelling with alterations was built in c.1844-45 for Henry V. Shaddle at a time when the SoHo area continued to develop as a stable residential community with a mix of row houses, a few free-standing dwellings, some small shops, and stables. The building's projecting window sills and molded lintels (some have been shaved) are characteristics of the Greek Revival residential style. The building, which has suffered many unsympathetic alterations over time, remains in residential use on its top two floors. The building is evocative of SoHo's early history as a desirable residential neighborhood, as well as its later transition to commercial uses.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

155 Prince Street

Borough of Manhattan Tax Block 516, Lot 40

Date of construction: c.1841

Architect: Not determined

Original Owner: Henry V. Shaddle

Type: Dwelling with alterations

Style: Greek Revival
Stories: 3
Structure/Material: Brick

Features: Three bays; non-historic, wood-and-glass commercial entryway and window, metal gate, and box awning/sign at the basement; brownstone stoop (painted) with non-historic wrought-iron railings and gates; recessed main entryway (within a simplified masonry field) flanked by stone pilasters and a molded hood (painted); non-historic metal-and-glass door, security lamps, and annunciator panels; single pane sash with non-historic wood surrounds at the first-story fenestration; projecting stone sills (painted) and flush stone lintels (painted) at the second stories, and molded brownstone lintels (deteriorated and painted) at the third story; synthetic replacement sash at the upper stories; historic wrought-iron fire escape; tie-plates at the third story; brick roof parapet with stone coping. Site: Concrete steps and floor in the areaway; steel hatch; non-historic wrought-iron fence and railings at the areaway.

History: This three-story and basement, Greek Revival style dwelling with alterations was built in c.1841 for Henry V. Shaddle at a time when the SoHo area continued to develop as a stable residential community with a mix of row houses, a few free-standing dwellings, some small shops, and stables. The building's stone portico with pilasters and projecting lintel and its molded window lintels (some have been shaved) are characteristics of the Greek Revival residential style. The building, which has suffered many unsympathetic alterations over time, remains in residential use on its top two floors. The building is evocative of SoHo's early history as a desirable residential neighborhood, as well as its later transition to commercial uses.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

157 Prince Street

Borough of Manhattan Tax Block 516, Lot 41

Date of construction: c.1841
Architect: Not determined
Original Owner: Henry V. Shaddle
Type: Dwelling with alterations
Style: Greek Revival
Stories: 3
Structure/Material: Brick

Features: Three bays at the basement; two bays at the first story; three bays at the second and third stories; non-historic wood-and-glass storefront at the basements with brick bulkhead, metal roll-down gate, and box awning; brownstone stoop with non-historic wrought-iron railings and gates; recessed main entryway (within a simplified masonry surround) with a non-historic metal-and-glass door and box awning; non-historic picture window and box awning at the first story; projecting stone sills (painted) and molded brownstone lintels (painted) at the second and third stories; synthetic replacement sash; historic wrought-iron fire escape; tie plates at the third story;

brick roof parapet with stone coping. Site: Concrete steps and floor with wrought-iron railings, steel hatch, and non-historic wrought-iron fence at the areaway.

History: This three-story and basement, Greek Revival style dwelling with alterations was built in c.1841 for Henry V. Shaddle at a time when the SoHo area continued to develop as a stable residential community with a mix of row houses, a few free-standing dwellings, some small shops, and stables. The building's projecting window sills and molded window lintels are characteristics of the Greek Revival residential style. The building, which has suffered many unsympathetic alterations over time, remains in residential use on its top two floors. The building is evocative of SoHo's early history as a desirable residential neighborhood, as well as its later transition to commercial uses.

Significant Alterations: Basement storefront; first-story picture window.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

Spring Street, Nos. 63 to 77 (North side between Lafayette Street and Spring Street)

63 Spring Street (aka 232-236 Lafayette Street)

Borough of Manhattan Tax Map Block 496, Lot 34

Date of construction: 1897 (ALT 711-1897)

Architect: Julius Kastner

Original Owner: Henry Thau

Type: Store and tenement

Style: Renaissance Revival

Stories: 5

Structure/Material: Brick

Features: **Spring Street**. Three bays; non-historic aluminum-and-glass storefront with fixed plastic awning and non-historic lighting; molded crown above the first story; second-story window sills above a projecting stone band; projecting sills at the upper stories (above a dentil course at the fifth story); rough-faced lintels in a continuous band at the second and fourth stories; third-and fourth-story fenestration in a recessed plane containing a foliated, terra-cotta panel at the spandrel; flat stone lintel at the third and fifth stories (continuous at the fifth story); synthetic replacement sash; three-story attached sign; heavily molded roof cornice on scrolled brackets. **Lafayette Street**. Ten bays; similar to the Spring Street façade; signboard; non-historic metal door to the upper stories; window with bracketed sill, flush stone lintel, and security grille; interior stairwell fenestration at the north side with projecting sills and splayed lintels; historic wrought-iron fire escape; HVAC pipe; electrical conduits. North Elevation: Brick; metal conduits. Roof: Brick chimneys; cell towers, stair bulkhead. Site: Granite curbs and steel hatch on Lafayette Street; bluestone curb on Spring Street.

History: This five-story brick, Renaissance Revival style store and factory building was built in the earlier part nineteenth century as dwelling, and then completely redesigned in 1897 during

the widening of Lafayette Street, at which time its use was changed to manufacturing. The alterations were designed by architect Julius Kastner for owner Henry Thole during a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. This building's stone banding that incorporates the windows sills, its terra-cotta spandrel panels, and bracketed metal cornice are characteristics of the Renaissance Revival style as it was applied to modest commercial buildings. Over the years, the building was occupied by numerous tenants, including the United Cigar Co. (1920-30); the Dallek Office Equipment Co. (1930); and the Lafayette Smoke Shop (1967-1999). The building's upper floors were converted to artists' live/work space in the 1960s, and the designer and illustrator Ken Brown was one its later occupants. The building's ground floor has been altered and there is a large multi-story sign on the Spring Street side, but its upper facades remain intact. No. 63 Spring Street (aka 232-236 Lafayette Street), which is still in residential use above ground floor, embodies nearly two-hundred years of SoHo's history, from its residential beginnings in the early 1800s, through its commercial development for the next century and a half, and its position as part of SoHo's rise to the forefront of the art scene in the second half of the twentieth century.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jan. 15, 1930), 50; (May 31, 1967), 60; (Feb. 20, 1992), C3; (Nov. 28, 1999), CY17.

65 Spring Street

Borough of Manhattan Tax Map Block 496, Lot 35

Date of construction: 1878 (NB 105-1878)

Architect: William E. Waring

Original Owner: Henry Thole

Type: Stores and tenements

Style: altered Italianate

Stories: 5

Structure/Material: Cement stucco

Features: Three bays at the first story; four bays at the upper stories; historic fluted and paneled cast-iron columns (manufactured by Geo. H. Toop 88th St. & 4th Ave.) at the first story, flanking non-historic aluminum-and-glass storefronts with attached signs; non-historic lamps; historic granite steps; replacement door at the entryway to the upper stories; segmental lintels (altered) at the upper stories; bracketed sills (altered) at the third, fourth, and fifth stories; synthetic replacement sash; bracketed, pressed-metal roof cornice with frieze panels, modillions, and central gable.

History: This five-story, altered Italianate style tenement building with ground floor storefronts was designed by architect William E. Waring and built in 1878 for Henry Thole at a time when the areas on the fringe of SoHo was developing as a mixed use district consisting of factories, warehouses, and tenements. The building's façade, now stripped and covered in cement stucco,

includes an Italianate style wood cornice with brackets, frieze panels and a central pediment. The ground-floor storefronts have been unsympathetically altered, but the original paneled and fluted cast-iron columns are intact. This apartment house, which remains in residential use on the upper floors, is evocative of the transitional period of the SoHo area when both loft buildings and multiple dwellings were being constructed in the area.

Significant Alterations: The window lintels have been stripped and the facade covered with cement stucco.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

67-73 Spring Street

Borough of Manhattan Tax Map Block 496, Lot 36

Date of construction: 1889-90 NB 1785- 1889; NB 1786-1889)

Architect: Schneider & Herter

Original Owner: Philip Goerlitz

Type: Store

Style: Queen Anne

Stories: 6

Structure/Material: Brick, terra cotta and cast-iron

Features: Sixteen bays, grouped in alternating sets of two and three; historic paneled and fluted cast-iron columns at the first story with non-historic aluminum-and-glass storefront infill and a plastic awning and vestibule; non-historic metal doors at the entryways to the elevator; non-historic aluminum-and-glass door, transom, and louver at the entryway to the upper stories; bracketed crown (possibly altered from the original) above the first story; multi-story brick piers decorated with foliated, incised, and carved panels containing masks; paneled, fluted and turned cast-iron columns separating the upper-story bays, which have molded crowns and foliated spandrels; segmental lintels with keystone mask at some of the sixth-story bays; historic wrought-iron fire escape; synthetic replacement sash; non-historic bracketed flagpoles and banners; pressed-metal roof cornice with scrolled brackets and foliated frieze panels. Roof: Brick elevator bulkhead. Site: Sidewalk partially paved with granite slabs.

History: This six-story, Queen Anne style store and loft building was designed by architects Schneider & Herter, and was built in two sections in 1889-90 for Philip Goerlitz, who was also listed in the new building application as the builder, at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The upper façade is constructed of brick, cast-iron, and terra cotta, the combination of which creates a polychromatic composition that is typically found on Queen Anne style commercial buildings in the late 1880s. Although the building's first story has had some unsympathetic alterations, the building is remarkably intact, including the paneled and fluted cast-iron columns at the first story. Over the years, the building

was occupied by a variety of tenants, including J.W. Carroll & Co., brass (1892); the Wade Button Co. (1903); the Superior Manufacturing Co., women's underwear (1913); Glass & Lindner, hats (1920); the Perroni Candy Co. and Stainless Electroplating Co. (1931); the Dallek Desk Co. (1940); the Standard Plating Co. (1969); the Washington Computer Service (1983); and the Sragow Gallery (1990). No. 67-73 Spring Street, which has been converted to office space on the upper floors, is evocative of the SoHo area's prominence as New York City's prime business district in the late-nineteenth century and its continued importance in the twentieth century as the location of small factories, warehouses, and later, of offices and art galleries.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jan. 16, 1892), 9; (Jan. 10, 1903), 2; (Mar. 28, 1913), 18; (Sep. 3, 1920), 22; (Jun. 7, 1931), N17; (Jun. 7, 1983), C5; (Apr. 15, 1990), H41.

75-77 Spring Street (aka 75-77 Crosby Street)

Borough of Manhattan Tax Map Block 496, Lot 40

Date of construction: 1898 (NB 103-1898)

Architect: Robert Lyons

Original Owner: Ferdinand Mela

Type: Store

Style: Romanesque Revival

Stories: 9

Structure/Material: Brick and terra cotta

Features: **Spring Street**. Three bays at the first through the seventh stories (with paired fenestration at the second through the seventh stories); six bays, recessed behind two-story Ionic columns, at the eighth and ninth stories; non-historic aluminum-and-glass storefronts; projecting portico at the entryway to the upper stories with historic cast-iron columns and surround with Ionic capitals; paneled reveals; paneled wood-and-glass door; paneled bulkheads; molded lintels; recessed transoms behind twisted Ionic columns; non-historic flagpole and banner at the first story; brick first-story piers on granite bases supporting flush limestone lintels; recessed second-story fenestration with projecting sills and brick columns with masks at the capitals, on limestone bases, supporting flush limestone lintels; non-historic bracketed flagpoles and banners at the second story; molded crown above the second story, serving as the third-story sill; third- through seventh-story fenestration in recessed plane below blocky brackets and with molded terra-cotta sills and lintels; bracketed terra-cotta crown above the seventh story with dentils; splayed lintels with scrolled keystones at the eighth story; molded-terra-cotta sills and round-arch lintels with molded and denticulated architraves at the ninth story; historic one-over-one wood sash; bracketed metal cornice with egg-and-dart moldings, paneled frieze and soffits, and reeds. **Crosby Street**. Seven bays at the first through the seventh stories (with paired fenestration at the second through the seventh stories); fourteen bays, recessed behind two-story Ionic columns, at the eighth and ninth stories; similar to the Spring Street façade; non-historic metal doors in an historic paneled cast-iron surround with sealed transoms at the freight entryway; historic wrought-iron fire escapes. East and North Elevations: Brick.

History: This nine-story, Romanesque Revival style store and loft building was designed by architect Robert Lyons and constructed in 1898 for Ferdinand Mela, who was also listed in the new building application as the builder, at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building's heavy massing, deeply-inset fenestration, brick corbels, and round-arch fenestration are characteristics of the Romanesque Revival style as applied to many late-nineteenth-century commercial buildings. The building is well-maintained and remarkably intact. Over the years, the building was occupied by a variety of tenants, including S. Lefkowitz & Bro., belts, bags and novelties (1907); the American Specialty Tailor Co. (1914); the Perfect Finishing Co., lithographic house specializing in labels (1927-33); U.S. Transmitter Corp. (1936); Lafayette Metal Spinning Co. (1944); the Hardware News Publishing Office (1954); Matthews Photo Engraving (1962); Chrono Graphics (1969); Triple A Film Co., pornographic film distributor (1973); MP Company, playing cards (1982); the American Youth Hostels (1989); George Smith, fine furniture (1997); and Sur La Table (2005-2010). No 75-77 Spring Street (aka 75-77 Crosby Street), which has been converted to office space on its upper floors, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continued importance during the twentieth century as the location of small factories and warehouses, and later, of design studios, offices, and high-end retailers.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jan. 30, 1907), 11; (Nov. 29, 1914), 15; (Sep. 14, 1927), 52; (Sep. 3, 1936), 39; (Sep. 16, 1962), 191; (Mar. 6, 1969), 47; (Jul 6, 1973), 27; (May 16, 1982), S6; (Jan. 2, 1989), 43; (Sep. 19, 1997), A10; (Dec. 14, 2005), F1.

Spring Street, Nos. 72 to 78 (South side between Lafayette Street and Crosby Street)

72 to 78 Spring Street (aka 65-73 Crosby Street)

Borough of Manhattan Tax Map Block 482, Lot 16

Date of construction: 1907-08 (NB 336-1907)

Architect: Charles I. Berg

Original Owner: John E. Olsen

Type: Lofts

Style: Renaissance Revival

Stories: 12

Structure/Material: Brick and terra cotta

Features: **Spring Street**. Six bays with grouped fenestration; two-story rusticated base with non-historic metal-and-glass storefronts and entryways with transoms and stone bulkheads; non-historic metal awnings and signs; bracketed sills at the end bays at the second story; molded crown above the second story, serving as the third-story sill; paneled piers, molded window surrounds, and molded crown (serving as the fourth-story sill) at the third story; projecting sills at the fifth through the ninth stories, which is topped by a denticulated crown that serves as the

tenth-story sill; paneled tenth-story piers, decorated with swags and ribbons; bracketed crown above the tenth story with scrolled modillions; flat pilasters at the eleventh and twelfth stories; splay lintels with keystones at the twelfth story; synthetic replacement sash and some louvered bays; molded roof cornice on brackets. **Crosby Street.** Six bays; similar to the Spring Street façade; louvered vents in some of the storefronts, entryways, and transoms; security cameras. **South Elevation:** Brick; irregular bay arrangements; projecting sills and segmental lintels; synthetic replacement sash. **East Elevation:** Three bays; brick, cement stucco, and corrugated metal panels; flush stone sills and segmental brick lintels; synthetic sash. **Roof:** Brick elevator and stair bulkheads; water tower.

History: This twelve-story, Renaissance Revival style loft building was designed by architect Charles Berg and built in 1907-08 for John E. Olsen at a time when many of SoHo's remaining small houses, most of which had been converted to industrial use years earlier, were being replaced by new, larger loft buildings. This building replaced several brick nineteenth-century buildings. The building's two-story rusticated stone base, paneled third-story piers, horizontal divisions formed by molded and bracketed cornices are characteristics of tall Renaissance Revival style industrial buildings of the early twentieth century. The building is well-maintained and remarkably intact. The building was occupied by a variety of tenants over the years, including the Fair Waist & Dress Co. (1914); several manufacturers of toilet articles, gloves, and hosiery (1925); the Chapman Valve Manufacturing Co. (1936); Petit Frocks (1941-66); Gruber Bros., fluorescent light fixtures (1948); Mark Printing (1973); Magnum Photos. Inc. (1990); Portico Home, furniture (1998); and Poets' House (2006). The building, which has been converted to an office building, is evocative of the SoHo area's prominence as one of New York City's prime business districts in the early-twentieth century and its continued importance through the years as the location of small factories and warehouses and later, of artists' studios, high end retailers, professional offices, and performance spaces.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 1, 1914), 16; (Feb. 2, 1936), RE1; (Jan. 18, 1941), 26; (Jul 22, 1948), 39; (Aug. 26, 1966), 51; (Dec. 6, 1973), 68; (Apr. 22, 1990), F46; (Jul. 16, 1998), F3; (May 1, 2006), C8.

Spring Street, Nos. 165 to 169 (North side between West Broadway and Thompson Street)

165-167 Spring Street (aka 408-410 West Broadway)

See: 408-410 West Broadway

169 Spring Street

Borough of Manhattan Tax Block 502, Lot 38 in part

Date of construction: c.1882 (NB 915-1882)

Architect: Increase M. Grenell

Original Owner: Lewis Livingston

Type: Store and lofts

Style: neo-Grec

Stories: 5

Structure/Material: Brick

Features: Three bays; fluted and paneled cast-iron columns at the first story, produced by “Geo. Toop 88th St. & 4th Ave;” non-historic wood-and-glass storefront and commercial entryway with paneled bulkhead, projecting air conditioners in the transoms, security gates, and box awning; molded, pressed-metal crown above the first story; projecting window sills in a continuous band; flush, gabled lintels sitting upon stone bands; synthetic replacement sash at the second and the third stories; historic two-over-two wood sash at the fourth story; historic one-over-one wood sash at the fifth story; historic wrought-iron fire escape; bracketed pressed-metal cornice with gablets. Site: Steel-plated hatch.

History: This five-story, neo-Grec style store and loft building was designed by architect Increase M. Grenell and was built in 1882-83 for Lewis Livingston at a time when large factories, stores and lofts were being built along the streets around Broadway, transforming the SoHo area from the city’s entertainment district to a center for the mercantile and dry goods trade, including some of the most important industrial firms in the country. The building’s projecting window sills, angular lintels, and bracketed cornice are characteristic of the neo-Grec style as applied to modest industrial buildings. The building was occupied by a variety of commercial and institutional interests over the years, including McClain Bros., wholesale hardware (1896); a basket manufacturer, a tailor, and an embroiderer (1899); Van Dasin, centrifuges (1940); Isrin-Oliver, health and dietetic foods (1956); Spring Street Books (1989-97). The building, which has been connected internally to the adjacent building at 165 Spring Street (aka 408-410 West Broadway) and converted to apartments on its upper floors, is evocative of the SoHo area’s prominence as one of New York City’s prime business district in the late-nineteenth century, its continued importance in the twentieth century as the location of small factories and warehouses, and of its later popularity as a shopping destination.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (May 7, 1896), 11; (Apr. 14, 1940), 68; (Nov. 1, 1956), 51; (Feb. 19, 1989), 18; (May 30, 1997), C16.

Spring Street, No. 166 to 168 (South side between West Broadway and Thompson Street)

166-168 Spring Street (aka 402-404 West Broadway)

See: 402-404 West Broadway

Thompson Street, Nos. 94 to 104 (East side between Spring Street and Prince Street)

94-96 Thompson Street (aka 418-420 West Broadway)

See: 418-420 West Broadway

102-104 Thompson Street (aka 426-428 West Broadway)

See: 426-428 West Broadway

Thompson Street, Nos. 136 to 150 (East side between Prince Street and West Houston Street)

136-144 Thompson Street (aka 468-472 West Broadway)

See: 468-472 West Broadway

146-150 Thompson Street (aka 474-478 West Broadway)

See: 474-478 West Broadway

Watts Street, Nos. 1 to 3/Broome Street Nos. 503 and 505 (South side between West Broadway and Thompson Street)

1 Watts Street (aka 503 Broome Street and 366-368 West Broadway)

See: 366-368 West Broadway

3 Watts Street (aka 505 Broome Street)

See: 505 Broome Street

West Broadway, Nos. 362 to 368 (West side between Grand Street and Broome Street/Watts Street)

362-364 West Broadway

Borough of Manhattan Tax Map Block 476, Lot 71

Date of construction: 1892 (NB 852-1892)

Architect: William H. Hume

Original Owner: Michael J. Mahoney

Type: Factory

Style: Romanesque Revival

Stories: 6

Structure/Material: Brick

Features: Six bays; historic cast-iron columns (with molded bases and capitals adorned with stalks and eggs and darts) supporting a denticulated crown; historic paneled wood-and-glass door and show windows with transoms above wood bulkheads with wrought-iron grilles; non-historic metal-and-glass entryway to the upper stories below an historic wood-and-glass transom; annunciator panel; security camera; multi-story brick piers (with Corinthian capitals) at the upper stories, supporting broad arches that span three bays; header brick architrave; continuous molded window sills at the third, fourth, and fifth stories (at the level of stone bands at the third story); continuous, flush lintels at the second, third, and fourth stories (wrapping onto the piers at the second story); molded, cast –iron columns at the fifth-story bays; molded crown above the fifth story (serving as the sixth-story sills); brick piers (paneled at the center and outermost piers) with molded caps and continuous lintel at the sixth story; synthetic replacement sash; historic wrought-iron fire escape; bracketed roof cornice. South Elevation: Brick, painted; three bays; synthetic sash. Roof: Elevator tower with metal brackets; metal fence; one-story masonry rooftop addition with cantilever. Site: Steel-plated and raised vault cover.

History: This six-story, Romanesque Revival style factory building was designed by architect William H. Hume and built in 1892 for Michael J. Mahoney at a time when large factories and stores were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building's multi-story brick piers topped by foliated capitals and its broad arches with header brick architraves and label moldings are characteristics of the Romanesque Revival style. The building is well-maintained and remarkably intact. It has been occupied by a variety of commercial interests, including a manufacturer of steam heaters (1894-96); a paper box factory, a galvanized iron workshop, a maker of surgical instruments, and an art embroiderer (1896); the United States Bread Co. (1902); the Forbes paper Co. (1929-35), and the Margaret Roeder Gallery (1998). No. 362-364 West Broadway, which has been converted to apartments on its upper floors, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continued importance in the twentieth century as the location of small factories and warehouses, and later, as the location of art galleries and luxury apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Sep. 21, 1902), 8; (Mar. 6, 1998), E42.

366-368 West Broadway (aka 503 Broome Street and 1 Watts Street)

Borough of Manhattan Tax Block 476, Lot 70 in part

Date of construction: c.1823-25; c.1869; 1903 (ALT 1633-1903)

Architect: Necarsulmer & West (1903)

Original Owner: Robert Livingston or Thomas Woodruff (1823-25); W. Thaule (1869); Estate of S. Stirn (1903)

Type: Store and lofts

Style: Italianate with alterations

Stories: 5

Structure/Material: Brownstone and brick

Features: **West Broadway**. Three irregular bays at the first story; four bays at the upper stories; paneled cast-iron piers (on bases) with attached Corinthian columns and a central Corinthian column at two south bays of the first story, supporting curved and molded lintels above the show window and entryway to the upper stories; non-historic stone-and-glass storefront infill (with stripped cast-iron columns) at the north bay; electrical conduits; molded crowns above the first through the fourth stories (serving as the sills of the stories above at the second, third and fourth stories); segmental hoods and molded architraves at the two south bays of the upper stories; projecting segmental lintels (altered from the originals) at the two north bays of the upper stories; synthetic replacement sash; rustication on the north side of the façade; molded roof cornice. **Angled Corner Bay**. One bay; glass commercial entryway and transom, flanked by stripped cast-iron columns; molded crown above the first story; rustication and paneled spandrels at the upper stories; synthetic replacement sash; large suspended sign attached at the fourth and fifth stories; molded roof cornice with a curved gable containing a clock. **Broome Street (Watts**

Street). One bay with grouped fenestration; similar to the angled corner bay; non-historic glass show window (similar to the north bay on West Broadway); historic wrought-iron fire escape.
Site: Steel-plated hatch doors. **Roof:** Metal fence.

History: This five-story, altered Italianate style building has a complicated construction history that may have began circa 1823-25 when a house was constructed on the site by either Robert Livingston or Thomas Woodruff during a period of great residential growth in the Eighth Ward. In 1869, about the time Laurens Street (now West Broadway) was being widened either an entirely new Italianate style loft building was constructed on the lot or the existing federal-era building was raised in height and given a new Italianate style facade and three additional stories. In the post-Civil War period, the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City established itself as the commercial and financial center of the country and land values increased dramatically, and many buildings were converted from residential to industrial uses. In 1903, the footprint of the building was reduced when Watts Street was extended through from Sullivan Street to Broome Street and West Broadway, resulting in the condemnation and demolition of many properties in its path. The building's new, angled facade, overlooking the Watts Street/Broome Street junction, was designed by architects Necarsulmer & West for then-owner the Estate of S. Stirn. Portions of the West Broadway facade were simplified during the alteration. In 1899, the building was occupied by Julius Rashke, manufacturer of silk waists. Later occupants included Poster Originals, Ltd., presentation posters (1975); Head Dress, hat salon (1989); and Oliver Peoples, eyeglass boutique (1999). No. 366-368 West Broadway (aka 503 Broome Street and 1 Watts Street), which has been converted to apartments on its upper floors, is evocative of the evolution of the SoHo area from a prime residential neighborhood in the early nineteenth century to an important business district at mid-century, its continued importance in the twentieth century as the location of small factories and warehouses, and of its late twentieth century popularity as the location of high-end retailers, businesses involved in the graphic arts, and luxury apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Aug. 9, 1899), 12; (Dec. 20, 1975), 23; (Jun. 18, 1989), 44; (Mar. 21, 1999), 313.

West Broadway, Nos. 372 to 404 (West side between Broome Street and Spring Street)

372-374 West Broadway (aka 504-506 Broome Street)

Borough of Manhattan Tax Block 488, Lot 34 in part

Date of construction: c.2001

Architect: Bridges & Lavin

Original Owner: 376 Broadway Associates

Type: Store

Style: None

Stories: 3

Structure/Material: Plastic stucco

Features: **West Broadway**. Nine bays; fluted pilasters with paneled capitals (multi-story at the first and second stories); channeled attached and freestanding columns (on bases and with circular decorations on the capitals), supporting curved lintels at the fenestration; metal-and-glass doors at the entryways; paneled spandrels above the first story (with attached letting at the center spandrel); molded crowns above the second and third stories, serving as the sill at the third-story; single-pane sash; flagpoles and banners; lamps attached to the pilasters. **Broome Street**. Six bays; similar to the West Broadway façade. **Roof**. Sign board; sign cube; stairwell bulkhead.

History: This three-story store building was constructed in c.2001 on the site of a gas station and parking lot that was created when several nineteenth century brick buildings were demolished in the 1940s. The architects of the present building were Bridges & Lavin and the owner was 376 Broadway Associates.

References:

New York City Department of Buildings.

376 West Broadway

Borough of Manhattan Tax Block 488, Lot 34 in part

Date of construction: c.1993-94 alt.

Architect: M/G Architects

Original Owner: 376 Broadway Associates

Type: store

Style: none

Stories: 3

Structure/Material: Stucco

Features: Five recessed bays at the first story; three bays at the upper stories; wood-and-glass storefronts and entryways; metal stairs; retractable awning; security lamps; metal security gate; bracketed lamps; recessed terrace with metal railings at the second story; partially-enclosed roof deck with metal railings and framing below steel lintel.

History: This three-story store building was the result of alterations and additions to a one-story garage structure in c. 1993-94. The architects were M/G Architects and the owner was 376 Broadway Associates.

References:

New York City Department of Buildings.

378-380 West Broadway

Borough of Manhattan Tax Block 488, Lot 32

Date of construction: 1873-74 (NB 370-1873)

Architect: Edward H. Kendall

Original Owner: Jarvis Meade

Type: Store and storehouse

Style: Italianate

Stories: 5

Structure/Material: Cast iron

Features: Six bays; rusticated end piers with attached plastic signs, bracketed capitals, and cast-iron columns with egg-and-dart decorations; non-historic metal-and-glass storefronts and commercial entryway with transom; non-historic metal entryway to the upper stories with a louvered transom; north bay sealed with cement and painted; bracketed security lamps; electrical conduits; flagpole and banner; molded crowns above the first through the fourth stories, serving as the sills for the stories above; paneled columns with possibly simplified capitals at the second through the fifth stories; synthetic replacement sash at the second, fourth, and fifth stories; historic multi-pane wood sash (with varying light configurations) at the third story; historic wrought-iron fire escape; northernmost bay at each story sealed with masonry and painted; bracketed, pressed-metal roof cornice. Roof: Elevator bulkhead; HVAC. South Elevation: cement stucco, painted. North Elevation: Irregular bay arrangement; brick covered with cement stucco; painted sign. Roof: Brick elevator bulkhead. Site: Steel-plated steps and platforms with metal tube railings.

History: This five-story, cast-iron Italianate style store and loft building with alterations was designed by architect Edward H. Kendall and built in 1873-74 for owner Jarvis Meade shortly after Laurens Street was widened by demolishing many buildings on the west side of the street, which was then renamed South Fifth Avenue. In the post-Civil War period, the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City established itself as the commercial and financial center of the country and land values increased dramatically. The cast-iron elements were manufactured by the J.L. Jackson Brothers foundry. The building's bracketed piers and molded cornice are characteristics of the Italianate style as found on cast-iron commercial buildings. The facade has been somewhat simplified over the years by the removed of the rustication from the piers and bracketing from the crowns and cornice. Between 1929 and 1933, the building contained the offices of the City Record; later, it was occupied by a paper warehouse. In 1970, the building was converted to art galleries and fine arts studios, and was later occupied by Linda Rodin Boutique (1979); the Nahan Gallery (1987); and the Adolph and Esther Gottlieb Foundation (1997). No. 378-380 West Broadway is evocative of the importance of the SoHo's development as a prime business district in the late nineteenth century, its continuation prominence in the twentieth century as the location of small factories and warehouses, and of its late twentieth century popularity as the location of art studios, high-end retailers, galleries, and offices.

Significant Alterations: The northernmost bay has been sealed and the piers have been stripped of the rusticated blocks.

References:

Gayle, 67; New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Feb. 22, 1929), 25; (Nov. 23, 1933), 30; (Dec. 15, 1979), 20; (Oct. 23, 1987), C33; (Sep. 21, 1997), AR28.

382-384 West Broadway

Borough of Manhattan Tax Block 488, Lot 30

Date of construction: 1984 (NB 85-1984)
Architect: Shapiro Lawn Associates
Original Owner: 382 West Broadway Associates
Type: Store
Style: None
Stories: 1
Structure/Material: Cement stucco

Features: Three bays; wide commercial entryway with glass doors and one metal door below a large glazed window; fixed pane windows (lower and upper levels).

History: This one-story store building was constructed in 1984 on the site of parking lot that was created when two nineteenth century brick buildings were demolished in 1940. The architects of the present building were Shapiro Lawn Associates and the owner was 382 West Broadway Associates. As of 2010, there is an active building permit to perform a vertical enlargement of the building, which has not been carried out.

References: New York City Department of Buildings.

386-388 West Broadway

Borough of Manhattan Tax Block 488, Lots 1101-1109

Date of construction: 1870-71 (NB 75-1871)
Architect: Robert Mook
Original Owner: Amos R. Eno
Type: Lofts
Style: Italianate
Stories: 5
Structure/Material: Cast iron

Features: Eight bays; non-historic glass show windows and entryways; attached banner; paneled pilasters with bracketed caps at the edges and the center of the façade; banded columns with egg-and-dart capitals; molded crowns above the first through the fourth stories (with brackets above the first story); deeply-inset fenestration with chamfered reveals; non-historic single-pane sash; bracketed roof cornice with frieze panels. Roof: HVAC equipment. South Elevation: Cement stucco with possibly rebuilt brick parapet. Site: Granite curb; steel-plated steps over the vault with metal-and-glass railings.

History: This five-story, cast-iron Italianate style store and loft building was designed by architect Robert Mook and built in 1870-71 for owner Amos R. Eno shortly after Laurens Street was widened (to accommodate the elevated train) by demolishing many buildings on the west side of the street, which was then renamed South Fifth Avenue. In the post-Civil War period, the SoHo area was experiencing a rapid transformation from a residential neighborhood to a

commercial district as New York City was establishing itself as the commercial and financial center of the country and land values increased dramatically. The cast-iron elements were manufactured by Brooklyn's Novelty Iron Works. The building's paneled and bracketed piers, banded columns, and bracketed cornice with frieze panels are characteristics of the Italianate style as found on cast-iron commercial buildings. The facade is well-maintained and remarkably intact (although the sash have been changed to single-pane units). Over the years, the building has had a variety of occupants, including A. Schwartz & Brother, cloth caps (1883); Alfred Kramer & Co., wine importer (1914); a trunk manufacturer (1917); Newspaper Industries, Inc., offset printers (1970); Turpan Sanders, home furnishings (1981); the Gallery of the American Indian (1983); D.F. Sanders & Co., home furnishings (1990); and H. Heather Edelman Gallery (1997). No. 386-388 West Broadway, which has been converted to condominiums, is evocative of the importance of the SoHo's development as a prime business district in the late nineteenth century, its continued prominence in the twentieth century as the location of small factories and warehouses, and of its late twentieth century popularity as the location of galleries, high-end retailers, and luxury apartments.

References:

Gayle, 67; New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Oct. 14, 1883), 14; (Nov. 18, 1914), 14; (Feb. 22, 1970), W56; (May 28, 1981), C3; (Jan. 21, 1983), C24; (Apr. 15, 1990), 30; (Nov. 7, 1997), E36.

390 West Broadway

Borough of Manhattan Tax Block 488, Lot 27

Date of construction: c.1839 with later alterations

Architect: Not determined; Murray Klein

Original Owner: James Kearney

Type: Dwelling with alterations

Style: altered Greek Revival

Stories: 5

Structure/Material: Brick

Features: Three bays; paneled cast-iron columns and non-historic metal-and-glass storefronts with box awnings, non-historic lamp, and annunciator panel at the first story, which is topped by a molded crown; bracketed flagpoles with banners; projecting brick sills and flush stone lintels at the second, third, and fourth stories; continuous, projecting brick window sill and steel lintels at the fifth story; synthetic replacement sash; historic wrought-iron fire escape; through-the wall air conditioners at the second, third, and fourth stories; stepped and paneled brick parapet with "1895" configured in the center panel. Roof: Elevator/stair bulkhead. Site: Steel-plated hatch.

History: This five-story, altered Federal style building has a complicated construction history that began with its initial construction circa 1839 when a house was constructed on the site by James Kearney during a period of great residential growth in the Eighth Ward. In 1870, Laurens Street, which was West Broadway's original name, was widened and renamed South Fifth Avenue. The street widening project, which was carried out to accommodate the construction of

a new elevated train line, necessitated the partial or complete demolition of buildings on the west side of the street. Sections of this facade display Flemish bond brick, which suggests that either this building was set far enough back on the lot to have retained its original facade, or that the building itself was moved back in whole, or that portions of the original facade were rebuilt at the new facade line several feet to the west of the original front. The additional stories may have been added at that time. In the post-Civil War period, the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City established itself as the commercial and financial center of the country and land values increased dramatically. By 1873, the building had been converted to a factory. A further alteration to the facade took place in 1934, when the fifth floor and parapet were rebuilt after a serious fire. The building remains largely intact to its mid-century appearance. Over the years, the building has had a number of occupants, including the Goldman Bros., cloak manufacturers (1883); B. Oshrin and Bros., photographic mounts (1914), who owned the building until 1979; Luke Boyle, paper board (1920); the Central Store Fixture Co. (1920-34); the Universal Press (1946); Ericson & Co. premium housewares (1980); Think Big, children's sporting goods (1989); and Liquid Image, digital imaging (1997). No. 390 West Broadway, which has been converted to apartments on its upper floors, is evocative of the evolution of the SoHo area from a prime residential neighborhood in the early nineteenth century to an important business district at mid-century, its continued importance in the twentieth century as the location of small factories and warehouses, and of its late twentieth century popularity as the location of high-end retailers, graphic artists, and luxury apartments.

Significant Alterations: 1934: (ALT 96-1934) Remove and replace front wall at top floor to repair fire damage (Architect: Murray Klein; owner: B. Oshrin).

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Apr. 26, 1914), 8; (Dec. 16, 1946), 44; (Nov. 30, 1963), 17; (Mar. 21, 1980), C3; (Aug. 13, 1989), SM8; (Oct. 26, 1997), CY4.

392-394 West Broadway

Borough of Manhattan Tax Block 488, Lot 25

Date of construction: 1872-73 (NB 692-1872)

Architect: John H. Whitenack

Original Owner: Jeremiah W. Dimick

Type: store and lofts

Style: Italianate

Stories: 5

Structure/Material: Cast-iron

Features: Six bays (with paired fenestration at the fire escape bays); paneled corner columns at the first story with bracketed capitals topped by urns; fluted and banded columns with rosettes capitals located between the first story bays; paneled wood-and-glass doors below transoms at the first-story entryways (to the stores and upper stories); metal-framed show windows with molded enframements (above paneled bulkheads) and transoms; molded and denticulated crown

above the first story with bracketed lamps; rusticated corner columns with bracketed capitals at the upper stories; cast-iron columns (banded at the second story) with capitals dividing the upper-story bays and supporting curved lintels above the windows; molded crowns with dentils above the second, third, and fourth stories; recessed upper-story fenestration with historic two-over-two wood sash; historic wrought-iron fire escape; bracketed roof cornice with modillions, frieze panels, curved gable with center panel displaying “1872” flanked by scrolls. Roof: Brick elevator bulkhead. North Elevation: Brick, painted with painted sign. Site: Iron steps (with metal railings) over sidewalk vault; glass-block risers; granite curb.

History: This five-story, cast-iron Italianate style store and loft building was designed by architect John H. Whitenack and built in 1872-73 for owner Jeremiah W. Dimick shortly after Laurens Street was widened (to accommodate the elevated train) by demolishing many buildings on the west side of the street, which was then renamed South Fifth Avenue. In the post-Civil War period, the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City established itself as the commercial and financial center of the country and land values increased dramatically. The cast-iron facade elements are attributed to the Boyce & McIntire foundry. The building’s rusticated end piers, banded columns, and bracketed cornice with frieze panels and central pediment are characteristics of the Italianate style as found on cast-iron commercial buildings. The facade is well-maintained and remarkably intact. Over the years, the building’s list of occupants has included M. Stachelberg & Co., cigar factory (1885); the Ackerlind Steel Co. (1961); the John T. Gibson Gallery (1973-83); Chris Lehrecke, furniture studio (1993); Holly Solomon, art dealer and Andy Warhol model (1975-83); and Smith & Hawken, premium outdoor furniture (2005-2009). No. 392-394 West Broadway, which remains in commercial use, is evocative of the importance of the SoHo’s development as a prime business district in the late nineteenth century, its continued prominence in the twentieth century as the location of small factories and warehouses, and of its late twentieth century popularity as the location of art studios and galleries, and later, high-end retailers, and professional offices.

References:

Gayle, 66-67; New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Feb. 12, 1885), 8; (Aug. 31, 1961), 43; (Feb. 18, 1973), 190; (Oct. 14, 1993), C4; (Jun. 10, 2002), B8; (Jun. 9, 2005), F4.

396 West Broadway

Borough of Manhattan Tax Block 488, Lot 23 in part

Date of construction: c.1819-20 with later alterations

Architect: Not determined

Original Owner: Thomas Starr (c.1819-20)

Type: Dwellings with alterations

Style: None

Stories: 3

Structure/Material: Cement stucco

Features: Three bays at the first story; four bays at the second story; three bays at the third story; non-historic paneled metal-and-glass storefront and entryway below sign band extending to 398 West Broadway; projecting sills; synthetic replacement sash; suspended lamps; iron tie plates; flagpole and banner (shared with 398 West Broadway).

History: This altered, three-story building began as a Federal-era house built in c.1819-20 for Thomas Starr, at a time when the Eighth Ward was experiencing tremendous growth as a desirable residential neighborhood. The building suffered many unsympathetic alterations over time, including the reconstruction of its front wall when Laurens Street (now West Broadway) was widened in 1870, its conversion to a factory and stable later in the nineteenth century, the reconstruction of its first two stories in the mid-twentieth century, and the application of cement stucco over the masonry in late century. By 1878, the building was occupied by a piano factory; in 1892, it was a box factory. From 1902 through 1941, it was a warehouse for the storage of rags and paper. Later, its upper floors were converted to apartments, and it was joined internally with the adjacent building at 398 West Broadway. Its first story is now occupied by a restaurant. As of 2010, there is an active building permit to perform a vertical enlargement of the building, which has not been carried out.

Significant Alterations: Complete redesign of the first two stories in the mid-to-late twentieth century; pigmented stucco applied to the façade.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Nov. 1, 1878), 8; (Dec. 17, 1892), 6.

398 West Broadway:

Borough of Manhattan Tax Block 488, Lot 23 in part

Date of construction: c.1829 with later alterations

Architect: not determined

Original Owner: John Chaplain or Ann Shepherd

Type: altered house

Style: None

Stories: 3

Structure/Material: Stucco

Features: Two bays at the first story; three bays at the second and third stories; non-historic paneled metal-and-glass storefront and entryway below sign band extending to 396 West Broadway; projecting sills; synthetic replacement sash; suspended lamps; iron tie plates; flagpole and banner (shared with 396 West Broadway). North Elevation: Cement stucco; aluminum leader; metal alley entrance with gable. Site: Steel-plated hatch.

History: This altered, three-story building began as a Federal-era house built in c.1829 for either John Chaplain or Ann Shepherd, at a time when the Eighth Ward was experiencing tremendous growth as a desirable residential neighborhood. The building experienced many alterations over time, including the installation of a new Italianate style facade and storefront, possibly when

Laurens Street (now West Broadway) was widened in 1870, the conversion of its upper floors from residential to commercial in 1917, the removal of its fourth story sometime between 1940 and the 1960s, and the application of cement stucco over the masonry in late century. In 1877, the storefront was occupied by Walter D. Nowill, druggist; between 1917 and at least 1941, the building was occupied by B. Tocci & Sons, rags and paper. Later, its upper floors were converted to apartments, and it was joined internally with the adjacent building at 398 West Broadway. Its first story, which was occupied by a series of galleries and boutiques in the 1970s and 80s, is now occupied by a restaurant. As of 2010, there is an active building permit to perform a vertical enlargement of the building, which has not been carried out.

Significant Alterations: Fourth story removed in the mid-to-late twentieth century; pigmented stucco applied to the façade.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Nov. 16, 1877), 3; (Jul. 18, 1976), 50; (Sept. 26, 1986), C29.

400 West Broadway

Borough of Manhattan Tax Block 488, Lot 22

Date of construction: 1870-71 (NB 720-1870) with later alterations

Architect: William Jose

Original Owner: J. Bon Dore

Type: Store and apartments

Style: Italianate

Stories: 5

Structure/Material: Brick

Features: Three bays; non-historic concrete and tile pilasters, storefront, entryways, awnings, sign band, and suspended lighting at the first story; molded window sills on brackets at the upper stories; segmental lintels and hoods at the upper-story fenestration; multi-pane synthetic replacement sash; bracketed roof cornice with modillions and frieze panels. Roof: Large rooftop addition with skylights, railings, concrete block elevator shaft, and HVAC. South Elevation: Brick and concrete block; irregular bay arrangement; projecting window sills; synthetic sash; louvered vent.

History: This five-story (now with rooftop addition), Italianate style former flats building with ground floor storefront was designed by architect William Jose and built in 1870-71 for J. Bon Dore shortly after Laurens Street was widened (to accommodate the elevated train) by demolishing many buildings on the west side of the street, which was then renamed South Fifth Avenue. At the time, areas on the western fringe of SoHo was developing as a mixed use district consisting of factories, warehouses, and tenements. The building's brick façade includes segmental cast-iron lintels and an Italianate style bracketed cornice with frieze panels. The current ground-floor façade has been unsympathetically altered and a rooftop addition was added in the late 1980s, but the building's original brick facade remains largely intact. The building's

upper floors were converted to loft space in 1945 and to office space in the late 1980s. The storefront has been occupied by the Robert Lee Morris jewelry boutique since the 1990s. No. 400 West Broadway is evocative of the transitional period of the SoHo's fringe areas, when both loft buildings and multiple dwellings were being constructed in the SoHo neighborhood, as well as its later popularity as the location of professional offices and high-end retailers.

Significant Alterations: A large rooftop addition was built in the late 1980s.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

402-404 West Broadway (aka 166-168 Spring Street)

Borough of Manhattan Tax Block 488, Lot 21

Date of construction: 1880 (NB 142-1880)

Architect: John B. Snook

Original Owner: Catherine Lorillard Wolfe

Type: Store and lofts

Style: neo-Grec with alterations

Stories: 5

Structure/Material: Brick

Features: **West Broadway**. Nine bays; cast-iron columns on bases at the first story with molded capitals; non-historic single-pane show windows above brick and glass-block bulkheads; non-historic metal-and-glass commercial entryways with faux stone steps; non-historic entryway to the upper stories with brick steps, slatted wood surround, louvered transom, security lamp, and annunciator panel; first story topped by a molded crown; projecting window sills at the upper stories (in a continuous band at the second story); flush stone window lintels (possibly altered) sitting upon stone bands; shutter hinges at the upper stories; historic four-over-four wood sash at the second story; synthetic replacement sash at the third through the fifth stories; bracketed cornice with frieze panels. **Spring Street**. Four bays; similar to the West Broadway façade; westernmost first-story bays sealed with brick and with louvered vents; historic wrought-iron fire escape. **Roof**: metal fence. **Site**: Tile-covered vault area and partial granite curb on West Broadway; masonry ramp with metal tube railing and wrought-iron fence and gate on Spring Street.

History: This five-story, neo-Grec style, store and loft building was designed by architect John B. Snook and was built in 1880 for Catherine Lorillard Wolfe at a time when large factories, stores and lofts were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade, including some of the most important industrial firms in the country. The building's projecting window sills, angular lintels, and bracketed cornice are characteristic of the neo-Grec style as applied to modest industrial buildings. The building was occupied by a variety of commercial and institutional interests over the years, including William Brunner, embroidery (1894); Philip Morris & Co., tobacco (1911); the Hollywood Whisky Co. (1919); the Manomatic Novelty Co.,

plastic moldings (1945); Paris Pharmacy (1957); Bagutta, clothing boutique (1989-1999); and Links of London, jewelry (2006). The building, which has been converted to apartments on its upper floors, is evocative of the SoHo area's importance as one of New York City's prime business district in the late-nineteenth century and its continued prominence in the twentieth century as the location of small factories, warehouses, and later, of loft residences and boutiques.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Feb. 1, 1894), 1; (Jul. 9, 1911), C6; (Oct. 8, 1919), 21; (Oct. 8, 1945), 20; (Sep. 14, 1957), 29; (Apr. 2, 1989), 46; (Sep. 12, 1999), 443; (Aug. 29, 2006), A4.

West Broadway, Nos. 408 to 442 (West side between Spring Street and Prince Street)

408-410 West Broadway (aka 165-167 Spring Street)

Borough of Manhattan Tax Block 502, Lot 38 in part

Date of construction: 1898-99 (NB 204-1898)

Architect: Franklin Baylies

Original Owner: John Walker

Type: Warehouse

Style: Romanesque Revival

Stories: 6

Structure/Material: Brick, cast-iron, and stone

Features: **West Broadway.** Nine divided bays between multi-story brick piers (banded at the first two stories); banded cast-iron columns with foliated capitals, paneled bulkheads, paneled wood-and-glass entryways and show windows with moldings and transoms at the outer first-story bay groups; banded brick piers between the fenestration (with show windows with moldings and transoms above paneled bulkheads) at the center first-story bay group; fixed awning at the north bay; louvered transoms at the first story; security lamps; paneled fasciae above the first-story bays; continuous molded window sills at the second, fourth, and fifth stories; paneled cast-iron columns with bracketed capitals and continuous molded lintels at the outer bay groups of the second through the fifth stories; brick piers at the center bay group; molded crowns above the second and the fifth stories (foliated above the fifth story), serving as the sill for the stories above; upper story piers decorated near the fifth story with Corinthian pilasters with molded bases on foliated and fluted brackets; round-arch fenestration at the sixth story between banded piers and topped by radiating brick surrounds and intersecting, egg-and-dart decorated labels at the outer bay groups; synthetic replacement sash; non-historic security bars at the second story; historic wrought-iron fire escape; denticulated roof cornice with rosettes and a foliated frieze. **Spring Street.** Six bays; similar to the West Broadway façade, but without the center bay group; metal steps to the entryway to the upper stories. **North Elevation:** Two angled bays; brick; stone sills at lintels; HVAC. **Roof:** Metal elevator bulkhead; metal fence. **Site:** Steel-plated hatch.

History: This six-story, Romanesque Revival style warehouse was designed by the architect Franklin Baylies and built in 1898-99 for John Walker at a time when large factories and stores were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building's buttressed piers on foliated brackets, round-arch fenestration with molded labels, metal cornice with dentils and foliation are characteristics of Romanesque Revival style commercial buildings in the late nineteenth century. Although some of the windows have been changed to single pane units, the building is well-maintained and remarkably intact. It was converted to offices and joined internally with 169 Spring Street in 1962. Over the years, the building was occupied by a variety of tenants, including Rein & Green, umbrella stand manufacturers (1910); the Crescent Leather Goods Co. (1914); the Landau-Geldfand Dental Laboratory (1931); Trevor F. Jones & Co., bronze tablets (1938); Skyway Shipping Supplies, corrugated cartons (1945); Allied Industries (1956); McNab & Co., marine electrical instruments (1966); the Arnulf Rainer Gallery (1974); Hilton Fine Arts, Ltd. (1980); Ad Hoc Softwares, designer linens (1982-2000); and the Emporio Armani (2006-2010). No. 408-410 West Broadway (aka 165-167 Spring Street) is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century, its continuation during the twentieth century as the location of small factories and warehouses, and of its later popularity for professional offices and boutiques.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Mar. 22, 1910), 13; (Feb. 5, 1914), 11; (Jun. 6, 1931), 31; (Jun. 30, 1938), 31; (Sep. 6, 1945), 28; (Feb. 19, 1956), F24; (Aug. 2, 1966), 44; (Apr. 21, 1974), 147; (Sep. 28, 1980), S5. (May 18, 2000), F10; (May 24, 2006), A3.

412 West Broadway

Borough of Manhattan Tax Block 502, Lot 37

Date of construction: 1870-71 (NB 73-1870); 2005 alteration

Architect: J.H. Miller (1870-71); Lifecare Design (2005)

Original Owner: William H. Fordham (1871-71); Remko DeJong (2005)

Type: altered dwelling

Style: None

Stories: 2

Structure/Material: Brick and metal

Features: Three bays, offset at the first story; steel-plated steps to the entryway; non-historic first-story storefront with non-historic wood columns with applied decoration flanking large show windows and transom; molded lintel above the first story with applied lettering and suspended lamps; projecting sills and lintels at the second story; molded wood roof cornice with dentils. Site: Granite curb; steel-plated hatch.

History: This altered building was built in 1870-71, but was been unsympathetically modified over the years. The present facade was installed in 2005.

Significant Alterations: Façade rebuilt, including removal of the first- and second-story façade and the installation of an oversized storefront.

References:

New York City Department of Buildings; New York City Department of Finance, tax photo c.1929.

414-416 West Broadway

Borough of Manhattan Tax Block 502, Lot 35

Date of construction: 1909-10 (NB 496-1909); 1913 (NB 308-1913)

Architect: Frederick Jacobson

Original Owner: Elaine H. Fuller

Type: Store and lofts

Style: Renaissance Revival

Stories: 4

Structure/Material: Brick

Features: Irregular bay arrangement at the first story; eight bays at the upper stories; non-historic aluminum-and-glass storefronts with steel security gate at the south storefront; non-historic stucco bulkhead, columns and fascia at the north storefront; flagpoles and banners; recessed, non-original paneled wood-and-glass double doors with steel-plated steps, sign band and fixed awning; recessed lights and annunciator panel at the entryway to the upper stories; molded crown above the first story, serving as the second-story sill; projecting sills and flush stone lintels at the upper stories; historic wrought-iron fire escape; synthetic replacement sash; metal window grilles at the second story; bracketed, pressed-metal roof cornice with dentils. South Elevation; Brick, painted; stepped roof parapet with iron coping. Site: Steel-plated hatches.

History: This four-story, Renaissance Revival style store and loft building was built in two phases between 1909 and 1913 (the northern four bays in 1909-10; the southern four bays in 1913) when many of SoHo's remaining small houses, most of which had been converted to industrial use years earlier, were being replaced by new, larger loft buildings. This building replaced two brick, nineteenth-century buildings. The architect and owner for both campaigns were Frederick Jacobson and Elaine H. Fuller, respectively. The façade features projecting sills, flush lintels, and a bracketed cornice, which were characteristic of modest, Renaissance Revival style loft buildings in the early twentieth century. Although the building's first story has been unsympathetically altered, its upper stories are remarkably intact. Over the years, the building was occupied by a variety of tenants, including the U.S. Cloth Cutting Machine Co. (1919); A. Schimmel, paints (1926); the Analce Co., drugs (1939); wood flooring and sanding machine storage (1959); Miso, clothing salon (1978); Corhan-Pagliari, bridal gowns (1993); and Diesel, children's clothing boutique (2005). The building, which was converted to artists' studios and apartments on its upper floors in 1967-70, is evocative of the continued importance of the SoHo area as the location of small factories and warehouses, as well as its later popularity among artists and high-end retailers.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Sep. 27, 1919), 8; (Apr. 20, 1926), 4; (Feb. 20, 1939), 15; (Jan. 16, 1978), A26; (Jan. 31, 1993), SM60; (Apr. 14, 2005), G4.

418-420 West Broadway (aka 94-96 Thompson Street)

Borough of Manhattan Tax Block 502, Lot 4

Date of construction: 1870-71 (NB 793-1870); c.1882 (ALT 1081-1882)

Architect: Robert Mook

Original Owner: Amos R. Eno

Type: Store and lofts

Style: Italianate

Stories: 5

Structure/Material: Marble (West Broadway); Brick (Thompson Street)

Features: **West Broadway**. Six bays; historic cast-iron columns at the first story, recessed, non-historic metal-and-glass show windows, entryways, and stucco-covered piers; concrete steps and platform; stucco-covered fascia with applied letters; fixed awning; molded crown on scrolled brackets, serving as the second-story sill; multi-story pilasters with pointed panels; projecting window surrounds; metal attachments under some of the sills at the third, fourth, and fifth stories; non-historic single pane sash; stone fascia above the fifth story; molded roof cornice on scrolled brackets. **Thompson Street**. Five irregular bays at the first story; six bays at the upper story; historic, paneled cast-iron columns with bracketed capitals at the first story; interspersed by non-historic metal-and-glass show windows, entryways, and cement-stucco surfaces; non-historic fixed awning; molded crown above the first story with paired brackets beneath gablets decorated with rosettes; continuous stone sill at the second story; projecting sills, flush lintels, and iron shutter hinges at the upper stories; non-historic single-pane sash; corbelled cornice. **Roof**: Non-historic, cement-stucco-covered rooftop addition; brick and stucco-covered elevator and stairway bulkheads on the Thompson Street side. **South Elevation**: Irregular bay arrangement; cement-stucco; attached flue. **Site**: Granite curb on West Broadway; steel-plated steps on Thompson Street.

History: This five-story, marble-fronted Italianate style store and loft building was built in two phases by architect Robert Mook and owner Amos R. Eno. The first section, which faces West Broadway was built c.1870, around the time when Laurens Street was widened (to accommodate the elevated train) by demolishing many buildings on the west side of the street, which was then renamed South Fifth Avenue. In the post-Civil War period, the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City established itself as the commercial and financial center of the country and land values increased dramatically. In 1883-89, the building was extended at the rear to Thompson Street. Mook employed very restrained Italianate style vocabularies for both facades with projecting window surrounds and a molded cornice on the marble facade on West Broadway, while the brick Thompson Street faced displays projecting stone sills and flush stone lintels with a corbelled brick parapet. The first story has been unsympathetically altered and the upper story sash has been changed to single-pane units, but the facades remain largely intact. Over the years, the

building has had a variety of occupants, including David H. Roberts, window glass (1895); the Union Paper Box Co. (1899); H. Rosenthal & Bro., brush manufacturers (1908); the Crown Cordial & Extract Co (1916-1919); and the A.G. Nelson Paper Co (1937-1970). The building became an artists' colony in 1970 and was considered the "weightiest building of all, artwise," according to the historian Richard Kostelanetz. It held the galleries of Leo Castelli, Ileana Sonnabend, John Weber, Andre Emmerich, Charles Cowles and Mary Boone. In 1973, Trisha Brown's classic dance performance "Roof Piece" was performed on the roof of this building, while the audience watched it from nearby rooftops. In 2001, the galleries were displaced by luxury condominiums and a rooftop addition was built. The ground floor is now occupied by DKNY. The building is evocative of the importance of the SoHo's development as a prime business district in the late nineteenth century and its continued prominence in the twentieth century as the location of small factories and warehouses, as well as its late twentieth century popularity as the location of art galleries, retail stores, and luxury apartments.

Significant Alterations: Rooftop addition built in 2001.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Nov. 27, 1985), 14; (Oct. 26, 1899), 9; (Feb. 1, 1908), 11; (Sep. 27, 1971), 40; (Apr. 13, 2001), B7; (Jun 23, 2004), C6.

422 West Broadway

Borough of Manhattan Tax Block 502, Lot 33

Date of construction: 1873-74 (NB 654-1873)

Architect: John H. Whitenack

Original Owner: Jeremiah W. Dimick

Type: Store

Style: Italianate

Stories: 5

Structure/Material: Cast-iron

Features: Three bays; historic paneled and fluted cast-iron columns with rosettes at the first story supporting a molded crown on brackets topped by urns; non-historic show windows, commercial entryways, and flagpole; paired, paneled wood doors at the entryway to the upper stories; paneled piers, banded columns (with capitals decorated with rosettes), and curved lintels at the upper stories; molded crowns serving as the sills for the stories above at the second, third, and fourth stories; deeply inset fenestration with historic metal six-over-six and two-over-two wood sash at the second, third, and fourth stories; southernmost bays modified as doorways to the fire escape; replacement wood sash at the fifth story; historic wrought-iron fire escape; molded roof cornice on paneled brackets. Roof: Tar-covered stair and elevator bulkheads. North Elevation: Brick and cement stucco. Site: Granite curb.

History: This five-story, cast-iron Italianate style store-and-loft building was designed by architect John H. Whitenack and built in 1873-74 for owner Jeremiah W. Dimick shortly after Laurens Street was widened (to accommodate the elevated train) by demolishing many buildings

on the west side of the street, which was then renamed South Fifth Avenue. In the post-Civil War period, the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City established itself as the commercial and financial center of the country and land values increased dramatically. The cast-iron facade elements were provided by the Boyce & McIntire foundry. The building's rusticated end piers, banded columns, and bracketed cornice is characteristics of the Italianate style as found on cast-iron commercial buildings. The facade is well-maintained and remarkably intact. Over the years, the building's list of occupants has included Hillensbeck & Adler, cloth caps (1874); L.A. Behr, cloaks (1899); Emmerman & Baumoechl, paints and chemicals (1912-1937); the Wine Bar (1979); Vuccieria, Italian cuisine (1989); TAG Heuer SoHo Boutique (2002); and Salviati, jewelry (2006). No. 422 West Broadway, which has been converted to loft apartments on its upper floors, is evocative of the importance of the SoHo's development as a prime business district in the late nineteenth century, its continued prominence in the twentieth century as the location of small factories and warehouses, and of its later popularity for gourmet dining, high-end retailers, and luxury apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (May 31, 1874), 7; (Aug. 24, 1899), 2; (Nov. 8, 1937), 34; (Jun 20, 1979), C15; (May 12, 1989), C18; (Oct. 3, 2002), B9; (Dec. 14, 2006), G12.

424 West Broadway

Borough of Manhattan Tax Block 502, Lot 31

Date of construction: c.1851-52 with c.1980s alterations

Architect: Not determined

Original Owner: Robert Rogers or John Glover

Type: Dwelling with alterations

Style: None

Stories: 3

Structure/Material: Brick

Features: Three irregular bays at the first story; three irregular bays at the second story; five bays at the third story; non-historic paneled wood columns and fascia at the first story; non-historic metal-and-glass storefronts, show windows, and entryways; sign bands with applied neon letters and bracketed lamps; projecting brick sills and soldier-course brick above steel lintels at the upper stories; non-historic display windows at the center and south bays of the second story; synthetic replacement sash; historic wrought-iron fire escape (probably relocated from the center bays); denticulated brick cornice below metal leader. Roof: HVAC. Site: granite curb; steel-plated hatch doors.

History: This altered store building was originally constructed in c.1851-52 for either Robert Rogers or John Glover, but was unsympathetically altered many times over the years. The current brick facade was installed in the 1990s.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

426-428 West Broadway (aka 102-104 Thompson Street)
Borough of Manhattan Tax Block 502, Lots 1101-1036

Date of construction: 1883-84 (NB 1137-1883)

Architect: Robert Mook

Original Owner: Amos R. Eno

Type: Store and lofts

Style: neo-Grec

Stories: 6

Structure/Material: Brick

Features: **West Broadway.** Irregular bay arrangement at the first story; six bays at the upper stories; historic paneled cast-iron columns with floral and foliated decorations; non-historic metal-and-glass storefront infill and entryways; non-historic, recessed metal-and-glass double doors and transom at the entryway to the upper stories; annunciator panel; suspended, non-historic synthetic marquee; flagpoles and banner; paneled crown above the first story; continuous first-story window sills; paneled brick and limestone piers at the second story; splayed limestone lintels at the second through the fifth stories with keystones incorporated into a molded band; banded piers and two-story pilasters (banded at the center pier) on paneled bases at the third through the sixth stories; projecting window sills at the third through the sixth stories; decorative iron anchor plates at the pilasters; decorative limestone panels at the upper pilasters; continuous limestone lintels below limestone panels at the sixth story; synthetic replacement sash; prominent roof cornice with corbelled brackets, frieze panels, and dentils. **Thompson Street.** Irregular bay arrangement at the first story; eight bays at the first-story mezzanine and at the upper stories; historic paneled cast-iron columns with decorative fan castings, foliation, and egg-and-dart moldings; non-historic recessed entryway covered with a metal gate; non-historic cement-stucco-covered wall surfaces surrounding non-historic metal-and-glass storefronts, entryways covered with roll-down gates, and single-pane mezzanine fenestration; electrical conduits; bracketed crown, with steel plates above the columns, at the first story; projecting stone window sills and flush stone lintels at the upper stories; iron shutter hinges; synthetic replacement sash; corbelled brick cornice. **North and South Elevations:** Brick, painted; irregular bay arrangement; projecting sills; synthetic replacement sash. **Roof:** Flag poles. **Site:** Faux-stone steps with metal railings on West Broadway; concrete steps and iron vent pipe on Thompson Street.

History: This six-story, brick neo-Grec style store and loft building, which extends through to Thompson Street, was designed by architect Robert Mook and built in 1883 for owner Amos R. Eno at a time when large factories, stores and lofts were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade, including some of the most important industrial firms in the country. The building's projecting window sills, angular decoration, and corbelled cornice are characteristic of the neo-Grec style as applied to industrial buildings. The building is well-maintained and remarkably intact. It was occupied by a variety of tenants over the years,

including Heroy & Marreuer, plate glass importers (1889); a printer and bookbinder (1904); McNamee Bookbinding Co. (1918-28); a paper warehouse (1938-48); the Empire Office Furniture Co. (1969); Diane B, women's fashions (1982); Martin Lawrence Modern Gallery (1995); and Max Studio and M Missoni, boutiques (2006). The building, which has been converted to condominium apartments on its upper floors, is evocative of the SoHo area's prominence as one of New York City's prime business districts in the late-nineteenth century, and its continued importance in the twentieth century as the location of small factories, warehouses, and later, of loft residences and boutiques.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 20, 1889), 9; (Oct. 30, 1918), 20; (Mar. 30, 1982), C7; (Sep. 8, 1995), C23; (Aug. 16, 2006), C6.

430-434 West Broadway

Borough of Manhattan Tax Block 502, Lot 25

Date of construction: 1986 (NB 27-1986)

Architect: Arpad Baksa & Associates

Original Owner: 430 West Broadway Associates

Type: Stores and offices

Style: None

Stories: 2

Structure/Material: Brick

Features: Four bays at the first and second stories; five bays at the set back third story; first- and second-story bays incorporated within two-story round-arches with keystones that are flanked by banded pilasters on paneled bases and with molded capitals; recessed metal and glass entryways and show windows at the first story, which has paneled metal fasciae within the bays; curved, fixed-pane sash within the arches; flagpoles and banners; paneled parapets with stone coping blocks above the second and third stories; aluminum-and-glass fenestration, fixed awnings, and brick pilasters with molded caps at the third story. Roof: Concrete-block stair bulkhead. Site: Granite curb.

History: This two-story store building was constructed in 1986 on the site of parking lot that was created when several nineteenth century brick buildings were demolished in the 1940s. The architects of the present building were Arpad Baksa & Associates and the owner was the 430-432-434 Broadway CRP.

References:

New York City Department of Buildings.

436-442 West Broadway (aka 150-154 Prince Street)
Borough of Manhattan Tax Block 502, Lot 23

Date of construction: 1906-07 (NB 746-1906)
Architect: Charles M. Straub
Original Owner: Pasquale Sauria
Type: Store and tenement
Style: Renaissance Revival
Stories: 6
Structure/Material: Brick

Features: **West Broadway**. Nine irregular bays at the first story; 12 bays at the upper stories, including brick-sealed fenestration at the southernmost bay and possibly at the northernmost bay, which is covered by a multi-story sign; paired fenestration in some of the bays; non-historic metal-and-glass storefronts and commercial entryways, signage, lighting, fixed awnings, flagpoles, and banners at the first story; segmental arch in a scored stucco field at the corner storefront; non-historic metal-and-glass door, transom, and sidelights at the entryway to the upper stories, flanked by historic paneled and bracketed cast-iron columns below a non-historic metal fascia; annunciator panel; continuous projecting window sills at the upper stories; flush stone lintels (resting on a flush band course) with projecting keystones at the second story; molded lintels (resting on flush band courses) at the third, fourth-, and fifth stories; round-arch lintels with molded architraves and scrolled keystones at the sixth story; historic wrought-iron fire escape; synthetic replacement sash; non-historic brick parapet (possibly replacing the original cornice) above corbel courses. **Prince Street**. Four irregular bays at the first story; seven bays with some paired fenestration, at the upper stories; similar to the West Broadway façade. **South Elevation**: Brick; seven bays with alternating paired sash; projecting stone sills and lintels; steel lintels at paired sash; historic wrought-iron fire escape; stucco-covered parapet with attached metal smoke stack. **Roof**: Cellular towers. **Site**: Granite curb (broken in places) on West Broadway; non-historic concrete steps and sidewalls on West Broadway; steel-plated hatch on West Broadway.

History: This six-story, brick Renaissance Revival style tenement apartment house with storefronts, constructed under new-law tenement legislation that was advanced in 1901, was designed by architect Charles M. Straub and built in 1906 for Pasquale Lauria at a time when multiple dwellings were being constructed alongside loft buildings on the fringe areas of SoHo that abutted established residential areas on its east and west sides. Its brick quoins, splayed lintels, and scrolled keystones are characteristic of the Renaissance Revival style as found on modest apartment houses in the early twentieth century. The building's ground story has been unsympathetically altered and its cornice has been removed, but the building remains largely intact. No. 436-442 West Broadway (aka 150-154 Prince Street), which remains in residential use on its upper floors, is evocative of the transitional period of construction in the SoHo area when both loft buildings and multiple dwellings were being constructed.

References:
New York City Department of Buildings.

West Broadway, Nos. 448 to 482 (West side between Prince Street and West Houston Street)

448 West Broadway (aka 151 Prince Street)

Borough of Manhattan Tax Block 516, Lot 38

Date of construction: c.1844-45

Architect: Not determined

Original Owner: Henry V. Shaddle

Type: Dwelling with alterations

Style: Greek Revival

Stories: 3

Structure/Material: Brick:

Features: **West Broadway.** Five bays; historic paneled cast-iron columns (with possibly altered capitals), molded crown, and non-historic show windows and commercial entryway at the storefront; non-historic aluminum-and-glass door at the entryway to the upper stories, apparently reduced in size from the original/historic condition; first-story fenestration with flat stone lintel (painted) and non-historic fixed-pane sash in an non-historic elongated opening; projecting window sills, molded lintels, and synthetic replacement sash (one multi-paned unit at the third story) at the upper stories; brick parapet with stone coping. **Prince Street.** Two bays; similar to the West Broadway façade. **Roof:** Metal fence; large standing sign. **North Elevation:** Cement stucco; metal gutter and drainpipe. **Site:** Steel-plated hatch and areaway grill on West Broadway.

History: This three-story and basement, Greek Revival style dwelling with alterations was built in c.1844-45 for Henry V. Shaddle at a time when the SoHo area continued to develop as a stable residential community with a mix of row houses, a few free-standing dwellings, some small shops, and stables. The building's projecting window sills and molded window lintels are characteristics of the Greek Revival residential style. The building has suffered many alterations over time, including the loss of one bay on Prince Street and its stoop around 1870 when Laurens Street (now West Broadway) was widened, the construction of a new West Broadway facade with matching fenestration at the same time, and the insertion of a cast-iron storefront, possibly later in the nineteenth century. The building is evocative of SoHo's early history as a desirable residential neighborhood, as well as the physical changes to the area's street grid that took place later in the century, and the neighborhood's trend toward commercial uses.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

450 West Broadway

Borough of Manhattan Tax Block 516, Lot 37

Date of construction: 2000--02

Architect: Frederic Zonsius

Original Owner: Max Mara

Type: Store
Style: None
Stories: 1
Structure/Material: Wood and glass

History: The building at 450 West Broadway, a one-story commercial building with an angled wood-and-glass façade, was built in 1999-2000 for the high-end retailer, Max Mara. It was designed by the architectural firm FZAD Architecture and Design (Frederic Zonzius). It replaced a parking lot that was created when a three-story, brick nineteenth-century building was demolished in 1951.

Features: Angled façade with two angled bays; brick pier on the south side; glass display windows and commercial entryway; wood planks at upper façade; standing letters above the lower façade; wood bulkhead on the roof. Site: Granite curb.

References:
New York City Department of Buildings;

452 West Broadway
Borough of Manhattan Tax Block 516, Lot 36

Date of construction: 1990-91
Architect: Michael Barclay
Original Owner: Michael Barclay
Type: Store
Style: None
Stories: 3
Structure/Material: Brick and glass

Features: One multi-story bay with triple grid containing central commercial entryway and multi-story show windows; brick piers and upper façade; flagpoles and banners. South Elevation: Cement stucco. Site: Granite curb.

History: The building at 452 West Broadway, a three-story commercial building with a brick and glass façade, was built in 1990-91. It replaced a parking lot that was created when a three-story, brick nineteenth-century building was demolished in 1951.

References:
New York City Department of Buildings.

454 West Broadway
Borough of Manhattan Tax Map Block 516, Lot 35

Dates: 1990, 2009-10
Architects: Not determined
Owners/Developers: Not determined

Type: Store
Style: None
Stories: 2
Materials: Metal and glass

Features: Two bays; metal columns and lintels; structural glass windows and doors. Site: Granite curb.

History: This two story commercial building was built in 1990, and had a new facade installed in 2009-10.

References:
New York City Department of Buildings.

456 West Broadway
Borough of Manhattan Tax Map Block 516, Lot 34

Dates: 1993-94
Architects: Not determined
Owners/Developers: Not determined
Type: Store
Style: None
Stories: 2
Materials: Stucco and glass

Features: Two bays; rusticated stucco piers and weave molding above the show windows, which have rope moldings; non-historic metal-and-glass entryways and two-story show windows, flagpoles and banners, lighting suspend from roof. Site: Granite curb; steel hatch.

History: This two-story commercial building was constructed in 1993-94 and has had later alterations.

References:
New York City Department of Buildings.

458 West Broadway
Borough of Manhattan Tax Block 516, Lot 33

Date of construction: 1887 (NB 194-1887)
Architect: Thom & Wilson
Original Owner: William Oppenheim
Type: Store
Style: neo-Grec
Stories: 5
Structure/Material: Brick

Features: Three bays; non-historic metal-clad columns and fascia with applied letters; non-historic metal-and-glass show windows and commercial entryway and entryway to the upper stories; molded crown above the first story; projecting window sills in continuous bands; segmental brick lintels with keystones; synthetic replacement sash at the second, third, and the south bay of the fifth story; historic two-over-two wood sash at the fourth story, and central and north bays of the fifth story; historic wrought-iron fire escape; flagpoles and banners; bracketed cornice with corbels and dentils. South Elevation: Brick. Site: Steel-plated hatch.

History: This brick, five-story neo-Grec style store and loft building was designed by architects Thom & Wilson and built in 1887 for owner William Oppenheim at a time when large factories, stores and lofts were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade, including some of the most important industrial firms in the country. The building's projecting window sills, angular decoration, and corbelled cornice are characteristic of the neo-Grec style as applied to modest commercial buildings. The facade has been painted and the ground story altered, but the upper facade is remarkably intact. The building was occupied by a variety of tenants over the years, including the Solo Manufacturing Co., candle and candy box manufacturer (1920); Conron & Co., flavor extracts (1929); Standard Refrigerators, Inc. (1957-68); the Ballroom in SoHo (1973-83); Assets of London, designer boutique (1995). The building, which remains in commercial use, is evocative of the SoHo area's prominence as one of New York City's prime business districts in the late-nineteenth century and its continued importance in the twentieth century as the location of small factories, warehouses, and later, of night clubs and boutiques.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Feb. 10, 1920), 26; (Jan. 24, 1929), 26; (Apr. 23, 1957), 42; (Aug. 22, 1968), 34; (Sep. 28, 1973), 26; (Feb. 10, 1983), C21; (Nov. 12, 1995), CY13.

460 West Broadway

Borough of Manhattan Tax Block 516, Lots 1001-1010

Date of construction: 1894 (NB 222-1894)

Architect: Walter G. Jones

Original Owner: Alfred Higny

Type: Store and lofts

Style: Queen Anne

Stories: 5

Structure/Material: Brick and cast iron

Features: Four bays at the first and second stories; three bays with paired fenestration at the center bays (divided by paneled cast-iron columns) at the third, fourth, and fifth stories; paneled cast-iron columns at the first and second stories; non-historic show windows and metal-and-glass entryways at the first story; bracketed crowns with dentils at the first and second stories; projecting sills at the upper stories; flush lintels at the outer bays of the upper stories; molded

lintels on brackets at the center bays of the upper stories; synthetic replacement sash; historic wrought-iron fire escape; flagpole; gabled cornice with scrolled brackets and modillions, frieze panels, rosettes, and dentils. Site: Granite curb; steel-plated hatch doors.

History: This brick, five-story Queen Anne style store and loft building was designed by architect Walter G. Jones and built in 1894 for owner Alfred Rigby at a time when large factories, stores, and lofts were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade, including some of the most important industrial firms in the country. The building's projecting window sills, pedimented bays, and bracketed cornice with central pediment are characteristics of the Queen Anne style as applied to modest commercial buildings. The facade has been painted, but the building remains largely intact. The building was occupied by a variety of tenants over the years, including Crerand's Cloak Journal, trade paper (1897); Elite Artificial Flower & Novelty Co. (1926); Brunner & Co., hardware manufacturers (1943); Don Reitz Gallery (1981); Ingber Gallery (1982); Oak-Smith & Jones, home furnishings (1990); and H2O+Take5ive Home Spa (2000). The building, which has been converted to condominiums and joined internally with No. 462, is evocative of the SoHo area's prominence as one of New York City's prime business districts in the late-nineteenth century and its continued importance in the twentieth century as the location of small factories, warehouses, and later, of galleries, luxury apartments, and boutiques.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Mar. 16, 1897), 16; (Jul 12, 1926), 39;(Jun. 27, 1943), 32; (Feb. 27, 1891), C17; (Nov. 14, 1892), H32; (Feb. 15, 1990), C5; (Nov. 19, 2000), ST10.

462 West Broadway

Borough of Manhattan Tax Block 516, Lots 1001-1010

Date of construction: 1870 (NB 666-1870); c.1990 (ALT 5629-1990)

Architect: Gustav Busch (1870)

Original Owner: George Hackhalter(1870)

Type: Flats

Style: Italianate with alterations

Stories: 5

Structure/Material: Brick

Features: Four bays at the first story; three bays at the upper stories; historic paneled cast-iron columns, non-historic metal-and-glass show windows, entryways, and transoms at the first story; non-historic fixed awnings; bracketed crown with modillions above the first story; molded hoods with frieze panels and scrolled brackets above the second and the third stories; paneled spandrels and molded sills on brackets at the third story; synthetic sash at the second and third stories; bracketed flagpoles and banners; projecting sills and non-historic synthetic casements and picture windows at the fourth and fifth stories; through-the-wall HVAC at the south bays of the fourth and the fifth stories; patterned brickwork in the central spandrel between the fourth and

fifth stories and at the end bays of the parapet; gabled roof parapet with corbels, dentils and a central rondel. Site: Granite curb.

History: This five-story, altered Italianate style former flats building with ground floor storefront was designed by architect Gustav Busch and built in 1870 for George Hackhalter shortly after Laurens Street was widened (to accommodate the elevated train) by demolishing many buildings on the west side of the street, which was then renamed South Fifth Avenue. At the time, areas on the western fringe of SoHo were developing as a mixed use district consisting of factories, warehouses, and tenements. In 1890, the building was connected to an existing rear building on the lot and was converted to commercial use. Occupants included a wine wholesaler (1923), a paint outfit (1936), and a glass manufacturer (1942). After a major fire in 1942, the original two upper stories were removed. In 1997, a post-Modern style rooftop addition, designed by architect Mark Scott, restored the building to five stories. The upper floors were converted to condominium apartments at that time. Later commercial occupants included Semaphore Gallery (1981); Diego Della Valle, shoe salon (1989); Dyansen Gallery (1998); and Bodyhints Lingerie/Swimwear boutique (2005). No. 462 West Broadway, which has been joined internally with No. 460, is evocative of the transitional period of the SoHo's fringe areas, when both loft buildings and multiple dwellings were being constructed in the SoHo neighborhood, as well as its later popularity as the location of art galleries, boutiques, and luxury apartments. Significant Alterations: New fourth and fifth stories added in 1997.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Apr. 19, 1923), 2; (Nov. 23, 1936), 30; (Jan. 9, 1981), C33; (Aug. 13, 1989), 52; (Mar. 5, 1998), F10; (Apr. 24, 2005), A21.

464 West Broadway

Borough of Manhattan Tax Block 516, Lot 30

Date of construction: 1885-86 (NB 1411-1885)

Architect: Charles E. Hadden

Original Owner: Robert A. Kinkel

Type: Store

Style: neo-Grec

Stories: 5

Structure/Material: Brick

Features: Three bays; paneled and fluted cast-iron columns decorated with rosettes and egg-and-dart moldings; non-historic metal-and-glass show windows and commercial entryways and entryway (with transom) to the upper stories; non-historic hanging lamps and annunciator panel; molded crown above the first story; projecting sills and beveled lintels at the upper stories; synthetic replacement sash; historic wrought-iron fire escape; corbelled brick cornice with paneled brackets and diaper-patterned frieze panels. Roof Stucco-covered chimney. Site: Granite curb and steel-plated hatch.

History: This five-story, brick neo-Grec style store and loft building was designed by architect Charles E. Hadden and built in 1885 for owner Robert A. Kinkel at a time when large factories, stores and lofts were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry good trade, including some of the most important industrial firms in the country. The building's projecting window sills, beveled lintels, and corbelled cornice are characteristic of the neo-Grec style as applied to modest industrial buildings. The facade has been painted and the storefront altered, but the building remains largely intact. It was occupied by a variety of tenants over the years, including P.L. Favale, importer of Italian oils (1909); an illegal winery (1922); the New York Mirror Works (1937); Marmax Trading Co., chain hoists and pliers (1951); the Everlast Metal Products Corp. (1955); the Metropolitan Travel Display Co. 1958); Spectrum Gallery (1971); the Art et Industrie Gallery (1982); and French Corner, clothing boutique (1994-2010). The building, which has been converted to apartments on its upper floors, is evocative of the SoHo area's prominence as one of New York City's prime business districts in the late-nineteenth century and its continued importance in the twentieth century as the location of small factories, warehouses, and later, of art galleries, loft residences, and boutiques.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Sep. 17, 1909), 12; (Nov. 14, 1922), 16; (May 15, 1937), 38; (May 6, 1951), F12; (Jan. 30, 1971), 22; (Feb. 7, 1982), D30; (Dec. 4, 1994), CY2; (Feb. 9, 2003), NJ3.

468-472 West Broadway (aka 136-144 Thompson Street)

Borough of Manhattan Tax Block 516, Lot 7

Date of construction: 1885-86 (NB 911-1885)

Architect: Oscar S. Teale

Original Owner: W.B. Marvin

Type: Store and lofts

Style: Romanesque Revival

Stories: 6

Structure/Material: Brick and cast iron

Features: **West Broadway**. Three recessed, multi-story bays at the lower facade (with grouped fenestration at the second and third stories) below round arches springing from brick piers with rusticated brownstone bands; six bays with paired fenestration (below two-story round arches) at the fourth and the fifth stories; 12 round-arched bays at the sixth story; non-historic glass storefronts and show windows at the first story; non-historic metal-and-glass door and transom with cantilevered awning at the entryway to the upper stories; metal spandrel panels decorated with festoons at the first three stories and at the fourth/fifth stories; molded labels with dentils and scrolled keystones at the lower arcade; wrought-iron scrolls attached to the brickwork at the third story and at alternate locations at the level of the fourth to fifth story spandrel; molded and denticulated crown above the third story (serving as the fourth story sill); metal lintels with decorative rondels at the fourth story; continuous, molded labels (springing alternately from moldings and corbels) above the fifth story; molded crown above the fifth story (serving as the

sixth-story sill); continuous molded labels with keystones at the sixth story; historic pivoted wood casements at the second story; synthetic replacement sash at the fourth, fifth, and sixth stories; corbelled brick cornice with blind arches. **Thompson Street**. Six recessed, multi-story bays at the first three stories (with grouped fenestration) below round arches springing from brick piers; 15 segmental bays (with projecting stone sills and radiating brick lintels) at the upper stories; metal spandrel panels decorated with festoons at the first three stories; metal lintels with decorative rondels at the first story; non-historic metal-and-glass doors and transom at the secondary entryway; security lamps and electrical conduits; synthetic replacement sash; non-historic metal security bars at the first-story fenestration; corbelled brick cornice. Site: Steel-plated vault cover on a bluestone base with metal tube railing on West Broadway

History: This brick, six-story Romanesque Revival style store and loft building, which extends through to Thompson Street, was designed by architect Oscar S. Teale and built in 1885-86 for owner W.B. Marvin at a time when large factories, stores and lofts were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade, including some of the most important industrial firms in the country. The building's broad, multi-story arched bays, solid massing, and corbelled cornice are characteristic of the Romanesque Revival style as applied to large industrial buildings. The building is well-maintained and remarkably intact. Among the building's occupants over the years were the Marvin Safe Co. (1885-99); M. Friendman & Co., manufacturers of canes and umbrellas (1913); Mouquin's Vermouth, importers (1927); Livingston & Co., paper boxes (1934); the Plymouth Corrugated Paper Box Co. (1943); the Bell Box Co. (1949); the Mill Pond Development Corp. (1957); the Quality Mounting & Finishing Co. (1967); Mama Siltka's, cabaret (1979); the Circle Gallery (1989); Saba Australia, clothing boutique (1997); and Rue St. Honore, shoe salon (2005). The building, which has been converted to loft apartments on its upper floors, is evocative of the SoHo area's prominence as one of New York City's prime business districts in the late-nineteenth century and its continued importance in the twentieth century as the location of small factories, warehouses, and later, of night clubs, loft residences, and boutiques.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Mar, 8, 1899), 10; (Jan. 28, 1913), 13; (Dec. 21, 1927), 30; (Jun. 22, 1934), 30; (Jan. 3, 1949), 78; (Apr. 28, 1957), F24; (Jun 18, 1967), 354; (Feb. 28, 1979), C19; (Nov. 12, 1989), H41; (May 27, 1997), B7; (Apr. 10, 2005), H3.

474-478 West Broadway (aka 146-150 Thompson Street)

Borough of Manhattan Tax Block 516, Lot 26

Date of construction: 1880-81 (NB 600-1880)

Architect: D. & J. Jardine

Original Owner: Amos R. Eno

Type: Store

Style: neo-Grec

Stories: 5

Structure/Material: Brick

Features: **West Broadway**. Seven bays; historic, paneled cast-iron columns at the first story (supporting a bracketed crown) decorated with urns, foliation, beads, and rosettes; non-historic metal-and-glass show windows and commercial entryways at the first story with fixed and box awnings/signs; center bays sealed with masonry (stucco at the first story and brick at the upper stories); non-historic metal-and-glass door and sidelights in an historic beaded wood field at the entryway to the upper stories; non-historic security lamps and cameras; annunciator panel; projecting sills in continuous bands; projecting brick piers (with vertical grooves at the fifth story) at the upper stories; beveled lintels on rough-faced bands at the upper stories; historic wrought-iron fire escape; synthetic replacements sash (some windows converted to fire escape doors); corbelled brick cornice with central gable (with diaper pattern brick in a segmental arch), saw-tooth brickwork, and dentils. **Thompson Street**. Seven bays; historic paneled and fluted cast-iron columns at the first story supporting a molded crown; non-historic paneled wood-and-glass storefronts and doors with historic wood transom; overhead lamp; annunciator panel; northernmost bays at the elevator shaft sealed with brick; fixed awning; projecting stone sills and flush stone lintels at the upper stories; synthetic replacement sash at the second story; historic six-over-six wood sash at the upper stories; historic wrought-iron fire escape (some windows converted to doors); corbelled brick cornice. **North Elevation**. Brick. **Roof**: Brick elevator and stair bulkheads. **Site**: Concrete vault cover (with iron grates) on a bluestone base and one remaining bluestone sidewalk slab on West Broadway; steel-plated steps with glass-block risers and metal tube railings on Thompson Street.

History: This brick, five-story neo-Grec style store and loft building, which extends through to Thompson Street, was designed by architects D. & J. Jardine and built in 1880 for owner Amos R. Eno at a time when large factories, stores and lofts were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade, including some of the most important industrial firms in the country. The building's projecting window sills, beveled lintels, and corbelled cornice with central pediment are characteristic of the neo-Grec style as applied to industrial buildings. The building has experienced some minor alterations but remain largely intact. The building was occupied by a variety of tenants over the years, including Shuttleworth, Keiller & Co., paper bags and boxes (1915-62); the Ireland & Taub Paper Co. (1923); an illegal wine storage warehouse (1930); Central Falls Restaurant (1980); the Alex Edmund Galleries (1991); and the Claudia Carr Gallery (2000). The building, which has been converted to loft apartments on its upper floors, is evocative of the SoHo area's prominence as one of New York City's prime business districts in the late-nineteenth century and its continued importance in the twentieth century as the location of small factories, warehouses, and later, of galleries, restaurants and loft residences.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 21, 1930), 3; (May 5, 1962), 40; (Jul 17, 1980), C18; (Jun. 16, 1991), H26; (May 28, 2000), AR4.

480 West Broadway

Borough of Manhattan Tax Block 516, Lot 25

Date of construction: 1870 (NB 627-1870) with later alterations

Architect: E.W. Voorhees

Original Owner: E.W. Voorhees

Type: converted stable

Style: Stripped

Stories: 4

Structure/Material: Cement stucco

Features: Three bays; projecting sills and paneled lintels; synthetic replacement sash; historic wrought-iron fire escape; stepped parapet with stone coping. Roof: Metal fence. Site: Street hatch.

History: This four-story, stucco covered building was originally constructed as a one-story stable in 1870, shortly after Laurens Street (now West Broadway) was widened to accommodate the elevated train by demolishing many buildings on the west side of the street; the building was enlarged to its present size in 1882, the additional stories of which contained apartments. In the late twentieth century, the cornice was removed and the facade stuccoed over. Some of the paneled window lintels remain and the building is still in residential use on its upper stories. Significant Alterations: Simplified and stuccoed façade; cornice removed and replaced with masonry parapet.

References:

New York City Department of Buildings.

482 West Broadway (aka 89-91 West Houston Street)

Borough of Manhattan Tax Block 516, Lot 24

Date of construction: c.1829-30 with later alterations

Architect: Not determined

Original Owner: Arnaut Brown

Type: Apartments

Style: Stripped

Stories: 5

Structure/Material: Cement stucco

Features: **West Broadway** One wide bay at the first story with recessed, non-historic wood windows and commercial entryways; attached letters and angled illuminated signs; electrical conduits and lamps; projecting window sills; synthetic replacement sash; historic wrought-iron fire escape; metal drainpipe; stepped parapet with stone coping. **West Houston Street**. Façade mostly obscured by multi-story attached signage below cantilevered lights, but appears similar to West Broadway facade; non-historic recessed metal doors and show windows; non-historic attached lettering, electrical conduits; metal vent pipe. West Elevation: Four bays; stucco-

covered masonry; projecting sills; segmental lintels; synthetic replacement sash; attached HVAC. Roof: HVAC. Site: Granite curbs.

History: The five-story, stripped and stucco-covered tenement building may have originally been built as a dwelling by Arnaut Brown in 1829-30, but suffered many unsympathetic alterations over the next century-and-a-half, including the removal of the original facade in 1870 when Laurens Street was widened (to accommodate the elevated train) by demolishing all or part of buildings on the west side of the street. The building experienced many damaging alterations over the next century-and-a-half, including removal of the roof cornice, building a new parapet in the mid-twentieth century, the exposure of its north facade, the insertion of fenestration and storefronts when the neighboring building was demolished for the widening of Houston Street (1957-63), and the stripping of the window lintels and application of cement stucco in the late twentieth century.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

West Houston Street, Nos. 89 to 91 (South side between West Broadway and Thompson Street)

89-91 West Houston Street (aka 482 West Broadway)

See: 482 West Broadway

ARCHITECTS' AND BUILDERS' APPENDIX

Anderson, George H.

45-47 Crosby Street (1895-96)

Little is known of the life and career of George H. Anderson (dates undetermined). His architectural practice was established in New York City by 1882 and continued through the early twentieth century. In 1890, he held a brief partnership with Adolph F. Leicht. Anderson designed row houses in the Upper West Side/Central Park West Historic District and the Expanded Carnegie Hill Historic District, as well as store and loft buildings in the Ladies Mile Historic District.

Landmarks Preservation Commission (LPC), *Expanded Carnegie Hill Historic District Designation Report* (LP-1834), prepared by the Research Department (New York, 1991).

Arpad Baksa & Associates

430-434 West Broadway (1986)

Architect Arpad Baksa was born in Hungary, and immigrated to the United States in 1964. He studied at Pratt Institute's School of Architecture and established a design office in 1984. His firm's commissions include residential and commercial design, as well as restoration and adaptive re-use projects, many of which are located within historic districts in New York City.

www.arpad-baksa-architect.com

Baylies, Franklin

165 Spring Street/408-410 West Broadway (1898-99)

Franklin Baylies (dates undetermined) began his architectural career in 1881 in New York City in partnership with Bruno W. Berger. The firm of Berger & Baylies designed commercial and residential structures in the city, including warehouses and store and loft buildings in the Tribeca West Historic District in the 1890s and the Sohmer & Company Piano Factory Building (1886), a designated New York City Landmark in Queens. The partnership lasted until 1890, at which time both architects established independent practices. Baylies' office remained active through 1929, designing mostly commercial structures, including an addition to the Sohmer factory in 1906-07.

LPC, *Sohmer & Company Piano Factory Building* (LP-2172), prepared by Donald G. Presa (New York, 2007).

Bennet, O.G.

167-171 Lafayette Street/154-156 Grand Street (1890; 1897 alteration)

173-177 Lafayette Street (1899)

O.G. Bennet was listed as the architect of record of 167-171 Lafayette Street, built in 1890. City directories list an Orville G. Bennet from 1885 to 1909 as being involved in real estate; his office

was located on lower Broadway in the financial district. Between 1910 and 1915, directories list Orville G. Bennet as a mechanical engineer located at 601 West 137th Street. It has not been established that these are the same men.

City Directories 1885-1915.

Berg, Charles I.

72-76 Spring Street/65-71 Crosby Street (1907-08)

Charles I. Berg (1856-1926) is best known as a partner in the important New York architectural firm of Cady, Berg & See, which designed monumental Romanesque Revival style structures, such as the American Museum of Natural History (a designated New York City Landmark) and many buildings for the Presbyterian Hospital at its original 70th Street and Madison Avenue site. Berg was born in Philadelphia and trained in architecture at the Ecole des Beaux-Arts. His partnership with J. Cleveland Cady was formed upon his return to New York in 1880. Soon after the firm received the commission for the Metropolitan Opera House, which stood at Broadway and 39th Street until its demolition in the 1960s. The firm also designed a number of churches in Manhattan and Brooklyn, as well as many chapels and additions to older churches, such as the 1901-02 enlargement of Grace Episcopal Church (a designated New York City Landmark) in Jamaica, Queens.

Berg also designed a number of buildings independently, both while he was with the firm and after Cady's death in 1919. Most important among these was the Gillender Building, an important early skyscraper which stood at the Wall and Nassau Streets. Cady, Berg & See also designed houses in the Upper East Side and Carnegie Hill Historic Districts. In 1918, Berg was appointed as consulting architect for the design of the Presidential Palace in Havana, Cuba. This was his last major commission before illness led to his retirement from architectural practice and death in 1926.

LPC, *Upper East Side Historic District Designation Report* (LP-1051), prepared by the Research Staff (New York, 1979).

Berger, Richard

149 Grand Street (1890 alteration)

Little is known about the life and work of Richard Berger (dates undetermined), who was established as an architect in New York by 1883 and continued in independent practice until 1916. Some of his designs were published in *American Architect and Building News*, including the Graphic Arts Building (1915) and the First Congregational Church in Old Lyme, Connecticut (1911). Berger designed several buildings in the SoHo-Cast Iron Historic District, the Ladies Mile Historic District, and in the Tribeca Historic Districts. In 1916, Berger established a partnership with his son Richard Berger & Son, which remained active through at least 1940.

LPC, *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989).

Bernstein & Bernstein

101-103 Crosby Street (1907)

The firm of Bernstein & Bernstein (Mitchell Bernstein, Michael Bernstein) designed residential, industrial, and religious buildings through out the city between 1903 and 1911, including in the Greenwich Village Historic District and the Hamilton Heights/Sugar Hill Historic District. Directory listings indicate that the Bernsteins had independent practices from 1912 through 1937 and 40, respectively.

LPC, *Hamilton Heights/Sugar Hill Historic District Designation Report* (LP-2064), prepared by Matthew A. Postal and Donald G. Presa (New York, 2000).

Bloodgood, Edward E.

257-259 Canal Street (1925 alteration)

Little is known about architect Edward E. Bloodgood, who had an office in Manhattan in 1945, and whose only other known work was an interior alteration to an office building at 728-734 Fifth Avenue.

NYT (Feb. 19, 1945), 28.

Boekell, Julius & Son

240 Lafayette Street (1897 alt)

Julius Boekell (dates undetermined) was established as an architect in New York City by 1859 and in 1886 his firm became Julius Boekell & Son. The younger Boekell practiced into the 1920s. Boekell's work is also found in the Tribeca East and Hamilton Heights/Sugar Hill Northwest Historic District.

LPC, *Hamilton Heights/Sugar Hill Historic District Designation Report* (LP-2064), prepared by Matthew A. Postal and Donald G. Presa (New York, 2000).

Bridges & Lavin

504-506 Broome Street/372-376 West Broadway (2001)

The firm of Bridges & Lavin (Robert J. Bridges, Don Lavin), established in 1976, designs mainly commercial space for major retailers, such as Armani, Calvin Klein, JC Penney, Lord & Taylor, Salvatore Ferragamo, and Tiffany.

www.bridgeslavin.com

Brite & Bacon

406-412 Broome Street/199 Lafayette Street (1897 alteration)

Architect Henry Bacon (1866-1924) is chiefly associated with his monumental public work, especially the design of the Lincoln Memorial in Washington, D.C., which was finished a year

before his death. A native of Boston, he was raised both there and in North Carolina, before attending the University of Illinois. He later returned to Boston, where he entered the architectural office of Chamberlain & Whidden. Soon afterwards, he came to New York and the firm of McKim, Mead & White. In 1897, he left McKim, Mead & White to form the firm of Brite & Bacon with James Brite (1864-1942), who also worked in the McKim, Mead & White firm. Brite & Bacon designed houses and institutional buildings throughout the east coast of the United States, including Laurel Hill, a mansion in South Carolina; the American University in Washington D.C.; and the Jersey City Public Library. In New York City, the firm designed many private houses, some of which are located in the Upper East Side Historic District. This is the firm's only-known industrial work.

LPC, *Union Square Savings Bank Designation Report* (LPC-1945), prepared by Donald G. Presa (New York, 1996).

Buchman & Deisler

180 Lafayette Street (1891-93)

292-296 Lafayette Street/1-5 Jersey Street & 129-131 Crosby Street (1897 alteration)

The partnership of Buchman & Deisler was formed in 1887. Albert Buchman (1859-1936) trained at Cornell and Columbia Universities; Gustav Deisler (dates undetermined) trained at schools in Stuttgart and Munich. Both men worked in the Philadelphia office of A.J. Schwarzmann, architect of the Centennial buildings. Buchman & Deisler became very successful during the 1890s with commissions for commercial buildings, and lower Broadway is dotted with their works including several in the previously- designated SoHo-Cast Iron Historic District. The firm also did residential work, including several town houses in the Upper East Side Historic District.

LPC, *Upper East Side Historic District Designation Report* (LP-1051), prepared by the Research Staff (New York, 1979).

Buchman & Fox

187-193 Lafayette Street/409 Broome Street (1903-05)

Following his partnership with Gustav Deisler, Albert Buchman formed a new firm with Mortimer J. Fox (1875?-1948) in 1899. A native New York, Fox had studied at the College of the City of New York and, later, at the Columbia University School of Mines, the predecessor to the Architecture School, and joined Buchman shortly after his graduation (1895). The seventeen year long partnership produced many designs for commercial and residential buildings, including the Union Carbide Building at Madison Avenue and 42nd Street, the old Bonwit Teller, Saks and Hollander department stores, an French Beaux Arts style apartment house at 1261 Madison Avenue (1900-01, a designated New York City Landmark), and the New York Times Annex at 217-243 West 43rd Street (1913). The firm also designed many store and loft and department store buildings in the Ladies Mile Historic District, and in the Upper West Side/Central Park West Historic District, the firm designed apartment hotels and row houses.

Fox had other careers in addition to that of architect. In 1917, he gave up architecture to become a director and vice-president of the Columbia Bank. After ten years in banking, he turned to landscape painting. His art work has been exhibited in New York.

LPC, *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989).

Budlong, George

147 Grand Street (1888 alteration)

Little is known of George Budlong (dates undetermined). His practice was established in New York City by 1883, and he seems to have worked independently throughout his career. He designed a number of row houses in the Upper West Side/Central Park West Historic District in 1889-1891.

LPC, *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), prepared by the Research Department Staff (New York, 1990).

Busch, Gustav

462 West Broadway (1870)

Little is known about Gustav Busch, who was listed in city directories as either a builder or a cabinetmaker, located in Manhattan, from 1870 to 1880.

City directories

DeLemos & Cordes

241-245 Centre Street (1888-89)

247-249 Centre Street (1890-91)

403-405 Broome Street/255-257 Centre Street (1895-96)

241-249 Centre Street, alteration to Lafayette Street facade (1897)

Both Theodore William Emile DeLemos (1850-1909) and August William Cordes (1850-?) were born in Germany. DeLemos was educated at the Royal Academy of Buildings in Berlin and moved to the United States in 1881. In 1884 he was associated with Henry Fernbach in the design for the Eden Musee on East 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 United States in the 1880s and worked as a draftsman from 1882 to 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 were 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.

DeLemos & Cordes designed the Keuffel & Esser Company Building at 127 Fulton Street (1892-93) and, with Rudolph L. Daus, the New York County National Bank at 77-79 Eighth Avenue

(1906-07), both of which are designated New York City Landmarks. 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,” *American Art Annual*, vol. 3, 104; “Theodore W. E. DeLemos,” *American Art Annual*, vol. 3, 105; Theodore W. E. DeLemos obituary, *AIA Quarterly Bulletin*, 1909, 40; “Theodore W. E. DeLemos,” *American Art Annual*, vol. 7, 75; Francis, 23, 25-26; *A History of Real Estate, Building and Architecture in New York*, 677; LPC, “Architects Appendix,” *NoHo Historic District Designation Report* (LP-2039); Withey and Withey, 67-68.

Duckworth, Isaac F.

428 Broome Street/41 Crosby Street (1868-69)

New York State Census records indicate that Isaac F. Duckworth (1840-?) was born in Pennsylvania. According to directories, he was established as a carpenter in New York City in 1858-59 and in the following year was practicing as an architect. He designed many store and loft buildings, many of them with cast-iron fronts, in the SoHo-Cast Iron and the Tribeca East Historic Districts. From 1882 to 1884, he practiced with Alfred A. Dunham, who earlier had an office in Brooklyn.

LPC, *Tribeca East Historic District Designation Report* (LP-1711), prepared by the Research Department Staff (New York, 1992).

Engelbert, Henry

271 Canal Street (1867)

424-426 Broadway (1868)

Henry Engelbert (dates undetermined) emigrated from his native Germany in 1848 and first appears in city directories in 1852 as a partner in an architectural firm with John Edson. Toward the end of their partnership, Engelbert & Edson were responsible for the First Baptist Church (1856, demolished) on the southeast corner of Fifth Avenue and East 35th Street in Manhattan and St. Mary's Abbey Church (1856) in Newark, both of which were modeled on buildings erected in southern Germany during the preceding two decades.

From 1857 to 1879 Engelbert worked independently designing many types of structures for sites throughout Manhattan and the Bronx. Among his important commissions were Roman Catholic churches and institutions, including the College of Mount Saint Vincent Administration Building (1857-59) in Riverdale (a designated New York City Landmark) and Holy Cross Church (1868) on West 42nd Street. Other prominent buildings are the Grand Hotel in the Second Empire style (1868, a designated New York City Landmark) at Broadway and West 31st Street, 408-410 Broadway and 80-82 White Street located within the Tribeca East Historic District. He also designed 330 Bowery, which was originally built as the Bond Street Savings Bank and until recently was the home of the Bouwerie Lane Theatre, a designated New York City Landmark.

Ancestry.com; Francis, 28-29; Francis W. Kervick, *Architects in America of Catholic Tradition* (Rutland, VT, 1962); LPC, *Bouwerie Lane Theatre (originally Bond Street Savings Bank) Designation Report* (LP-0192) (New York: City of New York, 1967); “Architects Appendix,” *Tribeca East Historic District Designation Report* (LP-1711) (New York: City of New York, 1992).

Entzer, Louis Jr.

91 Crosby Street (1897 alteration to the Lafayette Street facade)

Little is known about Louis Entzer, Jr. (dates undetermined) who was first listed as a practicing architect in New York City directories in 1892. His only other known designs are houses in the Carnegie Hill and expanded Carnegie Hill Historic Districts.

LPC, *Expanded Carnegie Hill Historic District Designation Report* (LP-1834), prepared by the Research Department (New York, 1991).

Epstein, Max

203-205 Lafayette Street (1911)

Little is known about architect Max Epstein, who was listed in city directories as a designer from 1900 to 1911, and as an architect with offices at 17 Battery Place from 1912 to 1915.

City Directories 1900-1915.

Field, William & Son

134-140 Grand Street (1869)

William Field (1816-1891) was born in Charlestown, Massachusetts, and was educated in Roxbury. He worked as a builder in Boston until he moved to New York City in 1837. Field is first listed in city directories in 1844 with offices located on Rivington Street. In 1850, he was associated with John Correja, Jr., a partnership that he terminated to begin work with his son, William Field, Jr., in 1856. That partnership lasted until 1890, after which time the younger Field (dates undetermined) continued in independent practice in Brooklyn where the partnership had been located during the firm’s last year in business. The name William Field & Son was retained through 1892. Field is probably best known for the Home and Tower (1877, 1879) and Riverside (1890) apartments in the Cobble Hill and Brooklyn Heights Historic Districts. These limited-profit buildings are notable for pioneering the development of affordable housing in the United States. William Field & Son also designed the 11th Street Methodist Episcopal Church (1867-68, 545-547 East 11th Street, Manhattan), the New York and Long Island Coignet Stone Company Building (1872-73, 360 Third Avenue, Brooklyn, a designated New York City Landmark), and store and loft buildings in the Tribeca East and West Historic Districts.

LPC, *New York and Long Island Coignet Stone Company Building Designation Report* (LP-2202), report by Matthew A. Postal (New York, 2006); *Tribeca East Historic District Designation Report* (LP-1711), prepared by the Research Department Staff (New York, 1992).

Finkle, Alexander I.

43 Crosby Street (1888)

Alexander I. Finkle (1855-?) was born in New Orleans, Louisiana, on April 10, 1855. He was established as an architect in New York City by 1886 and continued in practice until 1916. At the turn of the century, his representative work was listed as a synagogue at Lexington Avenue and 72nd Street, but much of his work was residential in nature. In the Upper West Side/Central Park West Historic District, Finkle designed a row of Queen Anne style houses, only one of which survives. He also designed the two German Renaissance Revival style tenements with stores in 1888-89 in the NoHo Historic District Extension.

Ancestry.com, *United States Passport Applications, 1795-1925*; Francis, 30; LPC, "Architects Appendix," *Upper West Side/Central Park Historic District* (LP-1647); Ward, 25.

French, Charles Abbott

87 Crosby Street/248 Lafayette Street (1900)

13-17 Crosby Street (1901)

Charles Abbott French (dates undetermined) began his architectural career in New York in 1887 under the firm name of C. Abbott French & Co. The firm designed many houses and apartment buildings in the city, including flats and row houses in the Upper West Side/Central Park West Historic District. In 1890, the firm became French, Dixon & DeSaldern, as the firm of Richard C. Dixon, Jr., and Arthur DeSaldern merged with French's business. In 1894, DeSaldern entered private practice and Dixon followed in 1896. French continued practicing alone until at least 1907.

LPC, *Expanded Carnegie Hill Historic District Designation Report* (LP-1834), prepared by the Research Department (New York, 1991).

Graham, Thomas

45-47 Crosby Street (1895-96)

Thomas Graham (1866-1938) trained as an architect in the offices of Jardine & Thompson and initially joined his father's firm, C. Graham & Sons, one of the principal residential builders/developers in Manhattan in the late nineteenth century. Thomas Graham established his own business in 1890, and in spite of experiencing financial difficulties in 1891, continued practicing into the early twentieth century. He designed several buildings in the expanded Carnegie Hill Historic District, including the Hotel Graham (1891-93), one of first apartment hotels on the Upper East Side, at 22 East 89th Street, within the expanded Carnegie Hill Historic District. His office was located in this building.

LPC, *Expanded Carnegie Hill Historic District Designation Report* (LP-1834), prepared by the Research Department (New York, 1991).

Grenell, Increase M.

169 Spring Street (1882-83)

Increase M. Grenell (dates undetermined) was established as a New York City architect by 1859 and practiced independently, designing mainly residential buildings, many of which are located in the Upper West Side/Central Park West Historic District. He practiced through at least 1890. No. 169 Spring Street is his only-known industrial building.

LPC, *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), prepared by the Research Department Staff (New York, 1990).

Hadden, Charles E.

464 West Broadway (1885)

Charles E. Hadden was listed as a carpenter located in Manhattan from 1861 to 1885, and later, as a builder until 1899.

City Directories 1861-1899.

Haight, Charles C.

275 Canal Street (1878)

Charles Coolidge Haight (1841-1917) was born in New York City and graduated from Columbia College (now part of Columbia University) in 1861. After serving in the Civil War, Haight studied architecture and worked with New York architect Emlen T. Littell, then opened his own office in New York in 1867. His career was advanced through his family and religious connections. His father was the Rev. Benjamin I. Haight, assistant rector of Trinity Church. In the 1870s, he was appointed architect of the Trinity Church Corporation, subsequently designing for the Corporation a number of warehouses and apartment buildings, as well as the Trinity Vestry offices (now demolished). Haight's early buildings were churches and residences, but he later gained recognition for public and educational buildings, including the Union Theological Seminary (1883-1901, in the Chelsea Historic District), buildings at Yale University (1894-1914), and Trinity School (1893-94, 139-147 West 91st Street, a designated New York City Landmark). Haight also designed buildings for Columbia University's midtown campus (1874-84) and the New York Cancer Hospital (1884-86, later the Towers Nursing Home, a designated New York City Landmark). He also designed several warehouses located in the Tribeca Historic Districts.

LPC, *Tribeca West Historic District Designation Report* (LP-1713), prepared by the Research Department Staff (New York, 1991).

Hamel, James

237 Centre Street (1869 alteration)

Little is known about New York native James Hamel (b. 1822) who was listed in city directories as a builder beginning in 1861. By the late 1880s, his business was called James Hamel & Son,

and by the 1890s as James Hamel's Son. Hamel last appears in the 1900 directory, which lists him as retired and living on West 55th Street.

City Directories; "James Hamel," U.S. Census, New York (1870).

Hoffmann, Jobst

406-412 Broome Street/199 Lafayette Street (1881)

Jobst Hoffmann (dates undetermined) maintained an architectural office in Manhattan from 1871 into the early 1910s. He designed many store and loft buildings, a number of which are located in the Tribeca East and the Greenwich Village Historic Districts.

LPC, *Tribeca East Historic District Designation Report* (LP-1711), prepared by the Research Department Staff (New York, 1992).

Horgan & Slattery

53 Crosby Street (1889)

Arthur J. Horgan (1868-1911) came from a family active in the building business in New York; he apprenticed for five years in the architectural office of his godfather, Colonel Arthur Crooks, a prolific and well-regarded designer of churches who himself had apprenticed with Richard Upjohn. Less is known about Vincent J. Slattery (1867-1939), who was also a native of New York; he was in the coal business prior to establishing the partnership with Horgan. After the death of Crooks in 1889, Horgan established a partnership with Slattery. Horgan & Slattery provided both architectural and building services until the firm was dissolved in 1910. It appears that Slattery's role in the firm was business development, while Horgan handled technical and architectural matters. After Horgan's death, Slattery became active in real estate and insurance, and was involved with the development of the Beaux Arts Apartments on East 44th Street (designated New York City Landmarks).

Through its relationship with the Tammany administration of Mayor Robert Van Wyck, the firm gained notoriety as the "City Architects," because of its many commissions from the Board of Health, the Department of Corrections, the Charities Department, and the Tax Department. The firm designed many station houses for the fire and police departments, the First Battery Armory (1900-03, 55 West 66th Street, a designated New York City Landmark), and the former 50th Precinct Police Station house (1901-02, the Bronx, a designated New York City Landmark), and the completion of the Surrogates Court (Hall of Records, 1899-1907, 31 Chambers Street, a designated New York City Landmark). The firm's private commission included houses in the Upper West Side/Central Park West Historic District and in the Tribeca North Historic District.

LPC, *Tribeca North Historic District Designation Report* (LP-1714), prepared by the Research Department Staff (New York, 1992).

Horenberger & Straub

178 Lafayette Street (1905-06)

Herman Horenberger (1858-1941) 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. Charles M. Straub (c. 1860-?) was born in Bavaria and immigrated to the United States in 1882. He was listed in New York directories as being in partnership with Herman Horenberger between 1891 and 1906. After this, Straub maintained his own offices through 1929. Horenberger practiced under the name Horenberger & Son between 1916 and 1925.

LPC, "Architects Appendix," *NoHo Historic District Designation Report (LP-2039)* (New York, 1999); *NoHo Historic District Designation Report (LP-2287)* (New York, 2008).

Hume, William H.

362-364 West Broadway (1892)

William H. Hume (1834-1899) first practiced as an architect/builder in the southern United States where he was associated with Jacob Rief of Nashville for a short time. He began his New York City practice in 1855 and was a member of the New York Chapter, AIA. He designed two store and loft buildings in the Tribeca East Historic District. In 1894, he was joined by his son Frederick T. Hume in the firm of W.H. Hume & Son, which went on to design many offices, hotels, banks, stores, and churches.

LPC, *Tribeca East Historic District Designation Report (LP-1711)*, prepared by the Research Department Staff (New York, 1992).

Jacobson, Frederick

414-416 West Broadway (1909-13)

Frederick Jacobson (dates undetermined) was established as an architect in New York by 1891. In 1897, he moved his practice to Brooklyn, but returned to Manhattan one year later, practicing through 1921. (In some directories, his name is listed as "Jacobsen.") Jacobson designed residential and commercial buildings, some of which are located in the Ladies Mile and expanded Carnegie Hill Historic Districts.

LPC, *Expanded Carnegie Hill Historic District Designation Report (LP-1834)*, prepared by the Research Department (New York, 1991).

Jardine, D. & J.

28 Howard Street/1 Crosby Street (1872)
474-478 West Broadway/146-150 Thompson Street (1880)
423 Broome Street (1883-84)

Born in Scotland, David Jardine (1830-1892) was trained under his father before immigrating to America at the age of twenty. In New York, he first practiced alone and then with Edward Thompson from 1858 to 1860. After the Civil War, his brother John Jardine (1838-1920) moved to New York, and in 1865 the Jardines formed a partnership that was especially active in residential development in New York City during the 1870s; examples of the firm's residential work is found in the Upper West Side/Central Park West Historic District. The Jardines were also prolific designers of warehouses and office buildings in the 1870s and 80s, many of which are found in the SoHo-Cast Iron, Ladies Mile, and NoHo Historic Districts. David Jardine also independently designed a number of churches and charity buildings. After the death of David, his brothers John and George joined with William W. Kent to form the firm of Jardine, Kent & Jardine. Later firms were Jardine, Kent & Hill, and Jardine, Hill & Murdock.

LPC, *NoHo Historic District* (LP-2039), prepared by Donald G. Presa (New York, 1999).

Jones, Walter G.

460 West Broadway (1894)

Little is known about Walter G. Jones, who is first listed in city directories in 1870 as a builder in Manhattan, but between 1895 and 1899 is described as an architect with offices on East 14th Street.

City Directories 1870-1899.

Joralemon, Walter

61-63 Crosby Street (1873-74)

Between 1866 and 1909, Walter Joralemon was listed by city directories as a local builder in the SoHo area with his business being located either on Elm Street (now Lafayette Street), Howard Street, or Grand Street. He was a resident of Newark, N.J.

City Directories 1866-1909; U.S. IRS Tax Assessment List 1866.

Jose, William

400 West Broadway (1870-71)
184 Lafayette Street (1871-72)

William Jose (c.1843-1885), born in Prussia, was listed as an architect in New York City directories between about 1869 and 1884. With an office at 185 Bowery, and later in Bible House on Astor Place, he was active as a designer of multiple dwellings primarily in the vicinity of today's Tribeca, SoHo, and Greenwich Village neighborhoods, and many of his designs are located within designated historic districts in those areas. In 1873, Jose was named as the

architect involved in the expansion and conversion of a vinegar factory at 321 West 11th Street into a tenement building; the structure collapsed and seven workmen were killed.

Francis; LPC, architects files; "William Jose," U.S. Census, New York (1880); "An Appalling Calamity," *NYT* (Aug. 23, 1873), 1.

Judson, Edward

97 Crosby Street (1894)

Little is known about Edward Judson, who was listed by city directories as a contractor in Manhattan from 1895 to 1900.

City Directories.

Kastner, Julius

430 Broome Street (1894 alt)

63 Spring Street/232-236 Lafayette Street (1897 alteration)

Julius Kastner (d.1921) established his architectural practice in New York City in 1871. During 1874 and 1875, he was 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 are found in the SoHo-Cast-Iron, Greenwich Village, Tribeca West, Tribeca North, and NoHo Historic Districts.

LPC, *NoHo Historic District* (LP-2039), prepared by Donald G. Presa (New York, 1999).

Kendall, Edward H.

378-380 West Broadway (1873)

425-427 Broome Street (1874)

Edward Hale Kendall (1842-1901), 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-nineteenth century, remaining 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 the engineer. From 1871, Kendall had his own practice. He designs included stores, warehouses, residences, and stations for the West Side elevated train. Many of his designs are represented in the Ladies Mile, Tribeca West, and NoHo Historic Districts. Kendall was also a consulting architect for the Washington Bridge (1886-89, a designated New York City Landmark) and for the Department of Docks. He joined the AIA in

1868, was elected its vice president in 1885, and president in 1892-93. He was also the 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.

LPC, *NoHo Historic District* (LP-2039), prepared by Donald G. Presa (New York, 1999).

Klein, Murray

390 West Broadway (1934 alterations)

Little is known about architect Murray Klein (1891-1950). He maintained an office in Brooklyn from about 1924 through 1947, but also did work, mainly designing houses, hotels, and commercial structures in Brooklyn and Long Island.

LPC, architects' files; Ward, 43.

Korn, Louis

424 Broome Street (1896-97)

Louis Korn (dates undetermined) was born in New York City and graduated from Columbia university in 1891, He worked for the firm John B. Snook & Sons and in the office of George A. Griebel. By 1892, Korn had established his own office at 281 Broadway. He practiced architecture though 1910, designing apartment, factory, and commercial buildings. Other examples of his work are found in the Ladies Mile, expanded Carnegie Hill, and the NoHo Historic Districts.

LPC, *NoHo Historic District* (LP-2039), prepared by Donald G. Presa (New York, 1999).

Lang, David S.

158-162 Grand Street/227-235 Centre Street (1923-24)

David S. Lang (1885-1940) graduated from Cooper Union in 1910 and established his own firm in 1920. Among his works were the Radcliffe Apartment Building (1925) at 4520-4528 Broadway in Washington Heights, movie theaters near Times Square, and Jack Dempsey's Restaurant in the Brill Building at 1613-1627 Broadway. He continued to practice until 1940, designing mainly small commercial buildings, gas stations and garages, some of which are located in the NoHo Historic District. A building he designed in 1940-41 for Schrafft's restaurants at the northeast corner of Broadway and 43rd Street (demolished) included an innovative use of trussed floors hung from the roof of the building, which enabled the elimination of interior columns.

LPC, *NoHo Historic District* (LP-2039), prepared by Donald G. Presa (New York, 1999).

LeBrun, Napoleon & Son

185 Lafayette Street (1886-87)

Napoleon E.H.C. LeBrun (1821-1901), architect and engineer, was born in Philadelphia to French parents. He was apprenticed to Thomas U. Walter (the designer of the dome and wings of the United States Capitol) for six years beginning in 1836. LeBrun opened his own office in Philadelphia in 1841 and proceeded to work on many ecclesiastical projects, as well as residential and commercial buildings. In 1864, LeBrun moved his already successful practice to New York where his early commissions were again ecclesiastical, but expanded to include residential and commercial work as well. LeBrun's office expanded in the 1880s as his sons, Pierre and Michel, joined the practice. Pierre LeBrun (1846-1924) joined his father in 1880 and the firm of N. LeBrun & Son was active through 1888. That year, the firm became known as N. LeBrun & Sons as Michel LeBrun (1857-1913) joined his father and brother. The firm designed two early skyscrapers: the Home Like Insurance Building (1893-94) and the Metropolitan Life Insurance Company Tower (1907-09), both designated New York City Landmarks. As official architects of the New York City Fire Department from 1879 and 1895, the firm completed several fire houses in a variety of styles, many of which are found within designated historic districts. The firm's Fire Engine Company 47 (1889-90, 500 West 113th Street) is an individual New York City Landmark.

LPC, *Tribeca West Historic District Designation Report* (LP-1713), prepared by the Research Department Staff (New York, 1991).

Lienau, Detlef

22-26 Howard Street/5-7 Crosby Street (1864-65)

269 Canal Street (1871)

176 Lafayette Street (1879)

Detlef Lienau (1818-1887) was born in Schleswig-Holstein, which is now part of Germany, and was trained as a carpenter and cabinetmaker in Berlin and Hamburg. He studied architecture and engineering at the Royal Architectural School in Munich in 1841-42, and under Henri Labrousse 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. He came to America in 1848, and by 1850 was listed in the New York City Directory as an architect working with Leon Marcotte. The 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, row houses, apartments, tenements, stores, offices, warehouses, lofts, factories and schools. He was one of the early proponents of the Second Empire and neo-Grec styles and helped to popularize the use of mansard roofs. In 1873, Lienau's son, J. August Lienau (1854-1906), joined the practice. The elder Lienau remained active in architecture until his death. His works are also found in the Upper West Side/Central Park West and the Tribeca West Historic Districts.

LPC, *Tribeca West Historic District Designation Report* (LP-1713), prepared by the Research Department Staff (New York, 1991).

Lyons, Robert T.

75-77 Spring Street/75-77 Crosby St (1898)

Robert T. Lyons (dates undetermined) was established as an architect in New York by 1897. He specialized in apartment and hotel designs, but also produced plans for town houses and commercial buildings. His works are also found in the Upper West Side/ Central Park West, the Carnegie Hill, and the expanded Carnegie Hill Historic Districts.

LPC, *Expanded Carnegie Hill Historic District Designation Report* (LP-1834), prepared by the Research Department (New York, 1991).

McIntyre, John B.

240 Lafayette Street (1873 alteration)

John B. McIntyre (dates undetermined) maintained an architectural office in Manhattan from 1872 until 1895, after which he moved his office to Astoria (1898) and Long Island City (1899). His only other known designs include two store and loft buildings in the Tribeca East Historic District and the Boys' Building (1899) of the New York Catholic Protectory (demolished), which is now the Parkchester neighborhood in the Bronx.

LPC, *Tribeca East Historic District Designation Report* (LP-1711), prepared by the Research Department Staff (New York, 1992).

Mook, Robert

386-388 West Broadway (1871)

426-428 West Broadway /102-104 Thompson Street (1883)

418-420 West Broadway (c.1870)/94-96 Thompson Street (1883-89)

Born in New York State, Robert Mook (born c.1832) was established as an architect in New York City by 1856, and his career lasted until around 1890. He designed row houses, tenements, and commercial buildings, many of which are found within the Greenwich Village Historic District, SoHo-Cast Iron Historic District, Tribeca West Historic District, and the Greenwich Village Historic District Extension. Mook was also the architect of two very notable commissions: "Marble Row" (1867-69), a group of seven large French Renaissance style town houses for Mary Mason Jones (Edith Wharton's aunt) on Fifth Avenue (now demolished); and tool manufacturer William E. Ward's early reinforced concrete house (1875), locally known as "Ward's Castle," in Port Chester, New York.

LPC, *Tribeca West Historic District Designation Report* (LP-1713), prepared by the Research Department Staff (New York, 1991).

Necarsulmer & West

366-368 West Broadway (1904 alteration)

Active in New York from 1903 until his retirement in 1942, Edward Necarsulmer (1874?-1959) trained at Columbia University, and spent six years at the Ecole des Beaux-Arts and travelling in

Europe on a McKim Travelling Fellowship before establishing a practice in 1903. He also worked in the Upper East Side Historic District. Nothing is known about the firm Necarsulmer & West.

New York Times (Dec. 8, 1959), 45.

Neville & Bagge

135 Grand Street (1893-94)

91 Crosby Street/252 Lafayette Street (1894)

Despite their remarkable productivity throughout New York City, little is known about the individual training and lives of Thomas P. Neville (dates undetermined) and George A. Bagge (dates undetermined). Bagge established his firm during the late 1880s, and in 1892, Neville joined him in partnership. That same year they opened an office on West 125th Street, and over the next three decades they became known as residential specialists working in various popular historical revival styles. Neville & Bagge designed hundreds of speculative residential buildings for the middle class along the route of the I.R.T. subway from the West 70s into Morningside Heights and Harlem. The firm also designed the occasional hotel and loft buildings. Neville & Bagge's works include numerous apartment buildings in the Upper West Side/Central Park West, Riverside Drive-West End, Chelsea, Mott Haven East, Mount Morris Park, Hamilton Heights/Sugar Hill and Clay Avenue Historic Districts. The firm also designed the Regina Angelorum (1907), a convent and home for working girls connected to Saint Cecilia's Church (R.C.) on East 106th Street (both designated New York City Landmarks), and the Edwin and Elizabeth Shuttleworth House in the Bronx (1857 Anthony Avenue, a designated New York City Landmark). In 1924, Bagge's son joined the firm, which continued until 1936 as George Bagge & Sons [Son].

LPC, *Audubon Park Historic District Designation Report* (LP-2335), prepared by Jennifer L. Most (New York, 2009).

New York Edison Co.

55 Crosby Street (1905)

The New York Edison Company, which was listed as the architect of this building, but is not known to have been active in design, was one of several power companies founded in the nineteenth century to provide power and light to New York City. Over the decades, many of these companies would merge, forming larger power companies serving greater numbers of people. It culminated in the giant merger in 1936, which created the modern-day Consolidated Edison Company, of which the New York Edison Company was a part. Con Edison continued to own No. 55 Crosby Street until 1971, after which it was converted to loft space.

Consolidated Edison," *Encyclopedia of New York* ed. Kenneth T. Jackson (1995), 277; Christopher Gray, "A Tale of Two Designations: Landmarked and Not," *New York Times* (Jul 29, 2001), RE6; William J. Hausman, "Light and Power," *Encyclopedia of New York* ed. Kenneth T. Jackson (1995), 673-675; "New Big Electric Company," *New York Times* (Jan. 6, 1899), 3.

Ogden, Alfred B.

89 Crosby Street (1880)

Born in New York State, Alfred B. Ogden (c.1833-1897) established an architectural practice in New York City by 1874. In 1885, he was joined by his son, Samuel B. Ogden (born c.1860), in the firm of A.B. Ogden & Son, which specialized in the design of row houses and multiple dwellings, many of which are found in the Carnegie Hill, Mount Morris Park, Upper West Side/Central Park West, Hamilton Heights/Sugar Hill, and the Greenwich Village Historic Districts, as well as in the Greenwich Village Historic District Extension. A.B. Ogden & Son also designed industrial buildings, such as the Estey Piano Company Factory (1885, a designated New York City Landmark) in the Mott Haven area of the Bronx.

LPC. *Estey Piano Company Factory* (LP-2195), prepared by Michael Caratzas (New York, 2006).

Oltarsh, David M.

418-422 Broadway/277-289 Canal Street (1927-28)

Born in New York City, David M. Oltarsh (1883?-1940) graduated from City College (1902) and worked in his father's Oltarsh Iron Works until 1912. He was then employed by the Brady Oltarsh Construction Co., which specialized in highway, sewer, and work supply construction. During World War I, he served as Captain of Engineers, and later received the rank of Lieutenant Colonel. In 1928, he established David M. Oltarsh, Inc., architects, engineers, and builders. He was involved in the design and/or construction of the Ruppert Building, Fifth Avenue and 44th Street; 50 Broadway; the Taft Hotel, and a number of theaters.

“David M. Oltarsh” *NYT*, July 22, 1940, 17.

Pelham, George F.

93 Crosby Street (1894-99)

137-139 Grand Street (1911)

George Frederick Pelham (1866-1937) was born in Ottawa, Canada and came to New York as a child. His father, George Brown Pelham (1831-1889), opened an architectural practice in New York in 1875 and served as an architect with the City's Parks Department. After being privately tutored in architecture and serving as a draftsman for a number of years, George F. Pelham opened his own office in 1890. A prolific architect, Pelham specialized in apartment houses designed in the neo-Renaissance, neo-Gothic, and neo-Federal styles during the 43 years that he practiced. He also designed a number of row houses. Pelham's work is well-represented in the Upper West Side/Central Park West Historic District, where he was one of the area's most prolific architects. Other residential structures designed by Pelham can be found in the Expanded Carnegie Hill, Treadwell Farm, Hamilton Heights/Sugar Hill, West End Collegiate, Mott Haven, and Audubon Park Historic Districts. Examples of Pelham's commercial work are located in the Ladies Mile, Tribeca West, and Tribeca North Historic Districts. In 1910, Pelham's son, George F. Pelham, Jr., joined his father's firm.

LPC, *Audubon Park Historic District Designation Report* (LP-2335), prepared by Jennifer L. Most (New York, 2009).

Porter, Albert V.

251 Centre Street/407 Broome Street (1902-02)

Albert V. Porter (1856-1909) began his practice in Brooklyn in 1886 with an office on Court Street, moving to Montague Street the following year. In 1894 he also opened an office in Manhattan and became consulting architect for the Manhattan Street Railway Company. In addition to his work for the Railway Company, Porter was also the architect of St. Catherine's School on East 69th Street between First and York Avenues as well as the neo-Georgian style building at 51 East 76th Street now located within the Upper East Side Historic District. He also designed two warehouses in the NoHo Historic District Extension.

LPC, *NoHo Historic District Extension Designation Report* (LP-2287), prepared by Marianne S. Percival and Kathryn Horak (New York, 2008)

Reid, Charles E.

115-119 Crosby Street (1904)

Charles E. Reid (1854-1914) maintained an architecture office in Manhattan from 1899 until 1914. A native of England, he became a naturalized citizen of the United States in 1888 and began his career here as a stone mason and builder. In 1900, he and his family were residing in the Bronx. His only other known works were alterations to small commercial and industrial buildings; No. 115-119 Crosby Street is his largest-known commission and his only new building design.

New York Times (Apr. 16, 1898), 10; (Apr. 20, 1899), 12; (Apr. 21, 1901), 12; Petition for Naturalization (R300) Aug. 20, 1888; United States Census (1900), Borough of the Bronx, district 1029, sheet 5.

Renwick & Sands

29 Howard Street (1868)

One of New York's most prominent nineteenth-century architects, James Renwick, Jr. (1818-1895) was born in New York City, the son of James Renwick, an engineering professor at Columbia College. The younger Renwick studied engineering, graduated from Columbia in 1836, and joined the engineering staff of the Erie Railroad. Soon after, he worked as superintendent for the construction of the distributing reservoir (later the site of the New York Public Library at 42nd Street) of the Croton Aqueduct. His first architectural commission was in 1843 for Grace Church (a designated New York City Landmark) at 800 Broadway. Its studied Gothic Revival design helped to establish the use of that style for church architecture in New York City. In 1853, Renwick was chosen to be the architect for the new St. Patrick's Cathedral (a designated New York City Landmark) on Fifth Avenue, a project which occupied him for 25

years and gained him an international reputation. He designed many other churches in the city, many of which are designated landmarks.

In 1846, Renwick was appointed architect for the Smithsonian Institution in Washington, D.C. His early Romanesque Revival design for that building (1846-55) is generally credited with introducing the style to the United States. Similarly, his Corcoran Gallery (1859-61, now the Renwick Gallery) in Washington is credited with introducing the Second Empire style to this country. During the 1860s, Renwick served as supervising architect for the Commission of Charities and Correction, designing buildings on Blackwell's (now Roosevelt), Randall's, and Ward Islands. Renwick was also active in residential and commercial architecture.

In 1858, Renwick invited Richard T. Auchmuty to join his practice. In the following year, Joseph Sands (d.1879) began to practice with the firm. Sands had begun his New York City architectural practice with Alfred Janson Bloor (1828-1917) in 1854. In 1860, the firm name was changed to Renwick, Auchmuty & Sands. In 1862, Auchmuty resigned his position, leaving the firm of Renwick & Sands which practiced through 1871. Renwick later practiced under the firm name of Renwick, Aspinwall & Russell with James Lawrence Aspinwall and William H. Russell (later of Clinton & Russell) from 1883-1891; then with Renwick, Aspinwall & Renwick with William W. Renwick, a nephew, from 1892 until 1895.

LPC, *Tribeca East Historic District Designation Report* (LP-1711), prepared by the Research Department Staff (New York, 1992).

Roberts, P. & Co.

505 Broome Street (1903-04)

Peter Roberts (dates undetermined) advertised himself as a carpenter and a builder in New York City beginning in 1875. Later on, he was listed in building applications as an architect. Beginning in 1903, his firm became known as P. Roberts & Co. and became active in real estate development. In 1915, the presidency of the firm was turned over to Percy L. Klock and later to Edward P. Roberts. The firm was active through the early 1920s.

LPC, *Tribeca West Historic District Designation Report* (LP-1713), prepared by the Research Department Staff (New York, 1991).

Schneider & Herter

67-73 Spring Street (1889-90)

Ernest W. Schneider (dates undetermined) & Henry Herter (dates undetermined) began an architectural partnership in New York City around 1887; within a very short time they had a thriving business designing tenements, flats, temples, and industrial buildings, primarily on the Lower East Side. Schneider & Herter worked repeatedly for a group of German-Jewish clients with ethnic backgrounds similar to theirs, the most prominent of whom were the real estate developers Jonas Weil and Bernard Mayer for whom the architects designed a number of multiple dwellings. A number of the firm's designs are individually designated or included within designated historic districts.

LPC, *854 West End Avenue House* (LP-1619), prepared by Betsy Bradley (New York, 1990)

Schwartzmann, H.J. & Co.

292-296 Lafayette Street/1-5 Jersey Street & 129-131 Crosby Street (1883)

Herman J. Schwartzmann (1843-1891), born in Germany and trained as an architect and engineer, arrived in the United States when he was twenty-one and subsequently settled in Philadelphia. First employed as an assistant engineer of the Waterworks in Fairmont Park, Schwartzmann 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. Schwartzmann & Co., when Albert Buchman joined him. From 1885 until 1888, the partnership practiced under the name Schwartzmann & Buchman.

LPC, *NoHo Historic District* (LP-2039), prepared by Donald G. Presa (New York, 1999).

Sexton, John

242-244 Lafayette Street (1881-82; 1897 addition and alteration)

Little is known about John Sexton (d.1904); he began the practice of architecture in 1850, continuing into at least the late 1890s. In 1854, he had a short-lived partnership with O.C. Dodge (Sexton & Dodge). In the 1870s and 80s, he designed many long rows of Italianate style brownstone houses, many of which are found in the Upper East Side Historic District. His works are also found in the Upper West Side/Central Park West Historic District.

LPC, *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), prepared by the Research Department Staff (New York, 1990).

Snook, John B.

166-168 Spring Street/402-404 West Broadway (1880)
239 Centre Street (1882)

John B. Snook & Sons

158-164 Lafayette Street/151 Grand Street (1889-90)

John Butler Snook (1815-1901), born in England the son of a carpenter/builder, received a background in construction working in his father's office. Snook immigrated to the United States, and by 1835, was established in New York City as a carpenter/builder, then as an architect in partnership with William Beer in 1837-40. By 1842, Snook found work with Joseph Trench, and they later formed the firm of Trench & Snook, which helped to introduce the Anglo-Italianate style to New York with such buildings as the A.T. Stewart Store (1845-46, 280 Broadway, the country's first department store and a designated New York City Landmark). With Trench's departure in the 1850s for California, Snook rose to head the firm. He became an extremely prolific architect-builder who designed structures of all types, in virtually every revival style, and expanded his practice into one of the largest in New York. Among his works was the well-known first Grand Central Terminal (1869-71, demolished). 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, and the firm's name was changed to John B. Snook & Sons. Snook's works are well-represented within many designated historic districts.

LPC, *Gansevoort Historic District* (LP-2132), prepared by Jay Shockley and others (New York, 2003).

Straub, Charles M.

150-154 Prince Street/436-442 West Broadway (1906)
59 Crosby Street (1909)

Charles M. Straub (c. 1860-?) was born in Bavaria and immigrated to the United States in 1882. He was listed in New York directories as being in partnership with Herman Horenburger between 1891 and 1906. After this, Straub maintained his own offices through 1929. He also designed an eight-story Classical Revival style store and loft building in 1908-09 in the NoHo Historic District Extension.

LPC, "Architects Appendix," *NoHo Historic District Designation Report* (LP-2039) (New York, 1999); *NoHo Historic District Designation Report* (LP-2287) (New York, 2008).

Sturgis, D.N.B.

250 Lafayette Street (1897 alteration)

Danforth Nathaniel Barney Sturgis (? – 1911), son of the prominent architect and critic, Russell Sturgis, graduated from Yale University in 1889, and worked as head draughtsman in the office of G.M. McGabe, and established an architectural office in Manhattan in 1893, remaining in practice until 1911, including two years under the firm Sturgis & Faxon (1909-11). During his career, he designed mainly country and suburban houses in Connecticut and in New Jersey. He also wrote articles in the *Architectural Record*. This building in the SoHo Historic District Extension was one of his only-known industrial works.

Architectural Record (Dec. 1903), 444-452; (Oct. 1904), 383-406; Avery Architectural Obituary Index; Francis, 73; Ward, 75-76.

Sugarman & Berger

270-276 Lafayette Street/63-67 Prince Street & 111-113 Crosby Street (1925-27)

M. Henry Sugarman (1888-1946) was born in New York and studied at Columbia University, the National Academy of Design, and in England and France. He first practiced with the New York architect J.E.R. Carpenter for eight years, and worked in Alabama and South Carolina from 1915 to 1917. He then formed the firm of Sugarman & Bloodgood, which lasted until the early 1920s. In 1923, he joined with Arthur P. Hess and Albert G. Berger in a short-lived partnership under the name Sugarman, Hess & Berger. When Hess left the partnership, the firm was renamed Sugarman & Berger. Albert G. Berger (1879-1940) was born in Hungary and studied architecture and engineering at the University of Budapest. He traveled to the United States in

1904 and began his architectural career with the New York firm of Schwartz & Gross where he assumed the position of chief draftsman. He later practiced with the firm of Starrett & Van Vleck, also of New York, before his association with Berger. The work of Sugarman & Berger is represented in the Greenwich Village, Riverside-West End, Upper West Side/Central Park West, and the expanded Carnegie Hill Historic Districts.

LPC, *Expanded Carnegie Hill Historic District Designation Report* (LP-1834), prepared by the Research Department (New York, 1991).

Oscar S. Teale

468-472 West Broadway/138-144 Thompson Street (1885)

A specialist in church design, Oscar S. Teale (1848-1927) was a Brooklyn-born architect who had graduated from Cooper Union in 1866 and apprenticed in the office of Charles Duggin from 1865 to 1868. He then worked for the Architectural Board of the Brooklyn Board of Education from 1869 through 1870. In 1871, he entered the offices of the prominent church architect J. C. Cady, where he rose to the position of foreman. In 1879, Teale left Cady's office to work for James E. Ware's firm where he was the chief assistant and foreman. In 1881 he worked briefly for Lamb & Rich, and then established an independent practice in New York City. In 1892 he entered into a short-lived partnership with Arthur Curtis Longyear. He began working independently again in 1893 and continued in practice until 1925. During much of his career he resided in Plainfield, New Jersey. Teale designed dozens of Protestant churches for various denominations in Manhattan, Brooklyn, and the communities surrounding New York City, and worked as far afield as Duluth, Minnesota, and Knoxville, Tennessee. He also was responsible for the Centenary Collegiate Institute for Girls in Hackettstown, New Jersey (1901); public schools in Plainfield and Westfield, New Jersey; a hotel in Paducah, Kentucky; the Officers Quarters at David's Island (demolished); warehouses in Lower Manhattan; and residences in Plainfield, Seabright, Cranford, and Flemington, New Jersey, and in Oswego, New Rochelle, and Glen Cove, New York. He worked in most of the popular styles of the day, including the Second Empire, Queen Anne, Romanesque Revival, Tudor Gothic, Beaux Arts, and Colonial Revival. Teale also was an amateur magician, who served as the president of the American Society of Magicians, and with his friend Harry Houdini, was involved in exposing "fraudulent mediums." Teale published books on both architectural drawing and magic. His last work, and his most famous, was the Houdini memorial in the Cypress Hills Cemetery, which was unveiled in October, 1927.

LPC, *Reformed Church on Staten Island, Sunday School Building, and Cemetery Designation Report* (LP-2384), prepared by Gale Harris (New York, 2010).

Thom & Wilson

458 West Broadway (1887)

182 Lafayette Street (1890-91)

Little is known of the backgrounds of the partners in Thom & Wilson, despite the prolific output of the firm between about 1874 and 1910. Arthur M. Thom (b.1850) was born in Prussia. They primarily designed rowhouses, French flats, and small apartment buildings in Manhattan, many

of which are found in several of the designated historic districts in that borough. One of the firm's most important works was the design for the Harlem Courthouse (1891-93) at 170 East 121st Street, a designated New York City Landmark.

Francis; Ward; LPC, architects files.

Thomas, Griffith

426 Broome Street (1869)

419-421 Broome Street (1873)

Griffith Thomas (1820-1879) 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, hotels, and numerous commercial buildings, including stores for Lord & Taylor and Arnold Constable. 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." Thomas's work is found in many of the city other designated historic districts, including the SoHo-Cast Iron, Ladies Mile, Tribeca West, and the NoHo Historic Districts.

LPC, *NoHo Historic District* (LP-2039), prepared by Donald G. Presa (New York, 1999).

Thomas, John R.

278-290 Lafayette Street/2-6 Jersey Street & 121-129 Crosby Street (1891-92; 1898-99)

John Rochester Thomas (1848-1901) was born in Rochester, New York, and studied at the University of Rochester and in Europe. In 1874, after returning to New York, Thomas was appointed Architect and Commissioner of the State Reformatory in Elmira. In 1877, he established an independent practice in Rochester where he designed buildings for the Theological Seminary at the University. Thomas moved to New York City and established an office by 1882. It was a very successful move; Thomas was said to have designed more buildings in New York City than many of his contemporaries. Among his notable works in the city are armory buildings, such as the Squadron "A" Armory at Madison Avenue and 94th Street (surviving Madison Avenue facade is a designated New York City Landmark), the Second Reformed Church in the Mount Morris Park Historic District, and the Surrogate's Court (Hall of Records) on Chambers Street, also a designated New York City Landmark. His work is also found in the Upper West Side/Central Park West Historic District.

LPC, *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), prepared by the Research Department Staff (New York, 1990).

Tribit, Theodore A.

61-63 Crosby Street (1875-76)

Theodore A. Tribit (dates undetermined) was established in architectural practice in New York by 1875, the year he designed the completion of this building in the SoHo-Cast Iron Historic District Extension and another store and loft building in the Tribeca West Historic District. He designed another commercial building in the Ladies Mile Historic District a few years later in association with the architect Bruno W. Berger.

LPC, *Tribeca West Historic District Designation Report* (LP-1713), prepared by the Research Department Staff (New York, 1991).

Wall, Edward

35 Howard Street (1868)

Long Island resident Edward Wall (dates undetermined) established an architectural practice in lower Manhattan in 1868, the year he designed the building at 35 Howard Street. Wall, whose work is also found in the Tribeca East Historic District, practiced until 1888.

LPC, *Tribeca East Historic District Designation Report* (LP-1711), prepared by the Research Department Staff (New York, 1992).

Waring, William E.

65 Spring Street (1878)

William E. Waring (d. 1882) began his career in his father's architectural firm, E[dmond] Waring & Son, from about 1859 to 1867. He left the firm in 1868 and entered into what was a lucrative independent practice which lasted until his death in 1882 (he left his widow Frederica \$500,000). Waring's other works are found in the SoHo-Cast Iron, Tribeca North, and the Weehawken Street Historic Districts, as well as in the NoHo Historic District Extension.

Francis, 80; LPC, "Architects Appendix," *Weehawken Street Historic District Designation Report* (LP-2183) (New York: City of New York, 2006), prepared by Jay Shockley; LPC, Research files; "The Money Value of a Husband," *New York Times* (Aug. 4, 1884), 8.

Warner, Samuel A.

428-432 Broadway/37-41 Howard Street (1888-89)
27 Howard Street (1888)

Samuel A. Warner (1822-1897) received his architectural training in the office of his father, Cyrus L. Warner, beginning at the age of sixteen. He was in partnership with his younger brother Benjamin from 1862 to 1868. He achieved prominence with his designs for many large stores for dry goods merchants, including H.B. Claflin Co., S.B. Chittendon & Co., Charles St. John, and H.D. Aldrich. He was also the architect of the Marble Collegiate Church. His work is well-represented in the SoHo-Cast- Iron Historic District, where he designed sixteen buildings between 1879 and 1895, many of them with cast-iron fronts.

LPC, *SoHo-Cast Iron Historic District Designation Report* (LP-0768), prepared by the staff (New York, 1973), p. 184.

Whitenack, John H.

392-394 West Broadway (1872)

422 West Broadway (1873-74)

Architect and builder John H. Whitenack was born in New Jersey in 1840, and was active in real estate and construction prior to opening an architectural office in Manhattan in 1887. In 1897, he moved the office to Brooklyn, where he also resided, but moved the business back to Manhattan in 1909, where it remained in operation until 1913. These two buildings are his only-known works.

City Directories; Francis, 82, 98; "John H. Whitenack," U.S. Census, New York (1880, 1900); Ward, 77.

Williams, John T.

416-422 Broome Street/202 Lafayette Street (1893-94)

John Townsend Williams (1852-1915) 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, or a capitalist. He was involved, as engineer and owner, with a number of manufacturing enterprises, opening a New York office in the 1890s. He served as the president of the Virginia Consolidated Chemical Corporation and of the firm he founded with his son, John T. Williams & Son. His work is also found in the NoHo Historic District.

LPC, *NoHo Historic District* (LP-2039), prepared by Donald G. Presa (New York, 1999).

Wirz, Oswald

49 Crosby Street (1891-93)

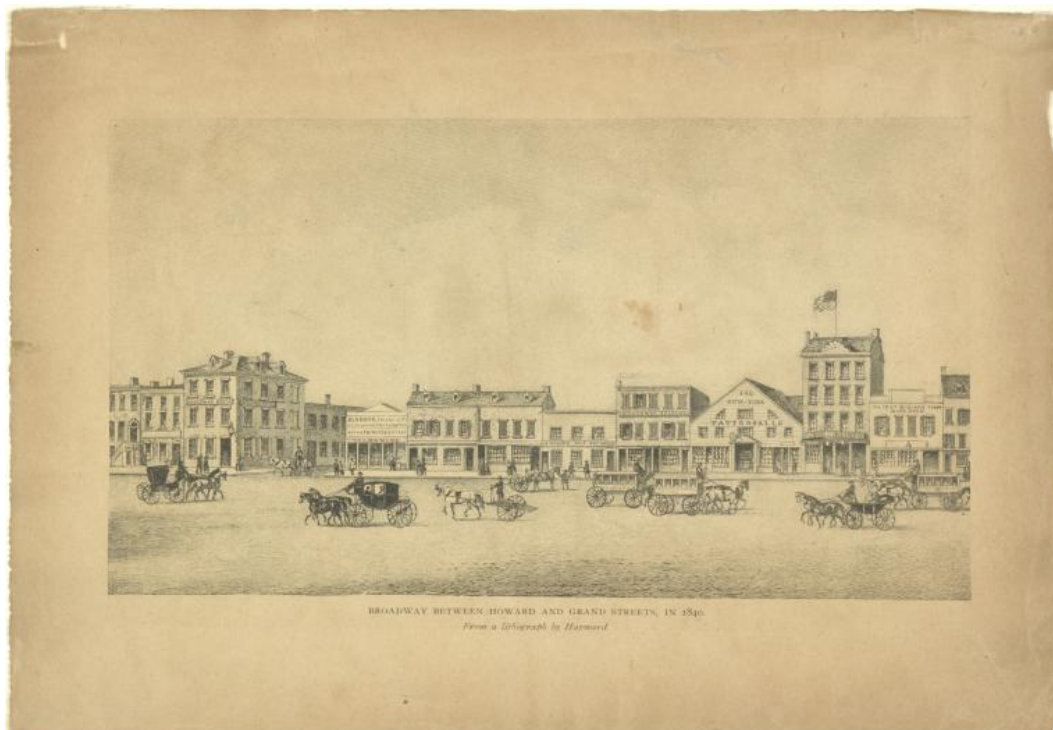
Oswald Wirz (dates undetermined) emigrated from Switzerland to the United States in 1880. He was practicing architecture in New York by 1886 in the firm of Wirz & Nickel; a year later he opened his own practice, and then worked in the firm of Wallace Brothers until 1895. He apparently also maintained his own practice during that time. In 1899, he became the head draftsman for George W. Spitzer. His work is also found in the expanded Carnegie Hill and the Tribeca East Historic Districts.

LPC, *Tribeca East Historic District Designation Report* (LP-1711), prepared by the Research Department Staff (New York, 1992).



Broadway and Canal Street in 1836

Source: The New York Public Library Digital Collections (<http://digitalgallery.nypl.org/nypldigital/id?717256F>)
Courtesy of the Lionel Pincus and Princess Firyal Map Division, The New York Public Library, Astor, Lenox and Tilden Foundation, The New York Public Library, Astor, Lenox, and Tilden Foundations



Broadway at Howard Street in 1840

Source: The New York Public Library Digital Collections (<http://digitalgallery.nypl.org/nypldigital/id?1650798>)
Courtesy of the Lionel Pincus and Princess Firyal Map Division, The New York Public Library, Astor, Lenox and Tilden Foundation, The New York Public Library, Astor, Lenox, and Tilden Foundations



68 and 70 Prince Street, Manhattan
Photo by Christopher D. Braze, 2010



137, 135, and 133 Grand Street in 1911

Source: *The New York Public Library Digital Collections*
(<http://digitalgallery.nypl.org/nypldigital/id?720075F>) Courtesy of the Lionel Pincus and Princess Firyal Map Division, The New York Public Library, Astor, Lenox and Tilden Foundation, The New York Public Library, Astor, Lenox, and Tilden Foundations



133 Grand Street (built c.1821-22), Manhattan

Photo by Christopher D. Brazee, 2010



147 and 149 Grand Street (built c.1821-22 with late 19th century alterations), Manhattan
Photo by Christopher D. Braze, 2010



151 to 157 Prince Street (built c.1841-45 with later alterations), Manhattan
Photo by Christopher Brazee, 2010



35 and 37 Crosby Street (built c.1849-61 with later alterations), Manhattan
Photo by Christopher D. Brazee, 2010



261-267 Canal Street (built c.1853-57 with later alterations), Manhattan
Photo by Christopher D. Brazee, 2010



426 Broome Street (1869, Griffith Thomas), Manhattan
Photo by Christopher D. Brazee, 2010



**424-426 Broadway (1868, Henry Engelbert),
Manhattan**
Photo by Christopher D. Braze, 2010



418 to 432 Broadway around 1910

Source: *The New York Public Library Digital Collections* (<http://digitalgallery.nypl.org/nypldigital/id?718018F>) Courtesy of the Lionel Pincus and Princess Firyal Map Division, The New York Public Library, Astor, Lenox and Tilden Foundations, The New York Public Library, Astor, Lenox, and Tilden Foundations



22-26 Howard Street (1864-65, Detlef Lienau), Manhattan
Photo by Christopher D. Brazee, 2010



33 Howard Street (c.1823-24 with Greek Revival style alterations)
Photo by Christopher D. Brazee, 2010



134-140 Grand Street (1869, William Field & Son), Manhattan
Photo by Christopher D. Brazee, 2010



134-140 Grand Street around 1915
Source: The New York Public Library Digital Collections
(<http://digitalgallery.nypl.org/nypldigital/id?720076F>) Courtesy of the Lionel Pincus and Princess Firyal Map Division, The New York Public Library, Astor, Lenox and Tilden Foundation, The New York Public Library, Astor, Lenox, and Tilden Foundations



419-421 Broome Street (1873-74, Griffith Thomas), Manhattan
Photo by Christopher D. Brazee, 2008



425-427 Broome Street (1872, Edward H. Kendall), Manhattan
Photo by Christopher D. Brazee, 2010



474-478 West Broadway (1880, D. & J. Jardine), Manhattan
Photo by Christopher D. Brazee, 2010



468-472 West Broadway (1885-86, Oscar S. Teale), Manhattan
Photo by Christopher D. Brazee, 2010



426-428 West Broadway (1883, Robert Mook), Manhattan
Photo by Christopher D. Brazee, 2010



Fire Engine Co. 55
185 Lafayette Street (1886-87 Napoleon LeBrun & Son)
Photo by Christopher D. Brazee, 2010



428-432 Broadway (1888, Samuel A. Warner), Manhattan
Photo by Christopher D. Braze, 2010



241-249 Centre Street (1888-89, DeLemos & Cordes)
Photo by Christopher D. Braze, 2010



403-405 Broome Street (1895-96, DeLemos & Cordes)
Photo by Christopher D. Brazee, 2010



424 Broome Street (1896-97, Louis Korn), Manhattan
Photo by Christopher D. Brazee, 2010



158-164 Lafayette Street (1889-90, John B. Snook & Sons)
Photo by Christopher D. Brazeel, 2010



158-164 Lafayette Street in 1913

Source: The New York Public Library Digital Collections
(<http://digitalgallery.nypl.org/nypldigital/id?720759F>) Courtesy of the Lionel Pincus and Princess Firyal Map Division, The New York Public Library, Astor, Lenox and Tilden Foundation, The New York Public Library, Astor, Lenox, and Tilden Foundations



137-139 Grand Street (1911, George F. Pelham), Manhattan
Photo by Christopher D. Brazeo, 2010



Lafayette Street widening c.1900

Source: The New York Public Library Digital Collections (<http://digitalgallery.nypl.org/nypldigital/id?720764F>)
Courtesy of the Lionel Pincus and Princess Firyal Map Division, The New York Public Library, Astor, Lenox and Tilden Foundation, The New York Public Library, Astor, Lenox, and Tilden Foundations



270-276 Lafayette Street (1925-27, Sugarman & Berger)
Photo by Christopher D. Braze, 2010



418-422 Broadway (1927-28, David M. Oltarsh), Manhattan
Photo by Christopher D. Braze, 2010