

United States Department of the Interior
National Park Service

DRAFT

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Building at 287 Broadway

other names/site number _____

name of related multiple property listing N/A

Location

street & number 287 Broadway

N/A

 not for publication

city or town New York

N/A

 vicinity

state New York code NY county New York code 061 zip code 10007

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:
___ national ___ statewide X local

Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register ___ determined eligible for the National Register

___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper Date of Action

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1	0	buildings
		sites
		structures
		objects
1	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Commerce/Trade / business/office building

Current Functions
(Enter categories from instructions.)

Commerce/Trade / financial institution
Domestic / multiple dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

Late Victorian/Italianate/French Second Empire

Materials
(Enter categories from instructions.)

foundation: Brick, stone
walls: Cast iron, brick

roof: Asphalt ply
other: _____

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The building at 287 Broadway is a six-story, transitional Italianate/French Second Empire style cast-iron commercial building. Designed by architect John B Snook, it was built in 1872 and historically functioned as an office building. The Broadway and Reade Street elevations have cast-iron facades composed of arched windows divided vertically by columns and horizontally by molded cornices. The building is topped by a mansard roof clad in hexagonal slate shingles. The building is situated on Broadway in Lower Manhattan, a dense urban district. The property is now in very good overall condition after having suffered structural damage due to the construction of the adjacent building at 281 Broadway/57 Reade Street (SLCE Architects, 2012). The exterior is largely intact, although the interior retains few of its original features. The building at 287 Broadway, also known as 51-55 Reade Street, was designated an individual landmark by the New York City Landmarks Preservation Commission in 1989.

Narrative Description

Setting

The building at 287 Broadway is prominently situated on the corner of Broadway and Reade Street in Lower Manhattan, a few blocks from City Hall. It is surrounded on two sides by a twenty-one-story glass and steel building built between 2010 and 2012; the other two sides face the street. The building is in the one of the earliest parts of New York City. In the immediate vicinity is a mix of nineteenth, twentieth, and twenty-first century commercial buildings constructed in masonry, metal, and glass and steel, and from four to over forty stories in height. Nearby properties listed on the National Register of Historic Places include the A.T. Stewart Store (NHL, NRHP, 1978, 1845-76, Trench & Snook) located across the street from the building at 287 Broadway, City Hall (NHL, NRHP, 1966, 1803-12, Mangin & McComb), and the Woolworth Building (NHL, 1966, NRHP, 1966, 1913, Cass Gilbert) located on Broadway four blocks to the south. These demonstrate the diversity and significance of the architecture along this section of Broadway. The New York City Tribeca South local historic district lies one-half block to the west. This district contains a wealth of masonry and cast-iron nineteenth and early twentieth century industrial and commercial buildings.

Exterior

The six-story building is rectangular in plan. The entrance is on Broadway and interior spaces are accessed from a south side stair and stair hall that runs the length of the building. The building is three bays wide at the Broadway façade and the Reade Street elevation is twelve bays wide. The Broadway and Reade Street exteriors are cast-iron, the rear and side elevations are brick but are not visible as they abut the adjacent L-shaped building. The roof is mansard with hexagonal slate tiles. The decorative iron cresting is largely original, with some replicated sections.

The Broadway facade and Reade Street elevation, forming the visible exterior of the building, define its character as an Italianate/French Second Empire style cast-iron commercial building. The exterior is an outstanding assemblage of cast iron units with characteristic bolted-on ornament. The upper floors are composed of keystone-arched windows separated by Corinthian columns on high fluted bases. It is a

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characteristically repetitive design. The keystones have foliated ornament, typical of the Italianate style. The three-bay-wide Broadway façade is framed by rectangular pilasters with Corinthian capitals. It is composed of a two-story base marked by a modillioned cornice, a three-story upper section capped by a larger modillioned cornice, and a one-story mansard roof pierced by pedimented arched dormers and clad in hexagonal slate tiles. There is a projecting portico at the south bay, marking the entrance, which was accessed by a tall stoop, no longer extant. The steps led directly to the second floor, which functioned as the piano nobile (main floor). The rest of the upper floors are divided horizontally by simpler molded cornices. The ornament is repeated on the twelve-bay Reade Street elevation, which is also divided vertically into four, three-bay sections by rectangular pilasters. There is a non-original, pre-1912, two-bay, full-height wrought-iron fire escape in the center bay. Both elevations contain replacement one-over-one double-hung rectangular wood sash with arched upper panels and simple rectangular brick molding. This sash matches the original sash.

The Broadway and Reade Street ground stories have non-historic wood infill with paneled bulkheads and transoms above. Both elevations have flat-arched cast-iron bays which are largely intact, although there are some replacement cast-iron elements. There are three bays on the Broadway facade. The south bay originally contained a set of stairs leading to the entrance to the second floor. This was removed after 1912. This bay is now configured to match the adjacent bays. The Reade Street elevation is composed of a series of twelve original flat-arched cast-iron openings divided by rectangular pilasters and topped by a molded cornice. The easternmost bay is a cast-iron replacement matching the original. The sidewalks are non-historic concrete. In 1915, the projections beyond the building line, such as railings and posts on the sidewalk and the areaway at the Reade Street elevation, were removed and filled in.

Interior

The interior at the upper floors was rehabilitated to accommodate apartments in 2021, there is no historic fabric remaining. The ground floor retail space, recently rehabilitated for a bank, is entered directly from the street while the upper floor spaces are accessed through a non-historic lobby on Reade Street. The interior is described below.

Staircase & Elevator

There is a new steel staircase with tile floors and gypsum walls at the rear of the building, running from the cellar to the roof. There is a new stainless steel-finished elevator at the rear of the building running from the cellar to the sixth floor. There are concrete block stair and elevator bulkheads on the roof.

Basement

In the basement, the original brick foundation walls remain, as well as later concrete block demising walls. There are original brick arches at the openings and a barrel-vaulted ceiling at the sidewalk vault under Reade Street. The partition walls and the ceilings are gypsum board. The floors are concrete.

First floor

The retail space takes up most of the first floor. This is accessed from Broadway. This is a primarily open non-historic bank space, with carpeted floors, gypsum walls with fabric wall covering, acoustical tile ceiling, and wood, glass, and gypsum partitions. The small entrance lobby to the residential floors is accessed from Reade Street. This is a non-historic rectangular space with tile floors, gypsum ceilings, and wood and stone tile walls.

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Second to Sixth Floors

The five residential upper floors share the same plan, a single-loaded corridor with two apartments per floor, at the east and the west sides. Elevator lobby and door to the stairs are at the far east end. The corridors are finished with gypsum walls and ceilings and carpeted floors. The elevator lobbies are finished with the same stone tile and wood strip paneling as the ground floor lobby; the floors are carpeted.

The apartments have two bedrooms on the west side and one bedroom on the east side, with an open plan kitchen and living. The finishes are non-historic, with gypsum walls and ceilings, wood strip floors, wood casing at the windows and doors, and wood baseboard.

Integrity

The building retains integrity of location and setting. It is in its original corner location on Lower Broadway, which is still a commercial street. It has integrity of association, evoking the nineteenth-century development of Broadway as a commercial thoroughfare through its visible nineteenth century commercial style and proportions. The building has a high degree of integrity of design, materials, and workmanship. The exterior retains a high percentage of its original cast-iron exterior. Despite the removal of the entrance stoop and select replacement of some cast-iron elements, the building clearly embodies the Italianate/French Empire style with its imposing and rare two cast-iron facades, slate mansard roof with iron cresting above a modillioned cornice, and intact ornate decorative details such as keystone-arched windows separated by columns with Corinthian capitals at the upper floors. The building successfully demonstrates the work of a well-known architect, John B Snook, and a major cast-iron manufacturer, Jackson, Burnet, & Co. The building conveys the feeling of a later nineteenth-century commercial building. While no interior finishes have survived, the floor-to-ceiling heights, single-loaded corridor arrangement, and relationship of the interior spaces to the arched windows remain and are discernible. The building, with its cast-iron exterior and intact proportions on the inside and the outside evokes the architecture of the high style nineteenth-century office building.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1871-1872

Significant Dates

1871-1872

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

John B. Snook

Jackson, Burnet & Co. Cast-iron Manufacturers

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

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Statement of Significance Summary Paragraph

(Provide a summary paragraph that includes level of significance and applicable criteria.)

The building at 287 Broadway is architecturally significant as a very fine and rare example of a transitional Italianate/French Second Empire mid-nineteenth century cast-iron commercial building. It was built at the height of popularity of cast-iron architecture and designed by well-known local architect, John B Snook. Snook participated in the design of the A.T. Stewart Store across the street, called the “cradle of department stores.” The building meets Criterion C in the area of architecture as one of the earliest and best examples of a transitional Italianate/French Second Empire cast-iron office building and is one of the finer works of a master of cast-iron architecture. Prominently sited on a corner on Broadway, a few blocks from City Hall, the building illustrates the transformation of lower Broadway in the nineteenth century from a residential boulevard into the city's commercial center spine. It is one of the few remaining nineteenth century buildings in this city hall section of Broadway. The period of significance is from 1871 to 1872, which coincides with the period of construction.

Narrative Statement of Significance

287 Broadway and the Development of New York City¹

New York City became the premier commercial center of the United States in the first half of the nineteenth century. The opening of the Erie Canal in 1825 helped turn the city into the country's major port and trading center. At that time, the city was centered in Lower Manhattan, where 287 Broadway is located. Commercial pressure began to push the city northward, and the commercial districts replaced the residential ones. The geography of Manhattan, a long narrow island, created this unique northward pattern of development. There was repeated development and redevelopment on Broadway, where residential buildings were replaced by shops, hotels, and institutional buildings, which were replaced by larger commercial buildings, which were replaced by still larger office buildings.

In the early nineteenth century, Broadway around City Hall Park was lined with residences. The A.T. Stewart store, the first modern department store in the nation, opened in 1846 on Broadway between Chambers and Reade Street, across the street from 287 Broadway. The site for 287 Broadway contained a residence and carriage house as early as 1794. This was replaced by a commercial building in 1819. Steven Storm, a sixth-generation descendant of Dutch settlers, bought the property in 1821. He was a grocer and tobacco merchant. The family owned the land for more than a hundred years, until 1940. He and owners of three other properties combined the building into the Irving House Hotel. The Swedish singer Jenny Lind stayed there in 1850 and the Hungarian patriot Louis Kossuth in 1851.

The Irving House Hotel was replaced by the nominated building between 1871 and 1872. It was built as a speculative commercial office building and was used for banking rooms and lawyers' offices. The ground floor held the ticket office of the Union Pacific Railroad, and the second floor held a banking hall. Later tenants included insurance company offices and a branch office of the Children's Aid Society. When the building was

¹ This history is derived from Landmarks Preservation Commission, 287 Broadway Building Designation Report (New York: Landmarks Preservation Commission, 1989)

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overshadowed by larger office buildings in the early twentieth century and was considered less desirable, manufacturers also rented space in the building. Several more waves of development swept through Lower Manhattan in the later nineteenth century and throughout the twentieth century. On the No. 287 blockfront, the Broadway Chambers Building (Cass Gilbert) was completed in 1900, while the building to the south, 281 Broadway/ 57 Reade Street, (SLCE Architects) was completed in 2012. The building at 287 Broadway continued to serve as a commercial building with a variety of tenants until the 1980s. At that time, the upper floors became artists' lofts while the ground floor remained commercial. In 2008, the building nearly collapsed due to the excavation of 281 Broadway/57 Reade Street next door, but it was braced, underpinned, straightened, and preserved.

Development of Cast-iron Buildings

The cast-iron-fronted building was an American invention. Cast iron was extensively used for architectural and engineering structures in Europe in the eighteenth century. It was mainly used for structural purposes like bridges, train stations, and expressed structures, or for fences and railings. The 1865-77 Galleria in Milan is an example of an expressed structure. This use also occurred in the United States. The George Peabody Library (1872) in Baltimore is an example of an expressed cast-iron structure. The verandahs in the French Quarter in New Orleans are American examples of nineteenth-century architectural cast iron used for railings.

In the United States cast iron began to be used for the exteriors of buildings, notably storefronts, from about the 1830s. Cast-iron storefronts can be seen throughout the country. The first modular iron-fronted buildings were built in New York City in the late 1840s; the Milhau Pharmacy Building in 1848, a façade renovation, and the Laing Stores in 1849. Both were produced by cast-iron manufacturer James Bogardus and are no longer extant.²

By the 1850s, a number of buildings were built with entire cast-iron facades. The self-supporting facade allowed for larger window openings which made the interiors lighter. It was supposed to be fireproof, which was not entirely the case, and it enabled an owner to build an elegant and ornate building at a fraction of the cost of a stone-fronted building. As prefabricated architecture, it was also much faster to construct. This was an important consideration in the period of rapid commercial development and growth.³ Cast-iron architecture appeared in several cities in the mid-nineteenth century, including Baltimore, Charleston, and New York City. The pioneering work by cast-iron manufacturers, notably James Bogardus and D.D. Badger, was done in New York City. Surviving examples of 1850s cast-iron buildings in New York City include the Cary Building (King & Kellum, D.D. Badger, 1856-57; NR 1973), 254 Canal Street (attributed to James Bogardus, 1856-57; NR 1983), and the Haughwout Building (J.P. Gaynor, James Bogardus, 1857; NR 1973).

By the 1860s, New York City was unsurpassed in the nation and the world for the quantity of cast-iron buildings on its streets and it continues to be so today, with as many as 250 surviving buildings.⁴ The largest

² Margot Gayle and Carol Gayle, *Cast-Iron Architecture in America* (New York: WW Norton & Co., 1998), 11-37.

³ Landmarks Preservation Commission, "SoHo Cast-Iron Historic District" Designation Report (New York: Landmarks Preservation Commission, 1973), 10-14.

⁴ Margot Gayle and Edmund Gillon Jr., *Cast-Iron Architecture in New York* (New York: Dover Publications, 1974), vi.

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concentration is in the SoHo Cast-Iron Historic District (NR, NHL 1978).⁵ Many other cast-iron buildings are located along commercial thoroughfares such as Broadway, 6th Avenue, 23rd and 34th Street in Manhattan.

The period of the greatest popularity for cast-iron buildings was from the 1860s to the 1880s. Small manufacturers, dry goods businesses, stores and hotels built fashionable buildings quickly and economically in the prevalent architectural styles. The building at 287 Broadway, designed by a premier architect of the last half of the nineteenth century and completed in 1872, exemplifies this period. There were relatively few cast-iron buildings built in the 1890s, and by 1900 the type was superseded by masonry buildings with steel structures.⁶

Architectural Style & Type

Cast-iron façade styles followed masonry commercial building styles. In New York City there were several distinct phases. The earliest cast-iron buildings were designed in the ‘palazzo’ style, a version of the Italianate style. This was in part due to the influence of Trench & Snook’s A.T. Stewart Store (1845-46, NR, NHL 1978) which ushered in the ‘commercial palace’ style after its celebrated opening in 1846.⁷ The Italianate style, in all its forms, continued to be employed through the 1860s and beyond. The characteristics of the style are the use of large and regular arched openings, classically inspired ornament such as columns with capitals and bases, molded and bracketed cornices, and keystones in arches. The plan is rectangular and there is an emphasis on the façade in its urban setting. The Italianate style, with its arched windows separated by columns, lent itself to the repetition of ornament, which was the hallmark of this manufactured architecture. The elements were cast in manufactories and assembled on site.

The French Second Empire style became popular starting at the end of the 1860s and through the 1870s for both cast-iron and masonry buildings. The earliest cast-iron buildings built in that style were the Former Lord & Taylor building (1869, James H. Giles, Ladies Mile Historic District, Certified 2003) and the Gilsey Hotel (1869-71, Stephen D. Hatch, NR 1978).⁸ The building at 287 Broadway opened soon after, making it one of the first cast-iron buildings to employ this style and the first cast-iron office building. It reflects the pioneering Italianate commercial style of the architect’s A.T. Stewart store across the street, while keeping au courant with a French Second Empire mansard roof. Its elegance derives from the combination of the styles, the dignity of the regular arched openings embellished with classical details combined with the dramatic mansard roof, and the more delicate ornamentation of the lacy iron cresting. It is one of the few surviving examples of this style in cast-iron construction in New York City.

The 287 Broadway building type is significant in that it was built as a cast-iron speculative office building rather than a warehouse or manufacturing building, which was the typical use for cast-iron buildings in New York City in the mid-nineteenth century. The office building as a type developed after the Civil War in New

⁵ Gayle and Gayle, 70-77; Landmarks Preservation Commission, Cary Building Designation Report (New York: Landmarks Preservation Commission 1982), 1-5.

⁶ SoHo Cast-Iron Historic District, 10-14.

⁷ Harry E. Resseguie, "A.T. Stewart's Marble Palace--The Cradle of the Department Store," *New-York Historical Society Quarterly* 43 (1964), 133-35, including notes 3 and 4.

⁸ Landmarks Preservation Commission, Former Lord & Taylor Building Designation Report (New York: Landmarks Preservation Commission, 1977) 1; Landmarks Preservation Commission, Gilsey House Designation Report (New York: Landmarks Preservation Commission, 1979), 1.

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York City to accommodate the increase in such white-collar positions as attorneys, accountants, realtors, insurance workers, clerks, and secretaries. The new office building was a multi-story structure dedicated to office functions, as opposed to a warehouse or loft. John B Snook was again at the forefront of a new building type and his Manhattan Life Insurance Company Building (1865, demolished) at 156-158 Broadway was one of the first office buildings. Mid-nineteenth century office buildings were often dedicated to a specific firm, and speculative buildings with multiple businesses in this early period were uncommon. The building at 287 Broadway exemplifies the early office building by its height, elegant details, location on Broadway, and sophisticated cast-iron façade. It illustrates the commercial history of Broadway, New York City's Main Street, by its size, style, and building material, all of which particularly stand out in the transformed context of twenty-first century Broadway.

John B. Snook, Architect

The architect John Butler Snook (1815-1901) was an influential and prolific practitioner based in New York City. With the firm Trench & Snook, he introduced the Italianate style and the commercial palace to the city. It was recognized as a major achievement and became the prototype for hotels, stores, and institutions in the city. Throughout the nineteenth century, he designed commercial buildings, residences, apartment houses, schools, and churches.⁹

John B. Snook was born in London but moved to New York as a child of two; there he was educated in private schools. After working in his father's carpentry business, Snook joined the firm of Joseph Trench in 1842. He became junior partner in 1846. Trench & Snook designed the famous A.T. Stewart Store, the first Italianate building in New York City and the first modern department store. When Trench moved to San Francisco in 1857, Snook took over the firm. Snook designed a variety of buildings in the course of his career and was among the most prolific commercial architects of the mid-nineteenth century in the city. Clients of Snook included members of New York's most prominent families, among them the Vanderbilts, for whom he designed the original Grand Central Station (1869-71), and the William K. Vanderbilt Residences (1879-82). In 1887 Snook took his three sons and a son-in-law, John W. Boyleston, into his office, renaming it John B. Snook & Sons. The firm continued well into the twentieth century. John B. Snook's career spanned sixty years and included some 500 buildings. He worked in a variety of styles and materials and types, and he designed a number of cast-iron buildings in New York City, including 83 Mercer Street (1872), 65, 66-68 Greene Street (1872-73), 446-450 Broadway (1876-77), and 503-511 Broadway (1878-79) all in the SoHo Cast-Iron Historic District.

Jackson, Burnet & Co. Cast Iron Manufacturers

Jackson, Burnet & Co., manufacturer of the ironwork for 287 Broadway, began as the G.R. Jackson Company making iron fasteners as early as 1840. Their history reflects the history of the popularity of cast-iron architecture, which was widely used for commercial buildings from the 1850s to the 1890s. They were an early manufacturer of cast-iron buildings, moving into the field by the 1860s. In the early 1870s, when No. 287 was

⁹ "Snook, John Butler," *Macmillan Encyclopedia of Architects*, ed. Adolf K. Placzek, vol. 4 (New York, 1982), 95; Mary Ann Clegg Smith, *The Commercial Architecture of John Butler Snook*, Ph.D dissertation (Pennsylvania State University, 1974), x, xii, 7, and "John Butler Snook Obituary," *Architects and Builders Magazine*, December 1901, p.113.

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built, the firm became the Excelsior Iron Works under the management of Jackson, Burnet & Co. By the 1880s the firm name was changed to the Atlantic Iron Works under the management of Burnet & Co. Examples of iron-fronted buildings by Atlantic Iron Works include 268 Canal Street (1886, Lansing C. Holden) and 485 Broome Street (1872, Elisha Sniffen) in the SoHo-Cast Iron Historic District. By 1890 the firm was no longer in business, which follows the decline in popularity of the cast-iron building.

Conclusion

The building at 287 Broadway retains the character-defining features which enable it to embody the mid-nineteenth century Italianate/French Second Empire style. It is in its original location. It manifests its significant design and materials through its original form and massing, its original cast-iron facades, with their Italianate/French Second Empire style windows, cornices, and classically inspired ornament, as well as the characteristic mansard roof with cast-iron dormers. The cast-iron elements exhibit the workmanship newly developed in the production of ornamental cast iron. The classical features are bold, finely detailed, with refined proportions. The repetitive design elements are hallmarks of the cast-iron building type.

The interior retains its floor levels and volume but lacks any other historic fabric. However, the interior does not and was not historically intended to be the focus of the building. The building was built for offices and banking rooms; it was not a department store, theater or other grand public space. It appears, from the few pieces of original fabric that remained before the twenty-first century renovation, that the interior was relatively simple for the period. It is possible that the ground floor was finished more decoratively, but these features have not survived. This condition of an extremely elaborate exterior and a simple interior is typical of nineteenth-century cast-iron buildings. It can be seen at the Cary Building and at 254 Canal Street, both listed in the National Register. These two buildings represent the earliest surviving cast-iron-fronted buildings in New York City. The Cary Building was designed by noted architects King & Kellum and built between 1856 and 1857 with cast iron by pioneering foundry Badger's Architectural Ironworks. The Cary Building was built as a store and warehouse. The building at 254 Canal Street designed by Trench & Snook was built as three store buildings; however, the upper floors likely used for storage. The upper floors were likely simple in design. Ground floors were likely more elaborate. There is little left of ground floor ornament in the Cary Building; decorative columns can be seen at 254 Canal Street.¹⁰ Cast-iron buildings, in particular, are defined by their facades. As buildings in an urban setting, they are meant to be read from the outside and this building, through its nearly intact cast-iron facades, successfully conveys its design, materials and workmanship, and expresses the historic feeling of the post-Civil War era in New York City.

¹⁰ Cary Building, 2; Landmarks Preservation Commission, 254 Canal Street Designation Report, New York City Landmarks Preservation Commission, 1985, 9.

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Maps

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Perris, William. *Maps of the City of New York*. New York: William Perris, 1852.

Ratzer, Bernard. "Plan of New York Surveyed in 1766 and 1767." Maps Collection, New-York Historical Society, New York.

Other

New York City. Department of Buildings. Manhattan. Plans, Permits and Dockets. “Block 149/Lot 29.”

Museum of the City of New York. “Digital Collections.: <https://collections.mcny.org/C.aspx?VP3=CMS3&VF=Home>.

New York Public Library. Digital Collections. <https://digitalcollections.nypl.org>.

Smith, Mary Ann Clegg. The Commercial Architecture of John Butler Snook."Ph.D. dissertation, University Park: Pennsylvania State University, 1974.

Snook, John B. “287 Broadway: Elevation on Broadway and Plan." 2 drawings. John B. Snook Collection, New-York Historical Society, New York.

Trow's New York City Directory. New York: John F. Trow, 1860-90.

Wilson's Business Directory of New York City. New York: John F. Trow, 1871-73.

287 Broadway
Name of Property

New York County, New York
County and State

Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67 has been requested) NPS #32613
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 0.06
(Do not include previously listed resource acreage.)

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 40.714713 | Longitude: -74.006242 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary is indicated by heavy line on the enclosed map

Boundary Justification (Explain why the boundaries were selected.)

The boundaries follow the historic lot line of the building

11. Form Prepared By

name/title Mary Dierickx contact Linda Mackey, NYSHPO
organization Mary B Dierickx date 7/28/2023
street & number 125 Cedar St. #11S telephone 212-227-1271
city or town New York state NY zip code 10006
e-mail mbd@mbdierickx.com

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County and State

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

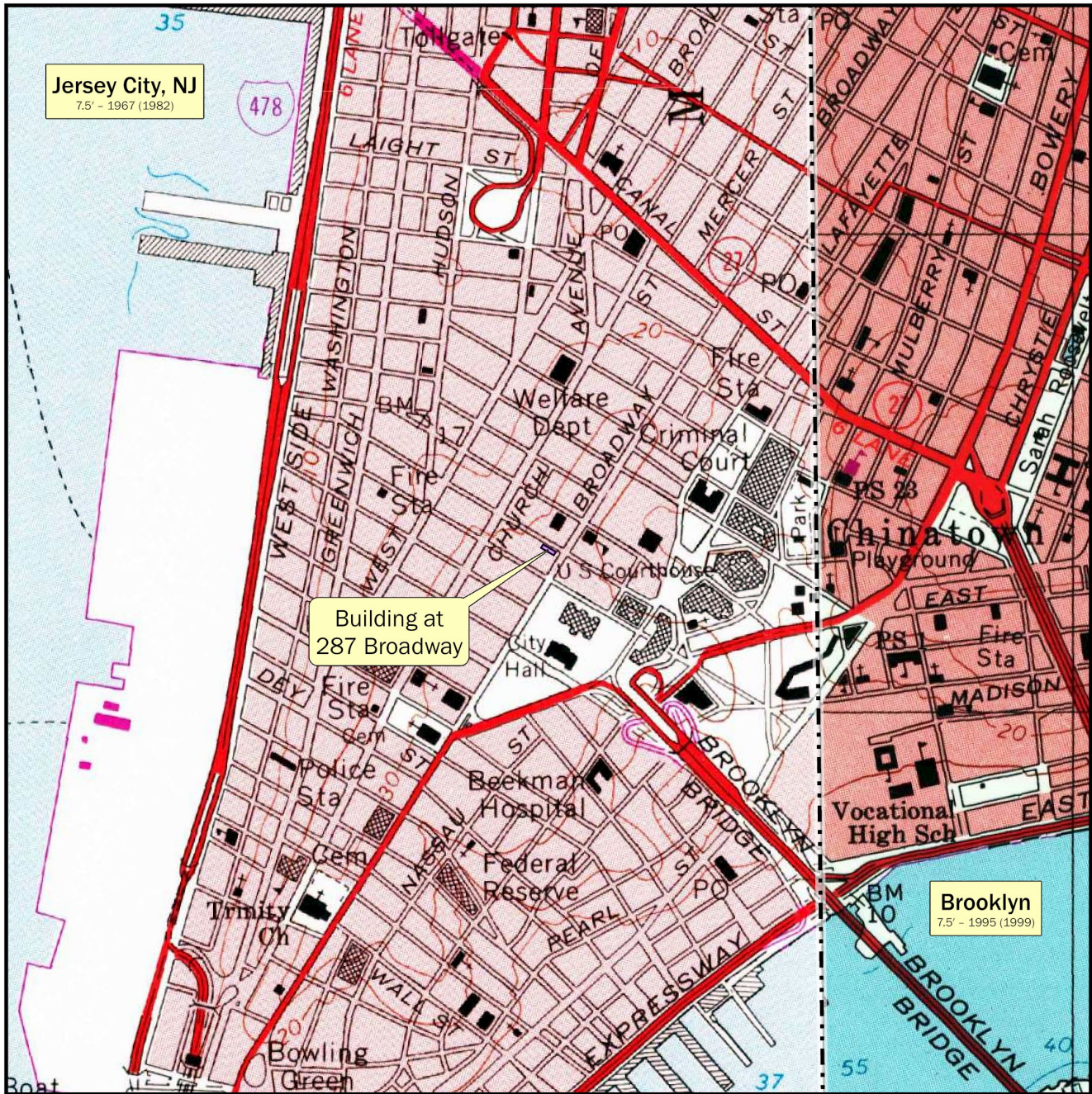
Figures:

1. 287 Broadway Elevation, John B Snook, ca.1871
2. 287 Broadway, 1895
3. 287 Broadway, 1910
4. 287 Broadway, 1912
5. 287 Broadway, ca. 1912
6. Broadway from Reade to Chambers St, 1920
7. 287 Broadway, ca. 1940
8. 287 Broadway, 2007
9. Exterior photo key
10. Interior photo keys

287 Broadway

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New York County, New York
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1:12,000



Projection: WGS 1984 UTM Zone 18N



Building at 287 Broadway



New York State
Parks, Recreation and
Historic Preservation

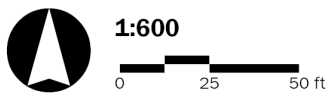
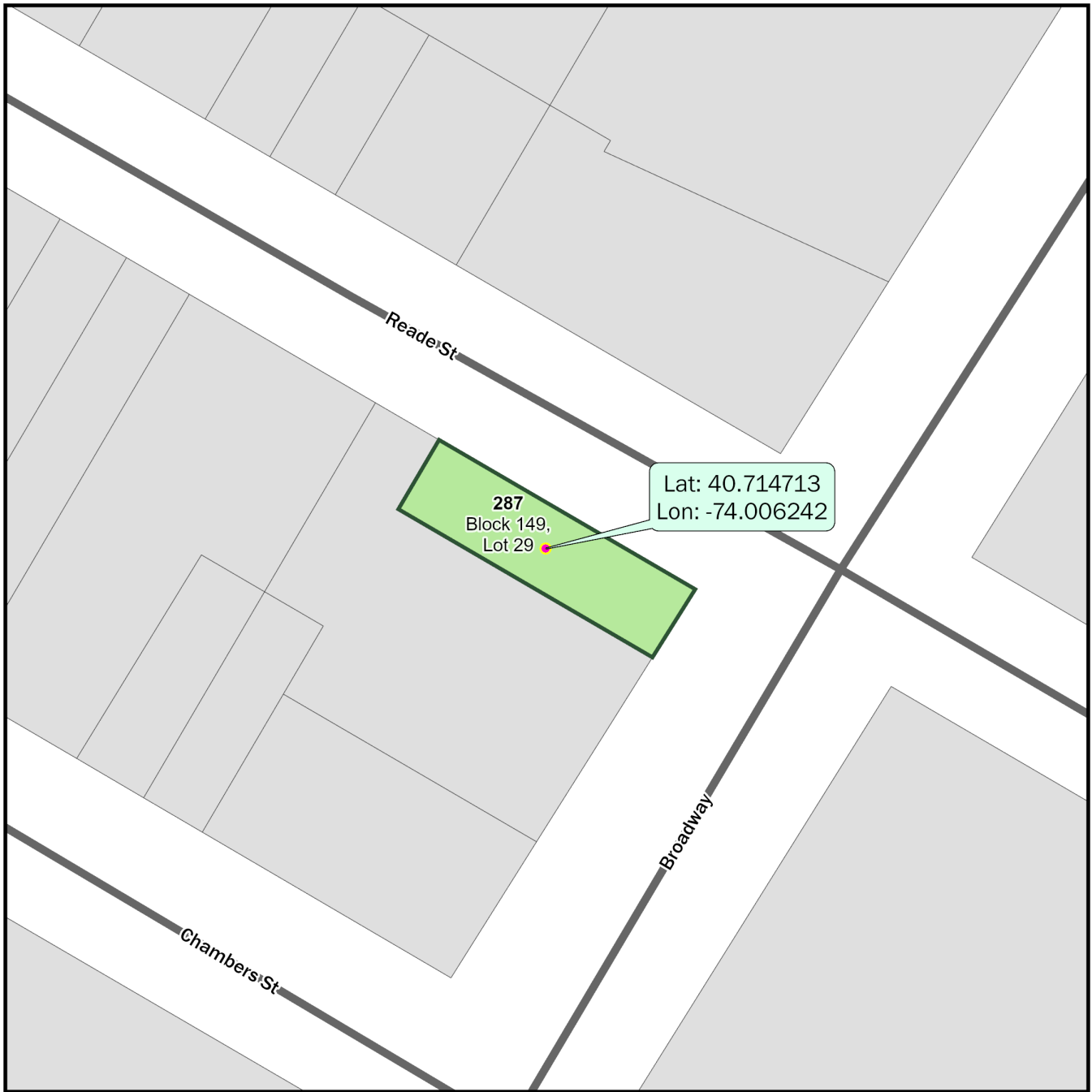
Mapped 06/22/2023 by Matthew W. Shepherd, NYSHPO

287 Broadway



Name of Property

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Projection: WGS 1984 UTM Zone 18N

 Nomination Boundary (0.06 ac)  Tax Parcels

New York County Parcel Year: 2021

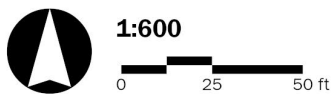


Mapped 06/22/2023 by Matthew W. Shepherd, NYSHPO

287 Broadway

Name of Property

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Projection: WGS 1984 UTM Zone 18N

 Nomination Boundary (0.06 ac)

New York State Orthoimagery Year: 2022



Mapped 06/22/2023 by Matthew W. Shepherd, NYSHPO

287 Broadway
Name of Property

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County and State

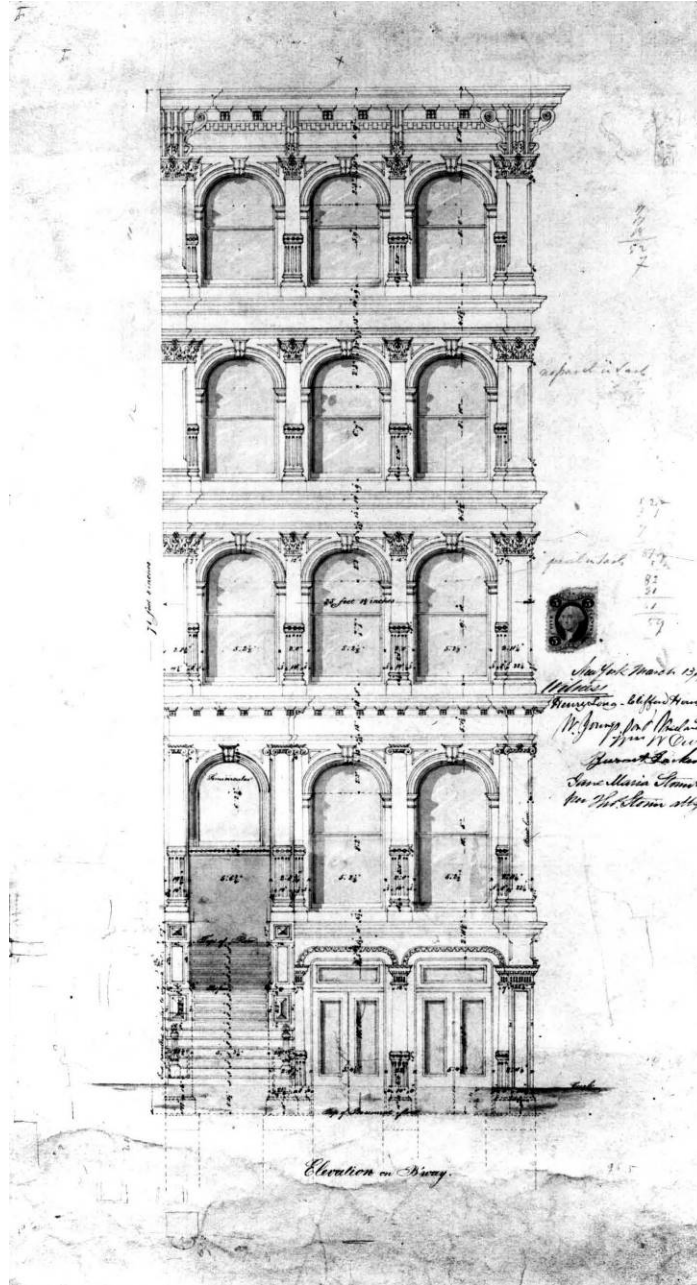


Figure 1
Elevation, John B Snook, c1871
(287 Broadway Building Designation Report
1989, NYC Landmarks Preservation Commission)

287 Broadway

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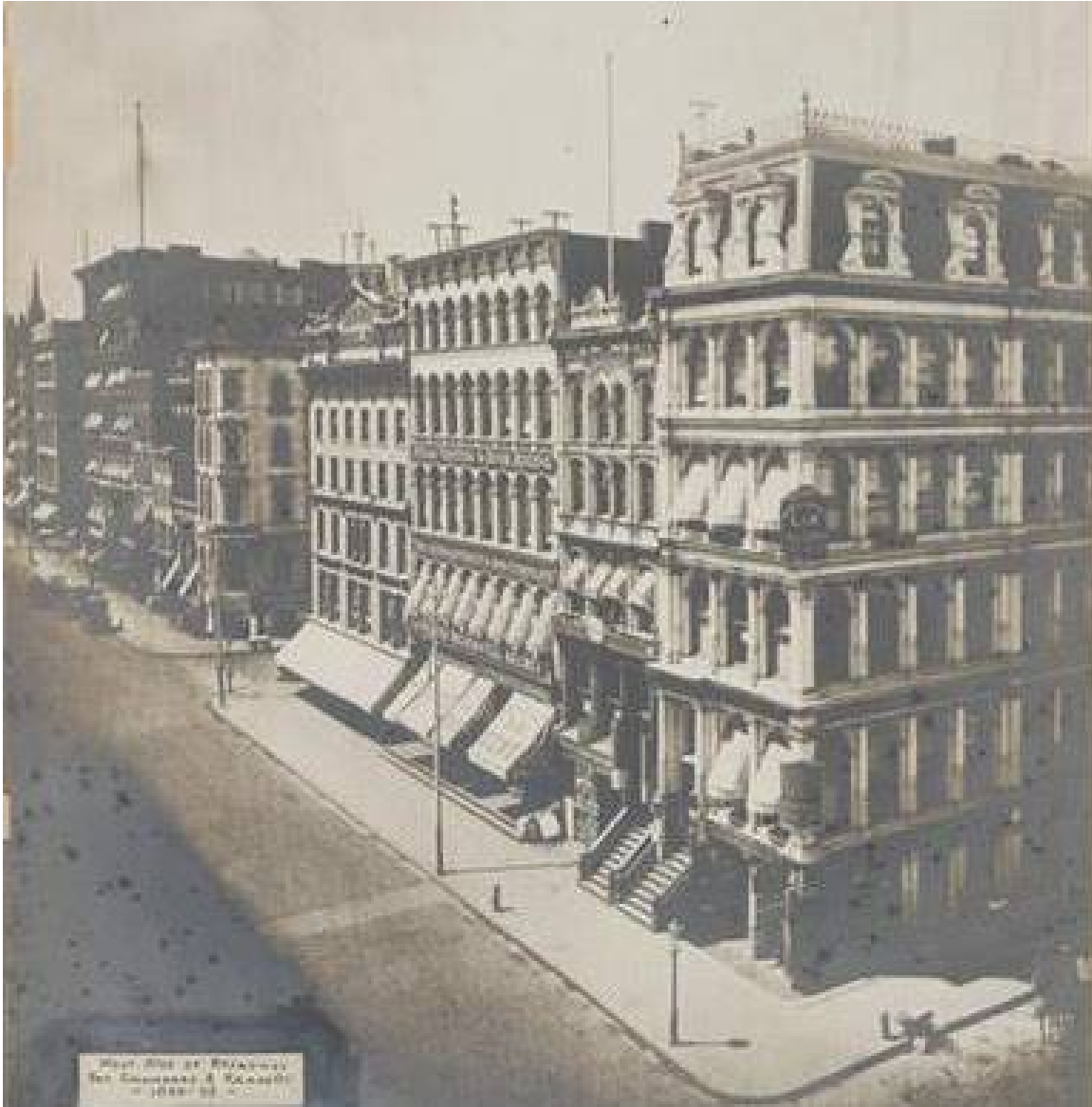


Figure 2
Broadway, west side, Reade to Chambers St, 1895
287 Broadway at far right
(Museum of the City of New York)

287 Broadway
Name of Property

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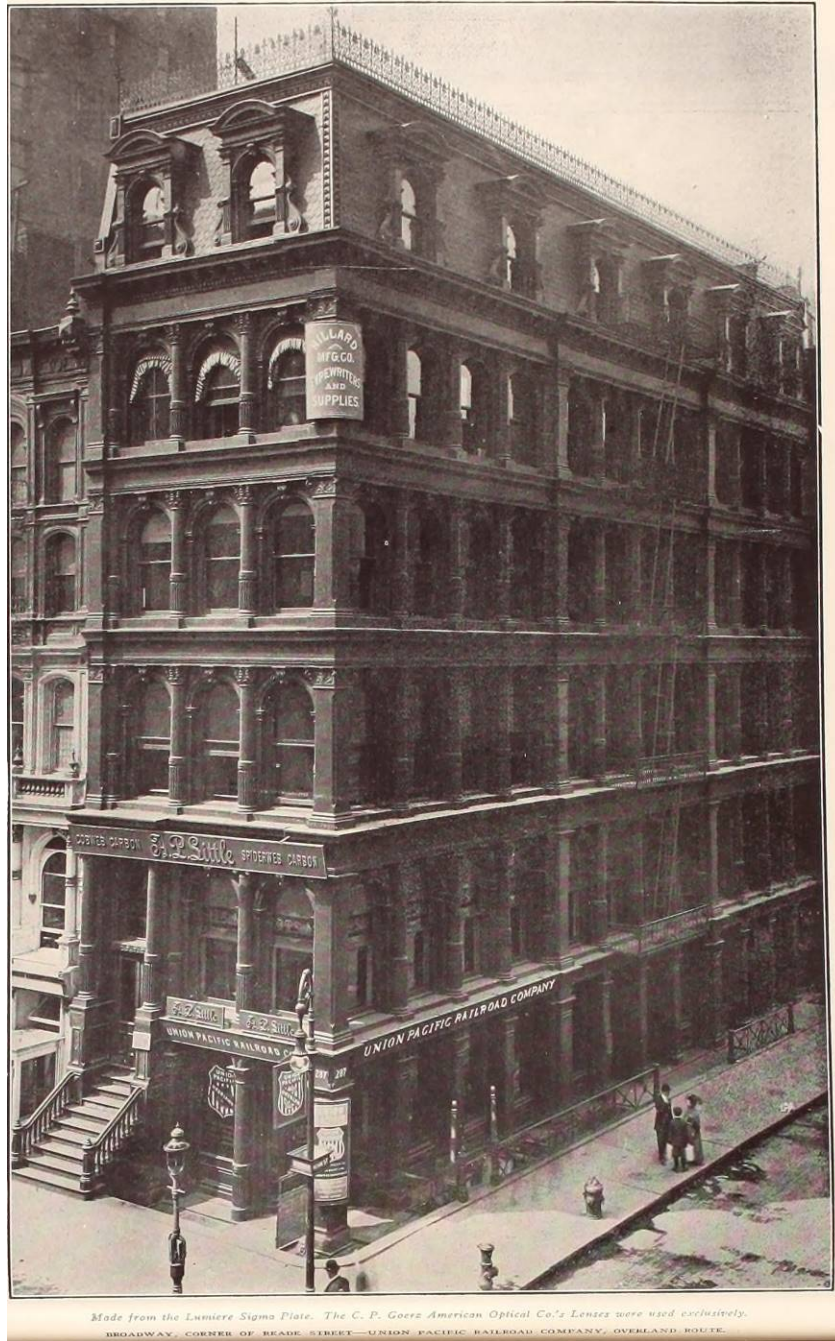


Figure 3
287 Broadway, c1910
in "Both Sides of Broadway" Rudolph M de Leeuw, c1910
(Columbia University Durst Collection)

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Figure 4
287 Broadway, 1912
(Museum of the City of New York)

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Figure 5
287 Broadway, c1912
(Museum of the City of New York)

287 Broadway

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Figure 6
Broadway, west side, Reade to Chambers Street, 1920
(Museum of the City of New York)

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Figure 7
287 Broadway, c1940
(Municipal Archives)

287 Broadway

Name of Property

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Figure 8
287 Broadway, 2007
In *Tribeca Trib*, August 17, 2015

287 Broadway

Name of Property

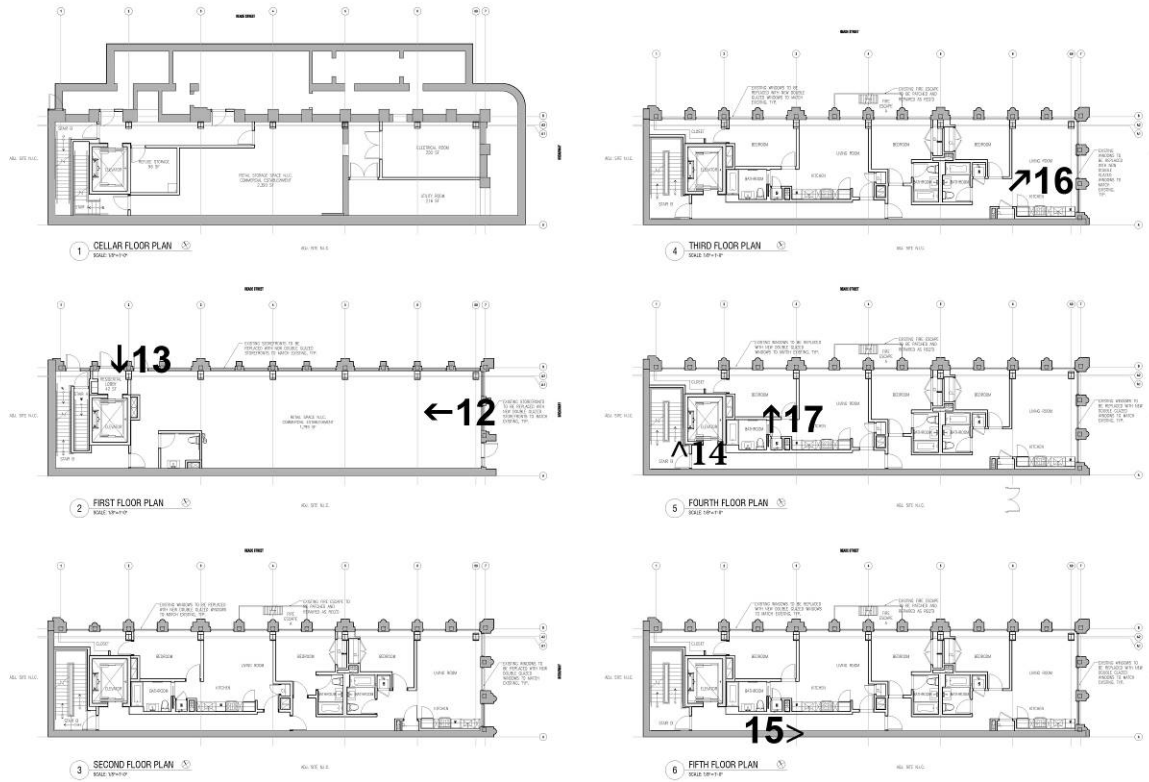
New York County, New York
County and State



Figure 9
Exterior Photo Key

287 Broadway
Name of Property

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GreenbergFarrow
44 West 23rd Street, 10th Floor
New York, NY 10011
T 212 725 8500 F 212 725 9532

287 BROADWAY FLOOR PLANS
NEW YORK, NEW YORK SCALE: 1/8"=1'-0"
UNITED AMERICAN LAND A-2
201-6035410

DATE: 03.27.2016

Figure 10
Interior Photo Key

287 Broadway

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Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: 287 Broadway

City or Vicinity: New York

County: New York State: New York

Photographer: Mary Dierickx

Date Photographed: April to June, 2023

Description of Photograph(s) and number:

- 0001 of 0017: 287 Broadway context, looking southwest
- 0002 of 0017: 287 Broadway looking southwest
- 0003 of 0017: Broadway façade looking west
- 0004 of 0017: Reade Street façade looking southwest
- 0005 of 0017: Reade Street façade closeup looking west
- 0006 of 0017: Broadway and Reade Street, floors 1 and 2
- 0007 of 0017: Broadway floor 2 showing remnant of original entrance
- 0008 of 0017: Broadway floor 4 detail of cast-iron ornament
- 0009 of 0017: Broadway mansard roof
- 0010 of 0017: Reade Street floors 2 and 3
- 0011 of 0017: Reade Street mansard roof
- 0012 of 0017: 1st floor retail (bank) space looking west
- 0013 of 0017: 1st floor Reade Street lobby to upper floors
- 0014 of 0017: Staircase from 4th to 5th floors
- 0015 of 0017: 5th floor corridor looking east
- 0016 of 0017: Apartment 3B looking northeast
- 0017 of 0017: Apartment 4A looking north

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



