

NOHO HISTORIC DISTRICT EXTENSION Designation Report



**New York City Landmarks Preservation Commission
May 13, 2008**

Cover photograph: 48-52 Great Jones Street (A.V. Porter, 1896-97). Carl Forster, 2008.

NOHO HISTORIC DISTRICT EXTENSION Designation Report

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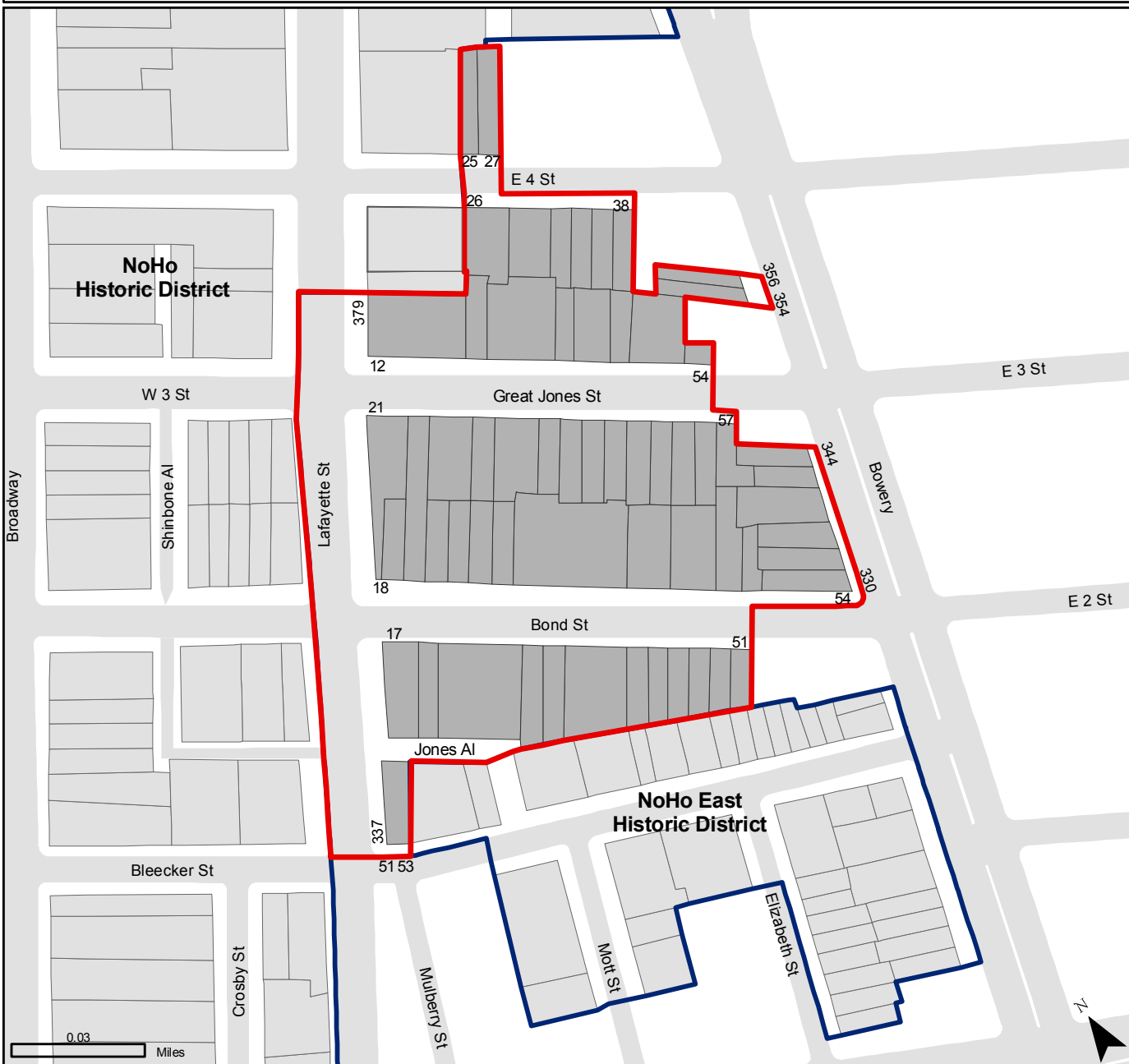
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NoHo Historic District Extension



NoHo Historic District Extension
 Borough of Manhattan, NY
 Landmarks Preservation Commission

Calendared: January 15, 2008
 Public Hearing: March 18, 2008
 Designated: May 13, 2008

-  NoHo & NoHo East Historic Districts
-  Tax Lots NoHo & NoHo East HDs
-  NoHo Historic District Extension
-  Tax Lots in NoHo HD Extension



**Landmarks Preservation Commission
May 13, 2008, Designation List 403
LP-2287**

TESTIMONY AT THE PUBLIC HEARING

On March 18, 2008, the Landmarks Preservation Commission held a public hearing on the proposed designation of the NoHo Historic District Extension (Item No.4). The hearing had been duly advertised in accordance with the provisions of law. Sixteen witnesses spoke in favor of the designation as proposed, including representatives of City Councilmembers Alan Gerson and Rosie Mendez, Manhattan Borough President Scott Stringer, State Senator Thomas Duane, Manhattan Community Board 2, the Historic Districts Council, the Metropolitan Chapter of the Victorian Society in America, the Greenwich Village Society for Historic Preservation, and the Municipal Art Society, as well as residents, neighbors and their representatives. Many of these speakers expressed interest in expanding the boundaries to include additional properties not within the proposed extension. Six owners and/or their representatives (a total of fifteen speakers) were opposed to including their properties in the district extension. The Commission also received many letters in support of the proposed designation. The majority of these letters favored the inclusion of additional properties. The Real Estate Board of New York wrote in favor of a smaller extension, requesting the omission of nineteen properties on East 4th Street, Great Jones Street and the Bowery. The owner of No. 342 Bowery wrote in opposition to the inclusion of this building in the extension.

NOHO HISTORIC DISTRICT EXTENSION BOUNDARIES

The NoHo Historic District Extension consists of the property bounded by a line beginning at the northwest corner of Lafayette Street and Bleecker Street, then extending northerly along the western curblineline of Lafayette Street to a point on a line extending westerly from the northern property line of 375-379 Lafayette Street (aka 12-28 Great Jones Street), easterly along said line and the northern property line of 375-379 Lafayette Street (aka 12-28 Great Jones Street), northerly along part of the western property line of 30 Great Jones Street, northerly along the eastern building line of 383-389 Lafayette Street (aka 22-26 East 4th Street) and continuing northerly across East 4th Street, northerly along the western property line of 25 East 4th Street, easterly along the northern property lines of 25 and 27 East 4th Street, southerly along the eastern property line of 27 East 4th Street to the southern curblineline of East 4th Street, easterly along the southern curblineline of East 4th Street to a point on a line extending northerly from the eastern property line of 38 East 4th Street, southerly along said line and the eastern property line of 38 East 4th Street, easterly along part of the northern property line of 48-52 Great Jones Street, northerly along the western property lines of 354 and 356 Bowery, easterly along the northern property line of 356 Bowery to the western curblineline of the Bowery, southerly along the western curblineline of the Bowery to a point on a line extending easterly from the southern property line of 354 Bowery, westerly along said line and part of the southern property line of 354 Bowery, southerly along part of the eastern property line of 48-52 Great Jones Street, easterly along the northern property line of 54 Great Jones Street, southerly along the eastern property line of 54 Great Jones Street to the southern curblineline of Great Jones Street, easterly

along the southern curblineline of Great Jones Street to a point on a line extending northerly from the eastern property line of 57 Great Jones Street, southerly along said line and part of the eastern property line of 57 Great Jones Street, easterly along the northern property line of 344 Bowery to the western curblineline of the Bowery, southerly along the western curblineline of the Bowery, westerly along the northern curblineline of Bond Street to a point on a line extending northerly from the eastern property line of 51 Bond Street, southerly along said line and the eastern property line of 51 Bond Street, westerly along the southern property lines of 51 through 31 Bond Street and the southern curblineline of Jones Alley, southerly along the eastern property line of 337-345 Lafayette Street (aka 51-53 Bleecker Street) to the northern curblineline of Bleecker Street, and westerly along the northern curblineline of Bleecker Street, to the point of beginning.

SUMMARY

Abutted on three sides by the previously designated NoHo and NoHo East Historic Districts, the NoHo Historic District Extension consists of fifty-six buildings centered on Bond, Great Jones, and East 4th Streets between Lafayette Street and the Bowery plus the northeast corner of Bleecker Street and Lafayette Street. Built primarily between the early nineteenth and early twentieth centuries, the area, which is dominated by mid-rise store-and-loft buildings, includes residential, commercial and civic buildings.

The modern development of the NoHo Historic District Extension began in the 1820s and 30s. The older residential neighborhoods of lower Manhattan were becoming increasingly commercial at that time and upper-class New Yorkers moved northward into elegant Federal and Greek Revival style rowhouses along Bond Street. While many of the houses of this period were later demolished or altered, the c. 1830-31 Federal style house at 26 Bond Street and c. 1836-38 Greek Revival style house at 52 Bond Street have remained mostly intact examples of their styles. By mid-century, as the more affluent residents moved to neighborhoods farther uptown, a new phase of residential development took place. Former single family homes were converted to multiple dwellings or mixed-use structures to meet the needs of a population growing with the arrival of increasing numbers of immigrants. Some buildings like 332, 342, 354 and 356 Bowery, which had been built in the 1820s and 30s, were enlarged or replaced with larger dwellings in the Italianate style. Also in the era immediately before the Civil War purpose-built tenements with stores, like the Italianate style 28 Bond Street began to appear. After the war, residential development essentially ended, with only one project, the matching German Renaissance Revival style tenements with stores at 34 and 36 East 4th Street (1888-89, designed by Alexander I. Finkle), constructed.

Commercial development increased in the late 1860s and continued into the twentieth century, as many of the older buildings were converted to factories, shops and warehouses or were demolished to make way for the construction of the store-and-loft buildings that are a distinctive feature of the area. The development of the larger scale commercial structures, five to eight stories in height and one to three lots in width, began slowly. Only three of the district extension's twenty-five store-and-loft buildings were erected prior to 1890: 27 Great Jones Street (1868-70), designed in the Italianate style by architect Louis Burger for Frederick A. Vilmar; 17-19 Bond Street (1879-80), designed by Peter Tostevin in the Neo-Grec style for the firm of Bouton and Smith; and 31 Bond Street (1888-89), designed in the Renaissance Revival style by De Lemos & Cordes. The greatest period of loft construction occurred during the 1890s, when nineteen buildings were constructed along Bond and Great Jones Streets, and to a lesser extent East 4th Street and the Bowery, designed by some of the city's noted firms of the period. Employing Romanesque, Renaissance and Classical Revival styles, firms such as Cleverdon & Putzel, Buchman & Deisler, and individual architects like A. V. Porter, were responsible for the majority of these structures. Cleverdon & Putzel, Buchman & Deisler along with other firms and individual architects who designed buildings in the NoHo Historic District Extension also designed buildings located in the NoHo and NoHo East Historic Districts. After the turn of the century, loft construction dwindled with only three buildings, including the Classical Revival style 334 Bowery (1908-09) and 28-30 East 4th Street (1901-02) being built. The neighborhood's twentieth-century commercial structures were smaller and more utilitarian in design.

While store-and-loft building construction dominated the latter half of the nineteenth century, the NoHo Historic District Extension was also the location of institutional and civic

buildings. Henry Engelbert's Second Empire style Bond Street Savings Bank (1873-74) at 330 Bowery (an individually designated New York City landmark) is the only cast-iron-clad building in the extension. Small structures such as the 1870-71 Italianate style stable at 31 Great Jones Street served Fire Patrol 2 of the New York Board of Fire Underwriters until 1907. Fire Engine Company 33, displaced by the creation of modern-day Lafayette Street from its home farther west on Great Jones Street, moved into its individually designated New York City landmark firehouse at 42-44 Great Jones Street, designed in the Beaux-Arts style by Ernest Flagg and W. B. Chambers in 1898-99. Rather than construct a new building, the newly formed Free Circulating Library (which later merged with the New York Public Library) altered the Federal style dwelling at 49 Bond Street c. 1882 to house its first branch library offering circulating books to the general public, and remained there until 1919.

Following World War II, the city's manufacturing base declined as companies left Manhattan for areas outside the city. Landlords began to rent the large vacant spaces to artists and small theatre companies. The artists won a prolonged battle over the right to live, as well as work, in these spaces, heralding the revitalization of the NoHo Historic District Extension as a residential neighborhood. Today, zoning changes have enabled not only the conversion of former store-and-loft buildings into residential structures but also have led to the construction of three new luxury residential buildings along Belgian block-paved Bond Street in the twenty-first century.

Today, the fifty-six buildings that comprise the NoHo Historic District Extension represent a thriving neighborhood, dominated by store-and-loft buildings, that illustrates nearly two centuries of development from the early nineteenth century to the present day that is a distinctive part of the history and character of NoHo.

THE HISTORIC AND ARCHITECTURAL DEVELOPMENT OF THE NOHO HISTORIC DISTRICT EXTENSION

*Early History and Colonial Development of the NoHo Extension*¹

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 recurring times when epidemics threatened the crowded population on the island’s tip. Although a narrow majority of New Amsterdam’s inhabitants were Dutch, it was actually a diverse population including Walloons, English, French, Irish, Swedish, Danish, and Germans, among others. 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

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 along the west

¹ This section is based on the following sources: Landmarks Preservation Commission (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; 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).

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.

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,

side of Bowery Road, extending from modern-day Prince Street to about Astor Place, creating the “only separate enclave”⁵ of free black landowners in the colonial period. The land now within the NoHo Historic District Extension was directly in the middle of this community. Lot two, which was located near present-day Bleecker Street, was deeded to Manuell de Ros; lot three, located near present day Bond Street, was deeded to Luycas Pieters; and lot four, located near present-day Great Jones Street, was deeded to Solomon Pieters. The property where East 4th Street is now located was deeded to Otto Grim, a white landowner.⁶

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. By the early 1680s, after a brief reprieve with the Dutch Reconquest 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 NoHo Historic District Extension area were deeded to wealthy white landowners, many of whom kept Africans as slaves to help manage the land.⁷

*The Federal and Greek Revival Period*⁸

From about 1700 until just after the turn of the nineteenth century, the NoHo area remained farmland that occupied a low ridge rising from south to north that was known as Sandy Hill. By 1800, the land within the district extension belonged to many of New York’s prominent early families, including the Bayards, Bleeckers, Buys, Herrings and Joneses. At the time of the Revolutionary War, several roads traversed the area, including the Bowery, which was originally an Indian trail leading from the tip of lower Manhattan to Harlem and was named for Dutch Governor Peter Stuyvesant’s farm, and Bleecker Street, which was a farm lane that ran through the Bleecker farm before officially opening in 1807.

Bond Street and Great Jones Street were laid out in 1805 and 1806, respectively. The provenance of Bond Street’s name is uncertain.⁹ The site of Great Jones Street was ceded in 1806 to New York by Samuel Jones, who asked that the street be named for him. Jones was locally well-known as a prominent lawyer who with Richard Varick had revised New York State’s statutes in 1789 and served as the city’s first comptroller from 1796 to 1799. There was

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 I. N. Phelps Stokes, *Iconography of Manhattan Island, 1498-1909*, 6 (New York: Robert H. Dodd, 1928), 123, pl. 84B-b.

⁷ Foote, 149.

⁸ This section is based on the following sources: LPC, *NoHo Historic District Designation Report (LP-2039)* (New York: City of New York, 1999) prepared by Donald Presa; Charles Lockwood, *Manhattan Moves Uptown* (New York: Houghton Mifflin, 1976).

⁹ Historians are unclear as to the origin of the name. Sanna Feirstein proposes two options. One that it could have been named for Capt. William Bond, a city surveyor in the early eighteenth century, or two a reference in an 1817 guidebook likening Broadway to London’s elegant Bond Street. Henry Moscow on the other hand suggests that the name may have been a whimsical reference, on the part of Samuel Jones, to Samuel Ward a prominent banker who lived at the corner of Broadway at what is now Bond Street. Sanna Feirstein, *Naming New York: Manhattan Places and How They Got Their Names* (New York: New York University Press, 2001), 81; Henry Moscow, *The Street Book: An Encyclopedia of Manhattan’s Street Names and Their Origins* (New York: Fordham University Press, 1978), 30.

already a Jones Street in Manhattan named for Samuel's brother-in-law; for a time there were two, and neither man would concede to end the resulting confusion. According to Henry Moscow's *Encyclopedia of Manhattan's Street Names and Their Origins*, "Samuel Jones finally ended the argument by suggesting: 'Then make mine Great Jones Street.'" ¹⁰ The unusual width of the street made it particularly worthy of its new name.

By the first decade of the nineteenth century, a few houses had been built along the newly laid-out streets, with the greatest concentration standing on the west side of Broadway, between Bleecker Street and Astor Place, and along the Bowery. Some of these were farmhouses; others were grand houses on large estates. In 1803, fur trader and real estate baron John Jacob Astor acquired a large tract of land between Great Jones Street and Art Street (Astor Place) from Jacob Sperry. He leased the property to a Frenchman named Delacroix who opened Vauxhall Gardens, which offered concerts, fireworks, and pastoral relief from the city. This amenity attracted wealthy families who constructed impressive new homes in the area. By the 1820s, the neighborhood was populated by many of New York's leading citizens. One guidebook announced that the new houses "may vie, for beauty and taste, with European palaces."¹¹

Bond Street, originally a single uninterrupted block running one thousand feet from Broadway to the Bowery, was perhaps the best-known street in the area. The first house on Bond Street, No. 22, was built by Jonas Minturn c. 1820 and was one of the first in Manhattan to boast a white marble façade. Other affluent families followed, and by the late 1820s approximately a third of the lots on Bond Street were occupied by fine rowhouses. Concurrently with the development of residences on Bond Street, brick or wood-framed stable buildings were constructed on adjacent Great Jones Street. Real estate advertisements in local newspapers of the time illustrated the grandeur of the area's houses; one from the *Evening Post* in 1826 read:

To Let in Bond Street—the two elegant three-story marble houses on the north side of Bond Street, being the second and third from Broadway, with large brick stables in the rear on Great Jones Street. The lots are twenty-six feet wide and 200 deep. The houses are finished throughout in the best manner, having marble mantels and grates in nine rooms, stoves in the halls, vaults front and rear—in the yards are wells of excellent water, large brick cisterns, and a variety of fruit trees, vines, &c.¹²

Several of these early residences, Nos. 26, 47, 49 and 51 Bond Street remain. The brick house at 26 Bond Street was constructed c. 1830-31. Standing three-and-a-half stories tall and maintaining its peaked roof, dormers and elaborate Gibbs surround at the entrance, this building is a remarkably intact vestige of Bond Street's Federal era. Nos. 47, 49 and 51 were constructed c. 1830. Although altered, these Federal style buildings are still identifiable as such by their overall proportions, fenestration pattern, and detailing, including Flemish-bond brick cladding and carved brownstone lintels.

Residential development in NoHo continued into the 1830s, encouraged in part by improved public transportation with regularly scheduled omnibuses on Broadway, and in 1832 by the introduction of the New York and Harlem Railroad's horse-drawn streetcars along the

¹⁰ Moscow, 55, 66; *Dictionary of American Biography*, 5 (New York: Charles Scribner's Sons, © 1932-33), 197-198; D. T. Valentine, *Manual of the Corporation of the City of New-York* (New York, 1864), 589.

¹¹ Burroughs and Wallace, 458.

¹² Lockwood, 50.

Bowery.¹³ By 1837, Bond Street was almost completely lined with three- and four-story rowhouses belonging to some of the city's most prominent citizens. Two trees had been planted in front of every house, and in the summer months Bond Street had a glorious streetscape of marble, red brick and dense foliage. Later in the 1830s, many Greek Revival style buildings began to be constructed on the block; these residences differed from their Federal style neighbors with their Greek-inspired architectural elements, molded stone window lintels and sills, and grand trabeated entrance enframements. A remaining Greek Revival style building in the district extension is 52 Bond Street, which was constructed c. 1836-38.

Increasing Development in the Mid- to Late Nineteenth Century

As the nineteenth century progressed, the population density of the present-day NoHo area began to swell and the city's affluent escaped to recently-developed neighborhoods farther uptown. By the 1840s and 50s, Bond Street had for the most part lost its luster as one of the city's most fashionable residential areas. Many of the Federal-era houses were subdivided into apartments and boarding rooms, and some had been partially given over to commercial uses. By mid-century, a number of dentists' offices lined both sides of Bond Street. J. S. Ware had his dentistry practice at No. 29, John Lovejoy at No. 31, Amos Johnson at No. 35, Lemuel Covell and J. H. Blaisdell at No. 45, T. B. Gunning at No. 53, J. H. Holden at No. 57, and S. W. Parmly at No. 30. There were also a few physicians' practices on Bond Street, as well as a boardinghouse and a dancing school.¹⁴

The south side of Great Jones Street was still primarily lined with stable buildings in 1851. The north side of the street, however, contained mostly multiple family residences with tenants who were teachers, cabinetmakers, and painters, to name a few. East 4th Street was also home to a number of physicians' practices in 1851, with four on the south side of the street alone. By mid-century, the Bowery was a rollicking business and entertainment center that catered to the mostly German population. City directories in 1851 list jewelry manufacturers, milliners, painters, furniture makers, watchmakers, dressmakers, lace menders, artificial hair manufacturers, umbrella makers, and dry goods vendors, among others. There were also boardinghouses and eateries on the Bowery by this time, with a saloon at 342 Bowery and a boardinghouse and store at 332 Bowery.¹⁵

The snapshot of the area as portrayed by *Doggett's New York City Street Directory for 1851* illustrates the rapid transformation of the NoHo Historic District Extension from a prestigious high-profile residential area to a bustling mixed-use neighborhood filled with residents representing a wide spectrum of ethnicity and social standing. Many of the new inhabitants were recently-arrived immigrants from Ireland and Germany, who had fled famine, poverty, and oppression.¹⁶ Another sign of changing times in the area was the murder of Dr.

¹³ Omnibuses, originally a French idea, were introduced by Abram Brower, a stagecoach operator, in 1831. They traveled along fixed routes with set stops, schedules and fares; however, they were relatively expensive at 12½¢ a trip. Stokes, 3: 531; Andrew Sparberg, "Buses," *Encyclopedia of New York City* ed. by Kenneth T. Jackson (New Haven: Yale University Press, 1995), 170; Clifton Hood, *722 Miles: The Building of the Subways and How They Transformed New York* (Baltimore: Johns Hopkins University Press, 1993), 37-38.

¹⁴ These buildings have been replaced by later buildings. *Doggett's New York City Street Directory for 1851* (New York: John Doggett Jr., 1851).

¹⁵ *Ibid.*

¹⁶ By 1855, more than one quarter of the city's population had been born in Ireland. Between 1840 and 1860, more than 100,000 Germans arrived in New York City; many of them were German-Jews whose shops lined Houston

Harvey Burdell at his residence at 31 Bond Street in 1858. The gruesome mutilation and murder of the local dentist in his home office was fodder for local newspapers for decades and became one of New York's most famous unsolved murder mysteries.¹⁷

The competition for space among businesses and residents soon pressured the neighborhood's landlords to enlarge or replace the existing early-nineteenth-century building stock with multiple family and mixed-use buildings. The four-story Italianate style house with store at 28 Bond Street is an excellent example of this type of development. Constructed c. 1857-58, this building is clad with brick and features stone lintels and sills, a bracketed galvanized-iron cornice and remnants of its historic cast-iron storefront. Mixed-use development appeared on Great Jones Street beginning with the c. 1851 four-bay, four-story Italianate style multiple family dwelling and store at 54 Great Jones Street. Although the storefront was redesigned in 1938 to accommodate a restaurant, office and factory, this building remains mostly unchanged. The highest amount of construction during this period, however, occurred on the Bowery. Houses constructed in the 1820s and 30s at Nos. 332, 342, 354 and 356 Bowery were enlarged to, or replaced by, multiple family dwellings with stores in the middle of the nineteenth century and still possess Italianate details from this time.

Further boosting the commercial and residential development of the period, the Third Avenue elevated train (known as the el) made its first appearance in 1878. Snaking its way up and down the Bowery en route to Manhattan's northern and southernmost reaches, the introduction of rapid transit to the NoHo area profoundly affected its scale and architectural development. Construction in the area began to occur at a larger scale, and signage appeared on the sides of buildings so as to be visible from the elevated trains. The Third Avenue el had a station at Houston Street and the Bowery, servicing the NoHo Historic District Extension area and opening the neighborhood up to even more development.

Residential construction declined in the NoHo Historic District Extension by the latter part of the nineteenth century, halting completely by the turn of the century when the area was almost solely used for manufacturing and commercial purposes. The two elaborate German Renaissance Revival style tenements at 34 and 36 East 4th Street were the last new residential structures built in the area until the twenty-first century. Designed by Alexander I. Finkle and constructed in 1888-89, these two buildings boast elaborate pedimented cornices; tan brick and stone facades; intricately-carved stone details such as foliate pilaster capitals, cartouches and colonnettes; and remnants of their cast-iron storefronts.

The Development of Social, Cultural, and Civic Institutions

Churches, schools, libraries and other civic institutions came to the greater NoHo neighborhood, especially along Broadway and Lafayette Place (today's Lafayette Street), at an increasing pace during the 1830s and 40s. These institutions began to change the scale and style of the neighborhood, constructing larger buildings in the eclectic forms of the period. The first church to locate in the NoHo Historic District Extension was St. Bartholomew's Episcopal Church at the northeast corner of Great Jones Street and Lafayette Place. Founded in 1835, it was a modest Greek Revival style temple-fronted building with a tall wooden steeple. By the 1850s,

Street and the Bowery. Marion R. Casey, "Irish," *Encyclopedia of New York City*, 599; Stanley Nadel, "Germans," *Encyclopedia of New York City*, 464; Burroughs and Wallace, 740.

¹⁷ Burdell's house was demolished and replaced with the current loft building. "Terrible Tragedy. Dr. Harvey Burdell Assassinated in His Own Office in Bond-street [sic]," *New York Times* (March 2, 1857) (online version).

the neighborhood had begun to change and worshipping at St. Bartholomew's Church was no longer as fashionable as it had once been. In 1872, the membership, which still included many prominent families, moved to a new church on Madison Avenue at 44th Street.¹⁸

Late in the nineteenth century the neighborhood continued to evolve and its population developed a greater need for social services. The Mission of the Immaculate Virgin, founded by the Rev. John C. Drumgoole, constructed an eight-story brick building on the former St. Bartholomew's site in 1879-82 to provide for some of the area's disadvantaged children. Operated by the St. Joseph's Union, a Catholic benevolent society, the Mission was dedicated to the care and protection of "homeless and destitute boys" under the age of sixteen. The boys, many of whom were bootblacks and newsboys, received secular and religious education and, according to *King's Handbook of New York City*, "were taught habits of industry and self-reliance."¹⁹ A country branch called Mount Loretto was constructed c. 1883 on Staten Island, and at any given time the two facilities might have had up to two thousand boys under their care. The NoHo building was empty by 1921 and demolished by the end of the decade.²⁰

New York's firefighting services have had a long-standing presence in the NoHo Historic District Extension area. The Italianate style stable at 31 Great Jones Street was constructed in 1870-71 for the private New York Board of Fire Underwriters (NYFBU). Founded for the purpose of protecting the contents of buildings from fire and water damage, the NYFBU had formed several patrols located throughout the city. Fire Patrol 2, established in 1855, moved into the three-story brick building at 31 Great Jones Street in 1873 and remained until 1907.²¹ Engine Company No. 33 of the New York City Fire Department moved to 15 Great Jones Street in 1883. This building was located directly in the path of the soon-to-be-extended Lafayette Street (formerly Elm Street), so in 1899 the Engine Company relocated to its new quarters at 42-44 Great Jones Street. Designed by Ernest Flagg and W. B. Chambers (1898-99), this monumental Beaux-Arts style building was designated a New York City Landmark in 1966.²²

The NoHo Historic District Extension also has the distinction of being home to the first branch of the New York Free Circulating Library. Until the late nineteenth century, libraries in New York City fell into several categories: subscription libraries whose users paid for services; academic and specialized reference libraries, some of which were restricted to members or persons recommended by members; and privately endowed "public" reference and circulating

¹⁸ St. Bartholomew's remained at this new location until 1918, when it moved to Park Avenue and 50th Street (a designated New York City landmark). Lockwood, 219-220; LPC, *St. Bartholomew's Church and Community House Designation Report* (LP-0275) (New York: City of New York, 1967); David W. Dunlap, *From Abyssinian to Zion* (New York: Columbia University Press, 2004), 194-195; James Roosevelt, as the Clerk of the Vestry, signed the conveyance along with the Rector when the church and lot were sold to Barnet L. Solomon in 1872. Mr. Solomon defaulted and the Home Insurance Co. was awarded the property with a "building" in 1879. New York County, Office of the Register, Liber 1237, p. 35; Liber 1472, p. 483.

¹⁹ Father Drumgoole purchased the property from the Home Insurance Company in 1879 and the following year deeded it to the Mission of the Immaculate Virgin. New York County, Office of Register, Liber 1472, p. 480; Liber 1522, p. 315. "Laying a Cornerstone," *New York Times* (December 16, 1879), 3, "Dedicating a Home for Street Boys," *New York Times* (May 1, 1882) (online version); "Death of Father Drumgoole," *New York Times* (March 30, 1888), 2; Moses King, *King's Handbook of New York City, 1892: An Outline History & Description of the American Metropolis* (Boston, MA: n. p., 1892): 399.

²⁰ King, 399; New York City, Department of Buildings, Demolition Permit 326-1929.

²¹ New York Board of Fire Underwriters, "Fire Patrol," New York Board of Fire Underwriters, ©2001. <http://www.nybfu.org/firepatrol.htm> (accessed Feb. 14, 2008).

²² LPC, *Firehouse Engine Co. Thirty-Three, 44 Great Jones Street Designation Report* (LP-0468) (New York: City of New York, 1968).

libraries.²³ Thus excluded from utilizing these facilities were members of the lower classes who, arguably, were those who most needed the benefits provided from reading. The New York Free Circulating Library was started in 1878 “by a group of philanthropic ladies who wanted to supply ‘wholesome’ books to the poor little girls in a church sewing class.”²⁴ Two years later, the New York Free Circulating Library was incorporated and looked upon as “one of the most progressive means toward the moral and intellectual elevation of the masses.”²⁵

The New York Free Circulating Library opened its first branch in 1880 at 36 Bond Street. In 1882, the library’s board purchased the Federal-era, 3½-story rowhouse at 49 Bond Street and enlarged it to four full stories and constructed an addition at the rear. By 1884, the facility’s reading room was open 352 days a year with a daily average of eighty-three readers. In the same year, it was reported that the library had in its possession 10,424 volumes.²⁶ In 1901, the Free Circulating Library system was merged into the New York Public Library,²⁷ which retained 49 Bond Street as a branch library until 1919. At that point, 49 Bond Street was altered again, this time for commercial use; it has been little changed from this period to the present. From its early years, the building still retains much of its Flemish-bond brick, stone lintels and sills and a few of its late nineteenth-century historic two-over-two wood-sash windows; a second story of multi-paned steel sash windows (both fixed and casement) appears to be left over from its early twentieth-century commercial adaptation. Even with these alterations, the building retains its rich history as New York’s first Free Circulating Library.

Of the numerous buildings being constructed in the area in the middle of the nineteenth century, few could rival the elegant cast-iron Bond Street Savings Bank constructed at the northwest corner of Bond Street and the Bowery in 1874. Later known as the German Exchange Bank and catering to what was then a primarily German population, this building, with its expansive Bond Street façade and ornate Second Empire detailing, is the only cast-iron-clad building in the NoHo Historic District Extension. Toward the end of the nineteenth century, it was put to general commercial use as a loft building, and in 1963 it became the Bouwerie Lane Theatre. It was designated a New York City Landmark in 1967.²⁸

*The Late Nineteenth and Early Twentieth Centuries: Store and Loft Development*²⁹

By the latter part of the nineteenth century, the NoHo Historic District Extension was becoming a full-fledged commercial and manufacturing center. Twenty-five store-and-loft buildings were constructed in the district extension between 1868-70 and 1912.³⁰ These lofts,

²³ Phyllis Dain, *The New York Public Library: A History of Its Founding and Early Years* (New York: The New York Public Library, 1972), 3.

²⁴ *Ibid.*, 17.

²⁵ *Ibid.*

²⁶ *Appletons’ Annual Cyclopædia and Register of Important Events of the Year 1886*, New series, vol. 11 (New York: D. Appleton and Co., 1887), 651-52.

²⁷ Dain, 17.

²⁸ LPC, *Bouwerie Lane Theatre (originally Bond Street Savings Bank) Designation Report* (LP-0192) (New York: The City of New York, 1967).

²⁹ This section is based on the following sources: LPC, *NoHo East Historic District Designation Report* (LP-2129) (New York: City of New York, 2003) prepared by Donald Presa; *New York City Directory*, 1890.

³⁰ These buildings are called “store and loft” buildings after terms whose meanings have changed over time. In the mid-nineteenth century the verb “to store” had basically the same meaning as it has today, while the noun “store” was a collective term for a quantity of items stored or moved together. By later in that century, the words store and storehouse were commonly used for a place where goods were held for future use. Store had come also to mean a

which were designed by many of the leading architects of the day in a variety of then-fashionable revival styles, towered over the residential buildings with which they intermingled. At five to eight stories in height and one to three lots in width, their arrival profoundly changed the scale of the neighborhood and heralded the appearance of the modern-day NoHo Historic District Extension. Manufacturing tenants were attracted to Bond and Great Jones Streets because of their great widths and ample natural light, which the narrower streets south of Houston Street in SoHo could not offer. In 1892, the *Real Estate Record and Guide* wrote that the recent wave of new loft building was “nowhere better illustrated than in Bond Street.”³¹

The store-and-loft building type originated in the early nineteenth century as merchants and real estate speculators began to build structures in Manhattan specifically to satisfy the commercial needs of a growing city, which was then developing into the country’s major port and trading center. This growth followed a northward pattern, with commercial development pushing up Broadway, supplanting prime residential areas that were reestablished even farther to the north. In the 1850s, this growth accelerated due, in part, to the opening of the transcontinental railroad and the ensuing economic boom. By this time, Manhattan’s spreading dry goods district was approaching the section of Broadway north of Houston Street. Broadway was redeveloped first, followed at a slower pace by its surrounding streets, which remained residential in character for a longer time. High rents for commercial and industrial space along Broadway produced the right economic climate for the construction of larger buildings and also spurred the development of new loft buildings on the side streets. The textile trades—silk, wool, cotton, hosiery, underwear, knitted goods, furs, and commission houses—were centered in the area, as were printing and publishing houses, jobbing houses, retail specialty houses, and the offices serving these firms.³²

The first large store-and-loft building in the district was 27 Great Jones Street which was designed by architect Louis Burger and constructed in 1868-70 for Frederick A. Vilmar. Within two years of its completion, the Italianate style building became home to William Wood & Company. Founded in 1804 by Samuel Wood, a bookseller and stationer, within a few years this company had expanded into the publishing business. In 1863, under the founder’s son and grandson, the firm focused exclusively on medical literature, a line it had first entered in 1817. In the ten years in which the firm occupied 27 Great Jones Street, it further transformed by dropping its wholesale and jobbing lines to concentrate on publishing medical books and periodicals.³³

The majority of loft construction in the NoHo Historic District Extension occurred between 1890 and 1900, with nineteen of the area’s twenty-five store-and-loft buildings

place where merchandise was sold and this term began to denote the buildings then being constructed for this specific use. During the nineteenth century, the word “loft,” previously meaning an unfinished upper story where work such as sailmaking was done, took on the definition of an upper story of a warehouse, a commercial building, or factory, as well as a partial upper area, such as a hay loft. Loft floors were used for a variety of purposes including storage, light manufacturing, showrooms, and offices. In addition, it was fairly typical for a building that was constructed for one purpose, such as storage, to have been occupied partially or totally by a different use, such as manufacturing or offices, within a few years of its completion. Such was the versatility of the large, open upper-story spaces, which could easily be adapted to suit a tenant’s needs. LPC, *NoHo Historic District Designation Report*, 10, fn. 16.

³¹ Christopher Gray, “Streetscapes: Bond Street from Lafayette Street to the Bowery: A Block that Offers the Quintessence of NoHo,” *New York Times* (Jan. 17, 1999) (online version).

³² LPC, *NoHo East Historic District Designation Report*, 10.

³³ William Wood and Company, *One Hundred Years of Publishing [1804-1904]: A Brief Historical Account of the House of William Wood and Company* (New York, 1904), 5-6, 11, 16-17, 18-21. (Google Books)

completed within this ten-year period. These buildings, designed by architects and firms whose work is represented in the NoHo and NoHo East Historic Districts, were primarily constructed in the Romanesque, Classical or Renaissance Revival styles. The Romanesque Revival style, characterized by heavy forms, arches, straight-forward use of materials, and expression of structure, was popular in the 1880s and 90s and considered especially appropriate for commercial architecture. In the NoHo Historic District Extension, examples of this style are found at loft buildings located at 43 Great Jones Street (1892-93), designed by Graul & Frohne, and 35 Great Jones Street (1893-94), designed by Cleverdon & Putzel. The noted architectural firm of Cleverdon & Putzel was responsible for a number of buildings in the NoHo Historic District Extension: in addition to 35 Great Jones Street, their designs can be found at 20 Bond Street (1894-95), 30 Bond Street (1892), 50 Bond Street (1896-97), an alteration at 33 Bond Street (1911), and 47 Great Jones Street (1895-96).

Classical- and Renaissance-inspired architecture also gained favor beginning in the 1880s, lasting into the 1920s. The modes were popularized by American architects and patrons who had visited Europe or had seen pictures of European buildings, and were familiar with the masterpieces of Classical and Renaissance architecture. These styles, which were used for all types of buildings, feature classical design forms and detailing used in various combinations and degrees of restraint or exuberance. As used on larger commercial buildings, such as those in the NoHo Historic District Extension, the classical vocabulary was often inventive. Buildings featuring classically-inspired designs include the buildings at 21 Bond Street (1892-93) and 42-44 Bond Street (1889-90), both designed by Buchman & Deisler; 35 and 39 Bond Street (1892-93), designed by Ralph S. Townsend; 40 Great Jones Street (1895-96), designed by E. G. Gollner; and 25 East 4th Street (1898-1900), designed by F. B. Cole.

Although a few of these buildings were constructed for one commercial tenant, for the most part each building housed a number of occupants representing a wide variety of commercial and manufacturing purposes. The 1890 *New York City Directory* indicates that Bond Street was dominated by the fur industry; of more than 200 commercial tenants, approximately forty were furriers. Other goods manufactured and/or sold on Bond Street in 1890 included books, hats, cosmetics, cigars, carriages, crockery, jewelry, caskets, violins, and a number of textiles, including woolens, silks, feathers and embroideries. The second most prominent business on Bond Street, next to furs, was printing and publishing. The following publishing houses were located on Bond Street in 1890: Popular Publishing Company, at 37 Bond Street; Pacific Press Publishing Company, at 43 Bond Street; publications of the National Railway Association and the Knickerbocker Guide Company, at 46 Bond Street. Additionally, *Frank Leslie's Popular Monthly* relocated to the grand Renaissance Revival style loft building at 42-44 Bond Street in 1894. The October 1894 issue of the publication described its new home as follows: "The new Frank Leslie Building is the commodious and handsome structure comprising number 42 and 44 Bond Street, just east of Broadway. It is in the heart of the midway literary and publishing quarter of New York city [sic], within a stone's throw of the Astor Library, Clinton Hall and Lafayette Place, around which are grouped a score of leading magazine, weekly newspaper and book establishments, printing houses, etc."³⁴

Great Jones Street in 1890 had a somewhat different tenant base than Bond Street in the same year. It lacked the furriers of its southerly neighbor (there was only one listed in the 1890

³⁴ "Modern Magazine Making," *Frank Leslie's Popular Monthly* 38 (October, 1894), 395. (Google Books)

directory), and it had a larger residential tenancy at this time.³⁵ Like Bond Street, there were several periodicals published on Great Jones Street, including *Our Animal Friends*, *Sunnyside*, and *Sewing Machine Journal*. Goods manufactured and/or sold on Great Jones Street in 1890 included clothing, hats, caskets, cosmetics, engravings, shoes and wagons. The street also housed a number of lawyers, barbers, masons, and bottlers.

The character of East 4th Street was mixed, at this time, with about fifty residential tenants in the ten buildings on the south side of the street within the NoHo Historic District Extension. These residents shared their buildings with commercial tenants; there were a number of physicians' practices, dry goods vendors, publishing houses and tailors on the street in 1890. No. 25 East 4th Street was the location of the New York Labor Lyceum, which appeared to have served as the local headquarters for the Socialists' Labor Party. In addition to holding rallies and meetings in the building's small lecture hall, a number of publications were printed on the premises, including *Der Sozialist* and the *Workmen's Advocate*.³⁶ The three-story brick building at 25 East 4th Street was demolished in 1898 to make way for the large loft building that exists on the site today.

*Post-Consolidation Growth*³⁷

The consolidation of Greater New York City took place in 1898. That year, the *Real Estate Record and Guide* detected signs of a real estate slump due to overbuilding in what was called "Middle Broadway," the mercantile district located along Broadway from Murray to 14th Streets, including what are now the NoHo and NoHo East Historic Districts and the NoHo Historic District Extension. The rapid addition of new mercantile buildings created an oversupply of loft space and resulted in depressed rents. Also, many businesses were relocating to new mercantile areas north of 14th Street. The upper floors in the older, narrower buildings were the most affected, but rents also declined within the area's newer, more desirable loft buildings. In the years that followed, however, the NoHo area experienced a turnaround. Following consolidation, New York City had tremendous growth in population and commerce. A city-wide building boom ensued. Rents and property values in the area between Houston Street and Union Square increased, and the construction of new loft buildings continued with additional textile dealers and garment makers moving in.³⁸

In the 1880s, plans were made to create a third large thoroughfare to relieve congestion on the Bowery and Broadway by extending Elm Street to Lafayette Place. Historically, Elm Street began at City Hall Place near Chambers Street and made its way to Spring Street, converged with Marion Street then continued northward for little more than a block terminating just above Prince Street. Lafayette Place, created when the greater NoHo neighborhood was developed in the early nineteenth century, ran only from the north side of Great Jones Street to Astor Place. This endeavor would take its toll on the intervening blocks, including Bond and Great Jones Streets which at the time ran uninterruptedly from Broadway to the Bowery. As

³⁵ The 1890 directory lists thirty-one residential tenants on Great Jones Street as opposed to about nineteen on Bond Street.

³⁶ "At the Labor Lyceum," *New York Times* (November 3, 1888) (online version).

³⁷ This section is based on the following sources: LPC, *NoHo East Historic District Designation Report*; Clifton Hood, *722 Miles*.

³⁸ *A History of Real Estate, Building and Architecture in New York City during the Last Quarter Century* (New York Record and Guide, 1898; reprint New York: Arno Press, 1967), 127; *Real Estate Record and Guide* (June 11, 1940), 1396.

described by a *New York Times* article from 1897, “It mattered not whether a tall, arrogant, iron frame building or a little squat house, forgotten by passing years, stood in the way... The lines of the engineers have obliterated little and bisected large houses; others have had corners chipped off now on one side of the street and now on the other.”³⁹

The project to extend Elm Street to Lafayette Place originally set to conclude by the turn of the century, was delayed by the construction of the Interborough Rapid Transit subway (IRT). The IRT was New York’s first underground railway and, upon its completion, carried travelers on electrified trains from City Hall all the way to 145th Street and Broadway in upper Manhattan. The enormous undertaking of constructing the subway, which was conducted using a cut-and-cover technique for laying tracks beneath the street’s surface, coincided with the extension of Elm Street and as a result the thoroughfare was under a constant state of construction for nearly ten years. The subway was dedicated in October, 1904 and, in 1905, the newly-enlarged and extended street was officially designated Lafayette Street.⁴⁰

Undoubtedly due to the construction of Lafayette Street and the IRT subway, there was little development on adjacent Bond, Great Jones and East 4th Streets in the first several years of the twentieth century. The exception was 28-30 East 4th Street, an eight-story store-and-loft building constructed to the design of the owner, Dr. Frank Borsody, by the Louis Weber Building Co. in 1901-02. Over the course of the following decades, this Classical Revival style building would house a number of companies involved in different aspects of the printing and garment industries, hat and cap manufacturers, music publishers, and manufacturers of eyes and shoes for dolls. After the opening of the subway in 1904, the NoHo Historic District Extension became even more accessible and business flourished for the next several years. The next building to be erected was the eight-story store-and-loft building at 334 Bowery (1908-09). This Classical Revival style building was designed by Charles M. Straub and would also house a number of tenants in the clothing industry.

*Development in the Early Twentieth Century*⁴¹

After 1910, commercial areas south of 14th Street began to face increasing competition for tenants by newly-developing districts uptown, with high-quality garment makers and their suppliers preferring to locate to these areas. In 1912, the *Real Estate Record and Guide* reported that the area was experiencing declining rents and property values as the lace, silk, ribbon, wool, and embroidery industries moved away in large numbers, leaving many of the district’s buildings empty.⁴² Part of the impetus for the move was the textile industry’s preference for locations closer to the major department stores in the Herald Square area. Another factor was an aging and increasingly substandard building stock, and the cost involved in bringing such buildings up to code.⁴³ Rents had fallen 25 to 50 percent since 1909, and tax assessments began to exceed

³⁹ “The Widening of Elm-Street,” *New York Times* (March 18, 1887) (online version); Thomas B. Hanley, “Elm Street Past and Present,” *New York Times* (November 7, 1897) (online version).

⁴⁰ “Elm Street Off the Map,” *New York Times* (April 26, 1905), 1.

⁴¹ This section based on LPC, *NoHo East Historic District Designation Report*, 13-14.

⁴² *Real Estate Record and Guide* (June 22, 1912), 1334.

⁴³ The urgent need to upgrade the buildings occurred in the aftermath of the worst factory fire in the history of New York City, which took place in 1911 in a loft building at the northwest corner of Washington Place and Greene Street, a few blocks to the northwest of what is now the NoHo Historic District Extension. More than 140 people, employees of the Triangle Shirtwaist Company, perished in the inferno. The fire occurred on the top three floors of the ten-story building; the workers had been locked in by their employer and the building lacked an alternate means

market values in many instances. Newly-constructed and recently modernized buildings fared somewhat better, but the area was unable to compete with new uptown locations for the best tenants.

The slide continued in the years following World War I. Loft floors were either subdivided for occupancy by sweatshops or small industrial manufacturers, used for storage, or left empty; many of the converted houses became industrial workshops. The economic boom of the 1920s somewhat improved the commercial occupancy rate in the district, but the quality of the tenants remained below that of previous decades.

Indicative of the decline in local commerce, the few buildings that were constructed in the NoHo Historic District Extension during this time were built at a much smaller scale than their late-nineteenth century neighbors. Building designs of this time were sparse in ornament, in contrast to the revival styles that had prevailed in the previous decades. An example of construction from this period is the five-story garage and warehouse at 37 Great Jones Street (1917-18), which was designed by Lewis C. Patton. This utilitarian brick building's façade features strong vertical lines and sharp angles for visual interest. A number of commercial tenants, such as a manufacturer of enamelware and a commercial van line, occupied the building over the years. In 1922, the three-story building at 337-345 Lafayette Street (aka 51-53 Bleecker Street) was erected. This building, situated on a corner lot with a wide façade facing busy Lafayette Street, was designed to house stores on the first floor and offices on the second and third floors. Architect Louis A. Sheinart designed this utilitarian brick building with a decorative stepped parapet.⁴⁴ This simple building retains much of its original appearance although the parapet has since been removed. In the early years, tenants of 337-345 Lafayette Street included fur and garment firms, house and window cleaning contractors, electrical contractors, printers, an automobile ignition service company and medical services.

*The Bowery: Flophouses, Slop Joints and Entertainment*⁴⁵

A lively theater, restaurant and business district in the early and mid-nineteenth century, the Bowery began to decline following the Civil War. Two factors lead to its demise, the arrival of large numbers of homeless veterans returning from the war and the looming hulk of the Third Avenue elevated train completed in 1878. Already home to businesses, entertainment venues and brothels, cheap lodging houses or hotels (also known as flophouses) began to appear at this time. By 1907, the various flophouses and missions along the Bowery were housing an estimated 25,000 men a night.

On the one-and-a-half block stretch of the Bowery within the NoHo Historic District Extension, there were two flophouses. The White House Hotel, which is still in business, began operation at 340 Bowery about 1916-17. It took its present appearance in 1928-29 when it was

of escape. The Fire Department's ladders reached only to the sixth floor and most of the victims jumped to their deaths. One of the consequences of the fire was the creation of the Bureau of Fire Investigation, which gave the Fire and Buildings Departments additional powers to improve factory safety. Soon afterwards, the owners of commercial buildings were required to make them safer for tenants and employees by providing better exiting and additional fire-proofing. In the NoHo Historic Districts, buildings were made to comply, in part, by the installation of fire escapes at the front and rear of the buildings. Usually made of wrought iron, some of these fire escapes are elaborately detailed. LPC, *NoHo East Historic District Designation Report*, 13, fn. 19.

⁴⁴ Based on the 1939-40 tax photograph. New York City, Municipal Archives.

⁴⁵ Sources for this section include: Kenneth L. Jackson, "Bowery," *Encyclopedia of New York City*, 131-132; David Isay and Stacy Abramson, *Flophouse: Life on the Bowery* (New York: Random House, 2000).

expanded to include the property to the south at 338 Bowery. The Gotham Hotel at 356 Bowery operated from approximately 1933 to 1965. Residents of the lodging houses were offered either a cot in a barracks-like room or a cubicle. In general, cubicles, like those at the White House Hotel, measured about four by six feet and offered a bed, a locker, and a bare dangling bulb. Cubicle walls extended only partially to the ceiling; there was chicken wire on the top of the walls for security. The White House Hotel maintained a whites-only policy for much of its history. This is said to have been the inspiration for its name.⁴⁶ Homelessness on the Bowery began to decline after World War II; the war played a part in emptying the flophouses, and returning veterans had the GI Bill and other social programs available for them when they arrived home. In 1949 there were about 15,000 men on the Bowery, and by 1966 only about a third of that number remained. The White House Hotel was owned by Eusebio Ghelardi and members of his family until 1998; it remains open today under new ownership.

The eight properties between Bond and Great Jones Streets included in the NoHo Historic District Extension are representative of the development of the Bowery. These mid-nineteenth- through early twentieth-century buildings, some originally developed as residential and mixed-use properties, primarily housed factories on their upper floors and commercial tenants at sidewalk level. Telephone directories indicate that there were fur and textile dealers; clothing, hat and cap manufacturers; china, crockery and restaurant supply distributors; and metalwork companies along with the White House Hotel on that stretch of the Bowery in 1929.⁴⁷

Although mostly centered on the Bowery, food and entertainment venues were also located on the adjacent side streets. One of the area's most notorious bars was located at 57 Great Jones Street at the turn of the twentieth century in a building that had formerly housed a furniture store. Known alternately as the Brighton or Little Naples, the saloon and dancehall was owned by Paul A. Kelly, leader of a local gang, the Paul A. Kelly Association. Kelly and his associates were Italian immigrants who had adopted Irish names and were prominent workers and voters in the interest of Tammany Hall. The Brighton was the location of a series of unfortunate events in its relatively short lifetime, including a gas main explosion that nearly killed a beer brewer in 1901, the beating of a local policeman in 1905, and the murder of an unknown man in the bar in the same year.⁴⁸

*The Great Depression and the World War II Years*⁴⁹

The stock market crash of 1929 was followed by the economic depression in the 1930s. During this period, many of the buildings in the NoHo Historic District Extension were foreclosed. Some were returned to the banks that held the mortgages. They retained ownership of these properties for several years, making certain improvements and fixing various code violations as necessary, then selling them to investors as business conditions improved. Nearly all of the furriers that had been in business since the late nineteenth century ceased operations in the district extension during the Depression and commercial vacancies in the area increased. The

⁴⁶ Isay and Abramson, xiv, 3.

⁴⁷ A second lodging house, The Gotham Hotel (356 Bowery), did not appear in directories until about 1933.

⁴⁸ Kelly's real name was Giuseppe Cuoco. "Explosion under Dance Hall," *New York Times* (January 13, 1901) (online version); "Thinks Paul Kelly's a Nest of Floaters," *New York Times* (November 24, 1905) (online version).

⁴⁹ This section based in part on LPC, *NoHo Historic District Designation Report*, 21; New York City Directories, 1935-95.

Bowery in the 1930s remained dominated by pawnshops, restaurant equipment suppliers, saloons and flophouses.

Buildings on Great Jones and Bond Streets were almost exclusively used for commercial, warehouse and manufacturing purposes during the Depression and World War II. Residential tenants were limited mostly to the flophouses along the Bowery. Additionally, 38 East 4th Street appeared to be a multiple-family dwelling during the Depression, with six tenants listed in the 1939 telephone directory, and four listed in the 1945 directory.

By the 1940s, however, business conditions were improving. The garment-related industries recovered, with more than fifty businesses listed in the NoHo Historic District Extension area in the 1945 telephone directory. These included dealers in woolens and other textiles, hat and cap manufacturers, clothing makers, and leather goods manufacturers. The fur industry, however, would not return to its pre-Depression numbers; only four furriers were listed in the area in the 1945 directory. The district extension was also dominated by contracting and manufacturing trades such as plumbing, lumber, window cleaning, cleaning supply, trucking, metalworks and kitchen and restaurant supply. Several of the occupants that survived the Depression were long-term tenants or owner/tenants, including Gerofsky Brothers Paper (17-19 Bond Street, c. 1935-80); M. Goldberg Fabrics (31 Bond Street, c. 1935-75); C. P. China Company (49 Bond Street, c. 1939-65); A. C. (Acie) Elevator Company (42-44 Bond Street, c. 1929-50); J. Perlov Company, wholesale crockery (29 Great Jones Street, c. 1935-95); E. Miltenberg, importers and exporters (43 Great Jones Street, c. 1929-65); Great Jones Lumber Corp. (45 Great Jones Street, c. 1935-present); Ainsley Hat Company (30 Great Jones Street, c. 1935-70); and Whitaker Paper Company (48-52 Great Jones Street, c. 1920-65).

Very little new construction occurred between 1930 and 1945 in the NoHo Historic District Extension; most alterations were interior or storefront modifications, either as required by code or for accommodating new commercial tenants or changing business needs. A gasoline filling station was constructed at the northeast corner of Great Jones and Lafayette Streets (the former site of the Mission of the Immaculate Virgin) c. 1930; it was demolished in 1971.⁵⁰

*The Post World War II Period*⁵¹

With the proliferation of metropolitan suburban development after the war, the city's industrial base began significantly to decline. Manufacturers sought new spaces in areas beyond Manhattan, where land was cheaper and better served by highways. In 1950, city directories listed nearly 300 businesses located within what is now the NoHo Historic District Extension; by 1980, that number had plummeted to about eighty. Over that same period, nearly forty buildings in the NoHo Extension, including the commercial lofts, had become partially or completely occupied by residential tenants.

The trend toward loft conversion began when young artists, attracted by the large, raw spaces available at low rents and the industrial ambience of areas like SoHo and NoHo, began renting empty loft space from eager landlords. At the time, zoning permitted the lofts to be used by the artists only as work or studio space, but many inhabited them illegally. Artists initiated a

⁵⁰ According to Demolition Permit 580-71, filed with the New York City Department of Buildings in 1971.

⁵¹ This section based on LPC, *NoHo East Historic District Designation Report*; New York City Directories; New York City, Department of Buildings, Alterations applications and dockets.

long and ultimately successful fight for the right to live in their lofts.⁵² The population of these districts gradually increased as these pioneering artists attracted other residents. These loft neighborhoods, which had been known collectively as the “warehouse district,” were eventually renamed. With the previously-widened Houston Street serving as the dividing line, the blocks to the south were called SoHo for “South of Houston,” while those to the north later came to be known as NoHo for “North of Houston.”

According to telephone directories, the first residential tenants began occupying lofts in the district as early as the late 1950s, coinciding with the demolition of the Third Avenue elevated train line in 1955. Their numbers increased steadily in the 1960s and, by 1970, more than twenty of the buildings within the NoHo Historic District Extension had residential tenants. These numbers continued to increase, and by 1980 residential tenants far outnumbered commercial tenants. During this time, the NoHo Extension was home to a few of the country’s most celebrated artists: Cy Twombly lived and worked at 356 Bowery, Chuck Close at 20 Bond Street, Jonathan Borofsky at 22 Bond Street, Robert Mapplethorpe at 24 Bond Street, and Jean-Michel Basquiat at 57 Great Jones Street. Basquiat leased the building at 57 Great Jones Street from his friend and mentor Andy Warhol. It was at this address that Basquiat died of a heroin overdose in 1988 at the age of 27.⁵³

During this same period, the NoHo Historic District Extension also became a center for small and alternative theater companies. The Bouwerie Lane Theatre, home of the Jean Cocteau Repertory Theatre from 1974 to 2006, was one of the first to establish itself in the area in 1963;⁵⁴ those that followed included the Loft Theater Workshop (21 Bond Street), Gene Frankel Theatre and Workshop (24 Bond Street), American Mime Theatre (24 Bond Street), La Mama Experimental Theater (47 Great Jones Street), and Pan Asian Repertory Theatre (47 Great Jones Street).⁵⁵ Additionally, the three-story building at 337-345 Lafayette Street became a center for social and community activism in the 1970s, 80s and 90s. Groups operating out of the building during this period included the Catholic Peace Fellowship Regional Office, Jewish Peace Fellowship, New York City Coffee Project, New York Workshop in Nonviolence, Coalition on Economic Crisis, Committee on New Alternatives in the Middle East, Puerto Rican Solidarity Committee of New York, War Resisters League, War Tax Resistance, Coalition for Direct Action, Gay Activists Alliance, Middle East Peace Project, National Auspices Committee, Feminist Peace Institute, Learning Alliance, Libertarian Book Club, Nicaragua Solidarity Network of Greater New York, Political Art Documentation Distribution, Pentagon Action, Anarchist Bulletin Board, Asian American Arts Alliance, Episcopal Churchmen for South Africa, and the Libertarian Book Club. Several of these organizations published and distributed literature from this location.

⁵² New loft laws were approved in 1980, allowing for the conversion of lofts in SoHo and NoHo to joint living/work quarters for artists. LPC, *NoHo East Historic District Designation Report*, 22, fn. 29.

⁵³ Constance L. Hays, “Jean Basquiat, 27, An Artist of Words and Angular Images,” *New York Times* (August 15, 1988) (online version); Michael Wines, “Jean Michel Basquiat: Hazards of Sudden Success and Fame,” *New York Times* (August 27, 1988) (online version).

⁵⁴ LPC, *Bouwerie Lane Theatre (originally Bond Street Savings Bank Designation Report (LP-0192)* (New York: City of New York, 1967); “Off Off Broadway Emerging from Wings,” *New York Times* (July 15, 1974), 32; J. Alex Tarquinio, “Some Big Bets That the Funky Bowery Can Be Luxe,” *New York Times* (November 28, 2007) (online version).

⁵⁵ According to New York City directories from 1965, 1970, 1975, 1980 and 1986. These were names listed in the directories; whether the theaters were actually located at these addresses or simply kept offices there is unclear.

Gentrification in the SoHo and NoHo neighborhoods increased in the 1970s when affluent professional men and women discovered these desirable residential spaces and rents began to inflate. Real estate developers soon caught on to the trend and started converting the loft buildings into well-appointed and expensive rental, cooperative and condominium apartments. Gentrification in the NoHo Historic District Extension was somewhat slower because of its proximity to the Bowery, which although no longer shadowed by the Third Avenue elevated line, still attracted the homeless and drug addicts.

In the latter years of the twentieth century, a few remaining manufacturing tenants shared the neighborhood with residential tenants, art galleries, theaters and chic cafes. Bond Street was at this time home to a few leather goods and hat manufacturers and Great Jones Street maintained a similarly diverse tenant base composed of restaurant supply stores, a sandblasting company and a lumber yard, among others. East 4th Street remained mostly residential, and the Bowery saw new restaurants and boutiques moving in, while one of the last surviving flophouses—the White House Hotel—still rented cubicles at \$15 per night.⁵⁶

Many of the NoHo Historic District Extension's buildings were converted to cooperative apartments during the real estate boom of the 1980s and 90s; these conversions were often accompanied by major interior alterations and window replacements. Exterior alterations consisted mainly of storefront changes, new signs, sidewalk work and lighting installations. Recognizing the significance of NoHo's nineteenth- and twentieth-century residential and commercial buildings and their contribution to New York City history, the Landmarks Preservation Commission designated the NoHo Historic District in 1999 and the NoHo East Historic District in 2003.

Recent History and Current Architectural Character

The twenty-first century has continued to bring change to the NoHo Historic District Extension. New zoning variances allowed for new residential construction in the neighborhood, which heretofore was restricted solely to commercial and manufacturing development. These variances provided the impetus for residential construction at a larger scale in the first decade of this century and heralded the arrival of three large condominium buildings on Bond Street. No. 25 Bond Street, designed by George Schieferdecker of BKSK Architects and constructed in 2003-08, boasts a geometric, asymmetrical street-wall of Egyptian limestone projecting in front of an expanse of glass. Across the street at 40 Bond Street, which was also constructed 2003-2008, developer Ian Schragar collaborated with Swiss architects Herzog & de Meuron and New York-based Handel Architects to create an eleven-story condominium and townhouse complex. The façade is composed of a grid of blue-green glass mullions, which surround the building's structural columns. The ground floor is fronted by an expressionistic cast-aluminum gate, which is meant to emulate graffiti tags. Two doors to the east is 48 Bond, an eleven-story condominium building designed by Deborah Berke & Partners Architects, which is nearing completion at the time of designation.

These new buildings on Bond Street, which share the street with nearly two hundred years of building stock, highlight the neighborhood's adaptability to the changes brought with each new chapter of New York's history. Visitors and residents are attracted to the area for the diverse montage created by its buildings, its wide streets, and Bond Street's Belgian-block street paving that harkens back to another era. The buildings in the NoHo Historic District Extension

⁵⁶ Isay and Abramson, 3.

have demonstrated their adaptability over the years, having served equally well as dwellings, warehouses, factories, stores, workshops, offices, art galleries, joint live/work spaces for artists, and apartment buildings. The remaining Federal-era rowhouses are a reminder of the area's early history as one of New York's premier residential neighborhoods, while the large and elegant store-and-loft buildings testify to the city's growing importance as a hub of commercial activity in the nineteenth and early twentieth centuries. The presence of some of New York's most celebrated artists in the latter part of the twentieth century brought a new vitality to the neighborhood, which continues to serve as a center for the visual and performing arts, with several art galleries and theaters. The district extension's powerful streetscapes of marble, cast iron, brick, and terra cotta reflect the history of NoHo, from its earliest period of development through the twenty-first century.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this area, the Landmarks Preservation Commission finds that the NoHo Historic District Extension contains buildings and other improvements which have a special character and a special historic and aesthetic interest and value and which represent one or more eras in the history of New York city and which cause this area, by reason of these factors, to constitute a distinct section of the city.

The Commission further finds, that among its special qualities, the NoHo Historic District Extension is an architecturally diverse neighborhood consisting of fifty-six residential, commercial, and civic buildings constructed between the early nineteenth and early twenty-first centuries; that residential development began in the 1820s and 30s with Federal and Greek Revival style rowhouses along Bond Street, and that these styles are exemplified by the c. 1830-31 Federal style house at 26 Bond Street and the c. 1836-38 Greek Revival style house at 52 Bond Street; that former single family homes were converted to or replaced by multiple dwellings or mixed-use structures to meet the needs of a growing and changing population, and that between the 1860s and the early twentieth century many of the older buildings were converted to commercial and manufacturing use or replaced by the store-and-loft buildings that are a distinctive feature of the area; that 27 Great Jones Street (1869-70), designed in the Italianate style by architect Louis Burger for Frederick A. Vilmar, 17-19 Bond Street (1879-80), designed by Peter Tostevin in the Neo-Grec style for the firm of Bouton and Smith, and 31 Bond Street (1888-89), designed in the Renaissance Revival style by De Lemos & Cordes represent the earliest examples of this store-and-loft type in the NoHo Historic District Extension; that the greatest period of store-and-loft construction occurred during the 1890s, and that these lofts were designed by noted New York architects and firms in the Italianate and Romanesque, Renaissance and Classical Revival styles, with some of these firms and architects also responsible for designing buildings in the NoHo and NoHo East Historic Districts; that in the twentieth century, commercial structures were smaller and more utilitarian in design; that the NoHo Historic District Extension also includes a number of civic and institutional structures, including the former Bond Street Savings Bank by Henry Engelbert (1873-74) and Fire Engine Company 33 by Ernest Flagg and W. B. Chambers (1898-99) (both Designated New York City Landmarks), the building at 49 Bond Street, originally a dwelling, was converted c. 1882 to house the first branch of the New York Free Circulating Library (later a branch of the New York Public Library and served in that capacity until 1919); that following World War II, as the city's manufacturing base declined, artists and theater companies moved into the vacated buildings; that the artists won a prolonged battle over the right to live, as well as work, in these spaces and with these actions enabled the revitalization of the NoHo Historic District Extension as a residential neighborhood; that new residential construction has begun in the twenty-first century; and that the NoHo Historic District Extension is a thriving neighborhood, reflecting nearly two centuries of development and adaptation.

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 NoHo Historic District Extension, Borough of Manhattan, consisting of an area bounded by a line beginning at the northwest corner of Lafayette Street and Bleecker Street, then extending northerly along the western curblineline of Lafayette Street to a point on a line extending westerly from the northern

property line of 375-379 Lafayette Street (aka 12-28 Great Jones Street), easterly along said line and the northern property line of 375-379 Lafayette Street (aka 12-28 Great Jones Street), northerly along part of the western property line of 30 Great Jones Street, northerly along the eastern building line of 383-389 Lafayette Street (aka 22-26 East 4th Street) and continuing northerly across East 4th Street, northerly along the western property line of 25 East 4th Street, easterly along the northern property lines of 25 and 27 East 4th Street, southerly along the eastern property line of 27 East 4th Street to the southern curblineline of East 4th Street, easterly along the southern curblineline of East 4th Street to a point on a line extending northerly from the eastern property line of 38 East 4th Street, southerly along said line and the eastern property line of 38 East 4th Street, easterly along part of the northern property line of 48-52 Great Jones Street, northerly along the western property lines of 354 and 356 Bowery, easterly along the northern property line of 356 Bowery to the western curblineline of the Bowery, southerly along the western curblineline of the Bowery to a point on a line extending easterly from the southern property line of 354 Bowery, westerly along said line and part of the southern property line of 354 Bowery, southerly along part of the eastern property line of 48-52 Great Jones Street, easterly along the northern property line of 54 Great Jones Street, southerly along the eastern property line of 54 Great Jones Street to the southern curblineline of Great Jones Street, easterly along the southern curblineline of Great Jones Street to a point on a line extending northerly from the eastern property line of 57 Great Jones Street, southerly along said line and part of the eastern property line of 57 Great Jones Street, easterly along the northern property line of 344 Bowery to the western curblineline of the Bowery, southerly along the western curblineline of the Bowery, westerly along the northern curblineline of Bond Street to a point on a line extending northerly from the eastern property line of 51 Bond Street, southerly along said line and the eastern property line of 51 Bond Street, westerly along the southern property lines of 51 through 31 Bond Street and the southern curblineline of Jones Alley, southerly along the eastern property line of 337-345 Lafayette Street (aka 51-53 Bleecker Street) to the northern curblineline of Bleecker Street, and westerly along the northern curblineline of Bleecker Street, to the point of beginning.

Robert B. Tierney, Chair
Pablo Vengoechea, Vice-Chair

Stephen F. Byrns, Diana Chapin, Roberta Brandes Gratz, Christopher Moore, Margery Perlmutter, Elizabeth Ryan, Commissioners

BUILDING ENTRIES

Bleecker Street, Nos. 51-53

51-53 BLEECKER STREET
see 337-345 LAFAYETTE STREET

Bond Street, Nos. 17 to 51 (South side between Lafayette Street and the Bowery)

17-19 BOND STREET (Southeast corner of Bond Street and Lafayette Street) aka 347-353 Lafayette Street, no address Jones Alley, *see* Figure 1
Borough of Manhattan Tax Map Block 529, lots 1201-1211
Date of construction: 1879-80 (NB 828-1879)
Architect: Peter Tostevin
Original Owner: Messrs. Bouton & Smith
Type: Store and loft; now Residential with stores
Style: Neo-Grec
Stories: 5
Structure/material: Brick with limestone detail

Features: **Bond Street**. Two-bays; brick; 1st floor: recessed storefront, non-historic infill including historic paneled wood doors moved from another location; non-historic fixed awnings and security gate; entry with non-historic door, intercom and light; diamond plate platform; stone steps; brick piers with painted stone bases and bands with bas-relief rosettes; decorated cast-iron columns support a wide stone entablature with painted plain architrave, incised frieze and molded cornice; 2nd-5th floors: grouped windows separated by brick pilasters with stone bases and incised or plain stone lintels; non-historic sash, some with transoms; flanking and central brick piers with incised stone details and bas-relief rosettes below 3rd and 5th floors and decorative iron tie plates below the 4th floor; decorated brick spandrels; Cornice: corbelled brick consoles; stone stringcourse; stone brackets; molded cornice between. **Lafayette Street**. Exposed, painted brick party wall; 1st floor: non-historic display windows with fixed awnings; non-historic store entrance; diamond plate stairs and ramp with access hatch under landing; non-historic banner with two poles; 2nd-5th floors: lot-line windows with molded stone sills and flat lintels; non-historic sliding casements; non-historic balconettes with metal railings; non-historic through-wall air conditioners; non-historic lights; vertical reinforcing beam; **Jones Alley**. Five-bays; painted brick façade; 1st floor: cast-iron columns; stone lintel; recessed windows; non-historic infill between columns including cement stucco and trellis in 1st-3rd bays; 4th bay, door with reinforced glass; 5th bay, enclosed with vent and air-conditioner; narrow concrete loading dock on stone base with pipe railing, tiled deck, three steps, cement and diamond plate panels; 2nd-5th floors: stone lintels and sills; historic shutter hardware; non-historic sash; western line of windows enclosed with masonry; non-historic commercial advertisement extends beyond the building line; Cornice: brick fascia with denticulated molding; Roof (west and south elevations): metal railing; metal chimney stacks; wooden fence partitions; partially enclosed bulkhead. Non-historic wrought-iron fence across Jones Alley.

History: This Neo-Grec store-and-loft building was designed by Peter L. P. Tostevin and constructed between 1879-80 for Messieurs Charles Bouton, Sterling and Clifford E. Smith at a time when NoHo was being transformed into a commercial district and many of the older dwellings were being converted to commercial use or replaced with new loft buildings. The five-story structure with its brick façade featuring patterned spandrels, deeply incised stone lintels and detailing and corbelled cornice is the only example of a store-and-loft building designed in the Neo-Grec style in the NoHo Historic District Extension. Among the early tenants (c. 1885-86) was a branch office of A. H. Andrews & Co., a Chicago furniture manufacturer that specialized in institutional and business furniture. Described in the new building application as a store, by 1907 the building was occupied as both a store and factory. In 1922, it was bought by Herman Gerofsky whose family businesses dealing in papermaking supplies and new rags and textile waste were the sole tenants of the building until about 1985. Within four years the new owners, Renaissance I Associates, had filed a declaration converting the building into 19 Bond Street Condominium with joint live/work quarters for artists. Largely intact to its late-nineteenth-century appearance, this building contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant Alterations:

1962 (ALT 492-1962): Structural reinforcement at rear. Owner: Gerofsky Bros.

Late 20th century: Opening of windows on the Lafayette Street façade.

Ownership:

1874 Charles Bouton, Clifford E. Smith and Sterling Smith d/b/a Bouton and Smith

1907 Farmers Loan & Trust Co. (trustees for Lucy A Smith & Mildred Bouton)

1920 19 Bond Street Corporation

1922 Herman Gerofsky

1928 Geroy Realty Corp.

1977 Gerofsky Bros Co.

1985 Renaissance I Associates

1994 357 Lafayette Street Corp.

Significant References:

National Cyclopaedia of American Biography, Suppl. 1, (New York: James T. White & Co., 1910), 260. (Google Books)

“The Lowest Bid Not Taken,” *The New York Times*, Feb. 13, 1886. (online version)

New York City Department of Buildings, ALT 701-1907.

New York City Directories

New York County, Office of the Register, Deed Liber 959, p. 606; Liber 1289, p.480; Liber 3307, p. 227.

19 BOND STREET

see 17-19 BOND STREET

21 BOND STREET (South side between Lafayette Street and the Bowery), *see* Figure 2
Borough of Manhattan Tax Map Block 529, lot 20
Date of construction: 1892-93 (NB 80-1892)
Architects: Buchman & Deisler
Original Owner: Leon Tannenbaum
Type: Store and loft; now Residential with store
Style: Renaissance Revival
Stories: 6
Structure/material: Roman brick with brownstone and terra-cotta moldings

Features: **Bond Street**. Six stories; Roman brick; mixed sash. 1st floor: painted historic cast-iron storefront with plain and foliate paneled columns, transoms, paneled fascia and molded cornice with modillions; non-historic entry and door, signage, intercom and alarm bell; flanking brick piers with molded bases, rough-faced banding and, at the level of the fascia, terra-cotta bas-relief plaques; 2nd floor: grouped windows; molded surround decorated with rosettes; central, paired sash windows flanked by fluted columns topped by consoles; slightly projecting pediment decorated with egg-and-dart moldings and foliate relief; projecting brownstone molding above 2nd floor; 3rd and 4th floors: grouped windows; molded cast-iron surround; central paired sash flanked by paneled columns; brick spandrel with four terra-cotta fleur-de-lis and brick fascia; 4th floor has a denticulated brownstone sill; wide molding with fluted frieze above 4th floor; 5th floor: giant cast-iron fanlight with header-brick architrave and coursed brick spandrel; 6th floor: arched windows with header brick architraves; paneled terra-cotta piers and moldings; Cornice: historic galvanized-iron with dentils, paneled fascia, scrolled brackets, molded cornice and balustrade. **Jones Alley**. Three bays; brick; mixed sash; wrought-iron fire escape; 1st floor: cast-iron columns; paneled cast-iron lintel; brick piers with stone bands; non-historic doors; brick infill on east bay; metal pipe railing; non-historic free-standing air-conditioning unit, lights; 2nd-4th floors: continuous stone lintels; non-historic window grilles on 2nd floor; 5th floor: arched windows; molded brick architrave; 6th floor: depressed arch windows; Roof: corbelled parapet; non-historic one-story brick penthouse; wood fence. Site features: flush cellar hatch.

History: This Renaissance Revival store-and-loft building was designed by the architectural firm of Buchman & Deisler and constructed in 1892-93 for Leon Tannenbaum at a time when NoHo was becoming increasingly commercial in character and many of the older dwellings were being converted to commercial use or replaced with new loft buildings. The design features a cast-iron storefront and classically detailed fenestration. The most prominent features of the building are its three-story arched window with coursed brick spandrel and the pedimented surround of the second floor. Occupied by textile wholesalers from the late 1930s until 1970 the building's tenants included firms such as L. Brodsky & Sons and Costyn & Abrams who dealt in woolsens, and Henry Lager and Smith Bros. & Berger who dealt in rags. The last of the textile dealers was Mendel Farkas who is listed in the directories c. 1966-1970. In 1970 under the ownership of William Israel's Farm Cooperative Corporation, the building was converted to cultural use with a theater studio, studios and offices. By 1979 the theater studio remained but the upper floors had been converted to joint live/work space for artists. This building, which is largely intact to its late nineteenth-century appearance, contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Ownership:

1892 Leon Tannenbaum
1941 Jerome Tannenbaum
1948 Bond Street Trading Corp.
1970 William Israel's Farm Cooperative Corp.

Significant References:

New York City Directories
New York County, Office of the Register, Sect. 2 Liber 9, p. 457; Liber 4569, p. 260; Liber 174, p. 521.

25 BOND STREET (South side between Lafayette Street and the Bowery) aka 23-29 Bond Street, *see* Figure 3

Borough of Manhattan Tax Map Block 529, lot 21

Date of construction: 2003-08 (Job No.103600499, NB)

Architect: George Schieferdecker, BKSK Architects

Original Owner: Shinbone Alley Assoc.; Developer: Goldman Properties

Type: Condominium Apartments

Style: Modern

Stories: 8

Structure/material: Egyptian limestone, bronze and glass window wall

Features: **Bond Street**. Asymmetrical limestone screen wall in front of a bronze and glass window wall; 1st floor: bayed storefronts; cantilevered metal and glass entrance marquee; garage entrance; 7th -8th floors: bronze and glass window wall deeply set back from street wall; thick stone clad walls along property lines with metal caps; Roof: stone-clad bulkhead. **Jones Alley**. 1st floor: limestone and glass and metal curtain wall; one-story concrete block extension with vent; 2nd -5th floors: glass-walled balconies; projecting center section; 6th floor and above: glass and metal walls; Roof: metal railing. Site features: granite sidewalk with incised design by Ken Hiratsuka on Bond Street.

History: As a result of new zoning variances permitting residential construction in this neighborhood, architect George Schieferdecker designed this Modern eight-story condominium for owner Shinbone Alley Associates, LLC. The building, which features an asymmetrical limestone screen wall, received a 2008 AIA Housing Award for Multifamily Housing.

Significant References:

New York City Department of Buildings, Building Information System.

“Outside the Box,” *The New York Times*, Jan. 20, 2008, RE p. 2.

“2008 AIA Housing Awards for Multifamily Housing.”

http://www.aia.org/SiteObjects/files/25_Bond_St3.pdf

31 BOND STREET (South side between Lafayette Street and the Bowery), *see* Figure 4
Borough of Manhattan Tax Map Block 529, lot 25
Date of construction: 1888-89 (NB 1228-1888)
Architect: De Lemos & Cordes
Original Owner: Abraham A. Wolff
Type: Store and loft
Style: Renaissance Revival
Stories: 6
Structure/material: Brick, stone and terra cotta

Features: Three-bays; historic, mixed sash; fire escape; 1st floor: historic storefront with bracketed cast-iron columns; non-historic infill; historic transoms with fanlight shaped muntins; non-historic hanging sign; brownstone piers with alternating smooth and rough-faced bands on granite base; molded cast-iron cornice; non-historic intercom, standpipes; 2nd floor: continuous projecting brownstone sills; arched windows; brick architraves springing from beaded terra-cotta molding; scrolled keystones with beads; spandrels with rosettes; corbelled spandrel; 3rd-4th floors: bays separated by brick piers with brownstone bands; fluted brick capitals; decorative brick and terra-cotta spandrels; stone lintel; 5th floor: wrought-iron tie plates; brownstone sills and lintels; basket-weave patterned brick spandrel; decorated terra-cotta band; 6th floor: similar to 2nd floor, but with recessed spandrels with rosettes; Cornice: galvanized iron; curved and fluted brackets, dentils and rosettes. Roof: two-story elevator bulkhead; water tank; wood and metal railing on rear. **East Elevation**: brick chimney abutting bulkhead; stockade fence.

History: This Renaissance Revival store-and-loft building was designed by the architectural firm of De Lemos & Cordes for Abraham A. Wolff of the firm Kuhn, Loeb & Co., in 1888-89 at a time when NoHo was becoming increasingly commercial in character and many of the older dwellings were being converted to commercial use or replaced with loft buildings. The six-story brick, stone and terra-cotta structure with its trios of arched windows with keystones at the second and sixth floors, prominent bracketed cornice and subtly rendered, classically-inspired decoration was hailed by the *Real Estate Record and Guide* in its May 10, 1890 issue as “a fine business building.” In the early twentieth century, Department of Buildings’ records note its occupancy as offices, showrooms and light manufacturing. Directories in 1929 list several firms making hat frames as well as hats and ribbons. From around 1935 to 1975, the building was occupied by Max Goldberg who is listed as a dealer in rags and Goldseal Textiles. In 1975 Kampo Cultural Center, a branch of the Japan Calligraphy Education Federation, opened at 31 Bond Street. Since 1987 the building has been occupied by a gallery and performing space, recording studio, offices, and classrooms as well as joint live/work quarters for artists. This building, which is largely intact to its late nineteenth-century appearance, contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Ownership:

1888 Abraham Wolff
1895 Abraham Wolff, Lewis S. Wolff, Louis A. Heinsheimer, Otto Kahn, Hendrick P. Wertheim
1899 Hyman Marks
1900 Charles A. Chesebrough

1942 Max Goldberg
1971 M. Goldberg Fabrics Inc.
1975 Yasuko Harada
1986 Japan Calligraphy Education Foundation
1994 Heian Bunka Center

Significant References:

“Kampo Cultural Center.” www.kampo.com/kampo/founder.html

New York City Department of Buildings

New York City Directories

New York County, Office of the Register, Deed Liber 2163, p. 351.

Real Estate Record and Builders Guide (May 10, 1890), 688-689.

33 BOND STREET (South side between Lafayette Street and the Bowery), *see* Figure 5

Borough of Manhattan Tax Map Block 529, lot 26

Date of construction: c. 1830-31; altered 1911 (ALT 590-1911)

Architect: Cleverdon & Putzel (1911)

Original Owner: Timothy Woodruff (1830-31); Estate of Charles A. Chesebrough (1911)

Type: Store and loft

Style: Italianate

Stories: 4

Structure/material: Brick

Features: Three bays. Basement and areaway: non-historic storefront infill with interior roll-down gate; non-historic light, diamond plate steps, and wrought-iron fence; 1st floor: historic building entry with paneled wood-and-glass doors with transom; non-historic diamond plate steps with metal railing; non-historic light; historic but possibly not original copper-framed show windows with transoms and paneled spandrel above basement storefront; brick piers with stone bands; metal lintel with rosettes and small galvanized-iron cornice; non-historic hanging sign and hanging bracket; 2nd -4th floors: historic stone lintels and sills, the 2nd floor sill is a continuous band; historic galvanized-iron cornice with panels, curved fluted brackets and dentils; non-historic sash.

History: This Italianate style building is an example of the many older dwellings that were converted to commercial use in the late-nineteenth and early-twentieth centuries as the area became increasingly commercial in character. Originally built c. 1830-31 as a 3½-story residence by Timothy Woodruff,⁵⁷ a builder, it was altered to its current configuration in 1911 by the architectural firm of Cleverdon & Putzel for the estate of Charles A. Chesebrough.

⁵⁷ Little is known about Timothy Woodruff other than his profession and address. In 1829-30 he is listed at 129 Crosby Street and ten years later at 64 First Street. He does not appear in the United States Census data for New York City in 1820, 1830 or 1840. Philetus Woodruff, a carpenter and builder, who appears to have had an interest in this property among others, lived in the 15th Ward. His household included one free black woman at the time of the 1840 Census.

The first occupant of 33 Bond Street was Benjamin F. Lee, a merchant who lived there with his family from 1831 to 1833.⁵⁸ 33 Bond Street remained a single family home until the early 1850s when Amelia Staples, whose family had purchased the house in 1836, left. Like many of the once private residences, it had become a multi-family dwelling by the time of the 1880 Census when the enumerators recorded four families and their boarders. Ten years later the building had been converted to a store and factory housing furriers and a novelty company.

In 1911 Cleverdon & Putzel raised the building to four full stories and redesigned both the front and rear facades. Drawing on the vocabulary of the Italianate style, the architects gave the building a simple brick façade, stone lintels and projecting sills, bracketed galvanized cornice and large first floor display window. Furriers and hat manufacturers continued to occupy the building until at least 1929; however, by the mid-twentieth century the furriers had been replaced by small businesses like that of B. Rosen, a dealer in silk remnants who was a tenant c. 1935-50. The hat manufacturers remained through the 1960s but new businesses like Arjay Machine & Tool Co. (c. 1959-80) replaced the earlier textile firms. By 1970, as the city's manufacturing base declined and commercial space became vacant, 33 Bond Street began the conversion from factory to art studios and joint live/work quarters. Largely intact to its early twentieth-century appearance, the building contributes to the mixed-use and diverse architectural character of the NoHo Historic District extension.

Significant Alterations:

1911 (ALT 590-1911): Raise 3½-story store and factory with peak roof to four stories; new front and rear walls, brick with stone lintels.

Ownership:

1830 Timothy Woodruff
1833 Jonathan J. Coddington
1836 William J. Staples
1840 Elizabeth Sherman
1854 Hannah Staples
1879 Sarah Burr
1911 Estate of Charles Chesebrough (Elizabeth and William Moore Chesebrough)
1945 Max Goldberg
1946 D & D Novelty Co., Inc.
1957 Charles and Shirley Davis
1965 Joseph Ragone, d/b/a JAR Management Co.
1982 Daniel McCleary
1988 Bond Street Associates
2003 Jonathan Felsman and Jeffrey Lewis Kamen

⁵⁸ There is no census data for Benjamin F. Lee. However, the 1830 Census records a Benjamin Lee living in the 10th Ward with his family but does not record the presence of non-family members. Jonathan J. Coddington, a merchant who purchased the property from Timothy Woodruff in 1833, at the time of the 1820 Census lived in the 2nd Ward with his family and a slave. By the time of the 1840 Census Coddington's household included a free black woman.

Significant References:

Sturges S. Dunham, "Bond Street," in *Valentine's Manual of the City of New York, 1917-1918*, new series no. 2, ed. by Henry Collins Brown (NY: Old Colony Press, c1917), 268, 271.

New York City Department of Buildings

New York City Directories

New York County, Office of the Register, Deed Liber 259, p. 335; Liber 360, p. 195; Sect. 2 Liber 205, p. 262.

United States Census, 1810, 1820, 1830, 1840, 1880.

35 AND 39 BOND STREET (South side between Lafayette Street and the Bowery), *see* Figure 6
Borough of Manhattan Tax Map Block 529, lot 27

Date of construction: 1892-93 (NB 845-1892)

Architect: Ralph S. Townsend

Original Owner: James H. Havens and Robert C. Winters

Type: Store and loft, now Residential with stores

Style: Renaissance Revival

Stories: 6

Structure/material: Brick and bluestone

Features: Four bays; wrought-iron fire escape; mixed sash (historic wooden sash on lower floors). **Base:** two stories; painted banded bluestone piers; decorated capitals with egg and dart moldings and roundels; wide entablature with egg-and-dart molding; 1st floor: storefront: historic paneled cast-iron columns with simple capitals and bull's eye decoration; non-historic glass infill and doors; lintels have egg-and-dart molding; non-historic hanging sign, flagpole with banner, plaque and intercom; historic sign bracket; 2nd floor: paired windows with transoms, separated by historic paneled cast-iron columns with decorated brackets; mixed sash; interior and exterior window grilles; **3rd -5th floors:** grouped windows separated by historic paneled cast-iron columns; bluestone sills and lintels; 5th floor windows are recessed under arches with header brick architraves and terra-cotta egg-and-dart label springing from masks; brick piers with molded bases, wrought-iron tie plates and terra-cotta Ionic capitals separate the bays; elaborate terra-cotta spandrels with swags and medallions; terra-cotta roundels in the 5th floor spandrels; projecting molding; non-historic interior window grilles at 3rd floor; **6th floor:** grouped, arched windows with terra-cotta architraves separated by brick piers with molded terra-cotta capitals; paired pilasters with composite capitals at edges and center of façade; **Cornice:** galvanized iron with swags, dentils, foliated brackets and wreaths. **West elevation:** non-historic cement stucco. **East elevation:** non-matching brick, cement stucco; lot-line windows with flat and segmental arch lintels; non-historic picture window at third floor; mixed sash; historic shutters at first floor rear. **Roof:** non-historic railing, dish antenna. **Site features:** ventilator bulkhead; diamond plate hatch.

History: These two six-story Renaissance Revival stores were designed by Ralph S. Townsend, and built in 1892-93 for owners James H. Havens and Robert C. Winters at time when the NoHo area was becoming increasingly commercial in character and many of the older dwellings were being converted to commercial use or replaced with new loft buildings. The buildings share a single unified façade, featuring a two-story, four-bay bluestone base topped by a three-story arcade with molded brick architraves with mask-like corbels and terra-cotta spandrel panels with

swags. Above each bay are groups of three arched windows. The whole building is crowned by a galvanized-iron cornice with swag decorated frieze.

Well into the 1920s the majority of tenants were garment and hat manufacturers. From the 1930s to the 1970s other types of small businesses including paper, printing, glass, ribbon, chemical and cookware firms were also in occupancy. One long term tenant was the Greenwich Village Plumbers Supply Co., Inc. which was located in the building from the mid-1950s until 1997. By the mid-1970s as the post-war decline in the city's manufacturing base left much commercial space vacant, loft dwellers and artists began moving in. The building is now a cooperative apartment with joint live/work quarters for artists on the upper floors. Largely intact to their late-nineteenth-century appearance, these buildings contribute to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant Alterations:

1894 (ALT 1236-1894): Two windows installed on the west wall at the 5th floor.

1933 (ALT 171-1933): Four lot-line windows on the 6th floor.

1956 (BN 3502-1956): Block up windows.

Ownership:

1892 James H. Havens and Robert C. Winters

1893 Joseph Wechsler and estate

1932 Brooklyn Savings Bank (foreclosure)

1941 Twentieth Century Properties, Inc.

1944 Current Realities, Inc.

1946 Jake Zonon

1947 Lador Inc.

1953 Concourse Crescent Corporation

1955 Greenwich Village Plumber's Supply Co., Inc.

1956 537-539 West Broadway Realty Corporation, (Anthony De Martini, president)

1971 Anthony, Cecelia and Arthur De Martini; 35 Bond Street Corp.

Significant References:

New York City Department of Buildings

New York City Directories

New York County, Office of the Register, Deed Liber 2304, p. 447; Liber 2345, 38; Sect. 2 Liber 6, p. 54; Liber 18, p. 319-320; Liber 21, p. 53-54.

New York Times, (February 5, 1893), 3; (May 1, 1900), 12; (September 4, 1901), 3; (August 15, 1905), 4; (January 21, 1913), 24; (December 24, 1914), 13; (June 2, 1921), 25; (May 12, 1925), 41.

41 BOND STREET (South side between Lafayette Street and the Bowery)

Borough of Manhattan Tax Map Block 529, lot 29

Date of construction:

Architect:

Original Owner:

Type: Vacant lot

Style:
Stories:
Structure/material:

Ownership:
2007: 41-43 Bond Street, LLC.

43 BOND STREET (South side between Lafayette Street and the Bowery)
Borough of Manhattan Tax Map Block 529, lot 30

Date of construction:
Architect:
Original Owner:
Type: Vacant lot
Style:
Stories:
Structure/material:

Ownership:
2007: 41-43 Bond Street, LLC

45 BOND STREET (South side between Lafayette Street and the Bowery), *see* Figure 7
Borough of Manhattan Tax Map Block 529, lot 31

Date of construction: 1912-13 (NB 370-1912)
Architect: Adolph Giobbe
Original Owner: J. G. Wendel estate
Type: Store and loft
Style: None
Stories: 4
Structure/material: Brick

Features: Non-historic brick façade; historic brick parapet; 1st floor: non-historic storefront with temporary vestibule; non-historic entryway with metal grille-work; fire escape; 2nd-4th floors: grouped windows; non-historic sash. **West elevation**: brick.

History: This altered loft building was originally designed by Adolph Giobbe, a contractor, and constructed 1912-13 for the J. G. Wendel estate at a time when the area was becoming more commercial in character and many of the older dwellings were being replaced with new loft buildings. Occupied by fur and textile businesses in the late 1920s and early 1930s, when the area was the center of the fur industry, by the end of World War II those tenants had been replaced by electrical equipment and hardware businesses like Ost Hardware (later Ost Wire & Metals Corp.), which purchased the building property in 1946 and occupied the building until the late 1970s. As the city's manufacturing base declined much of the loft space in the area was vacated and by 1975 it appears that loft dwellers began to move into 45 Bond Street. A permit was issued in October 2007 to enlarge the building and a two-story vertical extension in gray brick with two lot-line windows on the east elevation is under construction at time of designation.

Significant Alterations:

1940 (BN 3430-1940): Remove storefront and install hanging doors for trucks.

2007 (Job No. 104761624, ALT): Vertical enlargement to six stories. Mark and Luke Licalzi, P.E.

Ownership:

1880 J. G. Wendel

1940 Mollie Benjamin

1942 Abraham P. and Harry R. Fisher

1943 Wolfpau Realty Corp.

1945 Abraham P. and Harry R. Fisher

1946 Samuel H. Ost

1975 Melville D. Ost

1978 Alan Kessler

1993 Rosh Sababa, Inc.

2007 W & R Associates

Significant References:

New York City Department of Buildings

New York City Directories

New York County, Office of the Register, Deed Liber 1536, p. 48.

47 BOND STREET (South side between Lafayette Street and the Bowery), *see* Figure 8

Borough of Manhattan Tax Map Block 529, lot 7506

Date of construction: c. 1830, altered 1883

Architect: Not determined

Original Owner: Isaac Green Pearson

Type: Residence; now Mixed-use

Style: Federal/Greek Revival (altered)

Stories: 5

Structure/material: Brick

Features: Three bays; brick, 1st-2nd floors: Liverpool bond; 3rd-4th floors: historic Flemish bond; 5th floor: mixed bonds; non-matching brick; wrought-iron fire escape; 1st floor: non-historic storefront and entryway; non-historic sash; non-historic retractable awning and roll-down security gate; 2nd floor: projecting stone sill; non-historic sash; 3rd-5th floors: projecting sills; historic molded bluestone lintels; Roof: non-historic brick parapet with metal coping; pipe railing; metal chimney. **East elevation**: non-historic light.

History: 47 Bond Street, originally a 3½-story single-family residence, was built c. 1830 at the time when the area was developing with homes for New York City's expanding upper middle class. It was built as an investment for Isaac Green Pearson, a merchant who lived with his family and one free-black woman, presumably a servant, on Prince Street. The first tenant was David W. C. Olyphant, a prosperous merchant, who moved in the following year. Dr. Joseph Smith Dodge, a dentist, bought the house in 1836 and resided there from 1839-1845 when he

moved to 13 Bond Street. Within a few years John I. Earle and his wife, Maria, were in residence. During the early 1850s, as a widow, Maria operated a boardinghouse in 47 Bond Street. In 1873, the impresario, Phineas T. Barnum, purchased the building as an investment. Records show that in 1880, there were five families (four of them with boarders) living in the building. After purchasing the building from Barnum in 1883, George E. Kitching, a business man, employed James M. Seaman to enlarge the 3½-story building to four full stories and converted it to a multiple dwelling.

Records show that in 1926 the building was used as a store and factory and within two years the owner, J. S. L. Realty Co. altered the facade on the 1st and 2nd floors. From the 1920s-70s, No. 47 was occupied by a variety of small businesses including garment, textile and hat companies; cleaning firms and manufacturers of rubber stamps and squeegees. Many of the firms were long term occupants like A to Z Window Cleaning and Brilliant Floor Waxing Company (c. 1939-50) and Frank Esrig, a woolens dealer, (c. 1945-59). By the 1970s as the Manhattan manufacturing base declined and as the commercial spaces became vacant loft dwellers moved in. It is currently a mixed commercial/residential condominium. This building, while altered, contributes to the mixed-use and diverse character of the NoHo Historic District Extension.

Significant Alterations:

1883 (ALT 1188-1883): 3½-story brick dwelling with peaked roof raised to four stories and converted to multiple dwelling. Owner: George E. Kitching; Architect: James M. Seaman.

1926 (ALT 1221-1926): Used as store and manufacturing. Owner: J. S. L. Realty Co. 1928 (ALT 304-1928): New front on 1st and 2nd floors. Owner: J. S. L. Realty Co.; Architect: Louis B. Santangelo.

1959 (ALT 409-1959): Converted from storage and factory to storage, factory, offices and studios. Owner: Frank Esrig.

Ownership:

1830 Isaac Green Pearson
1832 Edmund Underhill & John H. Ferris
1835 William Peters
1836 Joseph Smith Dodge
1846 Fordyce Hitchcock
1854 John W. Crane
1959 Joel S. Oatman
1860 John Greenwood Jr.
1869 Charles B. Hitchcock
1873 Phineas T. Barnum
1883 George E. Kitching and his heirs and estate
1924 Star Investing Corp.; J. S. L Realty Co Inc.
1932 41-43-47 Bond St. Corp.
1935 Metropolitan Savings Bank
1944 Gerald Esrig and heirs
1969 William and Marie Pellicone
1988 Green Realty Co.
1989 47 Bond Street Associates

Significant references:

Dunham, 237-238, 286, 289.

New York City Department of Buildings

New York City Directories

New York City, Tax Assessment Records, 9th Ward 1828-29, 15th Ward, 1832.

New York County, Office of the Register, Deed Liber 258, p. 370; Liber 1406, p. 157; Liber 1749, p. 141.

United States Census, 1830, 1880.

49 BOND STREET (South side between Lafayette Street and the Bowery), *see* Figure 9

Borough of Manhattan Tax Map Block 529, lot 33

Date of construction: c. 1830, altered c. 1882

Architect: Not determined

Original Owner: Timothy Woodruff

Type: Residence, now Mixed-use store and loft

Style: Federal/Greek Revival (altered)

Stories: 4

Structure/material: Brick

Features: Three bays; wrought-iron fire escape; 1st floor: historic cast-iron columns and molded metal cornice; non-historic infill, entryway and light; non-historic security gate; 2nd floor: multi-light, textured-glass windows; cement stucco lintel; 3rd-4th floors: historic Flemish-bond brick; historic molded stone lintels; historic 2/2 sash on 3rd floor; Cornice: removed; brick parapet with stone coping.

History: 49 Bond Street was built c. 1830 as an investment property for and by Timothy Woodruff, a builder, at a time when the area was developing with homes for New York City's expanding middle class. Originally a 3½-story single family dwelling, it remained as such until at least 1862 when it was the residence of Sarah Minturn whose family had purchased the property in 1844.⁵⁹ Like many of the once fine residences in the NoHo area, the house was, by 1880, occupied by four families, one with a lodger.

In 1878 the New York Free Circulating Library was founded to “bring books to the people” with local libraries. First located at 36 Bond Street in 1881-82, the directors purchased 49 Bond Street in 1882 and enlarged the building to four full stories, altering the first and second floors and adding an extension at the rear. In 1901 the Free Circulating Library merged with the New York Public Library and 49 Bond Street continued as a branch until 1919.

In 1919, Henry M. Entlich an architect with offices in Brooklyn redesigned the building as stores and lofts for Aaron Aaront, a textile merchant, installing storefronts on the 1st and 2nd floors and a fire escape across the front façade. In 1921-22 it was being used as a store and factory. Tenants in the late 1920s included small fur, garment and hat businesses. From 1936 to 1967, the primary tenant was C. P. China Co. In 1965, lofts left vacant as a result of Manhattan's declining manufacturing base were attracting residential tenants and 49 Bond Street remains in mixed

⁵⁹ At the time of the 1850 Census, the family of Robert B. Minturn included six children, four white servants from Ireland and two black women.

used. This altered building, which once housed the first branch of the New York Free Circulating Library (later New York Public Library), contributes to the mixed-use character of the NoHo Historic District Extension.

Significant Alterations:

1882 (ALT 1416-1882): 3½-story brick dwelling with peaked roof raised to four stories and rear extension erected. Occupancy: New York Free Circulating Library including janitor's apartment on upper floors.

1919 (ALT 503-1919): Storefronts installed on 1st and 2nd floor, and fire escape installed on front. Occupancy: stores and lofts. Architect: Henry M. Entlich.

Ownership:

1830 Timothy Woodruff
1839 Philetus H. Woodruff
1840 New York Life Insurance & Trust Co.
1844 Robert B. Minturn
1865 Sarah M. Grinnell
1882 New York Free Circulating Library
1919 Aron Aaront
1926 Morris Kaufman
1946 Ceilrae Holding Corp.
1958 Morris Prince and William Wasserman
1961 William and Rae Wasserman
1968 Jan and Callcote Kindler
2004 Dana Cranmer and Greg Tornquist; 49 Bond Street, LLC
2007 49 Bond LLC

Significant References:

Phyllis Dain, *The New York Public Library: A History of Its Founding and Early Years* (New York: New York Public Library, 1972), 17.

Dunham, 293.

New York City Directories

New York City, Tax Assessment Records, 9th Ward, 1829, 15th Ward 1832.

New York County, Office of the Register, Deed Liber 258, p. 372; Liber 444, p. 2; Liber 1681, p. 307; Liber 1692, p. 143.

United States Census, 1850, 1880.

51 BOND STREET (South side between Lafayette Street and the Bowery), *see* Figure 10

Borough of Manhattan Tax Map Block 529, lot 34

Date of construction: c. 1830

Architect: Not determined

Original Owner: Timothy Woodruff

Type: Residence; now Store and loft

Style: Federal/Greek Revival

Stories: 4½

Structure/material: Brick

Features: Painted; non-historic sash; wrought-iron fire escape; 1st floor: altered; non-historic storefront with diamond plate lintel; non-historic building entry; folding and roll-down gates; 2nd floor: 1930s show windows; painted lintel; 3rd and 4th floors: historic Flemish-bond brickwork and molded stone lintels; projecting sills; Roof: peaked; gabled dormers (deteriorated; sides resurfaced); galvanized-iron cornice with moldings and paneled frieze; chimney; wooden platforms by east dormer. **East elevation**: tarred or painted; chimney; **Rear elevation**: dormers.

History: Built as an investment property for and by Timothy Woodruff, a builder, c. 1830 at a time when the area was developing with homes for New York City's expanding middle class, 51 Bond Street was originally a 3½-story dwelling. Traces of Flemish-bond brickwork and molded window lintels of the upper stories along with the cornice and pedimented dormers are indicative of the Federal and Greek Revival styles common at the time. First occupied in 1831 by William Osborn and later Lieutenant Graham of the United States Navy, it appears that from 1837 until the late 1840s it was a boardinghouse. From 1849-60 it was once again a single-family dwelling, when it became the home of Robert H. Bowne, of Bowne and Company the stationers and printers. By 1885, 51 Bond Street was home to the Metaphysical University whose name was emblazoned across the façade above the first and second floor windows. A contemporary photograph shows that it still retained its stoop, Greek Revival door surround and area way at this time. In 1916, the stoop was removed and the first story and raised basement altered for use as lofts and offices. The building appears to have become a mixed-used loft building with commercial occupant as well as joint live/work quarters for artists on the three upper floors as early as 1959. Largely intact to its nineteenth-century appearance, the building contributes to the mixed-use and architectural diversity of the NoHo Historic District Extension.

Significant alterations:

1916 (ALT 510-1916): Stoop removed; front wall of first story replaced with a storefront. Occupied as lofts and offices. Owner: Lewhenwill Co.; architects: Tillack & Foster.

Ownership:

1830 Timothy Woodruff
1839 Philetus H. Woodruff
1840 New York Life Insurance & Trust Co.
1844 Joseph L. Bowne
1850 Sarah H., Elizabeth, Mary Anna and Robert Bowne
1865 Elizabeth Billsland
1905 Leonard Leaman
1908 Theresa Fraad
1909 Lewhenwill Co.
1921 Theresa Fraad
1922 Nidela Realty Holding Co, Inc.
1926 Rose Perigofsky and Yetta Friedman
1934 Grace Goldberg
1939 Fannie M. Goldberg
1941 Business Films Inc.
1957 Thomas Raimondo

1965 Charles and Thomas Raimondo
1967 Thomas Raimondo
2007 51 Bond Street Realty, LLC (Joseph and Charles Raimondo)

Significant References:

Dunham, 294.

New York City, Tax Assessment Records, 9th Ward, 1829, 15th Ward, 1832.

New York County, Office of the Register, Deed Liber 258, p. 372.

New York City Directories

New York Public Library, Digital image collection: "Bond Street (#53-49) between Lafayette and Bowery" c. 1885.

Bond Street, Nos. 18 to 54 (North side between Lafayette Street and the Bowery)

18 BOND STREET

see 357-371 LAFAYETTE STREET

20 BOND STREET (North side between Lafayette Street and the Bowery), *see* Figure 11

Borough of Manhattan Tax Map Block 530, lot 58

Date of construction: 1894-95 (NB 605-1894)

Architect: Cleverdon & Putzel

Original Owner: Benedict Klein

Type: Store and loft, now Residential

Style: Romanesque Revival/Renaissance Revival

Stories: 7

Structure/material: Brick and terra cotta

Features: Four bays; mixed sash; Base: two-stories; cast iron; 1st floor: storefront with paneled columns and piers, molded frieze with square plaques and brackets; historic glass and paneled wood entry door with transom on east; non-historic door with textured glass and transom cut for air conditioner on west; non-historic infill; 2nd floor: grouped windows separated by paneled columns with brackets, flanked by paneled piers; 3rd floor: terra-cotta sill with decorative brackets and molding and rosettes; rusticated terra-cotta piers with decorative beading between blocks; grouped windows separated by columns with simple capitals; spandrel with scrolls and anthemion; bead and block molding; 4th-5th floors: grouped windows separated by columns with simple capitals; flanked by two-story, paired twisted columns with elaborate decoration and germinated capitals; elaborate terra-cotta spandrels; lintel over 5th floor has decorated brackets, rosettes and coffers; 6th-7th floors: brick with narrow raised brick "quoins" that become full-width striation above the 7th floor windows; grouped windows separated by columns, those on 7th floor have capitals; terra-cotta spandrels with carved medallions and dentils; arched windows on 7th floor have brick architrave springing from capitals; Cornice: galvanized iron with elaborated frieze and attached pendant; mixed sash; wrought-iron fire escape; Roof: multiple cell-phone antennas; bulkhead. East elevation: unpainted brick; lot line windows; shadow of demolished neighbor; 1st floor stepped extension visible from Lafayette Street. West elevation: brick; windows with segmental arch or flat lintels, mixed sash; first floor and stepped extension painted; historic painted advertisements; five-story billboard space. North elevation: brick;

segmental arched windows; mixed sash; full-height exterior exhaust vent; one-story extension with window grilles and standing seam metal shed roof; one-story brick wall abutting the lot to the north.

History: This store-and-loft building which features both Romanesque and Renaissance inspired embellishment was designed by the architectural firm of Cleverdon & Putzel and built in 1894-95 for owner Benedict Klein,⁶⁰ at a time when the area was becoming increasingly commercial in character and many of the older dwellings were being converted to commercial use or replaced with new loft buildings.

This building with its pairs of two-story tall, twisted columns and cornice with pendant was occupied through most of the twentieth century by firms in the garment, hat, textile, thread and yarn business; bookbinders; novelty companies; electrical manufacturing and supply businesses; radio dealers and laboratories. By the mid-1970s as a result of Manhattan's declining manufacturing base loft dwellers were attracted to the building's vacant lofts. One of the most prominent tenants is the artist Chuck Close whose studio has been in the building since the late 1980s. The building, which is largely intact to its late nineteenth-century appearance, contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Ownership:

1894 Benedict A. Klein; Sophia Mayer
1895 Leopold Kaufmann; Jonas Weil and Bernard Mayer
1898 Henry E. Neise; Emily M. F. Braem
1919 Harry Swanson; Max Gluckman
1928 Wilkinson Bros.
1939 Anthony J. Finno; 20 Bond Realty Corp.
1941 Thomas Bros. Realty Corp. (Martin & Frank Thomas)
1947 Michael Green
1950 Ariston Quality Exporters, Inc.
1972 Lillian Green
1982 Arbitrage Bond Realty Associates
1984 20 Bond Owners Corp.

Significant References:

Lincoln Anderson, "Chuck Close Tries to Keep Walls from Closing in on Him in NoHo," *The Villager*, 76 (July 12-18-2006). (online version)
New York City Department of Buildings
New York City Directories
New York County, Office of the Register, Deed Liber 29, p. 332; Liber 33, p. 447.

⁶⁰ Benedict Klein is the owner of record on the New Building application. At the time of completion, the building had been conveyed to Jonas Weil and Bernhard Mayer, one of several buildings that they owned in the NoHo Historic District Extension.

22 BOND STREET (North side between Lafayette Street and the Bowery), *see* Figure 12
Borough of Manhattan Tax Map Block 530, lot 19 in part
Date of construction: altered c. 1998-99 (Job No. 101752391 ALT)
Architect: Jami Stutz
Original Owner: Eric Taubman (1998-99)
Type: Not determined
Style: None
Stories: 3
Structure/material: Brick, corrugated aluminum

Features: 1st floor: non-historic multi-pane glass and aluminum show window flanked by brick piers with granite bases; 2nd-3rd floors: incomplete; corrugated metal; exposed metal beams; cantilevered metal deck between floors and unfinished wood roof with deep overhang above the third floor. **North elevation**: brick; cinder block; metal sheets; two beams extend from the second story.

History: This building, a former 1939 era garage and offices, was the home of the artist Jonathan Borofsky in 1975. It was altered by architect Jami Stutz in 1998-99 for owner Eric Taubman and now houses a gallery.

Significant Alterations:

1922 (ALT 87-1922): Erect bulkhead on roof of five-story brick store and workshop. Owner: Bernard Corn.
1939 (ALT 2596-1939): Demolish 3rd-5th floors; convert to auto repair shop and offices. Owner: Seaman's Bank for Savings; architect: Edward J. Hurley.
1998 (Job No. 101752391 ALT): New brick façade with aluminum and glass storefront. Architect: Jami Stutz.

Ownership:

1997 Eric Taubman
1998 22 Bond Street LLC
2007 SDS Great Jones LLC

Significant References:

New York County, Office of the Register, Deed Liber 2420, p. 1097; CRFN 2007000623130.
New York City Department of Buildings, Buildings Information System.
New York City Directories

24 BOND STREET (North side between Lafayette Street and the Bowery), *see* Figure 13
Borough of Manhattan Tax Map Block 530, lot 56
Date of construction: 1893 (NB 337-1893)
Architect: Buchman & Deisler
Original Owner: Philip Gomprecht
Type: Store and loft
Style: Renaissance Revival
Stories: 6

Structure/material: Roman brick with limestone and terra-cotta trim

Features: Four bays; mixed sash; decorated wrought-iron fire escape; **Base**: two-story brick piers with rock-faced stone bands, stone bases and foliate terra-cotta plaques; stone lintel; 1st floor: storefront with paneled and foliated cast-iron columns; paneled, galvanized-iron spandrel; non-historic infill and entryway; painted brick piers; 2nd floor: grouped windows, cast-iron frame with molded surrounds, columns, eastern- and western-most arched with rosettes in the spandrels; transom bar; historic sash; non-historic gilded sculpture; 3rd -5th floors: brick piers; grouped windows separated by guilloche-decorated cast-iron columns; galvanized-iron spandrels, paneled and decorated with foliation; decorative terra-cotta molding above 5th floor; 6th floor: terra-cotta window surrounds; **Cornice**: galvanized iron with brackets (repaired) and blocks. **Roof**: pipe railing. **East elevation**: cement stucco; metal railing; brick chimney; brick wall extensions. **West elevation**: unpainted brick; lot-line windows; non-historic sash; non-historic railings; wood trellis, metal chimneys; shadow of demolished neighbor. **North elevation**: brick; stone lintels; mixed sash; full-height flue; fire escape; roof deck with railing; metal chimney on roof.

History: This Renaissance Revival store-and-loft building with its grouped fenestration and subtly applied decoration was designed in 1893 by the architectural firm of Buchman & Deisler for owner Philip Gomprecht at the time when NoHo was becoming increasingly commercial in character and many of the older dwellings were being converted to commercial use or replaced with new loft buildings.

In the early years of the twentieth century the building like many in the NoHo area was home to garment, hat, fur and allied businesses. By the 1930s and into the early 1970s these businesses were joined by other types of businesses like Boro Paper Box Company (c. 1935-70), Regal Photo Engraving Co. (c. 1945-50) and I. Klein & Co. (c. 1945-50), an artificial flower company. By the 1970s as the post-war decline in Manhattan's manufacturing base left spaces vacant, loft dwellers moved in converting the large open spaces to joint live/work quarters. Among the artists who moved into 24 Bond Street at this time was Robert Mapplethorpe, who is listed in directories from c. 1972 until his death from AIDS in 1989. The ground floor has been the home of the Gene Frankel Theatre and Workshop since 1986. The building which is largely intact to its late nineteenth-century appearance, contributes to the mixed-use and diverse architectural character of the NoHo East Historic District.

Ownership:

1885 Philip Gomprecht and heirs
1904 Great Jones St. Realty Co.
1916 Twenty Four Bond St. Realty Corp.
1920 Lebertan Corp.
1921 Jacob Mandel
1925 River Breeze Realty Corp.
1928 Fabkrow Builders Inc.
1929 High Ridge Construction Co.
1931 Emigrant Industrial Savings Bank; Edlar Realty Corp.
1938 Emigrant Industrial Savings Bank
1939 20 Bond Realty Corp.

1943 Laurel Holding Corp; Benjamin Schonfeld
1945 Apex Control Corp.
1946 Louis Rothberg, trustee for Sheila and Bernard Eiferman
1947 24 Bond Street Realty Corp.
1955 Beacon Realty Corp.
1972 Twenty Four Bond Co.
1998 Bruce and Megumi Williams, Ann Elderfield, George Wachtel and Joelle Shefts
1999 Min Ja Park and Amanda J. Kim (purchased Elderfield's 20% interest in building)

Significant References:

Andy Grundberg, "Robert Mapplethorpe [sic], Photographer, Dies at 42," *The New York Times* (March 10, 1989). (online version)
New York City Department of Buildings
New York City Directories
New York County, Office of the Register, Deed Liber 1901, p.484.

26 BOND STREET (North side between Lafayette Street and the Bowery), *see* Figure 14
Borough of Manhattan Tax Map Block 530, lot 55
Date of construction: c. 1830-31
Architect: Not determined
Original Owner: James Roosevelt or Alfred DeForest
Type: Residence
Style: Federal
Stories: 3½
Structure/material: Brick

Features: Three bays; Flemish-bond brick (non-matching brick patches); historic entryway with Gibbs surround; molded lintels; pedimented dormers with returns, asphalt shingle siding; non-historic sash; decorated wrought-iron fire escape; Basement and areaway: stone veneer deck; diamond plate steps with metal railings; concave bulkhead with mixed stone veneer; windows with applied muntins; roll-down security gate; remnants of historic stone Gibbs surrounds; non-historic fence and gate; 1st floor: non-historic polished granite stoop; tripartite window with transoms; paneled spandrel; bracketed wood cornice; non-historic door, iron gate and fence; Cornice: removed; cement stucco; Roof: chimneys and small dish antennas; Rear elevation: two-story brick addition.

History: Alfred De Forest bought the property from James Roosevelt in 1831 at a time when Bond and the surrounding streets were being developed for the city's affluent. Neither of the two men, both of whom were merchants, appear to have had either slaves or free blacks in their households.⁶¹ Alfred De Forest moved into 26 Bond Street with his uncle and business partner, Benjamin De Forest in 1831. Alfred and Benjamin De Forest lived in the house with their families until their deaths (1847 and 1850 respectively). George B. De Forest, another merchant

⁶¹ James Roosevelt, the son of Isaac Roosevelt, is listed in city directories for 1829-30 and 1839-40 as living at 64 Bleecker Street in the 9th Ward. James Roosevelt does not appear in the 1820 Census. In 1830, census takers do not record the presence of slaves or free blacks in the household. Alfred De Forest in 1820 was living in the 4th Ward of New York with his wife.

who married one of Benjamin's daughters and who had joined the firm c. 1842-43, lived there off and on with his wife between 1840 and 1850. The heirs sold the house to John Haggerty in 1853. By 1880, 26 Bond Street had become a boardinghouse, operated by French immigrant Eugene Regard and his wife Mariette and housing eleven Swiss boarders, most of them watchcase makers, in addition to the family. Within two years, Department of Buildings' records note that internal and external alterations were being made to convert all or part of the building into second class stores. By 1890 it was occupied by several businesses: M. J. Klein & Co., furrier, Columbia Neckwear Co. and Max Blau, trimmings, and home to Frances Levine, a widow; the following year records classify it as a workshop and tenement. From the 1920s to the late 1950s, directory entries appear to list only commercial tenants at 26 Bond Street, including truckers, contractors as well as hat and textile firms. By the 1960s, as Manhattan's manufacturing base declined, residential tenants were attracted to the building and it is now a multiple family dwelling. This remarkably intact Federal style house, with its Flemish-bond brickwork, arched entryway with Gibbs surround, molded window lintels and pedimented dormers, reflects the social and economic changes that took place in the NoHo area in the nineteenth and twentieth centuries and contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant Alterations:

1882 (ALT 445-1882): Internal and external alterations, conversion to 2nd class stores. Owner: H. D. Babcock; builder: H. D. Powers.

1891 (ALT 80-91): Unspecified alteration. Occupied as workshop and tenement. Owner: C. W. Clinton; builder: H. D. Powers.

Ownership:

1827 James Roosevelt

1831 Alfred De Forest and heirs

1853 John Haggerty

1880 Henry D. Babcock

1886 Samuel D. Babcock

1937 Elena Esposito

1943 Estelle Rothberg

1947 Rothberg Real Estate Corp.

1956 Louis Rothberg and Sol Nankin

1957 Joseph A. Ragone

1982 Joseph and Rosalie Rizzo, Clyde Nunn and Marcello Valenzano (as tenants-in-common)

1990 Bahia Mehmet Bin Chambi

2000 First Pegasus Management Corp.

2007 Bahia Mahmet Bin Chambi

Significant References:

Dunham, 253-255.

New York City Directories

New York City Department of Buildings

New York County, Office of the Register, Deed Liber 213, p. 338; Liber 276, p. 13.

United States Census, 1820, 1830, 1880.

Charles Barney Whittelsey, *The Roosevelt Genealogy, 1649-1902* (Hartford, Conn., 1902), 44-45. www.oudvossemeer.com/roosevelt.pdf

28 BOND STREET (North side between Lafayette Street and the Bowery), *see* Figure 15

Borough of Manhattan Tax Map Block 530, lot 54

Date of construction: c. 1857-58

Architect: Not determined

Original Owner: Estate of David Wagstaff or William Lowerre

Type: Residence with store

Style: Italianate

Stories: 4

Structure/material: Roman brick

Features: Three bays; Roman brick; non-historic fire escape; 1st floor: brownstone base with banded piers; historic paneled and fluted columns with Corinthian capitals; storefront has diamond plate bulkhead, molded cornice; non-historic glass and decorative metal security doors and transom; non-historic storefront infill; non-historic diamond plate steps to building and store; non-historic wrought-iron fence; 2nd-4th floors: 2nd floor window openings altered and wall patched with stucco; lintels resurfaced; non-historic wrought-iron fire escape; non-historic pole with banner; mixed sash; through-wall vent; Cornice: galvanized-iron cornice with scrolled and foliate wooden brackets and paneled frieze. Site features: diamond plate decking.

History: The Italianate house with store at 28 Bond Street was probably constructed c. 1857-58 either by the estate of David Wagstaff or William Lowerre, Wagstaff's son-in-law. Wagstaff, who had purchased the property in 1827, was recorded in the 1820 Census as having three slaves.⁶² He died the following year leaving instructions that his estate not be divided among the devisees until after the death of his wife. She died in 1854. William Lowerre, an attorney, was one of the devisees along with his brother-in-law Alfred Wagstaff, the executor of the estate. In 1820 Lowerre lived in the 8th Ward with his family and no slaves or free blacks; the three subsequent censuses do not record the name in Manhattan. Initially described in the Tax Assessments as a three-story house, it may have been enlarged soon after construction; the assessments of 1860 describe it as being four stories in height.

At the time of the 1880 United States Census no residents were recorded as living at 28 Bond Street. Ten years later directories list only commercial firms: William H. Chidester & Son, portraitists; Charles Taber and Co., pictures and frames; VanAntwerp, Bragg & Co., publishers and William M. Baker, a book dealer. The building continued in commercial and manufacturing use for most of the twentieth century. Directories from 1929 until the early 1950s list tenants in the fur, hat, textile and plated ware industries. A luncheonette occupied part of the building from roughly 1945 to 1970. By the 1970s as Manhattan's declining manufacturing base left many commercial and manufacturing spaces vacant, these spaces attracted loft dwellers. The building

⁶² David Wagstaff lived in the 9th Ward as head of a household of twelve including two male slaves and one female slave. There were also listings for David Wagstaff and David Wagstaff, Jr. who lived in the 3rd Ward with their households which included free blacks. (The 9th Ward was divided in 1832 when the 15th Ward was created. Stokes 6: 658.)

which is largely intact to its mid nineteenth-century appearance, contributes to the mixed-use and diverse architectural character of the NoHo East Historic District.

Ownership:

1827 David Wagstaff and trustees
1875 Alfred W. Lowerre
1916 Estelle Rothberg
1947 Rothberg Real Estate Corp.
1956 Louis Rothberg and Sol Nankin
1957 Joseph A. Ragone
1982 28 Bond Street Associates
1984 Bond Street Partners
1990 Bahia Memet Bin Chambi
2000 28 Reconstruction Group Inc. (Saada Mehmet Roberts, president)
2006 Saada Mehmet Roberts

Significant References:

New York City Department of Buildings
New York City Directories
New York City, Tax Assessment Records, 15th ward, 1857-60.
New York County, Office of the Register, Deed Liber 213, p. 360.
“Died,” *New York Times*, December 22, 1855 (online version)
United States Census, 1820, 1830, 1840, 1850, 1880.
“Wagstaff *a.* Lowerre,” in Abbott Brothers, *Reports of Practice Cases, Determined in the Courts of the State of New York* (New York: John S. Voorhies, 1857), 411. (Google books)

30 BOND STREET (North side between Lafayette Street and the Bowery), *see* Figure 16
Borough of Manhattan Tax Map Block 530, lot 7501
Date of construction: 1892 (NB 828-1892)
Architect: Cleverdon & Putzel; Builder: F. H. Mela
Original Owner: Samson Simon
Type: Store and loft, now Residential with store
Style: Renaissance Revival
Stories: 7
Structure/material: Brick with brownstone trim

Features: Four bays; brick with brownstone trim; mixed sash; 1st floor: cast-iron columns, historic storefront with historic door, non-historic infill and roll-down gates; brick piers with resurfaced brownstone bands; cast-iron denticulated lintel with rosettes; historic entryway with non-historic door; 2nd floor: brownstone lintels with keystones; continuous brownstone sill; 3rd and 5th floors: brick relieving arches, over narrow brownstone lintels; projecting brownstone sills; 4th and 6th floors: fascia with brownstone moldings; projecting brownstone courses (with dentils above 6th floor); 7th floor: five bays; Cornice: galvanized-iron with dentils; standing seam mansard; Roof: water tank; chain-link and wood fences. West elevation: unpainted brick; lot-line windows; wood fence at roof. East elevation: unpainted brick; small lot-line window.

History: The seven-story Renaissance Revival store at 30 Bond Street was designed for Samson Simon by Cleverdon & Putzel in 1892 at a time when NoHo was becoming increasingly commercial in character and many of the older dwellings were being converted to commercial use or replaced with new loft buildings. While other examples of their work in the NoHo Historic District Extension are elaborately decorated, here the predominantly geometric decoration is subtly executed in brick and brownstone.

According to directories from 1929 through 1970 most tenants were either in the garment, hat or allied industries. During the 1930s other tenants included printers, bookbinders, lamp and lampshade manufacturers and suppliers of fixtures. As a result of Manhattan's declining manufacturing base following the Second World War, vacant commercial space was converted to joint live/work quarters by artists beginning in the mid-1970s. 30 Bond Street, now a condominium with commercial ground floor, is largely intact to its late nineteenth-century appearance and contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Ownership:

1892 Samson Simon
1893 Arthur Levinson; Ida B. Cook
1917 Stanley M. Cook
1918 Greenwich Savings Bank
1919 30 Bond Street Realty Co., Inc.
1934 Greenwich Savings Bank
1941 Gertrude Furman
1972 Raymond Babtkis and Malamud Equities, Inc (building only)
1976 McVeigh Associates (building only)
1984 Septagon Associates, Inc. (building only)
1986 Septagon Associates, Inc. (land)

Significant References:

New York City Department of Buildings
New York City Directories
New York County, Office of the Register, Deed Liber 12, p. 164

40 BOND STREET (North side between Lafayette Street and the Bowery), *see* Figure 17
Borough of Manhattan Tax Map Block 530, lots 1501-1526
Date of construction: 2003-2008 (Job No. 103340396 NB)
Architect: Herzog & de Meuron in association with Gary Handel, Handel Architects LLP
Original Owner: 40 Bond Street Partners LLC, Ian Schragger, President
Type: Condominium Apartments
Style: Modern
Stories: 11
Structure/material: Metal and glass

Features: Base: two-story, inverted glass bays with textured Corian walls; cast aluminum fence. Upper stories: blue-green cast glass; setback above 6th floor; glass enclosures at setbacks; roof-top bulkhead. North elevation: metal and glass; glass enclosure at setback; roof-top bulkhead.

History: As a result of new zoning variances permitting residential construction in this neighborhood the Modern condominium building at 40 Bond Street was designed by the Swiss firm of Herzog & de Meuron in association with Gary Handel, Handel Architects LLP for developer Ian Schrager. The upper façade, a grid of luminous blue/green cast-glass, rises above a base faced with textured Corian and concealed behind an elaborate cast aluminum fence.

Ownership:

2007 40 Bond Street Partners LLC, Ian Schrager, President

Significant references:

Julie V. Iovine, "Living at Cool, Not Just Visiting," *New York Times* (Feb. 9, 2006), F1. (online version)

New York County, Office of the Register, CRFN 2004000782068.

www.40bond.com

42-44 BOND STREET (North side between Lafayette Street and the Bowery), *see* Figure 18

Borough of Manhattan Tax Map Block 530, lot 46

Date of construction: 1889-90 (NB 801-1889)

Architect: Buchman & Deisler

Original Owner: Morris B. Baer

Type: Store and loft

Style: Renaissance Revival

Stories: 7

Structure/material: Brick with terra-cotta ornament

Features: Two bays; non-historic wrought iron fence; mixed sash; 1st floor: non-historic brick and ceramic veneer infill, non-historic doors and through-wall air conditioner with metal hood (west bay); non-historic brick and ceramic veneer infill; corrugated metal fascia; non-historic roll-down gate; recessed entrance with non-historic doors (east bay); painted brick piers with granite base, bands and caps; 2nd-5th floors: windows grouped below four-story arches with decorative terra-cotta and brick architraves and separated by decorated cast-iron columns; brick piers topped by Corinthian capitals; paneled brick spandrels; egg-and-dart lintels; stone sills; 6th floor: group of five windows separated by brick piers; flared brick lintels; corbelled brick course below 7th floor; 7th floor: arched windows with brick architraves; brick parapet topped by stepped gable with scrolled terra-cotta brackets; Roof: water tank; railing; brick and metal chimneys. West elevation: raised parapet, brick extension. East Elevation: chimney with new flue. Site features: stone sidewalk; diamond plate hatch.

History: This Renaissance Revival store-and-loft building was designed by architects Buchman & Deisler and constructed for owner Morris B. Baer in 1889-90 at a time when NoHo was becoming increasingly commercial in character and many of the older dwellings were being converted to commercial use or replaced with new loft buildings.

In 1894, it became the Frank Leslie Building, home of *Frank Leslie's Popular Monthly*, an illustrated magazine. The Frank Leslie publishing empire began prior to the Civil War with a weekly called the *Illustrated Newspaper*. The *Monthly* began publication in 1876 and included in the course of its run contributions by noted authors Bret Harte, Wilkie Collins and Frances Hodgson Burnett. Upon her husband's death in 1880, Mrs. Frank Leslie, an accomplished writer, took over control of the firm. Having sold the *Illustrated Newspaper* in 1889, she concentrated on the *Popular Monthly*. The editorial and production functions had moved several times from Park Row to Fifth Avenue and 16th Street. In 1894, the firm (with 300 employees and thirteen printing presses) moved to 42-44 Bond Street then located in the heart of the literary and publishing quarter of the city but its tenancy did not last long. By 1901, M. B. Baer the owner was advertising a "long lease – low rent" for the building and touting the availability of steam power and an electric plant.

The large building for most of the twentieth century was home to firms like A. C. (aka Acie) Elevator Company (c. 1929-50), Marchetti & Bros. Co., book gilders (c. 1935-65) along with companies in the furniture, garment, hat, textile, leather goods and box industries. Unlike many of the lofts in the neighborhood, 42-44 Bond Street has continued to be occupied primarily as a commercial structure, with tenants like Etna Tool and Die Corp.; only two floors have been converted to joint live/work quarters. The building, which remains largely intact to its late-nineteenth-century appearance, contributes to the mixed-use and diverse architectural character of the NoHo East Historic District.

Significant Alterations:

20th Century: Storefront altered.

Ownership:

1889 Morris B. Baer
1902 Jonas G. Goldsmith
1913 Astor Place Corp.
1914 Seaman's Bank for Savings
1919 Florence and Annie Kovner
1920 Bond Street Realty Co., Inc.
1924 Hosmer Realty Corp.
1925 Socolschein Realty Corp.
1926 Coolidge Holding Co., Inc.; Philband Construction Corp.
1927 Max Moskowitz; Bon Ton Trading Co.
1928 42-44 Bond Street Corp.
1932 Seaman's Bank for Savings
1941 35-39 Bond Street Realty Corp.; Bond Street Realty Corp.
1965 Jato Realty Corp.

Significant References:

Frank Leslie's Popular Monthly, 38 (October 1894): 386-87, 389-91, 395.

New York City Department of Buildings (CO 10280833, 2007).

New York County, Office of the Register, Deed Liber 2168, p. 308.

New York Times (March 31, 1901), 14.

48 BOND STREET (North side between Lafayette Street and the Bowery), *see* Figure 19

Borough of Manhattan Tax Map Block 530, lot 44

Date of construction: 2006-08 (Job No. 104469996 NB)

Architect: Deborah Berke & Partners; Gold Development, Don Capoccia and Romy Goldman

Original Owner: DacBon LLC, Donald Capoccia, Managing Member (name on memorandum of lease)

Type: Condominium Apartments

Style: Modern

Stories: 11

Structure/material: Stone

Features: Four bays; Base: glass and metal; cantilevered marquee over entrance; 2nd -7th floors: black stone veneer; symmetrical fenestration; large one over one windows with narrower side lights, some of which are canted; 8th -11th floors: setback; glass and metal curtain wall. **North elevation**: dark stone veneer alternating with continuous fenestration interrupted with vertical metal bands; balconies; roof-top bulkhead with windows.

History: As a result of new zoning variances permitting residential construction in this neighborhood, the Modern condominium at 48 Bond Street was designed by Deborah Berke & Partners and constructed for DacBon LLC and Gold Development.

Ownership:

2006 DacBon LLC (lease)

Significant Resources:

New York City Department of Buildings, Building Information System.

New York County, Office of the Register, CRFN 2006000352103.

Jeff Vandam, "Female Bonding on Bond Street," *New York Times* (Mar 4, 2007), sect. 11, p. 10. (ProQuest)

Stephanie Wilson, "Bonding Neighborhoods," *Haute Living* (April- May 2007), 145, 147, 149.

50 BOND STREET (North side between Lafayette Street and the Bowery), *see* Figure 20

Borough of Manhattan Tax Map Block 530, lot 7504

Date of construction: 1896-97 (NB 429-1896)

Architect: Cleverdon & Putzel

Original Owner: Weil & Mayer

Type: Store and loft; now Residential

Style: Classical Revival

Stories: 7

Structure/material: Limestone, brick, terra cotta, stone

Features: Five bays; non-historic sash; Base: two-story limestone piers with palmette-decorated capitals and polished granite bases; 2nd floor grouped windows separated by chamfered piers with palmette-decorated capitals; lion-head decorations at base; lintel between 1st and 2nd stories with palmettes; entablature decorated with wreaths, egg-and-dart and denticulated moldings; non-historic storefront infill, entry and intercom; 3rd-5th floors: brick; spandrels decorated with raised brick courses, the course above 5th floor has an overlaid alternating pattern of “I” and “+”; 3rd and 4th floors, denticulated lintels; 5th floor separated by brick piers with applied terra-cotta palmette-decorated capitals; 6th and 7th floors: two-story, terra-cotta Ionic columns; historic arcaded parapet; wooden fence visible behind; Cornice: removed, replaced with cement stucco; slightly deteriorated fascia with roundels and egg-and-dart molding. East elevation: cement stucco; brick; vent hood; tile coping, railing.

History: The store-and-loft building at 50 Bond Street was one of several buildings designed for real estate developers Jonas Weil and Bernhard Mayer by Cleverdon & Putzel in the NoHo Historic District Extension at a time when NoHo was becoming increasingly commercial in character and many of the older dwellings were being converted to commercial use or replaced with new loft buildings. Designed in the Classical Revival style, the seven-story structure features a two-story limestone base and colonnaded upper stories with classically inspired decoration.

Since 1929, 50 Bond Street has been occupied by a variety of commercial and manufacturing business including hat and cap manufacturers, fabric and rag dealers and furniture and tool and die companies. Some of these firms have been long term tenants like Etna Tool & Die Corp. (c. 1959-86),⁶³ Craftmade Hats (c. 1965-93), Regent Hat Co. (c. 1959 to date). As a result of the decline in Manhattan’s manufacturing base, by the mid-1970s, vacant loft spaces were occupied by residential tenants. Today the building is a condominium with joint live/work space for artists above ground floor commercial space. Largely intact to its late-nineteenth-century appearance, the building contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant alterations:

Late 20th century: Cornice removed.

2007 (Job No.104906675 ALT): Renovation in cellar and first floor for salon. New storefront.

Ownership:

1896 Bernhard Mayer and Jonas Weil (and their estates)
1936 Harry W. Watrous and Frank W. Hubby Jr., (trustees under the will of Ruth A. Watrous)
1942 Fifty Bond Street Corp.
1943 Gertrude Furman; Continental Properties Inc.
1946 David B. Cohen and Jack Ehrlich; E & C Export Building Ltd.
1953 David B. Cohen and Jack Ehrlich
1954 Rothberg Real Estate Corp.
1959 Galan Industries Inc.
2000 Blue Suede Shoes LLC

⁶³ Etna Tool & Die Corp. is now at 42-44 Bond Street.

2003 50 Bond Street Condominium, Blue Suede Shoes, sponsor

Significant References:

New York City Department of Buildings

New York City Directories

New York County Office of the Register, Sect. 2 Deed Liber 44, p. 270, Liber 45, p. 171, Liber 50, p. 394, Liber 51, p. 63; Liber 3143, p.902.

52 BOND STREET (North side between Lafayette Street and the Bowery), *see* Figure 21

Borough of Manhattan Tax Map Block 530, lot 42

Date of construction: c. 1836-38 (tax records)

Architect: Not determined

Original Owner: Ephraim H. Wentworth or Jonathan J. Coddington

Type: Residence

Style: Greek Revival

Stories: 4

Structure/material: Brick

Features: Three bays; painted; Flemish-bond brick; molded metal lintels; mixed sash; decorated wrought-iron fire escape; Basement and areaway: diamond plate stair; metal railing; three windows, cast-iron frame, non-historic grilles (one built out for air conditioner with metal hood); metal lintel; non-historic fence and gate; 1st floor: resurfaced stoop incorporates section of historic cast-iron railing with acanthus decoration; non-historic entryway and door; non-historic sash set in vertical wood paneling; decorative wood shutters; bracketed wood cornice; several through-wall air conditioning units; Cornice: wood; denticulated molding; frieze windows; Roof: metal chimney and vent.

History: The remarkably intact Greek Revival house at 52 Bond Street with its Flemish-bond brick, molded window lintels and denticulated wood cornice with frieze windows was built c. 1836-38 as a single-family residence at a time when Bond Street was a prominent residential street. Ephraim H. Wentworth, a builder, purchased the lot in 1834 and may have built the house prior to selling the property to Jonathan J. Coddington in 1838. Little is known about Coddington but it appears from census records that in 1820 his household included a slave. Shortly after purchasing 52 Bond Street, his household included a free black woman.⁶⁴

According to author Sturges S. Dunham, the first occupant was James Iddings, assistant cashier of the United States Branch Bank at 34 Wall Street who lived at 52 Bond Street until 1841. Esther Ann Devereux lived there briefly, and in 1843 Dr. John Davis, a physician, took up residence and remained in the house until 1852. The 1880 census records indicate that it had become a boardinghouse owned and occupied by Frederick Bornhagen, a 59-year-old restaurant keeper from Prussia and his wife. Their eleven boarders included an actor, several actresses, a horse dealer, a painter, a barkeeper, two cigar dealers and three children. Within ten years the city directories list one resident and a beer dealer.

⁶⁴ Wentworth does not appear in the 1820, 1830 or 1840 United States Censuses in New York City.

For the better part of the twentieth century 52 Bond Street was occupied by small businesses in a variety of industries including textiles, like J. Perman (c. 1935-50); leather goods, electricians and ironworks. As a result of Manhattan's declining manufacturing base in the post-war era, by the mid-1960s vacant loft space in this building was being converted to residential use. The building, which remains largely intact to its mid-nineteenth-century appearance, reflects the social and economic changes that took place in the NoHo area in the nineteenth and twentieth centuries, and contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant Alterations:

20th century: First floor window altered; entrance surround removed and door replaced.

Ownership:

1834 Ephraim H. Wentworth
1838 Jonathan J. Coddington
1866 Henry Bischoff
1868 Frederick Bornhagen
1870 Joseph Demmer; Dorothea Bornhagen
1905 Michael J. Adrian
1908 Michael J. Adrian Corp.
1959 Seymour Finkelstein
1983 Robin Gaynes
1999 52 Bond Street LLC, c/o Robin Gaynes

Significant References:

Dunham, 294, 297.
New York City Department of Buildings
New York City Directories
New York City, Tax Assessments Records, 15th Ward, 1836-38.
New York County Office of the Register, Deed Liber 315, p. 190, 205; Liber 389, p. 54.
United States Census, 1820, 1840, 1880.

54 BOND STREET
see 330 BOWERY

Bowery, Nos. 330 to 344 (West side between Bond Street and Great Jones Street)

BOND STREET SAVINGS BANK aka BOUWERIE LANE THEATRE - A Designated NYC Landmark

330 BOWERY (Northwest corner of the Bowery and Bond Street) aka 54 Bond Street, *see* Figures 22-23

Borough of Manhattan Tax Map Block 530, lot 41

Date of construction: 1873-74

Architect: Henry Engelbert

Original Owner: Bond Street Savings Bank (originally Atlantic Savings Bank)

Type: Bank, now Mixed-use

Style: Second Empire
Stories: 5
Structure/material: Cast iron

Features: Cast-iron façade; quoins, pediments, paired columns, arched windows at 5th floor; bracketed cornice replaced on Bowery elevation; decorated wrought-iron fire-escapes.

History: This Second Empire style cast-iron building on a narrow corner lot was designated a New York City Landmark in 1967. At the time of designation, the Commission's report noted architect Henry Engelbert's skillful incorporation of classical design elements to unite the two, disparately-sized, facades into a "pleasing and harmonious" structure. Commissioned by the Atlantic (later Bond Street) Savings Bank it later became home to the German Exchange Bank. As with other buildings in the NoHo Historic District Extension, 330 Bowery became a general commercial and loft building. In 1963 it became home to the Bouwerie Lane Theatre. A Certificate of Occupancy issued in 1971 indicates that there were two apartments in addition to the theatre, studios, and a restaurant. It is currently undergoing conversion to residential and retail use which includes a penthouse addition.

Significant Alterations:

2007 (Job No. 104845679 ALT): Penthouse addition. New occupancy: retail and residential.
Owner: Gordon Adam; architect: Steven Harris Architects LLP.

Ownership:

1962 Bouwerie Lane Corp.
2007 54 Bond LLC

Significant References:

Landmarks Preservation Commission (LPC), *Bouwerie Lane Theatre Designation Report* (LP 0192), (New York, 1967).
New York City Department of Buildings

332 BOWERY (West side between Bond Street and Great Jones Street), *see* Figure 24

Borough of Manhattan Tax Map Block 530, lot 40

Date of construction: c. 1827; c. 1859 addition

Architect: Not determined

Original Owner: John Perrin

Type: Residence with store

Style: Federal/Italianate

Stories: 4

Structure/material: Brick

Features: Three bays; decorated wrought-iron fire escape and housing; through-wall air conditioners; 1st floor: decorated, paneled cast-iron columns with decorated capitals; non-historic storefront, signage, lights and camera; non-historic entryway, and intercom; non-historic signage; 2nd-4th floors: painted façade; Flemish-bond brick at 2nd and 3rd floors, running bond above; mixed sash, projecting sills, galvanized-iron window hoods; tie plates; Cornice:

galvanized iron; curved and fluted brackets, dentils and paneled frieze; Roof: two-story metal chimney attached to a masonry chimney on south. Site feature: diamond plate hatch.

History: John Perrin, a butcher, purchased the lot from David S. Jones in 1824 and within three years had built a house on this site at a time when the area was residential. Nothing is known about Perrin other than his profession, his name does not appear in the 1820 and 1830 census enumerations for New York City and at the time of the 1840 enumeration there are two John Perrins in the city; the household located in the 15th Ward included a free black man.⁶⁵ *Doggett's New York City Directory* for 1851 indicates that the house was occupied by R. Cook & Son, umbrella dealer and Miss Sarah Shumway, a boardinghouse keeper. Around 1859 it was enlarged from three to four stories and a large addition was appended on the rear of the building.⁶⁶ It was probably at this time that the building received its Italianate appearance. 1880 census takers recorded three families in residence, including Henry N. Markert, a German confectioner, his wife and family, four servants and three boarders. By the following decade John J. Dymond, a clerk, made his home at 332 Bowery and Charles T. Krauss operated a liquor store at the same location. By the mid-twentieth century tenants included a mixture of fur and cotton goods businesses along with firms dealing in china, crockery, glass and hotel supplies. As a result of Manhattan's declining manufacturing base in the post-war era, vacant commercial loft space was being converted to residential use by the 1970s. Steve's Deli & Grocery has been a fixture in the building since 1978. This building which is largely intact to its mid-nineteenth century appearance reflects the social and economic changes that took place in the NoHo area in the nineteenth and twentieth centuries and contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant Alterations:

Late 1850s: Vertical and horizontal enlargement.

1900 (ALT 1593-1900): Unknown external alterations. Occupied as a 2nd class store and dwelling. Owner: M. J. Adrian; architect: J. Bockwell & Son.

1964 (BN 2883-1964): Install fireproof door between 332 Bowery and 52 Bond Street. Occupied as store and lofts. Owner: Seymour Finkelstein.

Ownership:

1824 John Perrin

1848 William H. Hoople

1897 John H. McGurk

1900 Michael J. Adrian

1941 George M. Adrian

1963 Seymour Finkelstein

1983 Robin Gaynes, et al.

1998 332 Bowery LLC c/o Robin Gaynes

Significant References:

⁶⁵ The 15th Ward, created in 1832, included the blocks of the NoHo Historic District Extension.

⁶⁶ Its evident mixed use is confirmed on the 1854 Perris map of the area which shows it as a first-class brick dwelling with store. The 1859 Tax Assessment Records for the 15th Ward records a change in the building's height from 3 to 4 stories and the Perris map of 1857-62 shows a large addition with skylight to the rear of the lot.

New York City Department of Buildings

New York City Directories

New York City, Tax Assessment Records, 9th Ward, 1827; 15th Ward, 1858-1859.

New York County, Office of the Register, Deed Liber 174, p. 246.

Stokes 6: 658.

United States Census, 1880.

William Perris, *Maps of the City of New York* (New York, William Perris, 1852-54), pl. 57.

----.----- 1857-62, pl. 49.

334 BOWERY (West side between Bond Street and Great Jones Street), *see* Figure 25

Borough of Manhattan Tax Map Block 530, lot 38

Date of construction: 1908-09 (NB 197-1908)

Architect: Charles M. Straub

Original Owner: George G. Segal

Type: Store and loft

Style: Classical Revival

Stories: 8

Structure/material: Brick

Features: Two bays; tripartite façade; wrought-iron fire escape; **Base**: three stories; banded brick piers with foliate terra-cotta capitals; 1st floor: non-historic storefront, entryway and signage; 2nd-3rd floors: grouped windows separated by cast-iron columns; galvanized-iron cornice with swags and molded crown above 2nd floor windows; decorated terra-cotta course beneath 3rd floor windows; decorative segmental terra-cotta arches at 3rd floor with figured keystones; 4th-7th floors: brick piers, terra-cotta capitals and bases with decorative corbels; terra-cotta lintels with foliate cartouches; projecting sills decorated with Greek key pattern; decorated segmental terra-cotta arches at 7th floor with figured keystones; spandrels decorated with dogtooth courses; terra-cotta medallions above 7th floor; 8th floor: banded brick piers, terra-cotta capitals; paired round arched windows, terra-cotta lintels with figured keystones; large terra-cotta medallion on center pier; **Cornice**: removed, faced with stucco cement; **Roof**: two metal vents; one-story brick bulkhead wall; water tank on roof. **South elevation**: brick; flat and segmental arch lot-line windows; mixed sash; non-historic air-conditioners. **North elevation**: flat and segmental arch lot-line windows; cement stucco.

History: This Classical Revival style store-and-loft building, constructed in 1908-09, was designed by architect Charles M. Straub for owner, George Segal, at a time when the area was becoming increasingly commercial in character and many of the older structures were being converted to commercial use or replaced with new loft buildings and is one of the later examples of this type in the NoHo Historic District Extension.

Like many of the buildings in the area during the early to mid-twentieth century, 334 Bowery was occupied primarily but not exclusively by tenants in the textile, garment and hat industries, many of who were long-term tenants like Diana Legging Corp. (c. 1935-45), Mahler & Fleigelman, pants manufacturers, (c. 1935-50) and United Hat Lining Co. (c. 1929-45). Two of the non-garment related tenants were Murray Electrical Supply Co. and New York Billiard Table Co. (c. 1935-50). Effected by Manhattan's declining manufacturing base in the post World War

II era, commercial tenants were replaced by residential loft dwellers around 1970; the building remains in use as a residential building with ground floor commercial space. 334 Bowery, which is largely intact to its early-twentieth-century appearance, contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant Alterations:

1956 (ALT 157-1956): Alter elevator shaft for larger car and other interior alterations; remodel storefront. Owners: Shirley and Abraham Goldberg; architect: Richard Shutkind.

Late 20th century: Cornice removed.

2002 (Job No.103118715 ALT): Renovate existing store; erect minor interior partitions; install new plumbing, vent toilets.

Ownership:

1908 George G. Segal

1909 Joseph Wieselthier

1909 Erna Englander

1912 Joseph C. Ajello; Nathaniel H. Lyons

1920 Joseph H. Schwartz

1922 Benjamin Caro

1923 Anberg Realty Corp.

1936 334 Bowery Corp.

1955 Shirley and Abraham Goldberg

1968 Charmund Inc. (Sigmund Goode, Charles Young, d/b/a)

1981 WSSAC on Bowery LP

1991 Lung-Pi Inc.

1999 Infinite Realty LLC

Significant References:

New York City Department of Buildings

New York City Directories

New York County, Office of the Register, Deed Liber 181, p. 283; Liber 184, p. 50.

338-340 BOWERY (West side between Bond Street and Great Jones Street), *see* Figure 26

Borough of Manhattan Tax Map Block 530, lot 36

Date of construction: 1928-29 (ALT 2109-1928)

Architect: Not determined

Original Owner: E. Gherlardi

Type: Lodging house

Style: Late Arts & Crafts

Stories: 4

Structure/material: Brick

Features: Four-story double building; rusticated brickwork; wrought-iron fire escape; 1st floor: historic steel casement windows with random panes of stained and colored glass; non-historic store window (at No. 338 Bowery) with security gate; non-historic doors; non-historic hanging sign on historic bracket; 2nd-4th floors: historic kalamein windows, some converted to doors;

decorated brick spandrels; Cornice: brick parapet with stuccoed brick blind arcade. Site features: basement passageways connecting to the rear of the building; wrought-iron railings.

History: The White House Hotel began operation at 340 Bowery about 1916-17 and took its present Arts and Crafts-influenced appearance in 1928-29 when the Ghelardi family expanded their lodging house to incorporate the lot to the south of their property and constructed the current unified façade with its blind arcade and rusticated brickwork. Accommodations in most Bowery flophouses were either a choice between a cot in a dormitory or a cubicle. The White House offered residents the relatively private cubicles. The White House maintained a whites-only policy for much of its history and this is said to have been the inspiration for its name. The White House, now serving a diverse clientele, is still in business, one of the last hotels of its type on the Bowery. The building which is largely intact to its early to mid-twentieth-century appearance contributes to the mixed-use and architectural diversity of the NoHo Historic District Extension.

Significant alterations:

1916 (ALT 1959-1916): Two-story rear extension to 340 Bowery. Owner: E. Ghelardi. Certificate of Occupancy: lodging house.

1928 (ALT 2109-1928): Extend building to south (no. 338 Bowery), add new façade to 340 Bowery. Owner and builder: E. Gherlardi. Certificate of Occupancy: store and lodging house.

Ownership:

1914 Eusebio Ghelardi (lot 36)
1915 Estella J. Ghelardi (lot 36)
1928 Stella J. Ghelardi (lot 37)
1929 Ambrose Realty Co
1930 Stella J. Ghelardi (lots 36, 37)
1938 Roerb Realty Inc.
1998 338 Bowery Property, LLC
2007 Metro Sixteen Hotel, LLC

Significant References:

David Isay and Stacy Abramson, *Flophouse: Life on the Bowery* (New York: Random House, 2000), xiii-xiv, 3.

New York City Department of Buildings

New York City Directories

New York County, Office of the Register, Deed Sect. 2 Liber 232, p. 436, 438; Liber 3664, p. 296-97.

342 BOWERY (West side between Bond Street and Great Jones Street), *see* Figure 27

Borough of Manhattan Tax Map Block 530, lot 135

Date of construction: c. 1826, altered c.1871-72

Architect: Not determined

Original Owner: Ludwic Harpel

Type: Mixed-use residential

Style: Italianate

Stories: 4

Structure/material: Brick

Features: Four bays; wrought-iron fire escape; 1st floor: non-historic storefronts, roll-down gates and entry way; 2nd-4th floors: historic 2/2 wood sash; non-historic grilles on 2nd and 3rd floors; window lintels boxed in with metal; three windows converted to doors; poorly pointed brick; signage; Cornice: galvanized iron; scrolled brackets and paneled frieze. Site features: diamond plate hatch.

History: The Tax Assessments for the 9th Ward indicate that a house existed on this lot as early as 1826 constructed for Ludwic Harpel, a butcher.⁶⁷ Peter Williams, who purchased the building in 1849, is listed as a crockery merchant in *Doggett's New York City Street Directory* two years later. Another tenant listed at the time is S. H. Waring, saloon keeper. It was probably enlarged to its current height by Mr. Williams between 1871 and 1872, based on the description of the property in the tax assessments for those years. At the time of the 1880 Census, the enumerators recorded the presence of three families in the building: Catherine Williams, listed as a retired crockery dealer and probably Peter's widow; Albert Riffenburth, a clerk in the treasury department and his family; and Bernard Hammel, a Prussian hat dealer, his extended family and servant. By 1890, city directories list only Max Jacobs, hat dealer in the building. Hat and tableware merchants continued to be attracted to 342 Bowery in the twentieth century: American Hat and Cap Co. (c. 1929), J. Rosenblum & Son, crockery and silverware wholesalers (c. 1965-70), Interstate Silver Co. (c. 1945) and Capitol Silver Co., (c. 1950-59). Artists began to move in and by 1973 the building was occupied by a store and three art studios. While it was owned by Andy Warhol's Factory Films Inc. from 1970 to 1992 when it was sold by his estate, there is no record that Warhol lived there. It is currently a residential building with a first floor commercial unit. Largely intact to its mid-nineteenth-century appearance, the building reflects the social and economic changes that took place on the Bowery and NoHo area in the nineteenth and twentieth centuries, and contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant alterations:

c. 1871-72: Possible addition of one floor (per tax records). Owner: Peter Williams.

1932 (ALT 175-1932): Rear extension connecting to the 1st floor of 57 Great Jones Street; Owner: Adolph Cook; architect: S. Walter Katz.

Ownership:

1821 Ludwic or Ludvic Harpel
1830 Daniel Burtnett
1849 Peter and S. Catharine Williams
1885 Sarah Adams Barnum
1942 Ethel B. Howell; Jackson G. Cook

⁶⁷ Ludwic Harpel purchased this lot in 1821 and in 1826 tax records note that he had built a house on the property. Nothing is known about Mr. Harpel other than his profession. A Lodwick Harpel appears in the 1800 Census living in the 7th Ward with his family. The property was sold in 1830 to Daniel Burtnett, another butcher, who at the time of the 1820 Census lived in the 10th Ward with his wife and family. Neither census records the presence of slaves or free blacks in these households.

1951 Cook Realty Corp.
1970 Factory Films, Inc.
1992 The Graduate School of Figurative Art of the New York Academy of Art

Significant References:

New York City Department of Buildings

New York City Directories

New York City, Tax Assessment Records, 9th Ward, 1826; 15th Ward, 1849, 1871-72.

New York County, Office of the Register, Deed Liber 148, p. 371; Liber 513, p. 518.

United States Census, 1800, 1820, 1880.

344 BOWERY (West side between Bond Street and Great Jones Street), *see* Figure 28

Borough of Manhattan Tax Map Block 530, lot 34

Date of construction: 1892-93 (NB 766-1892)

Architect: Frank Wennemer

Original Owner: Henry and Charles Dahnke

Type: Store and loft; now Residential with commercial ground floor

Style: Renaissance Revival

Stories: 6

Structure/material: Brick with limestone base and trim

Features: Two bays; new sash; Base: two stories; 1st floor: cast-iron storefront with paneled and fluted pier with anthemion decoration; non-historic storefront infill; historic cast-iron, projecting arched entryway with paneled piers and bases, coffered spandrel, non-historic door and transom, intercom and lights; molded cornice, frieze and part of crown molding resurfaced with non-historic material; 2nd floor: alternating smooth and rough-faced limestone ashlar; grouped windows with inset oriel, separated by cast-iron columns supporting cast-iron lintel; wide brick course with paired foliate brackets and decorated molding; 3rd-5th floors: two bays; three-story arches with limestone architraves; brick piers with stone banding and bases; Corinthian capitals; non-historic sash, mullions at 5th floor covered or replaced; stone sills, continuous stone lintels; 6th floor: arcaded windows; engaged stone columns and piers; foliate spandrels above architrave; foliate sill course; Cornice: galvanized-iron; scrolled brackets; denticulated and egg-and-dart moldings; Roof: cell phone antennas; two-story penthouse; railing; multiple metal chimneys. North elevation: cement stucco and painted brick; lot-line windows; fabric sign; one-story roof top addition at rear. South elevation: brick and cement stucco, truncated brick chimneys. West elevation: four bays; brick; segmental arch windows; iron fire escape; metal chimney. Site feature: diamond plate hatch in sidewalk.

History: This Renaissance Revival store-and-loft building was designed by architect Frank Wennemer and built for owners Henry and Charles Dahnke in 1892-93 at time when the area was becoming increasingly commercial in character and many of the older dwellings were being converted to commercial use or replaced with new loft buildings. In the twentieth century, the building housed a variety of tenants like Marco Lababera, trouser manufacturer (c. 1929-35), Louis Smul & Sons restaurant supplies (c. 1929-35), Triangle Metal Platers (c. 1929-39), L & V Machine and Tool Works (c. 1950-86); Gershowitz Cap Company (c. 1959-80) and Andover Fastener Company (c. 1959-86). Adolph Landau, whose family owned the building from 1968-

1991, had established an office there about 1950. In 1951 the building was described as a bar and grill on the 1st floor and factory above; by 1992 the certificate of occupancy had been amended to store and offices and the next year to store and general residences. The current owners have recently completed a penthouse at the rear of the building. Largely intact to its late nineteenth-century appearance, the building contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant alterations:

2005 (Job No. 104317525 ALT): 600 square foot penthouse added. Owner: 344 Bowery Associates (David Berger, member); architect: Eric V. Sheffield.

2006 (Job No. 104417338 ALT): Telecommunication equipment, dunnage and antenna placed on roof.

Ownership:

1890 Henry and Charles M. F. Dahnke

1942 Bowery Savings Bank

1943 Helick Greenberg

1968 Rose Landau

1991 Louis, Luba, Regina and Monica Corso

1994 344 Bowery LLC (Louis Corso Managing Member)

2005 344 Bowery Associates LLC

Significant References:

New York City Department of Buildings

New York City Directories

New York County, Office of the Register, Deed Liber 2326, p. 100.

Bowery, Nos. 354 to 356 (West side between Great Jones Street and East 4th Street)

354 BOWERY (West side between Great Jones Street and East 4th Street), *see* Figure 29

Borough of Manhattan Tax Map Block 531, lot 40

Date of construction: c. 1832, altered c. 1854

Architect: Not determined

Original Owner: Mary Waldron

Type: Multiple dwelling with store

Style: Italianate (stripped)

Stories: 5

Structure/material: Brick

Features: Three bays; painted brick; decorated wrought-iron fire escape; 1st floor: non-historic storefront with curved glass; historic cast-iron pier; non-historic building entry, hanging sign and lighting; non-historic projecting wood fascia over storefront; galvanized iron cornice; 2nd-5th floors: non-historic sash; stripped stone lintels; Cornice: wood with scrolled brackets (several replaced). South elevation: cement stucco. Site features: diamond plate hatch.

History: Tax assessment records indicate that Mary Waldron, a widow, had built houses on the lots she owned on the west side of the Bowery north of Great Jones Street c. 1832 including 354 and 356 Bowery. In 1845 she deeded 354 Bowery to Cornelia Waldron and it is probably under Cornelia's ownership that the house was either replaced or enlarged to its current appearance with its prominent bracketed cornice and stone lintels.⁶⁸ At the time of the 1880 census enumeration the building was occupied by Virgillio Del Genovese, a lodging house keeper, his brothers and four male boarders and Henry Partzgen, a French merchant tailor, his wife and family. It remained as a lodging house until 1921 when it was converted to use as a factory under a new owner. It continued in commercial use until the 1970s, occupied c. 1929-35 by Liberman Brothers dealers in crockery and hotel china, then c. 1939 by Hercules Sheet Metal Products. In 1947, when a rear extension at the cellar and first story were constructed, the building was home to Cook's Hotel & Restaurant Supply Co., Inc. As a result of Manhattan's declining manufacturing base in the post-war era, vacant loft spaces in NoHo began to attract loft-dwellers and artists moved into the building by the 1970s. Now a mixed use condominium with a restaurant on the ground floor, the building, which is largely intact to its mid-nineteenth-century appearance, reflects the social and economic changes that took place on the Bowery and the NoHo area in the nineteenth and twentieth centuries and contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant Alterations:

c. 1854: Existing house enlarged or replaced. Owner: Cornelia Waldron. (tax records)
1887 (ALT 570-1887): Four-story [sic] brick store and lodging house; install new show windows. Owner: Charles Schlang; builder: Howland & Lein.
1947 (ALT 539-1947): Construct rear extension at cellar and 1st floor. Occupied as store and storage: Cook's Hotel & Restaurant Supply Co., Inc. Owner: Jackson G. Cook.

Ownership:

1828 Mary Waldron
1845 Cornelia Waldron and executors
1889 Charles Schlang
1913 John J. Campbell
1920 Neil R. Mitchell
1942 Jackson G. Cook
1950 Celia Cook
1952 354 Bowery Realty Co., Inc.
1973 Salvatore Calgagno; Freann Realty Corp.
1974 China-Mott Associates (1/2 share)
1980 Rosina Vacca
1982 354 Bowery Holding Corp.
1984 354 Realty Co.
1986 354 Bowery Associates
1988 No. 1 Golden Mountain Inc.
1998 354 Bowery LLC

⁶⁸ Tax records do not record the height of buildings until 1858. In that year 354 Bowery was recorded as 5 stories. However, a substantial increase in the value of the house between 1853 and 1854 may indicate that it was replaced or enlarged at this time.

2000 Bowery Tenants LLC

Significant References:

New York City Department of Buildings

New York City Directories

New York County, Office of the Register, *Block Index of Conveyances to 1916*; Deed Liber 616, p. 40.

New York City, Tax Assessment Records, 9th Ward, 1829; 15th Ward, 1832-1867.

United States Census, 1880.

356 BOWERY (West side between Great Jones Street and East 4th Street), *see* Figure 30

Borough of Manhattan Tax Map Block 531, lot 39

Date of construction: c. 1832, altered c. 1854

Architect: Not determined

Original Owner: Mary Waldron

Type: Multiple dwelling with store

Style: Italianate (stripped)

Stories: 5

Structure/material: Brick

Features: Three-bays; painted; decorated wrought-iron fire escape; 1st floor: historic paneled cast-iron columns at storefront; non-historic storefront infill and building entry; non-historic marquee; 2nd-5th floors: stone lintels stripped and painted; Cornice: molded wood; Roof: non-historic double-sided billboard cantilevered above roof; bulkhead. **North elevation**: non-historic mural. Site features: basement entrance; non-historic decorated metal railing and roll-down gate.

History: Tax assessment records indicate that Mary Waldron, a widow, had built houses on the lots she owned on the west side of the Bowery north of Great Jones Street c. 1832 including 354 and 356 Bowery. In 1845 she deeded 356 Bowery to Maria Higgins and it is probably under Higgins' ownership that the house was either replaced or enlarged to its current appearance.⁶⁹ By the time of the 1880 census enumeration the building was occupied by Wilhelm Engel, a Hungarian restaurant keeper, two waiters and a servant. In 1929, John J. Campbell the building's owner had his office on the premises, sharing the building with a tinsmith and copper factory. Starting c. 1933 the building was a lodging house known as the Gotham Hotel which it remained until 1967 when new owners converted the building to a store and four fine arts studios, two with accessory apartments. One of the tenants in the early 1970s was the artist Cy Twombly. The building, which is largely intact to its mid-nineteenth-century appearance, reflects the social and economic changes that took place on the Bowery and NoHo in the nineteenth and twentieth centuries, and contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant Alterations:

c. 1854: Existing house enlarged or replaced. Owner: Maria Higgins (tax records).

⁶⁹ Tax records do not record the height of buildings until 1858. In that year 356 Bowery was recorded as 5 stories. However, a substantial increase in the value of the house between 1853 and 1854 may indicate that it was replaced or enlarged at this time.

1967 (ALT 1782-1967): “Class B” lodging house and store, convert to store and four fine arts studios and two apartments. Remove cubicles and install plumbing. Owner: Allhart Realty Corp. c/o Jack H. Klein.

Ownership:

1828 Mary Waldron
1845 Maria Higgins and heirs
1896 Charles and Elizabeth H. Ironside, Luther Shafer
1904 Mary F. Campbell
1906 John J. Campbell
1911 Farmers Loan & Trust Co
1951 John J. Campbell, Jr., et al.
1967 Allhart Realty Corp.
1981 Doris Licht
2001 356 Bowery Ventures LLC

Significant References:

New York City Department of Buildings
New York City Directories
New York County, Office of the Register, *Block Index of Conveyances to 1916*; Deed Liber 468, p. 617.
New York City, Tax Assessment Records, 15th Ward, 1832-1867.
United States Census, 1880.

East 4th Street, Nos. 26 to 38 (South side between Lafayette Street and Bowery)

26 EAST 4TH STREET (South side between Lafayette Street and the Bowery)

Borough of Manhattan Tax Map Block 531, lot 20 in part

Date of construction: 1964 (BN-1964)

Architect:

Original Owner: 383 Lafayette Corp.

Type: Lot

Style:

Stories:

Structure/material: Concrete

Features: Non-historic concrete block wall with high concrete gateposts, painted and lettered; roll-down security gate; coiled razor wire along top of wall.

History: This lot resulted when the brick tenement at 24 East 4th Street and the manufacturing building at 26 East 4th Street were demolished in 1944 and 1954 respectively. The wall was erected in 1964. It is now used as both a parking lot and a display and storage area for Plantworks, a local nursery occupying the ground floor store at 28-30 East 4th Street. The lot along with the adjoining building at 383-389 Lafayette Street, was leased to New York University in 2003.

Ownership:

1952 383 Lafayette Corp.

1977 I. O. A. Data Corp.

Significant References:

New York City Department of Buildings

New York County, Office of the Register, Liber 396, p. 1366; CRFN 2003000473534.

28-30 EAST 4TH STREET (South side between Lafayette Street and the Bowery), *see* Figure 31

Borough of Manhattan Tax Map Block 531, lot 27

Date of construction: 1901-02 (NB 1558-01)

Architect: same as owner; Builder: Louis Weber Building Co.

Original Owner: Frank Borsody

Type: Store and loft, now Residential with store

Style: Classical Revival

Stories: 8

Structure/material: Brick and limestone

Features: Three bays; paired windows; non-historic sash; Base: two stories: rusticated limestone piers topped by cartouches and scrolled, foliate consoles at the corners and flanking the central bay; 1st floor: cast-iron storefront; paneled bulkheads; decorative wrought-iron grille; paneled cast-iron columns with foliate capitals; cast-iron lintel with egg-and-dart molding, fleur-de-lis plaques, foliated panels, dentils and swags; non-historic entryway; non-historic fixed awning, security gates and lights; 2nd floor: paired windows separated by limestone piers; 3rd-6th floors: rusticated brick piers with limestone cartouches at 6th floor; flared, stone lintels with scrolled keystones; molded stone course above 6th floor; 7th-8th floors: brick piers (some non-matching brick); cartouches at 8th floor; foliated stone spandrels; 8th floor windows arched, with brick architrave springing from intermediate piers; Cornice: removed, replaced with brick parapet; Roof: water tank; television antenna; raised brick molding; metal bulkhead; railing. West elevation: brick and cement stucco; random lot-line windows on the 5th-8th floors with historic grilles on 5th floor; through-wall air conditioners. East elevation: brick; lot-line windows. South elevation: six bays; brick and some cement stucco; mixed sash; glass and wood fire escape doors; fire escape; water tanks; roof railing; one-story extension, brick with shed roof.

History: This Renaissance Revival style former store-and-loft building with its decorative cartouches and flared stone lintels was designed by owner Frank Borsody, in 1901, at a time when the area was becoming increasingly commercial in character and many of the older dwellings were being converted to commercial use or replaced with new loft buildings. Borsody, although listed as architect, was in fact a physician in general practice and it is possible that his ideas were translated into the actual building by the well-know firm of Louis Weber Building Co. whose principal, Louis Weber, a German émigré, was trained as a architect and engineer.

28-30 East 4th Street was the home of various commercial and manufacturing businesses into the 1970s. New York City directories from 1929 to the 1970s list companies dealing with different aspects of the printing, garment, hat and cap and toy industries. These firms were joined during the 1950s by music publishers and an interior decorator. By the 1960s as the post-war decline in

the city's manufacturing base left much vacant commercial space, loft dwellers were attracted to the area. At 28-30 East 4th Street, residents outnumbered businesses by the mid-1970s and it remains joint live/work quarters for artists with commercial ground floor. The building, which is largely intact to its original appearance, contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant Alterations:

Mid- to Late-20th Century: Cornice removed.

1956 (BN 3334-1956): Repair condition due to demolition of adjacent building.

1962 (BN 2879-1962): Ground floor front alterations: garage door.

1986 (ALT 141-1986): Alteration to joint/live work quarters. Certificate of Occupancy 101630 issued in 1992 on this alteration.

Ownership:

1901 Frank Borsody

1902 Louis Weber Building Co.

1920 Mason & Moore Realty Corp.

1937 Bank for Savings in the City of New York

1942 Lionel Realty Corp.

1967 Rel Properties Corp.

1971 Jorob Realty

1981 28 East 4th Street Housing Corporation

Significant References:

New York City, Department of Buildings, Building Information System.

New York City Directories.

New York County, Office of the Register, Deed Sect. 2 Liber 91, p. 281.

A History of Real Estate, Building and Architecture in New York City, 318.

32 EAST 4TH STREET (South side between Lafayette Street and the Bowery), *see* Figure 32

Borough of Manhattan Tax Map Block 531, lot 29

Date of construction: c. 1835, altered 1873

Architect: Not determined

Original Owner: Nicholas Ludlum

Type: Residential

Style: Italianate, originally Federal

Stories: 4

Structure/material: Brick

Features: Painted; non-historic sash; wrought-iron fire escape; Basement and 1st floor: non-historic brickwork with relieving arch over 1st floor; remnants of fluted and paneled cast-iron columns; non-historic windows; non-historic entryway; stoop replaced; non-historic wrought-iron gate and fence; central staircase to basement; non-historic double doors; non-historic windows, grilles and light at basement; through-wall air conditioners; 2nd-4th floors: Flemish bond; historic bracketed cast-iron window hoods with floriated panels; through-wall air

conditioners; vent; Cornice: galvanized iron; scrolled brackets, arcades, dentils and paneled frieze; Roof: wall extension on east side.

History: Nicholas Ludlum, a merchant, purchased this property as a lot in 1835 and within a year sold it with a house to Robert Gracie another merchant. Gracie's household included several free blacks at the time of the 1830 Census but by the time of the 1840 enumeration there was only one.⁷⁰ *Doggett's New York City Street Directory* records that only one occupant, Thomas Fleming, was in residence in 1851. In 1873 the building, then described as a three-family dwelling standing three stories tall with attic and peaked roof was altered by architect Frederick Jenth for owner John Muller. Jenth enlarged the building to four full stories, adding a bracketed cornice and molded window hoods in the Italianate style and converted the first floor and basement for commercial use. For the remainder of the nineteenth century the building was used as a mixed-use structure as evidenced by the 1880 Census, which lists Adolph G. Miller, a Prussian saloonkeeper, living there with his wife, children and servant along with three other families. In 1898 a rear extension was built for use as a kitchen by a restaurant operated by Jacob Mayer. By 1917 the building was solely used by commercial and manufacturing firms. From the late 1920s to the mid-1940s tenants were cap manufacturers; following World War II Air Duct Installation Co. and Air Filters Aircraft Part Manufacturing Co. became the primary tenant and remained in the building under various names until at least 1975. By 1980 as the city's manufacturing based declined further, loft dwellers had taken over the building and it was converted to residential use. It is currently a co-operative apartment with joint live/work quarters for artists. The building, which retains much of its late nineteenth-century appearance, contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant Alterations:

1873 (ALT 530-1873): Three-story building with attic enlarged to four full stories with flat roof and galvanized-iron cornice; storefront with iron lintels and columns installed in basement and 1st floor; one family on each floor above. Architect: Frederick Jenth.

1898 (ALT 1056-1898): Store and lodging house, rear extension built for use as a restaurant kitchen.

1967 (BN 4322-1967): Wood and glass storefront removed and replaced with brick and concrete block, areaway filled in with concrete; fireproof doors and casement window installed; occupied as store and factory.

1981 (ALT 1335-1981): Converted to joint live/work quarters for artists .

Ownership:

1835 Nicholas Ludlum

1836 Robert Gracie

1842 Jane A. Burke

1863 Eliza P. Gibson

1864 John Muller

1886 Gustav A. Muller

1926 Schull Realtors Inc.

⁷⁰ Gracie purchased the property including the house for \$16,500 from Nicolas Ludlum in June 1836. At the time of the 1830 Census, Ludlum's household consisted only of his family.

1939 Central Savings Bank
1945 Theodore J. Tottis & Horace R. Lang (aka Langtot, Inc, Air Filters Co., Filter Fabricators Realty)
1976 Mako Management Inc
1982 32 East 4th Street Associates
1990 32 East 4th Street Owners Corp.

Significant References:

New York City Directories
New York City Department of Buildings
New York County, Office of the Register, Deed Liber 332, 190; Liber 357, p. 470; Liber 907, p. 78.
New York City, Tax Assessment Records, 15th Ward, 1834-1879.
United States Census, 1830, 1840.

34 EAST 4TH STREET (South side between Lafayette Street and the Bowery), *see* Figure 33
Borough of Manhattan Tax Map Block 531, lot 30
Date of construction: 1888-89 (NB 807-1888)
Architect: Alexander I. Finkle
Original Owner: John D. Karst, Jr.
Type: Tenement with stores
Style: German Renaissance Revival
Stories: 5
Structure/material: Brick

Features: Four bays; wrought-iron fire escape; 1st floor: anthemion and bead-and-reel decorated cast-iron columns at storefront and entryway; non-historic storefront infill and entryway; non-historic security gates, lighting, signage, temporary vestibule; two steps at entry; 2nd-5th floors: bays separated by brick piers with stone bases, elaborately scrolled and foliate capitals; foliate plaques; non-historic sash; 2nd floor windows have brick and painted stone lintels with rock-face keystones and are flanked by paired three-quarter columns with composite capitals and foliate corbels; 3rd-5th Floors: elaborate carved stone and checkerboard brick spandrels; flat stone lintels; Cornice: galvanized iron; pediment with central eagle; scrolled brackets; dentils; wreaths; and cartouches. Site features: diamond plate hatch.

History: Built in 1888-89 as one of a pair of tenements with ground-floor commercial space, this five-story German Renaissance Revival building was designed by architect Alexander I. Finkle for owner John D. Karst, Jr. Built at a time when many of the older buildings were being converted into or replaced by commercial structures, 34 East 4th Street and 36 East 4th Street are the last examples of the purpose-built tenements represented in the NoHo Historic District Extension. The exuberant decoration and ornate pedimented cornice with eagle medallion provide a contrast to the more stately neighbors along the block. The building which continues in its original use was once home to the Work Shop for the Players Art (WPA) Theater c. 1970. The ground floor space is currently occupied by a restaurant. The building, which remains largely intact to its late-nineteenth-century appearance, contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant Alteration:

Late 20th century: Decorative finial removed from the pediment of the cornice.

Ownership:

1888 John D. Karst Jr.
1889 Samuel Schlesinger
1899 Max Weiss
1899 Nicholas & Tillie Tauszig
1927 William V. McCarthy
1942 32 East 4th Corp.
1943 Bestboro Realty Co.; District Properties, Inc.
1945 Leofreed Realty Corp.; 34-36 East Fourth St. Realty Corp.
1985 Howbert Realty Corp.
1988 Twin Eagles Bruce Inc.
1993 American Savings & Loan Association
1994 Cat Properties Inc.
1995 East Fourth Corporation

Significant References:

New York City Directories
New York City Department of Buildings
New York County, Office of the Register, Deed Liber 2145, p. 220.

36 EAST 4TH STREET (South side between Lafayette Street and the Bowery), *see* Figure 33

Borough of Manhattan Tax Map Block 531, lot 31

Date of construction: 1888-89 (NB 807-1888)

Architect: Alexander I. Finkle

Original Owner: John D. Karst, Jr.

Type: Tenement with stores

Style: German Renaissance Revival

Stories: 5

Structure/material: Brick

Features: Four bays; wrought-iron fire escape; 1st floor: decorated cast-iron columns at storefront; non-historic storefront infill and entryways, security gates, fixed awning; permanent metal and glass sidewalk enclosure; non-historic pole and banner; sheet metal lintel between 1st and 2nd floors; two steps at entry; 2nd-5th floors: bays separated by brick piers with stone bases, elaborately scrolled and foliate capitals; foliate plaques; non-historic sash; 2nd floor windows have brick and painted stone lintels with rock-face keystones and are flanked by paired three-quarter columns with composite capitals and foliate corbels; 3rd-5th floors: elaborate carved stone and checkerboard brick spandrels; flat stone lintels; Cornice: galvanized iron; pediment with central eagle; scrolled brackets; dentils; wreaths; and cartouches. Site features: diamond plate hatch.

History: Built in 1888-89 as one of a pair of tenements with ground-floor commercial space, this five-story German Renaissance Revival building was designed by architect Alexander I. Finkle for owner John D. Karst, Jr. Built at a time when many of the older buildings were being converted into or replaced by commercial structures, 36 East 4th Street and 34 East 4th Street are the last examples of purpose-built tenements represented in the NoHo Historic District. The exuberant decoration and ornate pedimented cornice with eagle medallion provide a contrast to the more stately neighbors along the block. During the twentieth century 36th East 4th Street had commercial tenants like John Coppola a trucker (c. 1945-55) and Manny Zik's heating firm (c. 1950-80). Currently the ground floor space is occupied by restaurants. The building, which remains largely intact to its late nineteenth-century appearance, contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant Alteration:

Late 20th century: Decorative finial removed from pediment of cornice.

Ownership:

1888 John D. Karst Jr.
1889 Nicholas & Tillie Tauszig
1927 William V. McCarthy
1942 32 East 4th Corp.
1943 Bestboro Realty Co.; District Properties, Inc.
1945 Leofreed Realty Corp.; 34-36 East Fourth St. Realty Corp.
1985 Howbert Realty Corp.
1988 Twin Eagles Bruce Inc.
1993 American Savings & Loan Association
1994 Cat Properties Inc.
1995 East Fourth Corporation

Significant References:

New York City Directories
New York City Department of Buildings
New York County, Office of the Register, Deed Liber 2145, p. 217

38 EAST 4TH STREET (South side between Lafayette Street and the Bowery), *see* Figure 34

Borough of Manhattan Tax Map Block 531, lot 32

Date of construction: c. 1844-45

Architect: Not determined

Original Owner: Mary Waldron

Type: Residence; now Hotel

Style: Greek Revival (restored)

Stories: 4

Structure/material: Brick, brownstone

Features: Philadelphia brick; non-historic molded "brownstone" lintels; projecting stone lintels; non-historic sash, window grilles and shutters; Areaway: resurfaced to replicate rusticated brownstone; non-historic wrought-iron fence; 1st floor: replicated "brownstone" stoop; non-

historic railings; replicated “brownstone” door surround; non-historic doors; Cornice: non-historic; paneled brick parapet. East elevation: painted brick and cement stucco; brick chimney; multiple flues; ventilator; lot-line windows.

History: This structure was originally built c. 1844-45 as a three-story residence by Mary Waldron, a widow, probably as an investment. At the time of the 1850 Census, she is recorded as living in the city’s 12th Ward. *Doggett’s New York City Street Directory* lists Gilbert Allen as the sole occupant in 1851. Like many of the once single-family homes in the NoHo area, by 1880 occupancy had changed. In that year, 38 East 4th Street housed a doctor, four families with their servants and the janitor and his family. Three years later it was enlarged and was continuously used as a residence with doctor’s office through most of the twentieth century. It was drastically altered sometime before the 1990s when the stoop, Greek Revival style door surround, molded window hoods and cornice were removed, the later being replaced by a brick parapet. Leased in 2005 by Sean MacPherson and Eric Goode (d/b/a Fourth Street Inn, LLC) and purchased by them in 2007, the building has been restored and reopened as the Lafayette House Hotel.

Significant Alterations:

Mid- to late-20th century: stoop and cornice removed; door converted to window; brick parapet added.

c. 2007: Building restored to Greek Revival style appearance. Occupied as a hotel. Owners: Fourth Street Inn, LLC.

Ownership:

1834 Mary Waldron and executors
1853 Anna M. Rutgers
1865 Laurence Maher
1867 Catherine Larney
1867 Bridget Maher
1871 Henry Iden
1890 Jacob L. Kahn
1933 Dr. Benedict F. D’Angelo
1951 Mary E. D’Angelo
1967 Emanuel and Joseph Dick, Avner Ruzi
1970 A. J. M. Realty Corp.
1976 Joseph Dick and Avner Ruzi
1992 Louis C. Corso, et al.
1994 38 E. 4th Street LLC
2004 38 East 4th Street Associates LLC
2005 Fourth Street Inn, LLC (lease)
2007 Fourth Street Inn, LLC

Significant References:

Fred A. Bernstein, “New York City: Lafayette House,” *New York Times* (October 14, 2007). (online)

New York City Directories

New York City Department of Buildings

New York County, Office of the Register, Deed Liber 314, p. 21; Liber 1180, p. 146; CRFN 2007000297020.

New York City, Tax Assessment Records, 15th Ward, 1844-45, 1883.

United States Census, 1850, 1880.

East 4th Street, Nos. 25 to 27 (North side between Lafayette Street and the Bowery)

25 EAST 4TH STREET (North side between Lafayette Street and the Bowery), *see* Figure 35

Borough of Manhattan Tax Map Block 544, lot 73

Date of construction: 1898-1900 (NB 907-1898)

Architect: Frederick B. Cole

Original Owner: Hannah S. & Frederick B. Cole,

Type: Store and loft; now Residential

Style: Classical Revival

Stories: 8

Structure/material: Brick, limestone and terra cotta

Features: Non-historic sash; Base: two stories; rusticated limestone piers with composite capitals; entablature with paneled fascia and projecting molding with egg-and-dart decoration; 1st floor: historic decorated cast-iron column; storefront altered, non-historic entry and infill; 2nd floor: grouped windows separated by decorated cast-iron columns; 3rd-6th floors: three bays; four-story brick piers with terra-cotta capitals decorated with fluting, egg-and-dart and bead-and-reel molding; grouped windows separated by decorated cast-iron columns; paneled brick spandrels; molded lintels; 7th-8th floors: four bays; paneled brick spandrel; rusticated brick piers; 7th floor: prominent radiating lintels set in a continuous stone band; keystones decorated with torches; 8th floor: arched windows, radiating voussoirs with decorated keystones; Cornice: non-historic corbelled brick parapet; Roof: water tanks. **East elevation**: random flat and segmental arch lot-line windows; brick, painted stucco cement; new fascia at roofline. **North elevation**: external fire tower.

History: This Classical Revival style store-and-loft building was designed by architect F. B. Cole and built between 1898-1900 for his wife Hannah S. Cole at a time when the area was becoming increasingly commercial in character and many of the older dwellings were being converted to commercial use or replaced with new loft buildings. The building's handsome façade is subtly decorated with classically inspired elements such as a rusticated limestone base, central section with grouped fenestration, decorated cast-iron columns and paneled brick spandrels above which rise two floors of trabeated and arcuated fenestration with radiating lintels and keystones.

Like most of the store-and-loft buildings in the NoHo Historic District Extension, 25 East 4th Street was occupied primarily by garment and hat and cap manufacturers and related industries from roughly the 1920s to 1950s. Other industries sharing the premises were long term tenants like O. I. Judelsohn, a machinist (c. 1935-50), Gulf Chemical Co. (c. 1939-50) and Power Master drives (c. 1939-50). By the late 1950s and through the 1960s the remaining garment and cap and hat firms were sharing the building with stationery, paper, twine and packaging businesses. With the decline of Manhattan's manufacturing base, residents and theatrical organizations began to

take over the vacated loft spaces around 1970; it has continued in this use and is now a cooperative. The building, which remains largely intact to its late-nineteenth-century appearance, contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant Alterations:

1916 (ALT 382-1916): Install iron-screened, outside stairway in rear. Owner: New York Savings Bank; architect: Shape & Bready, Inc.

1996 (Job No. 101342904 ALT): Propose to remove and repair existing cornices and facade; no change of use, egress or occupancy. Owner: Quarter on Fourth Realty.

Owners:

1898 Hannah S. Cole
1899 Marinus Willett
1900 Jeanette K. Mann
1901 Moritz L. and Carl Ernst
1902 Julius, Celia, and Tine Chapman
1914 Manchat Realty Co.
1916 New York Savings Bank
1919 Kolslicht Holding Co., Inc.
1920 Morris Borsodi
1921 Lebertan Corp.
1922 David Blank
1922 Regal Finance Corp.
1938 New York Savings Bank
1942 Rose M. Kleinman
1951 Kenrich Merchandising Corp.
1972 Lillian Green
1980 Quarter on Fourth Realty Inc.

Significant References:

New York City Department of Buildings

New York City Directories

New York County, Office of the Register, Deed Sect. 2 Liber 67, p. 135.

“In the Real Estate Field,” *New York Times* (March 13, 1901 and March 12, 1902) (online version)

27 EAST 4TH STREET (North side between Lafayette Street and the Bowery), *see* Figure 35

Borough of Manhattan Tax Map Block 544, lot 72

Date of construction: 1945-46 (NB 218-1945)

Architect: Herman Kron

Original owner: Paramount Filling Stations Inc.

Type: Garage and repair shop

Style: None

Stories: 1

Structure/material: Brick

Features: Painted wire-cut brick; stepped parapet with clay tile coping; billboard; vehicle entrance with non-historic plastic strip curtain; non-historic roll-down security gate; metal door.

History: This one-story structure designed by architect Herman Kron was built for Paramount Filling Stations, Inc. c. 1945 for use as a garage and repair shop. The building, which is currently used as storage for food carts, has a simple brick façade and large vehicle entrance.

Ownership:

1945 Paramount Filling Stations Inc.

1986 John E. Tuchler and Louis Katz as executors under will of Louis Berkowitz

1997 Kalodop II Park Corp.

Significant References:

New York City Department of Buildings

New York County, Office of the Register, Deed Liber 4349, p. 83.

Great Jones Street, Nos. 21 to 57 (South side between Lafayette Street and the Bowery)

21 GREAT JONES STREET

see 357-371 LAFAYETTE STREET

23 GREAT JONES STREET

see 357-371 LAFAYETTE STREET

25 GREAT JONES STREET (South side between Lafayette Street and the Bowery) see also 22 Bond Street

Borough of Manhattan Tax Map Block 530, lot 19 in part

Date of construction:

Architect:

Original Owner:

Type: Construction site

Style:

Stories:

Structure/material:

Features: Nothing can be determined at this time; an apparent two story structure is incased within construction scaffolding. These construction forms extend to the south and abut the rear of 22 Bond Street.

Ownership:

1997 Eric Taubman

1998 22 Bond Street LLC

2007 SDS Great Jones LLC

Significant References:

New York City Department of Buildings, Building Information System.
New York County, Office of the Register, CRFN 2007121700156001.

27 GREAT JONES STREET (South side between Lafayette Street and the Bowery), *see* Figure 36

Borough of Manhattan Tax Map Block 530, lot 7502 in part

Date of construction: 1868-70 (NB 613-1868 and tax records)

Architect: Louis Burger

Original Owner: Frederick A. Vilmar

Type: Store and loft, now Residential

Style: Italianate

Stories: 5 (plus two-story penthouse)

Structure/material: Marble, galvanized-iron cornice

Features: Three bays; 1st floor: cast-iron storefront; depressed arches; Doric columns with rosettes; paneled frieze and piers; non-historic glass and metal infill and entryway; scrolled, foliate brackets and modillions; non-historic intercom; lights; flagpoles with banner; diamond plate platform; 2nd-5th floors: marble, rusticated piers (2nd-4th floors), paneled piers (5th floor); depressed arches; engaged columns and pilasters; molded lintels; non-historic sash; Cornice: paneled frieze; scrolled and foliate brackets and modillions; dentils; upper part of cornice removed; 6th-7th floors: non-historic penthouse; stucco; 7th floor setback; metal railing; two-story mechanical bulkhead (shared with 29 Great Jones Street); metal chimneys; metal coping. West elevation: painted brick and cement stucco; lot-line windows; mixed sash; ghost of neighboring building. Site features: historic stone and non-historic concrete sidewalk slabs.

History: This Italianate store and storehouse was designed by architect Louis Burger and built between 1868-70 for owner Frederick A. Vilmar at a time when the area was becoming increasingly commercial in character and many of the older dwellings were being converted to commercial use or replaced with new loft buildings. The first purpose-built store-and-loft building in the NoHo Historic District Extension, 27 Great Jones Street features a cast-iron and marble façade influenced by the Italianate palazzo style that had become common in store-and-loft building construction following the construction of the A. T. Stewart department store in 1845-46.

William Wood and Company, a medical publisher occupied the building in 1880; ten years later directories list Maxwell & Co. a coffin manufacturer. By the late 1920s the type of businesses had changed again as directories reveal that companies dealing in all varieties of paper products and twine were concentrated in the building, among them Samuel Raftenburg a manufacturer of paper boxes (c.1929-50), M. Schlanger & Sons manufacturers of paper drinking cups (c. 1929-35) and West Shore Twine & Paper Co. (c. 1929-35). By the 1950s other types of companies had moved in like Thomas C. Miller whose ventilation and electrical firm was located in the building until about 1970.

In 1967, Nos. 27 and 29 Great Jones were merged when openings were cut between the buildings to provide greater access and space. In the late 1990s the building was enlarged to its current

height of seven stories when a two-story penthouse was added as part of a condominium conversion. It shares a mechanical bulkhead with 29 Great Jones Street. The building, which retains its mid-nineteenth-century façade, contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant Alterations:

1967 (BN 3702-1967): Openings cut into the adjoining building at 29 Great Jones Street.

1996 (Job No. 101276799 ALT): Convert store and accessory storage to joint live/work quarters on floors 2-7; vertical enlargement with a two-story penthouse addition. Owner: 29 Great Jones Street; architect: Fritz Johnson.

Ownership:

1867 Frederick Vilmar
1885 Philip Gomprecht
1904 Great Jones Realty
1916 Twenty-Seven Great Jones Street Realty Corp.
1920 Lebertan Corp; Nineteen Bond St. Corp.
1922 Sadye H. and George Stoll
1925 Great Jones St. Realty Corp.
1963 Sheba Realty Corp.
1967 Twenty Nine Great Jones Street Corporation

Significant References:

New York City Department of Buildings
New York City Directories
New York City, Tax Assessment Records, 15th Ward, 1869-70.
New York County, Office of the Register, Deed Liber 1004, p. 649.

29 GREAT JONES STREET (South side between Lafayette Street and the Bowery), *see* Figure 36

Borough of Manhattan Tax Map Block 530, lot 7502 in part

Date of construction: 1891 (NB 51-1891)

Architect: Charles W. Clinton

Original Owner: Samuel D. Babcock

Type: Store and loft, now Residential

Style: Renaissance Revival

Stories: 6 (plus one-story penthouse, two-story mechanical bulkhead)

Structure/material: Brick and terra cotta

Features: Three bays; 1st floor: cast-iron storefront with paneled piers, columns and frieze, with egg-and-dart moldings and rosettes (frieze only); recessed non-historic glass and metal storefront infill and entry; non-historic banner with two poles; 2nd-6th floors: brick with terra-cotta banding and quoins; radiating terra-cotta lintels; decorated terra-cotta sill courses and sills; non-historic sash; Cornice: terra-cotta with dentils, moldings and foliate brackets (upper section removed); Roof: non-historic penthouse at rear; two-story mechanical bulkhead with large metal chimney, through-wall air conditioner (shared with 27 Great Jones Street); multiple metal chimneys; water

tank; non-historic sash. **East elevation:** painted brick and cement stucco; lot line windows including one picture window; non-historic sash. **Site features:** stone and concrete slab sidewalk.

History: This Classical Revival style store and loft was designed by architect Charles W. Clinton and built in 1891 as an investment for Samuel Denison Babcock who was a president and director of International Bell Telephone Company and a director of various banks and real estate associations. The building with its cast-iron storefront and radiating terra-cotta lintels was constructed at a time when the area was becoming increasingly commercial in character and many of the older dwellings were being converted to commercial use or replaced with new loft buildings. One of its most important tenants during this time was the American Type Founders Company, which signed a fifteen-year lease for the entire building in 1903.⁷¹

By 1929 directories list a mixture of tenants including Apex Advertising and Sales Co., Ideal Coat Front Co., International Wine Co. and National Doll Outfit and Infants Wear. Directories in 1935 list only three firms, Majestic Copper Store Front Co., J. Perlov Co., a crockery wholesaler, and Rent Collection Service Bureau. Josoph Perlov purchased the building for cash in 1937 and was the sole tenant from around 1945 to 1965. Kalian Products Corp., a restaurant supplies dealer, is listed along with Perlov from 1965 to 1993. The building was connected to 27 Great Jones Street in 1967 when interior openings were cut through. The building was enlarged with a roof top penthouse and shared mechanical bulkhead as part of a condominium conversion in the late 1990s. 29 Great Jones Street, which is largely intact to its late nineteenth-century appearance, contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant alterations: **see** 27 Great Jones Street

Ownership:

1886 Samuel D. Babcock, his executors and trustees

1937 J. Perlov; Twenty-Nine Great Jones Street Corporation

Significant References:

“Downtown Parcel Sold to Merchant,” *New York Times* (October 1, 1937). (online version)

“In the Real Estate Field,” *New York Times* (Feb. 17, 1903). (online version)

New York City Department of Buildings

New York City Directories

New York County, Office of the Register, Deed Liber 1925, p. 378; Liber 3968, p.154.

Who Was Who in America, 1 (Chicago: Marquis-Who’s Who, 1942).

31 GREAT JONES STREET (South side between Lafayette Street and the Bowery), *see* Figure 37b

Borough of Manhattan Tax Map Block 530, lot 22

Date of construction: 1870-71 (NB 1167-1870)

Architect: W. E. Waring; Builder: Richard Deeres

⁷¹ A February 17, 1903 report in the *New York Times* noted that the entire building had been leased to the American Type Founders Company for fifteen years. Alteration 1510-1916, was submitted for internal alterations for the company. However, directories for the period from 1903-1916 do not list the company at 29 Great Jones Street

Original Owner: Board of Fire Underwriters (lessee)

Type: Stable; now Commercial

Style: Italianate

Stories: 3

Structure/material: Brick with brownstone trim

Features: Three bays, painted; wrought-iron fire escape; 1st floor: cast-iron, paneled and decorated piers; central storefront entry with non-historic infill, non-historic roll-down gate, fixed awning, temporary vestibule, lights; flanking arched entrances (c. 1910s) with radiating brick, prominent keystones and impost blocks; west entry: twisted cable molding, historic transom and enframements, non-historic door; east entry: blocked in transom and non-historic doors; 2nd-3rd floors: painted, segmental brownstone lintels with scrolled brackets at center bays; bracketed sills (damage to lintels and sills); non-historic sash; window converted to door; Cornice: galvanized iron with molding, paneled frieze, foliate brackets (repaired) and modillions and central rounded pediment with non-historic labeling "Jos. Scott Tkgn. Corp. Stables." Site features: diamond plate hatch.

History: This Italianate style former stable with its elaborate cornice was designed by architect W. E. Waring and built in 1870-71 for the New York Board of Fire Underwriters housing its Fire Patrol No. 2 from 1873 to 1907. This was the fourth home of Patrol No. 2 which was established in 1855. In 1907 it moved to 84 West Third Street. Following the departure of the Fire Patrol, the building was converted to other uses. Michael W. and Kate Spelecy leased an apartment in the building in 1923 and she was still in residence in 1929 when directories record the presence of one other resident along with a Ford repair shop and a hat and cap manufacturer. Records in the Department of Buildings still listed its occupancy as an auto repair shop, factory and apartment in 1946. Within five years there were no longer any residential apartments. In 1970 Joseph Scott Trucking Co. briefly moved its business into the building before moving next door to No. 33 Great Jones Street. Residents appear to have returned to the building in the 1980s and 1990s; however, the 2000 certificate of occupancy designates it as a restaurant and factory. The building, which is largely intact to its late nineteenth-century appearance, contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Ownership:

1827 David Wagstaff and heirs

1878 New York Board of Fire Underwriters (lease; renewed 1894)

1923 Ferdinand T. Hopkins Jr.

1946 Frieda Neustadt

1955 Neustadt Realty Corp.

1976 Joseph Scott Trucking Corp.

1981 Great Jones Street Realty Corp. (Joseph Scott, president)

Significant References:

New York Board of Fire Underwriters www.nybfu.org/station2.htm, (accessed February 14, 2008).

New York City Department of Buildings

New York City Directories

New York County, Office of the Register, Deed Liber 1458, p. 16; Sect. 2 Liber 25, p. 323; Liber 3329, p. 476.

33 GREAT JONES STREET (South side between Lafayette Street and the Bowery), *see* Figure 37a

Borough of Manhattan Tax Map Block 530, lot 24 in part (originally lot 23)

Date of construction: 1871 (NB 304-1871)

Architect: Charles Wright

Original Owner: Willcox & Gibbs Co.

Type: Warehouse

Style: Italianate

Stories: 3

Structure/material: Brick with brownstone trim

Features: Three bays; painted; non-historic electrical conduits; 1st floor: cast-iron, paneled and decorated piers; central entry with non-historic roll-down security gate; flanking arched entrances (c. 1910s) with radiating brick, prominent keystones and impost blocks; west entry: historic enframement with twisted cable molding, transom with non-historic glass, non-historic door; east entry: non-historic door, air conditioner in transom; 2nd-3rd floors: segmental brownstone lintels with scrolled brackets at center bays; bracketed sills; non-historic sash; Cornice: galvanized iron with molding, paneled frieze, foliate brackets (repaired) and modillions and central rounded pediment with “Beinecke & Co.’s Stables”; Roof: metal vents and chimneys; brick chimney. Site features: diamond plate hatch.

History: This small Italianate style building was designed by Charles Wright for the Willcox & Gibbs Sewing Machine Company in 1871 at the about the same time as its neighbor 31 Great Jones Street. Willcox & Gibbs, whose business was established in 1859 and incorporated in New York in 1866, specialized in the manufacture of industrial sewing machines. They had an office at 658 Broadway (near Bond Street) beginning in 1868 and directories still list the firm there in 1925. Bernard Beinecke and Joseph Hesdorfer purchased the building in 1889. Bernard Beinecke an émigré who would later become a director of two banks and the developer of the Plaza Hotel (a designated New York City Landmark) began his career driving a butcher cart. Beinecke & Co., meat purveyors, was established in 1872 when he bought his employer’s business.⁷² Directory listings from 1929 to 1993 indicate that the building was occupied primarily by trucking firms and automobile repair businesses. In 1945, it was connected internally to 35 Great Jones Street. The building which is largely intact to its late nineteenth-century appearance, contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant alterations:

1945 (ALT 2179-1945): Interior opening cut to adjacent building at 35 Great Jones Street.
Owner: Delian [sic] Co., Inc., 35 Great Jones Street.

⁷² Beinecke and his partner purchased 33 Great Jones Street and the adjoining property 30 Bond Street from Willcox & Gibbs Sewing Machine Co. in 1889 and leased the Great Jones Street property back to Beinecke & Co. in 1890. However directories do not include 33 Great Jones Street among the addresses for the company.

Ownership:

1847 Samuel and Lavinia Parmly
1872 James Willcox and heirs
1880 Willcox & Gibbs Sewing Machine Co.
1889 Bernard Beinecke, Joseph Hesdorfer
1890 Beinecke & Co. (lease)
1931 John Hesdorfer and Anna Estelle Troescher.
1938 Sperry & Hutchison Co.
1943 33 Great Jones Street Realty Corp.
1945 Dalian Co., Inc.
1976 Joseph D. Scott and Theresa A. Scott
1981 Great Jones St. Realty Corp.

Significant References:

Alex Askaroff, "Willcox & Gibb [sic]: A Brief History."

http://www.sewalot.com/willcox_gibbs.htm.

New York City Department of Buildings

New York City Directories

New York County, Office of the Register, Deed Liber 1208, p. 611; Liber 1563, p. 108; Liber 2257, p. 297; Sect. 2, Liber 1, p. 180.

"Rexel, Inc." <http://www.fundinguniverse.com/company-histories/Rexel-Inc-Company-History.html>).

Winthrop Group, "Profile of Bernhard Beinecke Published."

<http://www.vndesigns.com/vnw-dat/Client-WebSites/WinthropGroup/newsandpersepectives>.

35 GREAT JONES STREET (South side between Lafayette Street and the Bowery), *see* Figure 38

Borough of Manhattan Tax Map Block 530, lot 24

Date of construction: 1893-94 (NB 732-1893)

Architect: Cleverdon & Putzel

Original Owner: Margaret J. Ramsey

Type: Store and loft

Style: Romanesque Revival

Stories: 7

Structure/material: Brick, terra cotta

Features: Four bays; painted brick façade; corners cut out from roof to 6th floor, foliate corbel at bottom of cut; wrought-iron fire escape; Base: two-story brick piers topped by foliate Romanesque terra-cotta capitals; 1st floor: storefront with decorated cast-iron columns and non-historic infill, side entries have large transoms; 2nd floor: cast-iron columns with decorated cushion capitals and scrolled brackets; non-historic sash; paneled spandrel between floors with egg-and-dart molding under sill; plain brick spandrel topped by molded and denticulated sill course between 2nd and 3rd floors; 3rd-6th floors: four-story elaborately decorated terra-cotta surround; grouped windows separated by decorated, paneled columns with decorated cushion capitals (some worn); denticulated sill courses; brick spandrels with terra-cotta Greek key decoration; 7th floor: arched windows with radiating header brick springing from columns;

denticulated sill course; **Cornice**: replaced with corrugated aluminum panel. **East elevation**: unpainted brick. **West elevation**: brick, unpainted except at rear; wrought-iron fire escape at rear; lot line window and doors; metal chimneys; metal railing.

History: This seven-story Romanesque Revival loft building was designed by architects Cleverdon & Putzel and constructed for owner Margaret J. Ramsey in 1893-94 at a time when the area was becoming increasingly commercial in character and many of the older structures were replaced with new loft buildings. Little is known about the tenants prior to the 1920s. Beginning in 1929, directories list a variety of businesses in the building. In that year, tenants included two paper companies (Superior Paper Co., a tenant since at least 1919, and Brown Paper Co.), three related landscaping companies, textile and garment manufacturers and a doll company. For most of the mid-twentieth century the building was occupied by textile, garment and hat and cap companies along with mechanical engineers, stationery suppliers, plastics and brush manufacturers. In 1945, the building was connected with No. 33 Great Jones Street. As a result of Manhattan's declining manufacturing base, vacant loft space by the 1980s began attracting residential tenants. It appears that the building continues to be occupied by both commercial and residential tenants. 35 Great Jones Street which is largely intact to its late-nineteenth-century appearance, contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant alterations:

1945 (ALT 2180-1945): Connected internally to No. 33 Great Jones Street. Owner: Dalian Co., Inc., 35 Great Jones Street.

Late 20th century: Cornice removed.

Ownership:

1893 Margaret J. Ramsay
1893 John J. Radley and Charles H.A. Cuny
1909 John J. Radley
1912 Thirty-Five Great Jones St.
1915 David W. DeLacy
1918 John J. Radley
1923 Caxton Realty Corp. (John J. Radley, Pres.)
1939 Great Jones Street Realty Corp.
1940 Metropolitan Savings Bank
1941 Horton Management Corp.; Milton Wiesenberger
1943 Palco Realty Inc.
1946 Dalian Co., Inc. and Palco Realty Inc. (easement agreement, also 1963, 1964)
1976 Joseph D. Scott and Theresa A. Scott
1981 Great Jones Street Realty Corp.

Significant References:

New York City Department of Buildings

New York City Directories

New York County, Office of the Register, Deed Liber 20, p. 447, 449, 454; Liber 22, p. 247.

www.superpages.com

37 GREAT JONES STREET (South side between Lafayette Street and the Bowery), *see* Figure 39

Borough of Manhattan Tax Map Block 530, lot 25

Date of construction: 1917-18 (NB 169-1917)

Architect: Lewis C. Patton; Builder: Storey & Flickenger

Original Owner: Ferdinand T. Hopkins

Type: Garage and warehouse

Style: Utilitarian

Stories: 5

Structure/material: brick

Features: Base: one-story, painted brick with raised header brick banding; central former vehicle entrance with non-historic infill; side entries, non-historic doors, security camera and lighting; 2nd-5th floors: unpainted brick stair towers flank recessed central section with paired windows; historic sash, some converted to vents; decorated brickwork in spandrels and top of towers; historic signs denoting the shaft way; Roof: chimney; bulkheads.

History: This utilitarian garage and warehouse, designed by architect Lewis C. Patton, was constructed for owner Ferdinand T. Hopkins in 1917-18 at a time when many of the older structures were being replaced with new commercial buildings. By the mid-1930s the building had been altered to house offices, shipping department and factory as well as storage. At that time, directories indicate that Philco Radio & Television Corporation shared the premises with Joseph Doyle, a trucker. From 1943 to 1955 the building reverted to use as a garage and warehouse for Red Ball Van Lines after which it was converted to use as a factory for Revere Metal Art Company and Steel Parts Manufacturing Company. Concord Electronics Corporation joined them around 1965 and continued in this location until recently. This building, largely intact to its early twentieth-century appearance, contributes to the mixed-use and diverse character of the NoHo East Historic District.

Ownership:

1886 Ferdinand T. Hopkins

1956 37 Great Jones Street Corp.

1962 Parker Pen Company

1965 37 Great Jones Corp.

1971 Revere Metal Art Co.

Significant References:

New York City, Department of Buildings, CO 803-1918; CO 19842-1934; CO 46916-1957.

New York City Directories

New York County, Office of the Register, Deed Liber 2006, p. 277.

www.superpages.com

39 GREAT JONES STREET (South side between Lafayette Street and the Bowery), *see* Figure 40

Borough of Manhattan Tax Map Block 530, lot 26

Date of construction: 1895-96 (NB 1391-1895)
Architect: Brunner & Tryon
Original Owner: Joseph L. Bittenweiser
Type: Store and loft, now Residential
Style: Renaissance Revival
Stories: 7
Structure/material: Limestone, brick and terra cotta

Features: Three bays; decorated wrought-iron fire escape; Base: two-story rusticated limestone piers; 1st floor: piers painted; storefront with decorated, paneled cast-iron columns, historic wood framing with non-historic infill; historically appropriate doors, non-historic roll-down gates; non-historic entry with historically appropriate doors, non-historic intercom; 2nd floor: grouped windows separated by paneled cast-iron columns with bell-flower decoration, non-historic casements; elaborately decorated molded cornice with prominent central cartouche with foliate surrounds, cartouches and antefixes; 3rd-6th floors: brick piers with decorative terra-cotta banding topped by large cartouches with fleur-de-lis; grouped windows separated by brick piers with decorated capitals, terra-cotta spandrels with fluted panels decorated with cartouches, beribboned wreaths and molding; scrolled bracket with foliate plaques, 6th floor windows arched with brick surround and foliate spandrels with cartouches and egg-and-dart molding; 7th floor: arched windows; terra-cotta surrounds with decorated keystones; Ionic columns; decorated panels on piers; Cornice: galvanized-iron; frieze with egg-and-dart molding and fluting, foliate brackets (several repaired with sheet metal); fire escape cuts through cornice. **West elevation**: unpainted brick. **East elevation**: brick, partially painted; belted smoke stack; lot-line segmental arch window; roof-top ventilator; replacement brick; bulkhead with green corrugated metal.

History: This store-and-loft building with its prominent cornice, arched fenestration and foliate and Renaissance-inspired decoration is one of two buildings designed in the Renaissance Revival style by the architectural firm of Brunner & Tryon and constructed for owner Joseph L. Bittenweiser in 1895-96 (the other is 144 West 14th Street). At that time the NoHo area was becoming increasingly commercial in character and many of the older structures were being converted to commercial use or replaced with new loft buildings. From 1929 to the early 1950s, directories list a variety of manufacturing tenants in the hat and cap, garment and related industries. From the 1950s to the 1970s the building was mostly occupied by leather goods, brush and metal goods manufacturers, yarn and envelope companies. As a result of Manhattan's declining manufacturing base, vacant loft spaces throughout NoHo attracted residential tenants and, since 1980, 39 Great Jones Street has been occupied as joint live/work quarters for artists. The building, which is largely intact to its late nineteenth-century appearance, contributes to the mixed-use and diverse architectural character of the NoHo Historic District.

Significant Alterations:

1916 (ALT 2056-1916): Install rear fire escape; Owner: William H. Talmage; occupied as store and lofts.
1979 (ALT 55-1979): Converted to joint live/work quarters. CO 100974 issued in 1992 on this alteration.
1997 (Job No. 101670069 ALT): Removal of existing sidewalk diamond plate and supporting structure.

2007 (Job No. 110017552 ALT): Exterior repair including replacing sills, repairing terra cotta and fire escape.

Ownership:

1895 Benedict A. Klein; Joseph L. Bittenweiser
1896 Benedict A. Klein; Laemmlein and Joseph L. Bittenweiser; Warren E. Dennis
1916 William H. Talmage (from alteration application)
1944 39 Great Jones Inc.
1949 Pomard Realty Corp.
1955 Isaac and Louis Moinester
1961 Junin Corporation, Isaac Moinester, President
1966 39 Great Jones Street Corp., Selma Alderson, Vice-President

Significant References:

New York City Department of Buildings
New York City Directories
New York County, Office of the Register, Deed Sect. 2 Liber 37, p. 383, 390; Liber 44, p. 233, 236, 453, 456.

41 GREAT JONES STREET (South side between Lafayette Street and the Bowery), *see* Figure 41

Borough of Manhattan Tax Map Block 530, lot 27

Date of construction: 1889-90 (NB 1461-1889)

Architect: Herter Brothers

Original Owner: Harris and David Baum

Type: Store and loft

Style: Romanesque Revival (altered)

Stories: 5

Structure/material: Brick

Features: Four bays; decorated wrought-iron fire escape; 1st floor: paneled cast-iron columns with guilloche decorated brackets for capitals; non-historic brick infill, doors, windows and through-wall air-conditioner at storefront; entryway with cast-iron column, historic cut glass and wood paneled entry doors and transom; non-historic light; 2nd-5th floors: brick piers with smooth and rough-faced brownstone bands (some resurfaced); grouped, non-historic sash separated by cast-iron columns; wood framing; metal lintels with rosettes; paneled brick spandrels; non-historic metal transoms; non-historic doors at fire escape landings; Cornice: removed, replaced with cement stucco. Site features: concrete and cement ramps; single stone steps; remnants of diamond plate hatch with grilles.

History: This Renaissance Revival store-and-loft building was designed by the architectural firm Herter Brothers and constructed for owners Harris and David Baum in 1889-90 at a time when the area was becoming increasingly commercial in character and many of the older structures were being converted to commercial use or replaced with new loft buildings. Like many of the lofts in NoHo during the mid-twentieth century, 41 Great Jones Street was home for many years to garment, hat and cap manufacturers and related suppliers, along with basket, caster and wheel

companies. Following World War II the garment and hat companies left and were replaced by firms like Acme Sandblasting which has occupied the first floor since around 1959. As a result of Manhattan's declining manufacturing base vacant loft spaces throughout NoHo attracted residential tenants. Since the 1980s, the building has included artist's joint live/work quarters along with commercial and manufacturing firms. Although altered, 41 Great Jones Street still retains elements of its original Renaissance Revival decoration and is representative of the loft development phase in the NoHo Historic District Extension.

Significant alterations:

1979 (ALT 61-1979): Conversion in part to joint live/work quarters for artists. Certificate of Occupancy 94217 issued in 1989 on this alteration.

Ownership:

1889 David and Harris Baum
1890 Marion A. & Frances M. Vernon
1920 Samuel Strongen, William Rubin and David Gold
1930 Angey Realty Corp.
1932 Seaman's Bank for Savings in the City of New York
1942 Rence Realty Corp; 29 Great Jones Street Corporation
1944 Rose Seltzer
1946 Walter and Lewis Seltzer
1948 Harry, Walter, Lewis and Bernard Seltzer
1954 Thomas O. Warfield
1956 Martin Operating Corporation (Martin Feinberg, Pres., Leon Feinberg, Vice-Pres.)

Significant References:

New York City Department of Buildings
New York City Directories
New York County, Office of the Register, Deed Liber 2253, p. 183.

43 GREAT JONES STREET (South side between Lafayette Street and the Bowery), *see* Figure 42

Borough of Manhattan Tax Map Block 530, lot 28

Date of construction: 1892-93 (NB 1580-1891)

Architect: Graul & Frohne

Original Owner: Edward Benneche

Type: Store and loft

Style: Romanesque Revival

Stories: 6

Structure/material: Brick and brownstone

Features: Two bays; non-historic sash; wrought-iron fire escape; much of the brownstone shows evidence of deterioration; Base: two stories, rusticated brownstone; 1st floor: historic cast-iron storefront with decorated columns and molded entablature, historic wood frame in window, non-historic internal folding gates; bulkhead with wrought-iron grille; non-historic entryways and gate; diamond plate ramps at entries; vent inserted in eastern transom; 2nd floor: paired windows

separated by columns with half-fluted shafts; depressed arches spring from engaged grouped colonnettes with Romanesque capitals; corbels; radiating voussoirs with central cartouche; molded lintels; 3rd-5th floor: Roman brick piers with floriated brownstone plaques; spandrels with terra cotta panels; paired windows separated by half-fluted columns, 5th floor: arched windows with brownstone voussoirs and rusticated stone spandrels; 6th floor: brick piers with stone bands; grouped windows with brownstone architrave; Cornice: elaborately decorated terra cotta; paired colonnette termini with corbels and finials. **East elevation**: partially painted brick; lot-line windows; historic shutter hinges. **West elevation**: unpainted brick; one story bulkhead with painted cement stucco. Site features: stone slab sidewalk; round diamond plate hatch with grille; two diamond plate hatches in sidewalk.

History: This Romanesque Revival style store-and-loft building was designed by the architectural firm of Graul & Frohne for owner Edward Benneche in 1892-93 at a time when the area was becoming increasingly commercial in character and many of the older structures were being converted to commercial use or replaced with new loft buildings. Benneche and his brother Henry operated their cane business from the building upon its completion. Long term tenant E. Miltenberg, an import/export company, is listed in directories from 1929 to roughly 1965. As a result of Manhattan's declining manufacturing base vacant loft spaces throughout NoHo attracted residential tenants. By 1980, the building with its heavy brownstone base and Romanesque Revival detailing was being converted to joint/live work quarters for artists. The building, which is largely intact to its late nineteenth-century appearance, contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant Alterations:

1961 (ALT 2133-1961): East lot-line windows on 2nd and 3rd floors sealed.

1979 (ALT 733-1979): Conversion to joint live/work quarters for artists. CO 86661 issued in 1985.

Ownership:

1891 Edward Benneche
1912 U.S. Trust Co, trustee
1935 Edward J. F. Benneche, et al.
1946 43 Great Jones Street Inc.
1969 Meyer Monblatt
1975 Three Arts Properties
1978 43 Great Jones Street Associates
1987 43 Great Jones Street Owners Corp.

Significant References:

New York City Department of Buildings

New York City Directories

New York County, Office of the Register, Deed Sect. 2 Liber 4, p. 498-99.

45 GREAT JONES STREET (South side between Lafayette Street and the Bowery), *see* Figure 43

Borough of Manhattan Tax Map Block 530, lot 29

Date of construction: c. 1893-94 (tax records)

Architect: Not determined

Original Owner: J. B. Miller

Type: Warehouse

Style: Altered Romanesque Revival

Stories: 3

Structure/material: Brick

Features: Painted brick façade with rough-faced brownstone bands on piers; wrought-iron fire escape; 1st floor: fluted cast-iron pilaster; non-historic storefront, roll-down gates, signage; 2nd - 3rd floor: enclosed and altered windows; Cornice: removed replaced with painted cement.

History: A building has been on this site since at least the mid-1860s when tax assessment records note a two-story building on the property belonging to the estate of James Foster. That building was either enlarged or replaced c. 1893-94 when the tax assessments record a three-story building on the site. In 1923 it was leased to Isaac Rosenzweig who bought the building outright in 1925. 1929 city directories list Rosenzweig Lumber Company and Louis Fisher & Co, maker of office partitions as occupants. In 1934 Great Jones Lumber Corporation was established and has been located at 45 Great Jones Street since that time. Isaac Rosenzweig who maintained an office in the building moved into the real estate business which remained at 45 Great Jones until at least 1980. The altered building is representative of the commercial phase of development in the NoHo Historic District Extension.

Significant Alterations:

1961 (ALT 1371-1961): Three-story, fireproof commercial building. Used for storage of building materials. Architect: Kenneth Sievers.

Ownership:

1901 Maria D. B. Cox and Cornelia J. Chadwick

1925 Isaac Rosenzweig

1956 Hartley L. Rose

1986 Joseph F. Lauto

2004 45 Great Jones Street LLC (Joseph F. Lauto, managing member)

Significant References:

New York City Department of Buildings

New York City Directories

New York City, Tax Assessment Records, 15th Ward, 1866-85, 1893-96.

New York County, Office of the Register, Deed Liber 4963, p. 579; CRFN 2004000025801.

47 GREAT JONES STREET (South side between Lafayette Street and the Bowery), *see* Figure 44

Borough of Manhattan Tax Map Block 530, lot 7503

Date of construction: 1895-96 (NB 574-1895)

Architect: Cleverdon & Putzel

Original Owner: Bernhard Mayer

Type: Store and loft

Style: Romanesque Revival/Renaissance Revival

Stories: 7

Structure/material: Cast iron, brick and terra cotta

Features: Four bays; historic and non-historic sash; grouped windows separated by paneled or rounded cast-iron columns; 1st floor: painted historic cast-iron storefront; non-historic camera; paneled columns and piers; bracketed and denticulated entablature; non-historic entry doors, roll-down gates and mesh window grilles; 2nd floor: historic cast-iron surround; paneled columns with brackets; decorated paneled piers; molded entablature; 3rd floor: terra cotta; sill course with decorated brackets, rosettes, wreathes and Greek key molding; piers with decorated bands; elaborate entablature with anthemion decorated frieze, dentils and decorated molding; 4th-5th floors: brick; engaged paired, twisted terra-cotta columns with germinated capitals; decorated terra-cotta spandrel and lintel; decorated bracketed entablature; 6th-7th floors: brick piers with quoins expanding to striation in spandrel; foliate terra-cotta lintel with dentils; 7th floor: arched windows; radiating header brick surrounds; Cornice: galvanized iron featuring dentils, decorated frieze, coffered soffit and egg and dart molding; brick finials with antefixes; Roof: tile coping; bulkhead **East elevation**: unpainted brick except at 2nd floor; lot-line windows on three floors. **West elevation**: unpainted brick; lot-line windows on five floors; one window bricked in; one-story bulkhead faced with painted cement stucco;

History: This Romanesque Revival/Renaissance Revival style store-and-loft building was designed by Cleverdon & Putzel and constructed in 1895-96 for owner Bernhard Mayer of the firm Weil & Mayer at a time when the area was becoming increasingly commercial in character and many of the earlier structures were being converted to commercial use or replaced with new loft buildings. Similar in style to 20 Bond Street, the building features two-story-high paired columns with germinated capitals and brick quoins that metamorphose into a striated spandrel above the arched 7th floor windows.

Directories from 1929 to the 1950s list metalwork companies including long-term tenants Brabant Needle Co. (1929-59) and Columbian Brass Foundry (1929-50), engine and carburetor sales and service businesses like Holly Carburetor (1935-45), Chrysler Marine (1935-39) and Chris Craft Engine (1950) and printers. From roughly 1950-70 leather goods, knitting mills, cap manufacturers and a trucking company occupied the building. In 1970 La MaMa Experimental Theater Club purchased the building for use as a rehearsal and workshop space for theatrical companies including the Pan Asian Repertory Theater founded in 1977. It is still used as theatrical studios and offices with one residential condominium on the 7th floor. This building, which is largely intact to its late nineteenth-century appearance, contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Ownership:

1895 Jonas Weil & Bernard Mayer
1897 Henry A. Jackson
1904 Jacob Paskusz
1936 Metropolitan Savings Bank
1942 Milton Weisenberger
1943 John A. Sutter
1944 Max Epstein
1945 Brabant Needle Co., Inc.
1953 Michael Green
1954 Lilgreen Realty Corp. (Lillian Green)
1970 La Mama Experimental Theater Club, Inc.

Significant References:

“About La Mama Experimental Theatre Club.”

<http://www.lamama.org/about/mission.html>.

New York City Department of Buildings

New York City Directories

New York County, Office of the Register, Deed Sect. 2 Liber 37, p. 68; Liber 184, p. 160.

53 GREAT JONES STREET (South side between Lafayette Street and the Bowery), *see* Figure 45

Borough of Manhattan Tax Map Block 530, lot 31

Date of construction: altered 1928 (Alt 1421-1928)

Architect: Harry Kirshbaum (1928)

Original Owner: Isaac Rosenzweig (1928)

Type: Storage

Style: None

Stories: 1-2

Structure/material: Brick

Features: Stepped brick parapet; stone coping; paneled brick spandrel; painted brick façade; roll-down gate; fire ladder from roof; 2nd story (in rear): metal steps and railing.

History: It is unclear when this building was erected. Department of Buildings records in 1882 note that architect Hopkins Williams converted a two-story structure into an office building for H. W. Grimm and that in the course of the next decade other alterations were made as it was converted variously for use as a workshop and stable. In 1928, architect Harry Kirshbaum gave it a new brick front, and made internal alterations for use as a warehouse and workshop. From roughly 1935 to 1939 tenants included an electrician and Sol Kramer's restaurant equipment and sheet metal work business. Meyer Menblatt and Ridge Trading Co. who were in the fur business occupied the building for roughly ten years beginning circa 1945 and ending around 1955 when both had switched to the waste material business. Purchased by Great Jones Lumber Corp. in 1951, it has apparently been used as an annex since the late 1950s. It is unclear when the front portion of the building was reduced to one-story and given a new parapet.

Significant Alterations:

1928 (ALT 1421-1928): New brick front, new windows in rear, new skylight to be used for storage and workshop.

Late 20th century: 2nd story removed (front); stepped parapet; 1st floor altered.

Ownership:

1922 Isaac Rosenzweig

1951 Great Jones Lumber Co.

2004 Great Jones Realty Corp. (Joseph Lauto Jr, Vice-President)

2005 Lauto Group Ltd.

Significant References:

New York City Department of Buildings

New York City Directories

New York County, Office of the Register, Deed Liber 3267, p. 50.

55 GREAT JONES STREET (South side between Lafayette Street and the Bowery), *see* Figure 46

Borough of Manhattan Tax Map Block 530, lot 32

Date of construction: 1896-97 (NB 1051-1896)

Architect: Frederick B. Cole

Original Owner: Thomas W. Keogh

Type: Store and loft; now Residential

Style: Renaissance Revival (altered)

Stories: 7

Structure/material: Brick and stone

Features: Three bays; Base: two stories, painted stone; banded piers, foliate capitals, plaques with rosettes; 1st floor: guilloche-decorated cast-iron columns at entryway; historic wood frame and transom, non-historic door; non-historic storefront infill, roll-down gates; cast-iron spandrel with beribboned cartouches; egg-and-dart molding between floors; 2nd floor: windows separated by guilloche-decorated cast iron columns; mixed sash; historic paneled spandrel and molded entablature; 3rd-7th floors: painted brick; ornament removed, resurfaced with painted cement stucco; grouped windows, replacement sash; 3rd-4th floors: flared brick lintels; 4th-5th floors: corbelled sill courses; 6th floor: arched window group; 7th floor: arched windows, radiating brick lintels partially obscured by stucco. **West elevation**: brick (partially painted); lot-line windows (four are later additions). **East elevation**: non-historic cement stucco; lot-line windows; non-historic roof deck and wood fence; bulkhead at rear.

History: This Classical Revival style store-and-loft building was designed by architect Frederick Cole and built in 1896-97 for owner Thomas W. Keogh at a time when the area was becoming increasingly commercial in character and many of the older dwellings were being converted to commercial use or replaced with new loft buildings. Although stripped of ornament on the upper stories the arched fenestration of the sixth and seventh floors along with the classically inspired decoration of the banded piers, cartouche-filled spandrels and decorated cast-iron columns of the base reflects the building's original style. Throughout most of the twentieth century the building

was occupied by a variety of small businesses mostly in garment related industries and metal goods. Since the 1980s it has been a cooperative joint live/work quarters for artists with a store on the ground floor. The building, although altered, contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant Alterations:

1920 (ALT 611-1920): Cut windows in west wall at 5th floor.

1979 (ALT 571-1979): Converted to joint live/work quarters for artists. CO 822272 issued in 1982.

Late 20th century: Removed cornice and all ornament from upper floors; resurface with stucco.

Ownership:

1896 Thomas W. Keogh

1897 Henry P. Booth and heirs

1909 Earl G. Pier

1909 Etagloc Holding Co

1921 Max A. Feuerlicht

1923 Alice A. Rowe

1928 Alice A. Rowe/Solomon Kramer (party wall agreement lots 31 and 32)

1946 Meyer Memblatt (aka Meyer Monblatt)

1979 Loft Purchase Corp.

1980 Herbert A. Wells III

1980 Great Jones Studios Inc.

Significant References:

New York City Department of Buildings

New York City Directories

New York County, Office of the Register, Deed Sect. 2 Liber 43, p. 1616.

57 GREAT JONES STREET (South side between Lafayette Street and the Bowery), *see* Figure 47

Borough of Manhattan Tax Map Block 530, lot 132

Date of construction: c. 1860-68

Architect: Not determined

Original Owner: Benjamin Bailey

Type: Stable(?); now Commercial

Style: Altered Romanesque Revival

Stories: 2

Structure/material: Brick

Features: Three bays, painted brick; 1st floor: non-historic metal-and-glass storefront, cement ramp with pipe railing, glass marquee, sign box; non-historic entry door and blocked transom; historic molded stone lintel; non-historic lights; 2nd floor: central arch with brick lintel and stone keystone and impost blocks; stone sill; arched windows with radiating brick architrave and stone impost blocks; non-historic sash; Cornice: removed, non-historic brick parapet with stone coping; Roof: air conditioner; metal vent attached to building on east.

History: In 1845 Benjamin Bailey, a physician, who lived in the 13th Ward, purchased what is known as lot 33 at the southwest corner of the Bowery and Great Jones Street as an investment and within a year built a house on the site facing the Bowery.⁷³ The lot, known by its primary address of 346 Bowery, extended 100 feet along the south side of Great Jones Street and incorporated what is now 57 Great Jones Street; three years later Dr. Bailey enlarged his property adding a 25-foot by 25-foot parcel that now forms the southern part of lot 132. It is uncertain when this Altered Romanesque Revival structure at 57 Great Jones Street was constructed but there was a structure on the site as early as 1851 when *Doggett's New York City Street Directory* lists James Kinsey, a builder, and Morris Kelly, a fruit dealer, as tenants and tax records the following year record the presence of a shop on the lot. In 1868 architect Louis Burger added a narrow one-story, rear extension adjoining a store and dwelling, to be used as an office. The building appears as a stable on insurance maps in 1879 but there is no reference to this usage at the time it was altered in 1882 for John A. Dunn who operated a furniture store and auction house at 57 and 59 Great Jones Street until around 1901.⁷⁴ The heirs of Dr. Bailey sold the property to Modern Grade Renting Co. in 1924 who immediately divided the property into two parcels selling 57 Great Jones Street to Hancock Realty Company. In 1932 architect S. Walter Katz designed a rear extension for Adolph Cook that connected the properties at 342 Bowery and 57 Great Jones Street.

For most of the twentieth century No. 57 was home to companies in the kitchen equipment and metal work businesses (Biedmar Kitchen Equipment and sheet metal work, c. 1929-45 and Grand Wire Frame and Novelty Co., c. 1959-75). Purchased by Andy Warhol's Factory Films, Inc. in 1970 and owned by Andy Warhol Enterprise Inc. until 1990, it was the home of artist Jean Michel Basquiat at the time of his death in 1988. This building which is currently classified as a commercial property, contributes to the mixed use and architectural diversity of the NoHo Historic District Extension.

Significant Alterations:

1868 (ALT 154-1868): Extension to rear of store and dwelling, at the southwest corner of Bowery and Great Jones Street, to be used as an office. Owner: Otto Ernst; Architect: Louis Burger.

1882 (ALT 63-1882): Interior alterations to two-story brick building occupied as a third-class store. Owner: John A. Dunn.

1932 (ALT 175-1932): 342 Bowery/57 Great Jones, new rear extension at rear of 342 Bowery connecting to the 1st floor of 57 Great Jones Street. Owner: Adolph Cook; architect, S. Walter Katz.

Late 20th century: Alteration of storefront, removal of cornice.

⁷³ City directories for 1829-30 list Dr. Bailey at the corner of Delancey and Lewis Streets, and ten years later he had moved to 59 Cannon Street both in the 13th Ward. The 1840 Census does not record the presence of blacks in the household. In 1850 there are four people, whose race is not noted, living with Dr. Bailey and his wife and it is unclear from the census information what their relationship is to the Baileys. At the time of his death in 1879, he lived at 344 West 14th Street and owned several properties in New York City.

⁷⁴ There are two leases in the Office of the Register between the estate of Dr. Bailey and John Dunn. Each was for five years and covered the period between 1891 and 1901.

Ownership:

1845 Dr. Benjamin Bailey, his heirs and estate
1924 Modern Grade Renting Co., Inc.
1924 Hancock Realty & Holding Corp.
1951 57 Great Jones Street Realty Co., Inc.
1970 Factory Films Inc.
1974 Andy Warhol Enterprises, Inc.
1990 57 Great Jones Street Associates
2005 57 Great Jones Street LLC

Significant References:

New York City Department of Buildings.

New York City Directories.

New York City, Tax Assessments Records, 15th Ward, 1845-1896; Block 530, Lot 33, 1899-1899.

New York County, Office of the Register, Deed Liber 456, p. 194; Liber 499, p. 423; Liber 1900, p.98; Liber 3425, p. 487; Liber 2442, p. 252; Sect. 2 Liber 2, p. 275; Liber 41, 402.

“Benjamin Bailey, M. D.,” *New York Times* (July 6, 1879), 2.

United States Census, 1840, 1850.

Great Jones Street, Nos. 12 to 54 (North Side between Lafayette Street and Bowery)

12-28 GREAT JONES STREET

See 375-379 LAFAYETTE STREET

30 GREAT JONES STREET (North side between Lafayette Street and the Bowery)

Borough of Manhattan Tax Map Block 531, lot 56

Date of construction:

Architect:

Original Owner:

Type: Vacant lot

Style:

Stories:

Structure/material:

Ownership:

2007 SP Great Jones, LLC

Significant Resources:

New York City Department of Buildings, Building Information System.

New York County, Office of the Register, CRFN 2007000482334.

32-38 GREAT JONES STREET (North side between Lafayette Street and the Bowery)

Borough of Manhattan Tax Map Block 531, lot 52

Date of construction:

Architect:

Original Owner: 375 Lafayette Street Properties, LLC

Type: Parking lot

Style:

Stories:

Structure/material:

Features: Three, three-story steel racks for automobile storage; wrought-iron fence; billboards and signage.

History: This lot has been used as a parking lot since 1961 when four four-story brick warehouses were demolished.

Ownership:

1998 375 Lafayette Street Properties, LLC

Significant Resources:

New York City Department of Buildings, DM 315-1961 and ALT 87-1961,

40 GREAT JONES STREET (North side between Lafayette Street and the Bowery), *see* Figure 48

Borough of Manhattan Tax Map Block 531, lot 51

Date of construction: 1895-96 (NB 1409-1895)

Architect: E. G. Gollner

Original Owner: Thomas B. Keogh

Type: Store and loft; Residential

Style: Classical Revival

Stories: 7

Structure/material: Brick

Features: Three bays; non-historic wrought-iron fire escape; 1st floor: historic wood and glass storefront with fluted cast-iron columns and piers, non-historic doors; older non-historic paneled wood and glass entry doors with historic glass transoms; non-historic security gate; lintel replaced with painted cement stucco; 2nd-6th floors: grouped windows separated by cast-iron fluted columns, continuous molded lintels, non-historic sash; five-story brick piers with terra-cotta capitals and brick bases (east base rebuilt); lintel above 6th floor painted or clad in metal; 7th floor: arched windows with brick surrounds and raised detail; non-historic sash; Cornice: galvanized iron; curved brackets and dentils. **West elevation**: painted brick; lot-line windows, shadow of demolished neighbor; through-wall air conditioners; metal bulkhead; non-historic sash. **East elevation**: painted brick and cement stucco; parapet with tile coping.

History: This Classical Revival style store-and-loft building was designed by architect E. G. Gollner and constructed in 1895-96 for owner Thomas W. Keogh at a time when the area was becoming increasingly commercial in character and many of the older dwellings were being converted to commercial use or replaced with new loft buildings. The simple design of this building incorporated grouped fenestration with classically decorated cast-iron surrounds, a trio of arched windows with brick architraves at the uppermost floor and a prominent galvanized-iron

cornice with brackets. Prior to World War II, 40 Great Jones Street was occupied by small businesses in the garment, hat and toy related industries along with bookbinders. Following the war tenants in the metal products and machine works fields predominated. In 1961 under the tenancy of Matthews Express and Van Co. (which bought the building in 1963) the building's legal occupancy was converted from factory to packing and storage facility and is later listed as garage and offices. As the post-World War II decline of Manhattan's manufacturing base in Manhattan progressed, 40 Great Jones Street was not immune. The last of the commercial tenants departed in the early 1970s and by mid-decade residential loft dwellers had moved in. The building is currently cooperative joint live/work quarters for artists with commercial space on the ground floor. Largely intact to its late nineteenth-century appearance, 40 Great Jones Street contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant Alterations:

1961 (ALT 2253-1961): Convert from factory to packing and storage facility. Owner: Matthews Express and Van Co.

1966 (ELEV 1112-1966): Occupancy: garage and offices. Owner: Matthews Express and Van Co.

Ownership:

1895 Thomas W. Keogh

1896 Reginald G. Barclay; Frederick T. James

1898 Frederick McMorrان; Robert and Antonia Treupel

1899 Mary A. Chisolm and heirs

1945 Jacob Bernstein

1963 Matthews Express & Van Co.

1974 40 Great Jones Corp.

Significant References:

New York City Directories

New York City Department of Buildings

New York County, Office of the Register, Deed Sect. 2 Liber 37, p. 468; Liber 5238, p. 66.

FIREHOUSE ENGINE CO. THIRTY-THREE - A Designated NYC Landmark

42-44 GREAT JONES STREET (North side between Lafayette Street and the Bowery), *see* Figure 49

Borough of Manhattan Tax Map Block 531, lot 49

Date of construction: 1898-99 (NB 135-1898)

Architect: Ernest Flagg and W. B. Chambers

Original Owner: Mayor and Commonality of New York

Type: Firehouse

Style: Beaux-Arts

Stories: 4

Structure/material: Brick and limestone

Features: Base: rusticated limestone ashlar; Upper floors: brick; monumental limestone arch with cartouche; grouped fenestration with cast-iron framing and central pediment with return, antefixes and cartouche, some altered sash; non-historic air-conditioners; historic iron balconies; small windows with limestone sills and lintels; historic and non-historic light fixtures; Cornice: cut-work brackets, anthemion; Roof: standing-seam mansard; skylight.

History: Engine Co. 33 was designed by Ernest Flagg and W. B. Chambers and constructed for the City of New York in 1898-99. Designated on December 13, 1966 as an individual New York City Landmark, the late-nineteenth century firehouse in the Beaux-Arts style is dominated by a monumental arch with concave limestone surround and majestic cartouche. Within the arch are three floors of windows with cast-iron surrounds, decorative metal railings at the 2nd and 4th floors and an elaborately decorated pediment above the third floor with antefixes and cartouche. The rusticated limestone base has two arched truck entrances flanked by smaller personnel entrances. The mansard roof rises above a cornice ornamented with antefixes, fleur-de-lis, and pairs of scrolled cut-work brackets.

The New York City Fire Department can trace its origin to 1648 when under Governor Stuyvesant an ordinance establishing a fire watch was adopted by the citizens of New Amsterdam. Prior to the Civil War the city was protected by volunteer fire companies; these companies were disbanded and replaced by a paid force, except in the most distant sections of the city, beginning in July 1865. The first engine company was established at 4 Centre Street on July 31 and in November of that same year Engine Co. 33 was organized at 220 Mercer Street. In June 1899 it moved into its current home at 42-44 Great Jones Street.

Significant References:

Augustine E. Costello, *Our Firemen: A History of the New York Fire Departments, Volunteer and Paid* (New York, 1887, Reprint: New York: Knickerbocker Press, 1997), 817-823.

LPC, *Firehouse Engine Co. Thirty-Three, 44 Great Jones Street Designation Report* (LP-0468) (New York: City of New York, 1968).

46 GREAT JONES STREET (North side between Lafayette Street and the Bowery), *see* Figure 50

Borough of Manhattan Tax Map Block 531, lot 48

Date of construction: 1896-97 (NB 1042-1896)

Architect: A. V. Porter

Original Owner: Thomas W. Keogh

Type: Store and loft, now Residential

Style: Classical Revival

Stories: 7

Structure/material: Brick and limestone

Features: Three bays; historic and non-historic sash; Base: two-story limestone piers with egg-and-dart decorated capitals support a wide entablature with dentils, egg-and-dart and projecting foliate molding; spandrel with beribboned cartouches separates the 1st and 2nd floors; 1st floor: decorated cast-iron column separates the entrance from storefront; non-historic storefront with glass block and non-historic transoms; non-historic aluminum and glass entry; 2nd floor: historic

wood casements separated by decorated cast-iron columns with scrolled brackets; 3rd-7th floors: brick piers with stone bases and composite capitals; paneled brick spandrels with foliate terra-cotta plaques; grouped windows separated by brick piers with capitals supporting molded galvanized-iron lintels; 6th floor: capitals have corbels, foliate moldings; 7th floor: arched windows separated by wide brick piers with molded capitals; radiating brick architrave springs from piers; sill is a continuous projecting anthemion molding; Cornice: galvanized iron; scrolled, foliate brackets; corbels suspended in the spandrels. **West elevation**: corrugated red metal; brick (partially painted). **North Elevation**: three bays; brick; top floor corrugated metal; openings altered; segmental arch windows, mixed sash; fire escape; through-wall air conditioners; railing and dish antennas on roof; full-height metal chimney.

History: Thomas W. Keogh purchased much of the north side of Great Jones Street in the late-nineteenth century which he then developed with store-and-loft buildings at a time when the area was becoming increasingly commercial in character. One of two adjacent structures designed by architect A. V. Porter for Keogh, 46 Great Jones Street shares many of the same design elements with 48-52 Great Jones Street, particularly the grouped fenestration with capitals and lintels in a contrasting material, two-story limestone base with cast-iron columns and spandrel with beribboned cartouches and bracketed galvanized-iron cornice. However, the spandrels are more subtly decorated with brick panels and terra-cotta plaques.

For most of the twentieth century, tenants engaged in a variety of businesses occupied 46 Great Jones Street. A review of directories reveals that garment, hat, and leather goods businesses predominated prior to the World War II. Following the war, tenants included metal, chemical and leather goods companies as well as publishers like All-Slavic Publishing House. As the decline of Manhattan's manufacturing base in the 1960s and 70s left many lofts empty, commercial tenants were replaced by artists looking for the large open loft spaces. It is now a cooperative apartment with joint live/work quarters for artists. The building, which is largely intact to its late-nineteenth-century appearance, contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant alterations:

1979 (ALT 979-1979): Conversion to joint live/work quarters for artists. Certificate of Occupancy 107507 issued on this alteration in 1995.

Ownership:

1896 Thomas W. Keogh
1897 Henry P. and Angeline M. Booth
1909 Earl G. Pier
1909 Etagloc Holding Co.
1922 Annette C. Robinson; Morris Benedon
1946 Marion Molander; Anne D. Siegel and Ruth Kreitman; Blitzer Realty Co., Inc.
1952 Blitzer Trading Co.
1963 305 Pearl Street, Inc.
1970: Joseph Lorberbaum; 46 Great Jones Street Realty Corp.

Significant References:

New York City Directories

New York City, Department of Buildings

New York County, Office of the Register, Deed Sect. 2 Liber 43, p. 248.

48-52 GREAT JONES STREET (North side between Lafayette Street and the Bowery), *see* Figure 51

Borough of Manhattan Tax Map Block 531, lot 45

Date of construction: 1896-97 (NB 598-96)

Architect: A. V. Porter

Original Owner: Thomas W. Keogh

Type: Store and loft, now Residential with stores

Style: Renaissance Revival

Stories: 7

Structure/material: Brick and limestone

Features: Triple width, three bays each; non-historic sash on upper floors; non-historic wrought-iron fire escape; Base: two stories; limestone piers with foliate decorated, molded capitals; limestone entablature with dentils, egg-and-dart and Greek key moldings; 1st floor: decorated cast-iron columns; western and center bays: non-historic storefront infill and building entries; eastern bay: delivery bay with diamond plate ramp and historic (possibly original) storefront; non-historic banner suspended on two poles; paneled spandrels between floors with beribboned cartouches; 2nd floor: grouped fenestration separated by bracketed cast-iron columns with guilloche decoration; historic wood sash; 3rd-6th floors: four-story brick piers with Corinthian capitals; galvanized iron entablature with egg-and-dart and anthemion moldings; paneled cast-iron spandrels with floral decoration between floors; grouped windows separated by brick piers with molded capitals; 7th floor: brick piers continue to cornice; arched windows separated by short, squat brick piers with molded capitals; radiating brick architrave springs from capitals; Cornice: galvanized-iron with Greek key and egg-and-dart moldings, dentils, scrolled and foliate brackets separated by coffers; Roof: bulkhead. East elevation: brick (partially painted); historic segmental arch lot-line windows (one line bricked in) and one non-historic window; mixed sash; water tank on roof. North elevation: brick (partially painted); tile coping; grouped segmental arch windows; non-historic sash; projecting stone sills; fire escape; television antennas; metal bulkhead; air conditioning compressors. Site features: continuous diamond plate decking.

History: Thomas W. Keogh purchased much of the north side of Great Jones Street in the late nineteenth century, which he then developed with store-and-loft buildings at a time when the area was becoming increasingly commercial in character. One of two adjacent structures designed by architect A. V. Porter for Keogh, 48-52 Great Jones Street shares many of the same design elements with the smaller 46 Great Jones Street, particularly the grouped fenestration with capitals and lintels in a contrasting material, two-story limestone base with cast-iron columns and spandrel with beribboned cartouches and bracketed galvanized iron cornice. The 68-foot wide building with limestone base and brick upper stories is divided vertically to emulate the narrow appearance of the majority of purpose built loft buildings in the area. The limestone piers at the base are continued by four-story brick piers with Corinthian capitals that support a wide galvanized iron cornice above which they continue to the frieze of the cornice. More elaborately

decorated than No. 46, 48-52 Great Jones has floriated panels in the spandrels, a molded cornice at the 6th floor, and bracketed cornice at the roof with dentils and Greek key molding.

In the early twentieth century the NoHo area was the center of the fur industry. In 1915, 48-52 Great Jones Street was leased to the New York Fur Auction Sales Corp. which remained in the building until c. 1921. Five years later the building was sold to Whitaker Paper Company a dealer in business paper and newsprint which remained as the primary tenant until 1969 when the building was sold. By the 1970s the building was occupied by galleries and artists and it is now a cooperative apartment with joint live/work quarters for artists and ground floor commercial space. This building which is largely intact to its late-nineteenth-century appearance contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant Alterations:

1914 (ALT 4366-1914): Internal alterations and new storefront. Owner: Great Jones Street Realty Co., architect: Henry H. Holly.

1916 (ALT 498-1916): Install water tank on roof. Owner: Great Jones Street Realty Co.

1973 (ALT 1074-1973): Conversion to commercial and joint live/work quarters for artists. CO 77698 issued in 1977 on this alteration.

Ownership:

1896 Thomas W. Keogh

1897 Philip Gomprecht

1904 Great Jones Street Realty Co.

1920 Whitaker Paper Co., later div. of Nationwide Papers Inc.

1969 48-52 Great Jones Street Corporation

1973 Gary Lazachek

1975 48 Tenants Corp.

Significant References:

“Advertisement,” *New York Times* (May 15, 1922), 11.

“Issues \$1,500,000 Bonds,” *New York Times* (November 22, 1922). (online version)

New York City Directories

New York City, Department of Buildings.

New York County, Office of the Register, Deed Sect 2. Liber 45, p.125; Liber 243, p.159 (lease); Liber 3160, p. 224.

54 GREAT JONES STREET (North side between Lafayette Street and the Bowery), *see* Figure 52

Borough of Manhattan Tax Map Block 531, lot 44

Date of construction: c. 1851

Architect: Not determined

Original Owner: Nehemiah U. Tompkins

Type: Multiple dwelling with store

Style: Italianate

Stories: 4

Structure/material: Brick

Features: Wrought-iron fire escape; 1st floor: altered openings; painted cement stucco; through-wall air-conditioners and kitchen ventilator; temporary entrance vestibule; 2nd-4th floors: painted brick façade; stripped stone lintels on 2nd and 3rd floors; non-historic sash; small two-story extension to east; Cornice: wood; bracketed; Roof: non-historic ventilators. **East elevation**: cement stucco; cloth banner supported by two non-historic poles with brackets; non-historic sash windows; projecting sills; non-historic door (3rd floor); through-wall vents.

History: Built c. 1851 as an investment for Nehemiah U. Tompkins⁷⁵, a physician, in the then popular Italianate style, this four-story structure still retains its historic bracketed cornice and symmetrically spaced fenestration in spite of the alterations it has undergone. According to *Doggett's New York Street Directory for 1851*, 54 Great Jones Street was occupied by Daniel M'Cartan, a painter and E. F. Hill, a piano dealer. Thirty years later the 1880 census enumerator recorded the presence of three young immigrant families with their American-born children along with a single female tenant at this address. Of the three heads of household, one was a machinist, the second a barkeeper and the third a butcher. By the mid-twentieth century the building appears to have been converted to a factory and offices and occupied by hat and cap manufacturers and trucking companies. In 1938 Sidney Daub, an architect, redesigned the eastern part of the storefront and made internal alterations to accommodate a restaurant, office and factory. In 1965, Department of Buildings' documents note that it was occupied as artists' studios and store. It continues in mixed use today; the ground floor occupied by the Great Jones Street Café which has been in the building since at least 1986. While altered, the building contributes to the mixed-use and diverse architectural character of the NoHo Historic District extension.

Significant Alterations:

19th or 20th century: One-bay brick addition to east; originally three stories, now two.

1938 (ALT 1203-1938): Replace part of storefront with new storefront flush with building line and internal alterations. Owner: N. U. Tompkins estate; architect: Sidney Daub.

1965 (BN 2693-1965): Change storefront from metal to brick and terra cotta tile; amended to include ceramic tile. Owner: Mario Tomarchio.

Late 20th century: Reconfiguration and resurfacing of ground floor.

Owners:

1849 Nehemiah U. Tompkins and estate

1947 Mario and Marianne Tomarchio

1966 54 Great Jones Street Corporation

1967 Road Realty Corp.

1971 Great Jones Industries, Inc.

Significant References:

New York City Department of Buildings

New York City Directories

New York County Office of the Register, Deed Liber 517, p. 684-689.

⁷⁵ Little is known about Tompkins other than his profession which is taken from the city directories.

New York City, Tax Assessment Records, 15th Ward, 1852, 1853.
United States Census, 1880.

Lafayette Street, Nos. 337 to 353 (East side between Bleecker Street and Bond Street)

337-345 LAFAYETTE STREET (Northeast corner of Lafayette Street and Bleecker Street) aka
51-53 Bleecker Street, *see* Figure 53

Borough of Manhattan Tax Map Block 529, lot 65

Date of construction: c. 1922 (NB 65-22)

Architect: Louis A. Sheinart

Original Owner: Lafayette Realty Co., Inc., Barney Potter, President

Type: Stores and offices

Style: Utilitarian

Stories: 3

Structure/material: Wire-cut brick

Features: **Bleecker Street**. Two bays; wire-cut brick, set in common bond; 1st floor: non-historic storefront infill with glass blocks, security gates, fixed awning; 2nd-3rd floors: basketweave-patterned brick spandrels; historic wooden window frames with transoms; mixed sash; stone sills; Roof: brick piers with stone caps; metal coping; metal pipe railing in stepped and pedimented design. **Lafayette Street**. Five bays; similar to Bleecker Street facade; 1st floor: non-historic storefronts, entry doors, security gates, fixed awnings and signage; 2nd-3rd floors: historic and non-historic sash; three bays of multi-light windows with awning panel; multiple window air-conditioners. **Jones Alley**. Red brick façade set in Liverpool bond; non-matching brick at 3rd floor corner; 1st floor: doorway with stone lintel; bricked-in window opening with segmental lintel; unfinished opening with air-conditioner and wrought iron grille; 2nd-3rd floors: smaller windows with segmental arch lintels; larger windows with transoms; mixed sash; stone sills.

History: This three-story corner commercial building with stores on the first floor and offices on the second and third floors was designed in 1922 by architect Louis A. Sheinart for Lafayette Realty Company Inc., which had purchased the property from the estate of Clarence W. Seamans that same year. In the early years tenants included fur and garment firms, house and window cleaning contractors, electrical contractors, printers, an automobile ignition service company and medical services. Several were long-term tenants such as Aetna House & Window Cleaning Company and Turner Window Cleaning Company (c. 1939-55), Samuel Blumengarten, an electrical contractor (c. 1929-59), Arrow Ignition Service (c. 1935-50) and Dr. Nathan Tandet, (c. 1929-65). Activist organizations have predominated since the sale of the building to the War Resister's League in 1971 and continue to do so under the current owner, the A. J. Muste Memorial Institute both of whom have their offices in the building. However, activist organizations were tenants as early as 1929 when directories list the Palestine Homestead Corporation and Palestine Information Bureau in the building. This utilitarian building with minimalist brickwork decoration and emphasis on windows for both light and display, represents the later phase of commercial development of the area and contributes to the mixed-use and diverse architectural character of the NoHo Historic District Extension.

Significant Alterations:

Late-20th century: Removal of brick parapet and replacement with metal pipe railing; replacement of historic sash in 2nd and half of 3rd bay on Lafayette Street with multi-light windows with awning panel.

Ownership:

1907 Clarence W. Seamans and his estate
1922 Lafayette Realty Co., Inc.
1923 James S. and Daniel L. Reardon
1925 James S. and Daniel L. Reardon Realty Co., Wall St. Properties Inc., Ida Walker; Bacony Realty Co., Inc.
1932 Library Realty Co.
1936 Max Redick
1953 Cline Realty Corp.
1971 War Resister's League, Inc.
1978 A. J. Muste Memorial Institute

Significant References:

New York City Directories

New York County, Office of the Register, Deed Liber 3272, p. 222; Liber 195, p. 1693; Liber 462, p. 1173.

347-353 LAFAYETTE STREET

see 17-19 BOND STREET

Lafayette Street, Nos. 357 to 371 (East side between Bond Street and Great Jones Street)

357-371 LAFAYETTE STREET (East side between Bond Street and Great Jones Street) aka 21-23 Great Jones Street; 18 Bond Street

Borough of Manhattan Tax Map Block 530, lot 17

Date of construction:

Architect:

Original Owner:

Type: Vacant lot

Style:

Stories:

Structure/material:

Features: Large billboard; surrounded by construction fence.

Ownership:

1996 Great Jones LLC (lot 18)

2004 363 Lafayette LLC

Significant References:

New York City Department of Buildings

New York County, Office of the Register, Liber 1244. p. 779; Liber 2295, p. 713; CRFN 2004000788459; CRFN 20041000788460.

Lafayette Street, Nos. 375 to 379 (East side between Great Jones Street and East 4th Street)

375-379 LAFAYETTE STREET (Northeast corner of Lafayette Street and Great Jones Street);
aka 12-28 Great Jones Street

Borough of Manhattan Tax Map Block 531, lot 17

Date of construction: c. 1971 (ALT 804-1971)

Architect:

Original Owner: Edison Jones Corp. or Edison Washington Corp.

Type: Parking lot

Style:

Stories:

Structure/material:

Features: On ground parking plus four-tier racks for vertical parking along rear of lot; small temporary attendant's shelter at corner and multiple billboards.

History: This property was the site of the original St. Bartholomew's Episcopal Church from 1835 to 1872 when it moved to Madison Avenue and 44th Street. From 1879 until 1921 it was the location of the Mission of the Immaculate Virgin a home and school for disadvantaged boys. This building was demolished in 1929.

Ownership:

1971 Edison Jones Corp.; Edison Washington Corp.

1974 Abbie G. Gottesman Trust

1998 375 Lafayette Street Properties, LLC (also includes property known as Block 531, lot 52)

Significant References:

King, 399

Lockwood, 219-220.

LPC, *St. Bartholomew's Church and Community House Designation Report* (LP-0275).

New York City Department of Buildings, DM 326-1929; CO 73809 issued on ALT 804-1971.

New York County, Office of the Register, Deed Liber 360, p. 288; Liber 1472, p. 483; Liber 3135, p. 189 (lease); Liber 209, p. 820; Liber 226, p. 1117; Liber 2720, p. 2265.

ARCHITECTS' AND BUILDERS' APPENDIX

DEBORAH BERKE & PARTNERS

48 Bond Street.....51

Deborah Berke (b.?) completed her undergraduate studies at the Rhode Island School of Design graduating with degrees in both fine arts (1975) and architecture (1977). After founding her own firm, Deborah Berke & Partners Architects, in 1982, she went on to receive her Master's degree for Urban Planning in Urban Design at The City University of New York in 1984. A professor of architectural design at Yale University since 1987, her teaching career has included positions at the Universities of Maryland and Miami, the Rhode Island School of Design, and Institute for Architecture and Urban Studies. She also served for six years as Chair of the Buell Center for the Study of American Architecture at Columbia University and is a founding trustee of the Design Trust for Public Space in New York City. Deborah Berke & Partners' catalog of work includes commercial, hospitality, residential and institutional projects for clients in the United States, Caribbean, Europe and Asia.

<http://www.dberke.com>

BRUNNER & TRYON

39 Great Jones Street83

New York-born Arnold William Brunner (1857-1925) attended schools in New York and England before entering the Massachusetts Institute of Technology in 1877. He graduated in 1879 and was hired as a draftsman by the architectural office of George B. Post. In 1883 he resumed his studies abroad traveling through Europe, and returned to New York two years later. Brunner was a president of the New York Chapter of the American Institute of Architects and a member of the Architectural League of New York. His partner, Thomas Tryon (1859-1920), was born in Hartford, Connecticut and received his architectural training in New York. Tryon was a Fellow of the American Institute of Architects, a member of its New York chapter, and member of the Architectural League.

Brunner and Tryon's partnership lasted from 1886 to 1897 during which time they designed, among other buildings, the Chemistry Building at the College of the City of New York, the Studio of Daniel Chester French (Eleventh Street, 1888), and Temple Beth El (Fifth Avenue and 76th Street, 1890; demolished) and also collaborated on a book entitled *Interior Decoration* (1887). Two other synagogues by the firm, Congregation Shaaray Tefila on West 82nd Street (1893-94) designed in the Moorish/Byzantine Revival mode and Congregation Shearith Israel on Central Park West (1896-97), designed in the monumental Academic Classical style are located within the Upper West Side/Central Park West Historic District.

Both architects continued in independent practices following the dissolution of the firm in 1897. Tryon was later associated with the firm of Tryon, Brown & Burnham, with Louis Brown and George Burnham (1899-1900). Brunner was associated with successful architectural projects of a public nature, for which he achieved national fame. He won the competitions for Mt. Sinai Hospital in New York (1898), the Federal Building in Cleveland (1901), and, in 1910, the

Department of State Building in Washington, D.C. (never built). With William M. Aiken, he designed the Public Baths (1904-06) on Asser Levy Place, a designated New York City Landmark. He also produced city plans for Baltimore, Maryland; Denver, Colorado; and Rochester and Albany, New York, as well as the chapel and general plan for Denison University in Granville, Ohio. Brunner’s work exhibited his ability for large scale planning and monumental design in a Roman Classicist style. In the NoHo Historic District Extension a seven-story store-and-loft building in the Renaissance Revival style joins the firm’s French Renaissance Revival style 661 Broadway in the previously designated NoHo Historic District.

“Arnold W. Brunner,” *American Architect & Building News* 127 (Jan. 1925), 167.
 “Arnold William Brunner,” Avery Architectural Library Obituary File (New York).
 “Arnold W. Brunner,” *Dictionary of American Biography* vol. 2 (NY: 1964): 185-86.
 “Arnold W. Brunner,” *Macmillan Encyclopedia*, vol. 1, 314.
 “Arnold W. Brunner,” *Who Was Who in America* (Chicago, 1967), vol. 1, 156.
 Harvey Wiley Corbett, “In Appreciation of Arnold W. Brunner,” *Architectural Record* 57 (May, 1925), 460-62.
 Dennis Stedman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 18, 76.
 LPC, “Architects Appendix,” *NoHo Historic District Designation Report* (LP-2039)
 “Thomas Tryon,” Avery Obituary File.
 Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: Hennessey & Ingalls, 1970): 85, 608.

BUCHMAN & DEISLER

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42-44 Bond Street	49

Albert C. Buchman (1859-1936), who trained at Cornell and Columbia Universities, and Gustave Deisler (1858-?), who studied at technical schools in Stuttgart and Munich, practiced jointly as the firm of Buchman & Deisler from 1887 to 1899. Both men worked in the Philadelphia office of H. J. Schwarzmann, architect of the Centennial Exhibition buildings. Their firm received numerous commissions for commercial buildings in New York in the 1890s. Lower Broadway, especially, has many examples of the firm’s commercial buildings; several of them are in the SoHo-Cast Iron Historic District and others in the Ladies’ Mile Historic District. The firm also did residential work, including the Schiff residence on Fifth Avenue and groups of houses for developers in the fashionable Beaux-Arts and Renaissance Revival styles that are located within the Upper East Side Historic District. Buchman & Deisler worked with the firm of Brunner & Tryon on the Mt. Sinai Dispensary on East 67th Street (1889-90, a designated New York City Landmark). The Beaux-Arts style Orleans Hotel and a row of houses in the Renaissance Revival style are located within the Upper West Side/Central Park West Historic District. In the Tribeca West Historic District, Buchman & Deisler designed a pair of arcaded store and loft buildings, constructed in 1897. Their work is also represented in the previously designated NoHo Historic District (714 Broadway, an eleven-story neo-Classical commercial building). Albert Buchman was responsible for 27-31 Bleecker Street, a seven-story Romanesque Revival building in the

NoHo East Historic District. In the NoHo Historic District Extension the firm designed three commercial buildings in the Renaissance Revival style.

Ancestry.com, *U.S. Passport Applications, 1795-1925* [database on-line] (Provo, UT: The Generations Network, 2007).

Francis, 19.

LPC, “Architects Appendix,” *Ladies Mile Historic District Designation Report* (LP-1609) (New York: City of New York, 1989); “Architects Appendix,” *Upper East Side Historic District Designation Report* (LP-1051) (New York: City of New York, 1981); “Architects Appendix,” *Upper West Side/Central Park West Historic District Designation Report* (LP-1647) (New York: City of New York, 1990); “Architects Appendix,” *NoHo Historic District* (LP 2039); *NoHo East Historic District Designation Report* (LP-2139).

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989): 11.

Withey and Withey, 88.

LOUIS BURGER

27 Great Jones Street76

Louis Burger (1823-1871) emigrated from Germany and arrived in New York in 1847 where he established himself as an architect. He maintained an office on the Lower East Side of Manhattan from at least 1853 to 1871, specializing in factories and other types of buildings. He was the organizer of the engineer corps of the Fifth Regiment National Guard in 1854 and served as an officer in several campaigns during the Civil War. In late 1865, after hostilities had ceased, he was promoted to Brigadier-General in command of the Second Brigade of the New-York State National Guard, a title he still held at his death in 1871. In the NoHo Historic District Extension, Burger designed the marble and cast-iron Italianate style store and storehouse at 27 Great Jones Street.

Francis, 19.

“Obituary, Gen. Louis Burger,” *New York Times* (May 27, 1871), 4.

CLEVERDON & PUTZEL

20 Bond Street.....40
 30 Bond Street.....47
 33 Bond Street (alteration).....30
 50 Bond Street.....51
 35 Great Jones Street81
 47 Great Jones Street89

The firm of Cleverdon & Putzel was established in New York by 1882 and remained active through 1911. Thereafter, the partners continued in independent practices with Robert Cleverdon (1860-?) retiring in the 1920s and Joseph Putzel (1859-?) in the 1930s. The firm specialized in the design of mercantile buildings, however, their extensive output in the city includes numerous apartment buildings, townhouses, and commercial structures located within the Mount Morris Park, Carnegie Hill, Ladies Mile, SoHo-Cast Iron, Upper West Side/Central Park West Historic

Districts, and the previously designated NoHo Historic District. Its work in the NoHo Historic District Extension consists of several store-and-loft buildings in the Italianate, Romanesque, and combined Romanesque Revival/Renaissance Revival styles.

Ancestry.com, *U. S. Passport Applications, 1795-1925*.
 -----, *New York Petitions for Naturalization* [database on-line] (Provo, UT: Generations Network, 2007).
 Francis, 22, 63.
Key to the Architects of Great New York (New York, 1900), 21.
 LPC, Research Files; “Architects Appendix,” *Ladies Mile Historic District* (LP 1609); “Architects Appendix,” *NoHo Historic District* (LP-2039).
 United States Census, 1900, 1910, 1920.
 Ward, 14, 62.

CHARLES W[ILLIAM] CLINTON

29 Great Jones Street77

Charles William Clinton (1838-1910) was born and raised in New York. He received his architectural training in the office of Richard Upjohn, leaving in 1858 to begin an independent practice. The following year, he formed a partnership with Anthony B. McDonald, Jr. that lasted until 1862 and later was associated with Edward T. Potter. For the 32 years between 1862 and 1894 Clinton practiced alone. Most of Clinton’s important buildings during this period were office buildings based on Italian Renaissance style prototypes. All of these works shared a pronounced layering of the façade consisting of horizontal sections with monumental pilasters or piers carrying cornice bands. This was a standard treatment of the tall building during the nineteenth century. Clinton also designed the country estate Glenview for James Bond Trevor in Yonkers in 1876-77, which exhibited Victorian Gothic style ornament. While in independent practice, Clinton designed a row of Renaissance Revival style houses, one of which survives and is located within the Upper West Side/Central Park West Historic District; the Seventh Regiment Armory at 643 Park Avenue (1877-79, a designated New York City Landmark); and the 1891 Renaissance Revival style factory at 29 Great Jones Street in the NoHo Historic District Extension. In 1894 Clinton formed a partnership with William Hamilton Russell and the firm was responsible for a wide array of building types including early skyscrapers, luxury apartment houses, institutions, and fashionable hotels.

LPC, “Architects Appendix,” *Ladies Mile Historic District* (LP-1609); “Architects Appendix,” *NoHo Historic District* (LP-2039).

FREDERICK B. COLE

25 East 4th Street73
 55 Great Jones Street91

Little is known about Frederick B. Cole (c1867-?). In addition to his work as an architect, he appears to have been a carpenter and contractor/builder as well. The son of a farmer, he was born in Attleboro, Massachusetts c. 1867 and according to one source may have graduated from the Massachusetts Institute of Technology in 1888. He moved to New York City where he met and,

in 1891, married Hannah Sophia Geggus who would be his partner on several development projects including the 1901 neo-Classical style loft building at 25 East 4th Street. Five years earlier, in 1896, he had designed the now altered loft building at 55 Great Jones Street for Thomas Keogh. In addition to the two buildings in the NoHo Historic District Extension, Cole was the designer of a row of flats on 114th Street for Thomas Keogh (c. 1897) and the alteration of a building at 120 West Street for Gould Holt (c. 1901).

Francis, 22.

New York City, Department of Health, Division of Vital Statistics. Marriage Certificate 500, 1891.

New York Times, Aug. 4, 1894, Aug. 5, 1894, Nov. 16, 1894, Dec. 4, 1894, Dec. 20, 1894, Dec. 21, 1894, Dec. 28, 1894, Jan. 23, 1895, Jul. 23, 1895, Feb. 6, 1897, Feb. 6, 1901.

The Tech (MIT) 13 (Apr. 5, 1894), 246.

United States Census, 1900, 1910.

DE LEMOS & CORDES

31 Bond Street.....29

Both Theodore William Emile De Lemos (1850-1909) and August William Cordes (1850-?) were born in Germany. De Lemos 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 De Lemos in partnership. De Lemos & 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 De Lemos was a member of the U. S. Public Architectural League.

De Lemos & 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 De Lemos & 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. In the NoHo Historic District Extension the firm designed the 1888-89 six-story loft in the Renaissance Revival style at 31 Bond Street.

“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.

HENRY ENGELBERT

Bond Street Savings Bank (aka Bouwerie Lane Theatre), 330 Bowery.....54

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 is represented in the NoHo Historic District Extension by 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, *New York Emigrant Savings Bank, 1850-1883* [database on-line] (Provo, UT: The Generations Network, 2005).
 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).

ALEXANDER I. FINKLE

34 East 4th Street69
 36 East 4th Street70

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 one row of Queen Anne style houses, only one of

which survives. In the NoHo Historic District Extension he designed the two German Renaissance Revival style tenements with stores in 1888-89 at 34 and 36 East 4th Street.

Ancestry.com, *United States Passport Applications, 1795-1925*.

Francis, 30.

LPC, "Architects Appendix," *Upper West Side/Central Park Historic District* (LP-1647).
Ward, 25.

ERNEST FLAGG and W[ALTER] B[OUGHTON] CHAMBERS

Firehouse Engine Co. 33, 42-44 Great Jones Street96

Ernest Flagg (1857-1947) was born in Brooklyn and became one of the foremost Beaux Arts-trained American architects. His architectural career began in the early 1880s when, after a brief business career, he moved into real estate designing floor plans for architects Philip G. Hubert and Charles W. Clinton for several early cooperative apartment houses financed, in part, by his father Jared B. Flagg. Cornelius Vanderbilt II, his first cousin by marriage, sponsored his attendance from 1888-90 at the École des Beaux Arts in Paris where Flagg studied in the atelier of Paul Blondel. He returned to New York in 1891 and established a practice with John P. Benson and Albert L. Brockway, two of his former classmates at the École. His first commission was the design of St. Luke's Hospital after which he was selected to design Washington, D.C.'s Corcoran Art Gallery (1892-97). His success with St. Luke's Hospital led to three other hospitals: St. Margaret Memorial Hospital (1894-98) in Pittsburgh and the Naval Hospitals in Washington, D.C. and Annapolis, Maryland (1903-06 and 1904-07, respectively). Through his brother-in-law, Charles Scribner, he received the commission for two Scribner Buildings at 153-157 Fifth Avenue (1893-94) and 597 Fifth Avenue (1912-13), both of which are designated New York City Landmarks. His later Plant and Scrymser Pavilions for Private Patients, St. Luke's Hospital are also designated New York City Landmarks.

Walter Boughton Chambers (1866-1945) was born in Brooklyn and attended Yale University where he received his degree in 1887. He left to study architecture in Munich and remained there for roughly one year before moving to Paris to study at Paul Blondel's atelier at the École des Beaux Arts where he met Ernest Flagg. Upon his return to New York in 1891 Chambers worked as a draftsman for Richard Morris Hunt on Biltmore, the George W. Vanderbilt estate. Beginning in 1894 Chambers moved into Flagg's offices. The two architects kept separate practices, but shared offices and expenses, with Chambers acting as office manager and handling much of Flagg's business matters until 1907. They collaborated on several commissions, which are considered among the finest work of both architects including the Oliver Gould Jennings House (1898-99) at 7 East 72nd Street and Fire Engine Co. No. 33 (1898-99) at 42-44 Great Jones Street, both of which are designated New York City Landmarks. Flagg and Chambers were two of the founders of the Society of Beaux-Arts Architects in New York in 1894, with Chambers serving as its first secretary. On his own, Chambers designed private houses, apartment houses and commercial buildings. His apartment house at 563 Park Avenue is located within the Upper East Side Historic District and the International Mercantile Marine Company Building at 1 Broadway, which he redesigned, is a designated New York City Landmark.

LPC, *International Mercantile Marine Company Building Designation Report* (LP-1926) (New York: City of New York, 1995), prepared by Jay Shockley; *Plant and Scrymser Pavilions for Private Patients, St. Luke's Hospital Designation Report* (LP-2113) (New York: City of New York 2002), prepared by Jay Shockley.

ADOLPH GIOBBE (Builder)

45 Bond Street.....34

Adolph Giobbe (1862-?) was born in Italy in 1862, immigrated to the United States in 1888, and became a naturalized citizen in 1902. From 1909-10 to 1920-21 he is listed in New York City directories as a contractor; however, the entry for 1907-08 refers to him as specializing in marble and the following year as a decorator with allied lines of business. In 1911 he built a brick retaining wall at 3 East 3rd Street for the Wendel Estate. The following year he built the loft building at 45 Bond Street in the NoHo Historic District Extension for the same owners. He does not appear in Manhattan directories after 1920-21.

Ancestry.com, *United States Passport Applications, 1795-1925*.

“The Building Department. List of Plans Filed for New Structures in Manhattan and the Bronx,” *New York Times* (Dec. 10, 1911) (online version).

Office for Metropolitan History, “Manhattan NB Database 1900-1986,” (Mar. 21, 2008), <http://www.MetroHistory.com>.

E[RVIN] G. GOLLNER

40 Great Jones Street95

Ervin G. Gollner (c. 1853-?), whose specialty was heavy construction, was born in Hungary and immigrated to the United States in 1880. He established his architectural practice in Manhattan by 1894 and was still practicing in the city in 1925. During a five year period, from 1895 to 1900, he also operated an office in the West New Brighton section of Staten Island. Among his works in the city is the seven-story loft at 115 Christopher Street located within the Greenwich Village Historic District. In the NoHo Historic District Extension he designed the c. 1895, seven-story store-and-loft building in the Classical Revival style at 40 Great Jones Street.

Francis, 34, 101.

LPC, Research files.

United States Census, 1910.

Ward, 29.

GRAUL & FROHNE

43 Great Jones Street86

William Graul (dates undetermined) was established as an architect in New York City by 1868 and practiced through 1903, although for a short period around 1890 he was listed in city directories as a draftsman. In 1892 he held a year-long partnership with William C. Frohne. Graul designed a wide variety of buildings in various styles that can be found within the Greenwich Village, Carnegie Hill, Tribeca North and Tribeca West Historic Districts.

William C. Frohne (c. 1853-?) was born in Germany and immigrated to the United States in 1878. He started his architectural practice in New York by 1888 and from 1893 to 1894 he worked with Paul Kuhne in the firm of Frohne & Kuhne following the dissolution of his partnership with William Gaul. Frohne continued in practice until around 1921. Frohne’s solo work includes the Bohemian National Hall at 321 East 73rd Street in the Yorkville section of Manhattan (1895, 1897, a designated New York City Landmark) and store-and-loft buildings located within the Ladies Mile and NoHo Historic Districts.

The Romanesque Revival style building with its heavy, two-story rusticated brownstone base and Romanesque-influenced decoration is the only example of their brief joint collaboration recognized to date.

Francis, 32, 35, 48.

LPC, “Architects Appendix,” *NoHo Historic District Designation Report* (LP-2039); “Architects Appendix,” *Carnegie Hill Historic District Designation Report* (LP-0861) (New York: City of New York, 1974); “Architects Appendix,” *Tribeca West Historic District Designation Report* (LP-1713) (New York: City of New York, 1991)

LPC, Research Files.

United States Census, 1910.

Ward 30, 27.

HERTER BROTHERS

41 Great Jones Street85

Peter Herter (1847-?) and Francis William Herter (1853-1933) arrived in America from Germany between 1880 and 1884 and it is assumed that they received their architectural training in Europe before immigrating to the United States. Their earliest designs in New York were tenements in Yorkville and the Lower East Side, where they received a commission to design the Eldridge Street Synagogue (1886-87, Congregation Khal Adath Jeshurun with Anshe Lubz, a designated New York City Landmark). Between 1887 and 1893 the Herter Brothers had an intense period of activity designing more than 100 buildings in Manhattan, fifty of which were in the Lower East Side alone. The tenements designed by the Herter Brothers were well known for being more spacious and offering better amenities than most tenements built during the same period. During this same period the brothers designed a row of Neo-Grec style rowhouses on East 93rd Street now located within the Carnegie Hill Historic District. In 1893 the firm was sued by creditors for nearly \$30,000 against their own local developments. With few projects after 1893, the partnership dissolved by 1899 and the brothers established independent practices. Peter and his son Peter John formed a new firm, P. Herter & Son. He later founded Herter Realty Company in 1902 and was important in the New York real estate market. Francis practiced until the age of 72 and died seven years later in 1933. In the NoHo Historic District Extension, the 1889-90 Romanesque Revival style store and factory at 41 Great Jones Street dates from the period of the brothers’ greatest activity.

Francis, 39.

LPC, *Eldridge Street Synagogue (Congregation Khal Adath Jeshurun with Anshe Lubz) Designation Report* (LP-1107) (New York: City of New York, 1980), prepared by Susan Upton Lawrence; "Architects Appendix," *Expanded Carnegie Hill Historic District* (LP-1834) (New York: City of New York, 1993).

HERZOG & DE MEURON

40 Bond Street.....48

The Swiss architects Jacques Herzog (1950-) and Pierre de Meuron (1950-) were both born in Basel and formed their partnership Herzog de Meuron in 1978 (the name was officially changed to Herzog & de Meuron in 1997). Probably most universally known for their conversion of London’s Bankside power plant into the Tate Modern, the pair, who won the coveted Pritzker Architecture Prize in 2001, has worked extensively in Switzerland, Italy, Germany, France, the United Kingdom and the United States. In the U.S. their projects have included a winery in the Napa Valley of California, the de Young Museum in San Francisco, an extension of the Walker Art Center in Minneapolis, and an another art museum in Florida. The recently completed residential condominium with its distinctive façade of glass tubes at 40 Bond Street is their only project to date in New York City.

http://www.e-architect.co.uk/architects/herzog_de_meuron.htm
<http://architecture.about.com/library/bl-herzog-demeuron.htm>

FREDERICK JENTH

32 East 4th Street (alteration)67

Frederick Jenth (1840?-1897) practiced as an architect in New York beginning in 1875 having previously worked as a mason. An example of his residential design work is the Neo-Grec style rowhouse (1891-92) at 23 East 93rd Street located within the Carnegie Hill Historic District. He was also responsible for the Neo-Grec influenced store-and-loft building at 177 Franklin Street in the Tribeca West Historic District built the same year. In the NoHo Historic District Extension, Jenth was responsible for the 1873 enlargement of a three-and-a-half story residence to a four-story dwelling and store with an Italianate style cornice and windows at 32 East 4th Street.

Death Records, New York City, 1897.

Francis, 44.

LPC, "Architect’s Appendix," *Tribeca West Historic District Designation Report* (LP-1713); "Architect’s Appendix," *Expanded Carnegie Hill Historic District* (LP-1834).

LPC, Research Files.

New York City Directories, 1870-1900.

HARRY KIRSHBAUM

53 Great Jones Street (alteration).....90

Harry Kirshbaum (alternatively spelled Kirschbaum) (dates undetermined) opened his architectural office at 220 West 42nd Street in New York in 1928. He continued in practice until at least 1957. He was responsible for the 1928 alteration of a two-story building at 53 Great Jones Street in the NoHo Historic District Extension. The building has since been altered further including the removal of one floor.

Office of Metropolitan History, “Manhattan NB Database 1900-1986,” (Mar. 21, 2008), <http://www.MetroHistory.com>.
Ward, 43.

HERMAN KRON

27 East 4th Street74

Little is known about Herman Kron (dates undetermined). Records of new building applications indicate that he was in solo practice from 1935 through 1955 primarily designing one- and two-story structures such as gas stations, garages, offices and lunchrooms. In the NoHo Historic District Extension he is responsible for the one-story garage at 27 East 4th Street.

Office of Metropolitan History, “Manhattan NB Database 1900-1986,” (Mar. 21, 2008), <http://www.MetroHistory.com>.

LEWIS C. PATTON

37 Great Jones Street83

Little is known about Lewis C. Patton (dates undetermined). He appears to have established an architectural practice in New York about 1914, opening an office at 1170 Broadway. Within a year he moved to 597 Fifth Avenue where he remained until the 1930s. Patton designed a range of building types and was honored by the Fifth Avenue Association in 1928 as consulting architect for the Tudor Revival style alteration of the Todhunter Building at 119 East 57th Street (demolished). In the NoHo Historic District Extension he is responsible for the five-story utilitarian garage and warehouse at 37 Great Jones Street.

“Building Plans Filed,” *New York Times*, Mar. 30, 1935, Jul. 30, 1935, Jul. 23, 1936.
“Fifth Av. Association Awards Prizes for Architecture,” *New York Times*, Feb. 12, 1928.
Office for Metropolitan History, “Manhattan NB Database 1900-1986,” (Mar. 21, 2008), <http://www.MetroHistory.com>.
Ward, 59.

A[LBERT] V. PORTER

46 Great Jones Street97
48-52 Great Jones Street99

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. In the NoHo Historic District Extension Porter is responsible for the two seven-story Classical Revival style warehouses at 46 and 48-52 Great Jones Street.

Francis, 62, 94.

LPC, “Architects Appendix,” *Upper East Side Historic District* (LP-1051).

Withey and Withey, 481.

GEORGE SCHIEFERDECKER

25 Bond Street.....28

George Schieferdecker (dates undetermined) received his undergraduate degree from Middlebury College and his Master of Architecture from Columbia University where he met Stephen Byrns and Harry Kendall, his co-founders of BKSK Architects. Schieferdecker has been responsible for projects in the tri-state area including East End Temple in New York for which he won awards for interior design from both the national American Institute of Architects and its New York Chapter. He also serves on the Mamaroneck Planning Board and the Village of Mamaroneck Harbor Island Master Planning Implementation Committee. In the NoHo Historic District Extension he designed the new condominiums at 25 Bond Street which features an asymmetrical limestone screen wall.

<http://www.bkskarchitects.com>

JAMES M. SEAMAN

47 Bond Street (alteration).....35

James M. Seaman (c.1814-?) was born in New York state. He began his career as a carpenter and builder in New York City in the late 1840s and continued until around 1890. In the NoHo Historic District Extension he was responsible for the enlargement of a 3½-story house into a four-story dwelling at 47 Bond Street in 1883.

New York City Directories, 1848-90.

United States Census, 1850, 1860.

LOUIS A. SHEINART

337-345 Lafayette Street (aka 51-53 Bleecker Street).....102

Louis A. Sheinart (dates undetermined) established an architectural practice in New York City by 1910, which he maintained through the late 1930s, designing a wide variety of structures including small general purpose structures, theatres, garages and tenements. A significant project was the alteration of a tenement into the B’nai Joseph Anshe Brzezan Synagogue (1913) at 180 Stanton Street. In addition to the commercial building at 337-345 Lafayette Street (aka 51-53 Bleecker Street) located within the NoHo Historic District Extension, Sheinart’s work is represented in the NoHo East Historic District by the Colonial Revival style store and dwelling

at 288 Elizabeth Street and in the Tribeca North Historic District by the garage at 408-410 Greenwich Street.

LPC, *NoHo East Historic District (LP-2129)*.

Office of Metropolitan History, "Manhattan NB Database 1900-1986," (Jan. 23, 2008), <http://www.MetroHistory.com>.

"The Stanton Street Shul" <http://www.stantonstreetshul.com/about.html> (Jan. 23, 2008).
Ward, 70.

KENNETH SIEVERS

45 Great Jones Street (alteration).....88

Nothing has been uncovered concerning Kenneth Sievers (dates undetermined) who is responsible for the 1961 alteration of 45 Great Jones Street.

CHARLES M. STRAUB

334 Bowery.....57

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. In the NoHo Historic District Extension Straub designed an eight-story Classical Revival style store-and-loft building in 1908-09.

Francis, 40, 41, 61, 73.

LPC, "Architects Appendix," *NoHo Historic District Designation Report (LP-2039)*.

United States Census, 1920.

Ward, 37, 75.

JAMI STUTZ

22 Bond Street (alteration).....42

Nothing has been uncovered concerning Jami Stutz (dates undetermined) who is responsible for the 1990s alteration of 22 Bond Street.

PETER L. P. TOSTEVIN

17-19 Bond St (aka 347-353 Lafayette Street).....25

Peter L. P. Tostevin (d. 1903?) first worked in New York City as a mason. By 1866-67 he was working as a builder and in 1870 had joined in partnership with William Rabold in the building firm of Rabold & Tostevin. At this time Rabold & Tostevin designed a row of Italianate style houses now located within the Greenwich Village Historic District. In 1874 Tostevin is listed as the architect of record for the enlargement of an early nineteenth-century building into a tenement with a commercial base in what is now the Tribeca West Historic District; in 1879 he is listed as architect and builder of 17-19 Bond Street. The partnership was terminated by 1880, at which time Tostevin reverted to the classification of mason in directories and accepted his sons

into his business. By the turn of the century, Tostevin was again working independently, this time as a contractor and builder.

Francis, 63, 76.

LPC, “Architects Appendix,” *Tribeca West Historic District Designation Report* (LP-1713).

RALPH S. TOWNSEND

35 and 39 Bond Street.....32

Ralph Samuel Townsend (d. 1921) was one of the city’s foremost architects of fashionable hotels and apartment houses. He established an architectural practice in New York City by 1881 and designed a number of stores, lofts and apartment buildings located within the Greenwich Village Historic District. He also designed the Hotel Savoy and the Pierrepont Hotel in the 1890s, office and loft buildings located within the Ladies’ Mile Historic District, and apartment buildings and rowhouse located within the Riverside-West End and the Upper West Side/Central Park West Historic Districts. At the turn of the century, he collaborated with architect Herbert Harde in the design of a number of apartment houses on the Upper West Side. Townsend was noted for skillful designs with bold ornamentation. He also designed a neo-Renaissance style store-and-loft building at 86 Thomas Street in the Tribeca West Historic District in 1901. In the NoHo area his double store in the Renaissance Revival style at 35 and 39 Bond Street joins 43-49 Bleecker Street in the previously designated NoHo East Historic District. In 1906, Townsend joined with Charles Albert Steinle and William Cook Haskell in the firm of Townsend, Steinle & Haskell, which was especially known for its designs of large apartment buildings, including the Kenilworth in the Upper West Side/Central Park West Historic District. Following the death of Townsend in 1921, the firm continued in active practice through 1936. Townsend was a member of the Architectural League and an associated member of the American Art Society.

LPC, *NoHo East Historic District Designation Report* (LP-2129).

LPC, Research files.

WILLIAM E. WARING

31 Great Jones Street78

William E. Waring (d. 1882) began his career in his father’s architectural firm, E[dmund] 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 designed the tenements at 122 Greene Street (1866-68) and 46 Laight Street (1874) which are located within the SoHo-Cast Iron Historic District and the Tribeca North Historic District, respectively. He is also the architect for 185 Christopher Street (1871 alteration) and 304 West 10th Street (1873) located within the Weehawken Street Historic District. In the NoHo Historic District Extension he designed an Italianate style stable building at 31 Great Jones Street for the New York Board of Fire Underwriters.

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.

FRANK WENNEMER

344 Bowery61

Frank Wennemer (c. 1850-1915) emigrated from his native Germany in 1880 and made his living as an artist in New York before turning to architecture c. 1889. In the course of his career, which lasted until about 1915, he designed a variety of buildings. Among his works are the two carriage houses at nos. 170 and 172-174 East 73rd Street, which are both designated New York City Landmarks, and two rows of Queen Anne Style houses in the Carnegie Hill Historic District. In the NoHo Historic District Extension he designed the six-story, Renaissance Revival style loft building at 344 Bowery.

Ancestry.com, *United States Passport Applications, 1795-1925*.

LPC, "Architect's Appendix," *Extended Carnegie Hill Historic District* (LP-1834).

New York City Directories, 1884-1916.

United States Census, 1910.

CHARLES WRIGHT

33 Great Jones Street80

Charles Wright (dates undetermined) was an architect/builder who maintained an office in the neighborhood now known as SoHo from 1867-1878 as this section of the city was undergoing intensive redevelopment. In 1872 he designed the two buildings at 32 and 34 Greene Street which are located within the SoHo-Cast Iron Historic District and the cast-iron front of 90-94 Maiden Lane, a designated New York City Landmark. Three years later he designed a Second Empire style store-and-loft building in the Tribeca East Historic District. In the NoHo Historic District Extension he designed the 1871 brick stable in the Italianate style at 33 Great Jones Street.

Francis, 84.

LPC, *90-94 Maiden Lane Designation Report* (LP-1648) (New York: City of New York, 1989), prepared by Gale Harris.

New York City Directories, 1873-83.

Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd ed. (New York, 1988), 37.



Figure 1
17-19 Bond Street
Peter Tostevin, 1879-80
Photo: Carl Forster



Figure 2
21 Bond Street
Buchman & Deisler, 1892-93
Photo: Carl Forster



Figure 3
25 Bond Street
George Schieferdecker, BSK Architects, 2003-2008
Photo: Carl Forster



Figure 4
31 Bond Street
De Lemos & Cordes, 1888-89
Photo by Carl Forster



Figure 5
33 Bond Street
c. 1830-31; altered by Cleverdon & Putzel, 1911
Photo: Carl Forster



Figure 6
35 and 39 Bond Street
Ralph S. Townsend, 1892-93
Photo: Carl Forster



Figure 7
45 Bond Street
Adolph Giobbe, 1912-13
Photo: Carl Forster



Figure 8
47 Bond Street
c. 1830; altered by James M. Seaman, 1883
Photo: Carl Forster



Figure 9
49 Bond Street
c. 1830; altered c. 1882
Photo: Carl Forster



Figure 10
51 Bond Street
c. 1830
Photo: Marianne S. Percival



Figure 11
20 Bond Street
Cleverdon & Putzel, 1894-95
Photo: Carl Forster



Figure 12
22 Bond Street
altered by Jami Stutz, c. 1998-99
Photo: Carl Forster



Figure 13
24 Bond Street
Buchman & Deisler, 1893
Photo: Carl Forster



Figure 14
26 Bond Street
c. 1830-31
Photo: Carl Forster



Figure 15
28 Bond Street
c. 1857-58
Photo: Carl Forster



Figure 16
30 Bond Street
Cleverdon & Putzel, 1892
Photo: Carl Forster



Figure 17
40 Bond Street
Herzog & de Meuron, 2003-2008
Photo: Carl Forster



Figure 18
42-44 Bond Street
Buchman & Deisler, 1889-90
Photo: Carl Forster

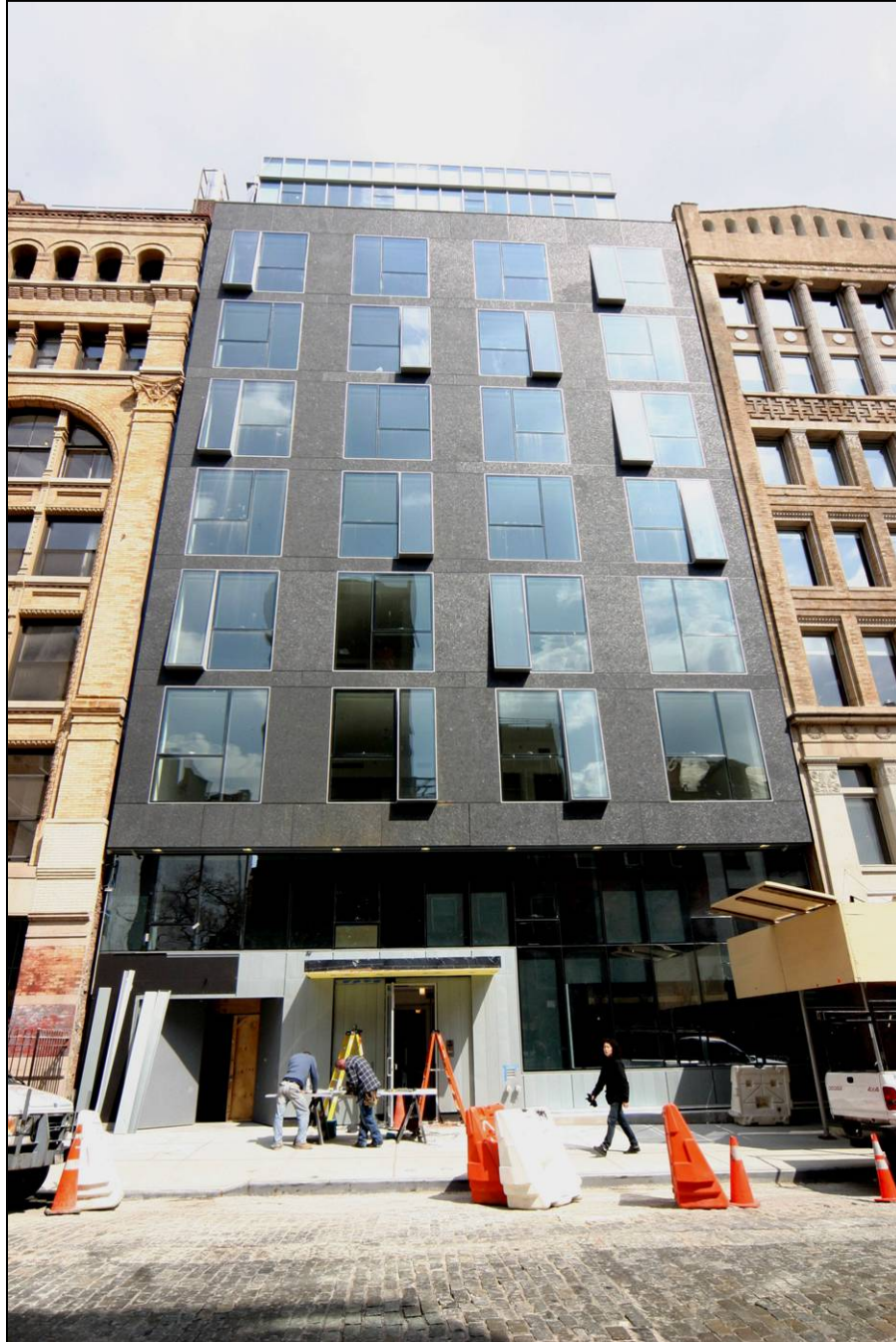


Figure 19
48 Bond Street
Deborah Berke & Partners, 2006-08
Photo: Carl Forster



Figure 20
50 Bond Street
Cleverdon & Putzel, 1896-97
Photo: Carl Forster



Figure 21
52 Bond Street
c. 1836-38
Photo: Carl Forster



Figure 22
(Former) Bond Street Savings Bank aka Bouwerie Lane Theatre
330 Bowery
Henry Engelbert, 1873-74
Photo: Carl Forster



Figure 23
(Former) Bond Street Savings Bank aka Bouwerie Lane Theatre
330 Bowery (Bond Street elevation)
Henry Engelbert, 1873-74
Photo: Carl Forster



Figure 24
332 Bowery
c. 1827; altered c. 1859
Photo: Carl Forster



Figure 25
334 Bowery
Charles M. Straub, 1908-09
Photo: Carl Forster



Figure 26
338-340 Bowery
altered 1928-29
Photo: Carl Forster



Figure 27
342 Bowery
c. 1826; altered c. 1871-72
Photo: Carl Forster



Figure 28
344 Bowery
Frank Wennemer, 1892-93
Photo: Carl Forster



Figure 29
354 Bowery
c. 1832, altered c. 1854
Photo: Carl Forster



Figure 30
356 Bowery
c. 1832, altered c. 1854
Photo: Carl Forster



Figure 31
28-30 East 4th Street
1901-02
Photo: Carl Forster



Figure 32
32 East 4th Street
c. 1835, altered by Frederick Jenth, 1873
Photo: Carl Forster



Figure 33
34 and 36 East 4th Street
Alexander I. Finkle, 1888-89
Photo: Marianne S. Percival



Figure 34
38 East 4th Street
c. 1844-45, restored c. 2007
Photo: Carl Forster



Figure 35
25 East 4th Street, Frederick B. Cole, 1898-1900
27 East 4th Street, Herman Kron, c. 1945
Photo: Carl Forster



Figure 36
27 Great Jones Street, Louis Burger, 1868-70
29 Great Jones Street, Charles W. Clinton, 1891
Photo: Jennifer Most



Figure 37a-b.
33 Great Jones Street, Charles Wright, 1871 (left)
31 Great Jones Street, W. E. Waring, 1870-71 (right)
Photos: Carl Forster



Figure 38
35 Great Jones Street
Cleverdon & Putzel, 1893-94
Photo: Carl Forster



Figure 39
37 Great Jones Street
Lewis C. Patton, 1917-18
Photo: Carl Forster



Figure 40
39 Great Jones Street
Brunner & Tryon, 1895-96
Photo: Carl Forster



Figure 41
41 Great Jones Street
Herter Brothers, 1889-90
Photo: Carl Forster



Figure 42
43 Great Jones Street
Graul & Frohne, 1892-93
Photo: Carl Forster



Figure 43
45 Great Jones Street
c. 1893-94
Photo: Carl Forster



Figure 44
47 Great Jones Street
Cleverdon & Putzel, 1895-96
Photo: Carl Forster

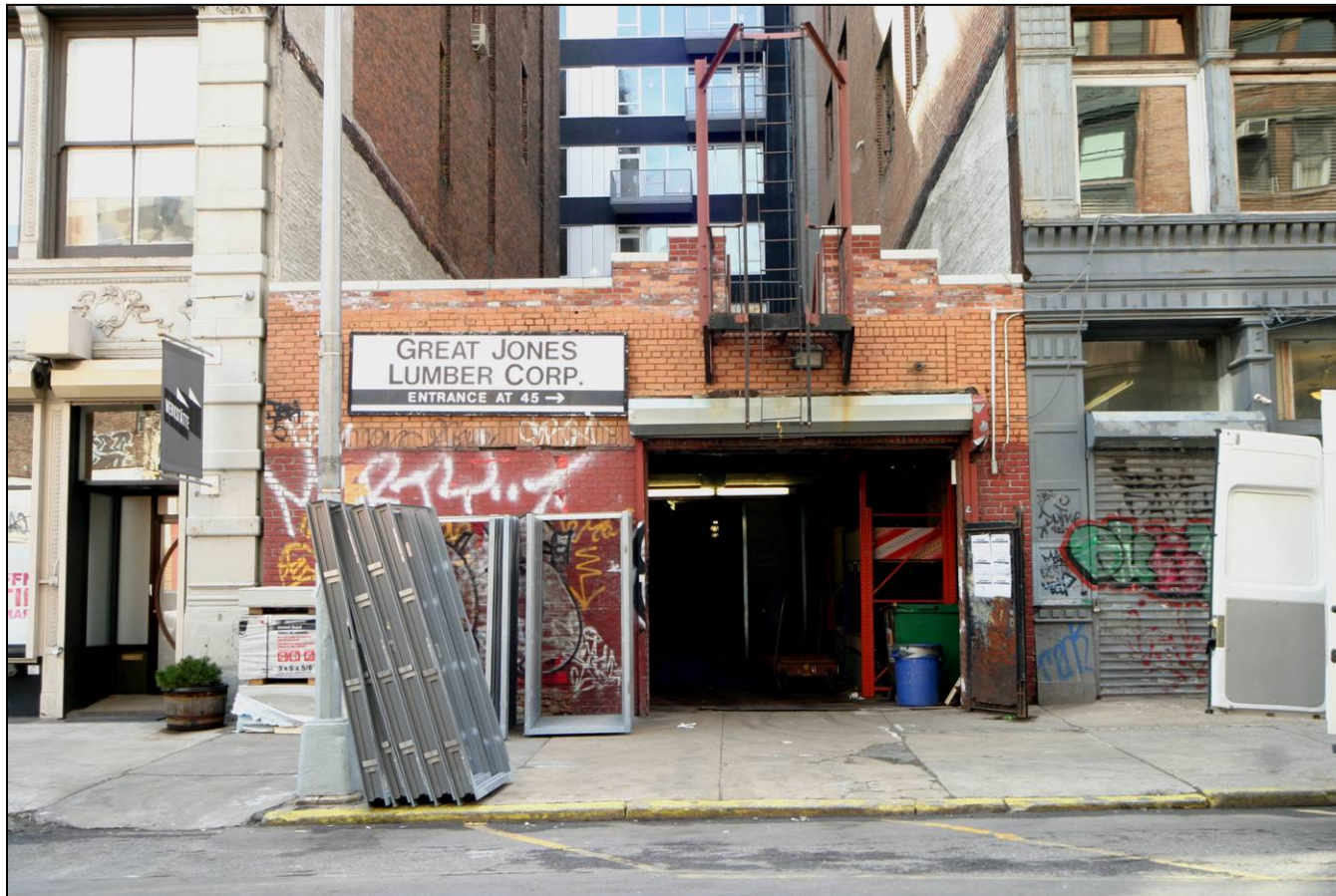


Figure 45
53 Great Jones Street
altered by Harry Kirshbaum, 1928
Photo: Carl Forster



Figure 46
55 Great Jones Street
Frederick B. Cole, 1896-97
Photo: Carl Forster



Figure 47
57 Great Jones Street
c. 1860-68
Photo: Carl Forster

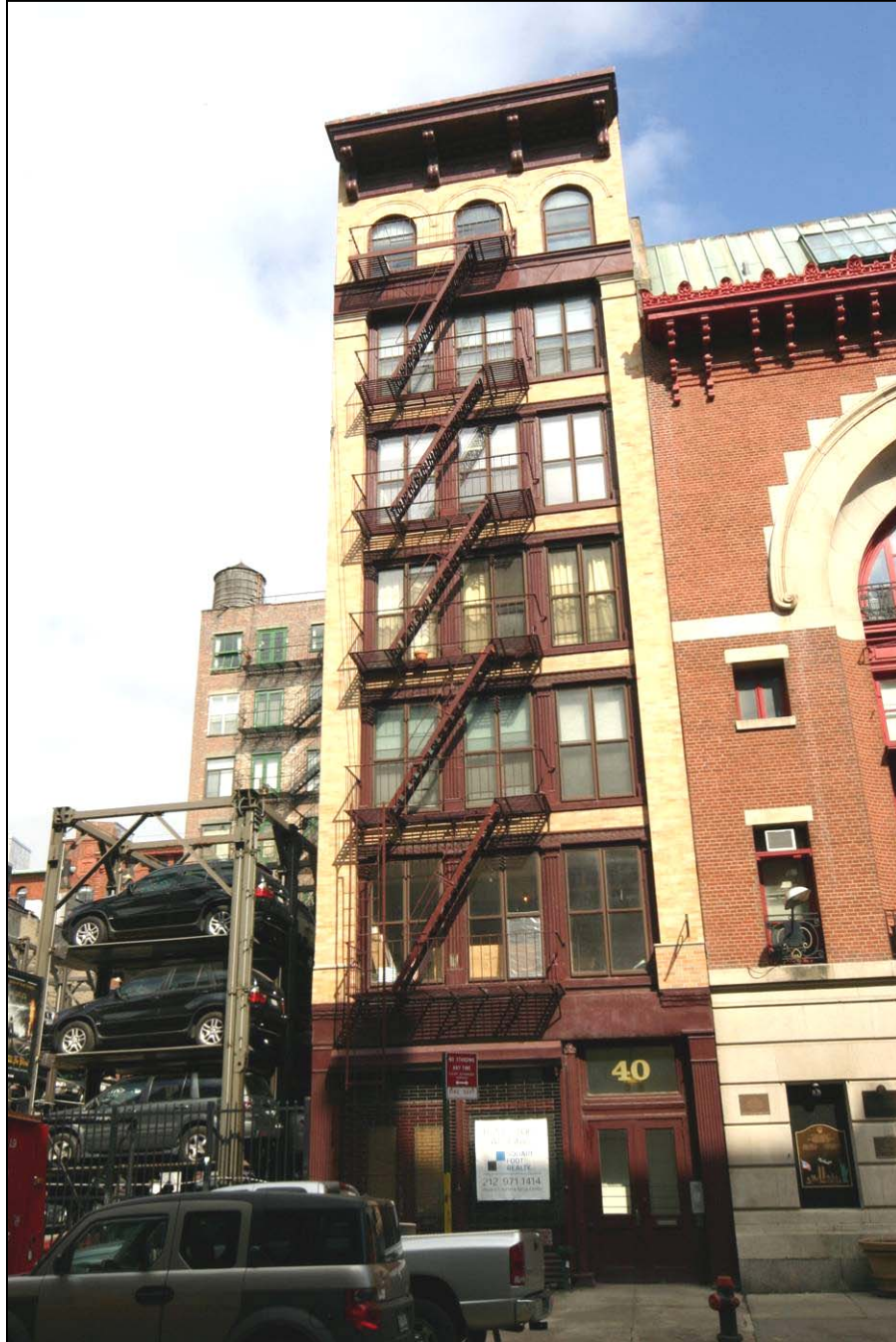


Figure 48
40 Great Jones Street
E. G. Gollner, 1895-96
Photo: Carl Forster



Figure 49
Firehouse Engine Co. Thirty-Three
42-44 Great Jones Street
Ernest Flagg and W. B. Chambers, 1898-99
Photo: Carl Forster



Figure 50
46 Great Jones Street
A. V. Porter, 1896-97
Photo: Carl Forster



Figure 51
48-52 Great Jones Street
A. V. Porter, 1896-97
Photo: Carl Forster



Figure 52
54 Great Jones Street
c. 1851
Photo: Carl Forster



Figure 53
337-345 Lafayette Street (aka 51-53 Bleecker Street)
Louis A. Sheinart, c. 1922
Photo: Carl Forster