United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name: Two Bridges Historic District
other names/site number:

2. Location

Roughly bounded by East Broadway, Market St., Cherry St., Catherine St., Madison St., and St. James Place

street & number: Catherine St., Madison St., and St. James Place
City or town: New York
state: New York
city or town: New York
[ ] not for publication
state: New York
[ ] vicinity
city or town: New York
state or Federal agency and bureau:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [X] nomination [ ] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property [X] meets [ ] does not meet the National Register criteria. I recommend that this property be considered significant [X] nationally [ ] locally. If [ ], see continuation sheet for additional comments.)

Signature of certifying official/Title: [Signature]
Date: 6/20/23
State or Federal agency and bureau:

In my opinion, the property [ ] meets [ ] does not meet the National Register criteria. ( ] see continuation sheet for additional comments.)

Signature of certifying official/Title: [Signature]
Date: [Date]
State or Federal agency and bureau:

4. National Park Service Certification

I hereby certify that the property is: [ ] entered in the National Register [ ] determined eligible for the National Register [ ] removed from the National Register [ ] other (explain) [Signature of the Keeper] date of action

[ ] see continuation sheet [ ] see continuation sheet [ ] see continuation sheet

[ ] entered in the National Register [ ] determined eligible for the National Register [ ] removed from the National Register [ ] other (explain) [Signature of the Keeper] date of action

[ ] see continuation sheet [ ] see continuation sheet [ ] see continuation sheet

[ ] entered in the National Register [ ] determined eligible for the National Register [ ] removed from the National Register [ ] other (explain) [Signature of the Keeper] date of action

[ ] see continuation sheet [ ] see continuation sheet [ ] see continuation sheet
Two Bridges Historic District
Name of Property
County and State

5. Classification

<table>
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<th>Ownership of Property</th>
<th>Category of Property</th>
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<td>(Check only one box)</td>
<td>(Do not include previously listed resources in the count)</td>
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<td>[X] district</td>
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Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

6. Function or Use

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<tr>
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7. Description

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<td>Mid-19th Century: Greek Revival</td>
<td>walls: Brick, Stone, Terra Cotta</td>
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<td>other:</td>
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<td>Late 19th &amp; Early 20th Century American Movements: Commercial Style</td>
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Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets)
7. Narrative Description

Summary

The Two Bridges Historic District encompasses approximately 9 city blocks on the Lower East Side of Manhattan. The neighborhood is so-named for its situation between the Brooklyn (1883) and Manhattan (1909) bridges, however it was well developed a century before the Brooklyn Bridge was even conceived. The historic district is composed of 170 contributing buildings; five buildings additional to this number are already National Register-listed properties and New York City Landmarks: House at 51 Market Street (NR-listed 7-29-77); Mariner’s Temple, 12 Oliver Street (NR-listed 4-16-80); Sea and Land Church, 61 Henry Street (NR-listed 4-09-80); Alfred E. Smith House (National Historic Landmark, 11-28-72), 25 Oliver Street; St. James Church, 32 James Street (NR-listed 7-24-72). One site, First Shearith Israel Graveyard, 55-57 St. James Place (4-17-80), is also previously listed and a city landmark. The district contains 29 buildings that are non-contributing either due to major alterations or new construction. There are more buildings within the district when rear tenements are taken into account. These buildings, however, were inaccessible to the surveyor and therefore not considered in the count of non- or contributing buildings.

The architectural periods represented in the Two Bridges period of significance span the late-eighteenth century through the early 1930s. The range of vernacular and nationally-popular styles has produced a multi-textured and visually appealing streetscape. Buildings are typically four-to-six stories in height, with an uninterrupted row of three-story row houses along Oliver, and the occasional two-and-one-half to three-and-one-half former town or row house sprinkled along Market, Henry and Madison. There are no setbacks or front yards; therefore articulation in the streetscape comes from the variety of styles of buildings. Three major churches are located on James Oliver and Market Streets, a fairly even distribution across the district. East Broadway is the major commercial strip, while the remainder of the district is largely residential, punctuated by first-floor commercial space in many of the tenements.

The neighborhood’s eastern edge is defined by the Manhattan Bridge (NR-listed 9-01-83), in effect a white and blue steel and stone “wall” which creates a distinct boundary between Two Bridges and other parts of the Lower East Side. The eclectic mix of commercial and tenement buildings along the north side of East Broadway forms the northern boundary; behind these buildings, beyond the district boundary, stand contrasting new development and modern high rises. Across St. James Place stands the undulating high-rise of Chatham Green and a jumble of low-rise structures and open space. South of Madison Street stand the Alfred E. Smith Houses, a primarily residential campus containing ten high-rise public housing blocks with elongated X-shaped footprints (ca. 1950), ancillary buildings, and P.S. 114. The southern end of the district is dominated by Knickerbocker Village, the mass of which clearly defines a distinct boundary. South and directly east of
Knickerbocker are small parks; the East Side Drive and the East River are due south. The overall effect of the modern development that encircles the district is to intensify the experience of the historic buildings; in aggregate, and girdled by modern development, the sense of place and feeling achieved while walking through Two Bridges’ uninterrupted blocks of tenements is significant. It is set off from the surrounding neighborhoods by its textured concentration of historic buildings.

Sites
First Shearith Israel Cemetery is the sole known contributing site in the neighborhood. It is also the property, as an early outpost of development in the neighborhood, which defines the earliest date of the period of significance.

Rear tenements and rear yards were not examined, however based on New York archaeological precedents, it is likely that intact archaeological deposits remain throughout the neighborhood. These potential historic sites are not counted as contributing to the overall district, but should be taken into account in future investigations of the neighborhood. Because archaeological testing was not undertaken as a part of this project, however, criterion D has not been recommended.

Architecture
The architectural periods represented in the Two Bridges period of significance span the late-eighteenth century through the early 1930s. The range of vernacular and nationally-popular styles has produced a multi-textured and visually appealing streetscape. Buildings are typically four-to-six stories in height, with an uninterrupted row of three-story row houses along Oliver, and the occasional two-and-one-half to three-and-one-half former town or row house sprinkled along Market, Henry and Madison.

As the neighborhood steadily gained in population from the 1850s onwards, new incentive to develop tenement houses emerged. The overcrowding and unsanitary conditions of many shoddily converted or purpose-built tenements induced the City and State to regulate the industry of housing the poor. Physical results of laws enacted or updated in 1867, 1879 (Old Law) and 1901 (New Law) are visible either in plan, footprint or in aesthetic impacts on the streetscape, such as the façade-mounted fire escapes.\(^1\)

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\(^1\) Buildings constructed prior to 1879 are considered “Pre-Law,” and the footprints are typically rectangular with no light or airshafts. A more detailed discussion of the tenement house laws can be found in Section 8. The authority, however, is Richard Plunz, *A History of Housing in New York City* (Columbia, 1990).
Colonial, Federal and Greek Revival Periods

The colonial and early republic periods in Two Bridges would have been dominated by vernacular single family dwellings interspersed with mixed-use buildings built in vernacular and national styles, such as Georgian or Federal. The local vernacular—a generic “Colonial,” was a two-and-one-half-story, three-bay-wide, side-gabled brick house typically featuring two dormers. Two extant examples of this type, though with later modifications, can be found in Two Bridges at no. 47-49 Madison Street and 24 Henry Street. More Georgian in inspiration, the house on Madison was built on a central hall plan, whereas the more Federally-inspired Henry Street house has a side hall plan.

No. 26 Henry Street would have been a near twin of its neighbor at no. 24 at the time of its construction. The half-story was raised to a full third floor, the most common modification in the district to the small, single-family dwelling. Market Street contains several examples of this modification, also including the application of ornament to update the building to a later period. Oliver Street is a study in this form of upgrading. The houses all show evidence of a change in brickwork above the second story, indicating that the roof was raised to create a third floor. These changes took place throughout the century, and many roof-raising occurred around the 1900.

Within the late-Federal period, an anomalous church was built on Market Street. The imposing Northeast Dutch Reformed Church was conceived in 1816 and completed in 1819. It is a large, symmetrical, gable-front church built of granite ashlar with sandstone trim. The form is Georgian, while the detail, such as pointed arched openings, is Gothic. The multipane double and triple sash windows also seem to refer to Georgian precedents.

Domestic examples of the Federal and Greek Revival periods overlap in the district, and most extant examples appear to date to the 1820s. There is a cluster of these borderline types on Market Street, where an 1815 fire forced the rebuilding of many houses. The late-Federal/early-Greek Revival is a grey area as far as ascribing either style to a particular building on this street. Federal in form and often in detail, such as door surrounds, the lintels of these building are incised with very simple Greek Revival motifs. The house at 51 Market Street is the most intact example of this stylistic overlap. The Robert Dodge House, 2 Oliver Street, was built in 1820 and enlarged in 1850; it therefore contains elements of both the Federal and Greek Revival styles.

The 1820s and 30s, the period of transition from Federal to Greek Revival, also saw the end of the Rutgers-stimulated boom in Two Bridges with the shift of a large portion of the shipping industry to the West Side. These too were considered waning years of the neighborhood’s “respectability” as a district of middle- and upper-class single-family homes. The transition was substantiated architecturally as stylish single-family houses were enlarged or converted to boarding houses, tenements and commercial buildings.
Even in this period of transition, two of the most significant examples of Greek Revival church design in New York were constructed in the neighborhood: St. James R.C. Church (1837) and Oliver Street Baptist/Mariner’s Temple (ca. 1844). Both are educated examples of the distyle in antis temple form, St. James of granite ashlar walls with a brownstone façade; Mariner’s Temple of brownstone.

New housing construction in the mid-century tenement era would not always be as elegant as the high-styles of this period. Utilitarian forms, nearly devoid of ornament, predominated during the early mid-nineteenth-century. A denticulated or bracketed cornice might be the sole decorative feature of a building of this period. Generously labeled “Greek Revival” or “Italianate,” these were very often simple vernacular structures, built to suit a utilitarian purpose with a nod to appearances. Examples of this style include a four-building set of tenements at 39-45 Madison Street in this pared down style of Greek Revival/Italianate, built on the cusp of the Italianate wave that followed.

During the Colonial era, business was often conducted at home, and even commercial and retail enterprises would have shared space with domestic functions. Few shop-fronts were erected in commercial buildings until the mid-nineteenth century. Even during this period, the shops were generally first-floor use of a primarily residential building, so most of the shops in this era can be described under mid-to late-nineteenth century tenement architecture.

**Mid-Nineteenth Century: Italianate**

The Italianate and later the Italian Renaissance Revival predominates in the neighborhood, and examples in the neighborhood range from the very simple to the overblown. Ranging in height from three- or three-and-one-half-stories to six, the shorter buildings are typically earlier. Window hoods and bracketed cornices are hallmarks of the Italianate, however more modestly ornamented examples are common. Many buildings have ornament of a later period applied to an earlier building, resulting in a number of mixed-style buildings, most of which incorporate the Italianate in some fashion.

No. 25 Monroe Street is a five-story, four-bay-wide brick tenement featuring segmentally-arched openings with ornate window hoods (ca. 1865). No. 37 Monroe is a more modest four-story example, without window hoods, but with a simple bracketed cornice (ca. 1860-70).

The single mid-century Gothic Revival-inspired building is St. James School, constructed in 1868, which owes as much stylistically to the Italianate as to the Gothic. It is brick with sandstone and limestone trim, creating a polychrome composition highlighting the pointed-arched window openings.

**Late-Victorian Eclecticism**

Beginning in the 1870s and continuing through the early twentieth century, tenements of the Two Bridges neighborhood exhibit an eclecticism and architectural exuberance that would seem unexpected in rental property. Some of the most successful firms in New York were engaged as
architects designing this most common housing type. Some designs were for new buildings to replace old; many were reconfigurations of older buildings into seemingly entirely new buildings. The Tenement House Law of 1879 (Old Law), in effect until 1901 (when the New Law was enacted), was the first to significantly impact the building plan. It was during the Old Law era that the dumbbell tenement came into being.

A handful of textbook examples of Late Victorian styles are evident in Two Bridges. Many buildings, however, are hybrids of styles, incorporating elements from several prevailing decorative schemes into remarkably busy facades. The Queen Anne, Neo-Grec, Italian Renaissance Revival, Beaux-Arts, and Colonial Revival styles dominate this era. No matter how elaborate the exterior, interior configurations of the tenements generally manifested a dull sameness dictated by the limitations of lot size, zoning, economics, and the current tenement house law.

**Queen Anne**

Towards the end of the 1870s, the Queen Anne style came into fashion, but it is not as heavily represented in the neighborhood as other styles. Ornate friezes, complexly textured facades, oriel windows are hallmarks of this style. Examples are found in the neighborhood, but they are often less purely Queen Anne than Eclectic admixtures of late Victorian styles.

The Lincoln Tenement, 84 Madison Street, is five-stories, four-bays-wide, built of brick with a brownstone first floor, molded brick and terra cotta trim. Polychrome Minton tiles embellish the second floor around the windows, and an embossed flower motif is used above those of the first floor. The pressed metal cornice reads “Lincoln” in a banner below a Federal shield in a broken swan neck pediment. This is one of the busiest and most eclectic facades in the neighborhood, designed by Alex Finkle in 1889. Finkle favored eclectic interpretations of the Queen Anne, designing three matching tenements with commercial first-floors—19-21-23 Monroe Street—in 1888. The five-story, four-bay-wide brick tenements feature inset terra cotta panels, pilasters and colonnettes.

A pair of tenements, 39-41 Henry Street, are both five-story, four-bay-wide brick buildings featuring stone trim; stone first floor facades; round arched openings, masks, busts, and rustication. J.B. Cashman designed them in 1890, in a Queen Anne/Italian Renaissance Revival mixed style. A similar mix of styles is found in the tenement at 27 James Street, a six-story irregularly-shaped brick building that conforms to the corner of St. James Place and James Street. Masks, inset molded terra cotta and brick plaques, and a bracketed cornice enliven the facade (unknown architect, 1884).

**Neo-Grec**

The Neo-Grec came into fashion in the 1880s, and while elements can be attributed to other design traditions, hallmarks of this style include incised geometric elements and the use of Greek architectural elements. A five-story, four-bay-wide tenement at 33 Henry Street employs composite pilasters, round arch windows at top floor with the elaborate cornice carried down around arched
openings in the form of pilasters (Alex Finkle, 1888). Another interpretation is No. 32 Henry Street, a six-story, four-bay-wide, brick tenement with stone and terra cotta trim and a simple cornice, designed by Max Müller in 1896.

**Italian Renaissance Revival and Beaux-Arts**

Of all the styles present in Two Bridges, some of the most interesting and ornate are examples of the Italian Renaissance Revival. Tenements and civic buildings were both designed in this style, resulting in a wide array of interpretations. Hierarchical design schemes in which each floor is treated with distinct elements particular to that floor, and commonly the schemes are less elaborate on the higher floors; rustication, and the use of terra cotta ornament in an elaborate decorative program (masks or geometric relief) are common elements. Some overlap between Italian Renaissance Revival and Beaux-Arts is common in Two Bridges.

The five-story, four-bay-wide, brick and stone trim Manhattan Tenement, 43 Henry Street, is an excellent example of the overlap of the Italian Renaissance Revival and Beaux-Arts. It employs the hierarchical design scheme, features elaborate window hoods, lion masks and rustication to create a very textured façade (Charles Rantz, 1890).

Schneider & Herter designed a large tenement, 56 Market Street/43-45 Monroe Street in the Italian Renaissance Revival in 1898. The five-story, four-bay-wide brick tenement with three-part, eight-bay elevation extending along Monroe Street incorporates rusticated brickwork, decorative brick ornamentation, stone moldings and masks into a hierarchical façade. Still working in the same style in 1901, Schneider & Herter designed the tenement at 23 Catherine Street/19-21 Henry Street. The six-story building has three-bays on Catherine, fourteen-bays on Henry, and is brick with carved stone trim, rusticated stonework, brick arches, a bracketed cornice, engaged chimneys, and elaborate bowed wrought iron fire escapes.

The preeminent firm of the American Renaissance, McKim Mead & White, designed the Chatham Square Branch of the New York Public Library, built in 1902. The three-story, limestone-clad library features a rusticated, arcaded first floor supporting a two-story Ionic colonnade in muris. A somewhat similarly styled example of civic architecture of the same period was also erected on East Broadway to house Engine Company no. 9. The narrow, three story limestone clad firehouse featured a garage bay at the first floor, with two-story, fluted Ionic pilasters and Ionic columns in muris, flanking banks of tripartite windows.

**Colonial Revival**

The Colonial Revival was popularized by the Chicago World’s Fair of 1893 and by the Jamestown Tricentennial in 1907. Typically red-brick buildings feature quoins, splayed or jack arches (decorative or functional), elaborate door surrounds with sidelights and transoms, and divided multipane windows (6/6 being common).
No. 45 Henry Street is a six-story, four-bay-wide red brick tenement with contrasting light beige or white colored brick quoins and terra cotta ornament. (Sass & Smallheiser, 1903). No. 82 Madison Street is another six-story, four-bay-wide brick New Law tenement with terra cotta trim, splayed terracotta lintels, and an intact cornice with garland frieze. It is similar to 94 and 98 Madison Street, but with projecting central bays (Bernstein & Bernstein, 1906).

Commercial Style
Commercial or loft buildings of the late nineteenth century were not lacking in detail, though typically they were less extravagant than the tenements. Commercial buildings built during the first quarter of the nineteenth century range from more stylish to more utilitarian as the decades progressed. The Commercial Style itself is a very general description, but typically in the commercial building, style is subordinate to utility, so a bank of windows may dominate over marginal stylistic features, such as quoins or a cornice. This is evident on East Broadway, where the Commercial Style is most concentrated. A typical example is the loft building at 35-37 East Broadway. The six-story building has a cast-iron facade over brick and a modillion cornice. Banks of windows are the major facade element (Max Miller, 1907).

Mid-twentieth-century commercial buildings include No. 49 Market Street, a two-story, two-bay-wide modest beige brick garage/commercial building with horse-head bust at cornice level and a flat parapet, built ca. 1930.

In addition to purpose-built commercial buildings, several older buildings of a variety of uses (mixed use or domestic) were remodeled during the 1920s, resulting in the removal of cornices and other ornament, and often the smoothing of surfaces with stucco. Parapets were built and typically included polychrome or articulated brick designs, such as the building at No. 24 Market Street, a four-story, three-bay-wide, stuccoed brick, mid-nineteenth-century Italianate building remodeled with a Mission-style parapet ca. 1920.

Functionalism or the Utilitarian Modern
Modern affordable housing was introduced into the neighborhood in 1933-4, with the construction of the massive Knickerbocker Village. This seemingly styleless functionalist monolith was designed to achieve specific light and ventilation requirements, and includes open, green courtyards as integral to its design. Two twelve-story brown-brick perimeter-block buildings were paired on the site of two notoriously overcrowded and unhealthy blocks. The crenellated footprint was developed to provide a maximum surface area into which windows could be placed and cross-ventilation could be achieved.

This dramatic departure from the traditional building styles came at a time when modern architects and housing reformers were espousing numerous theories about how affordable housing should be
designed. Housing theory had existed as a pseudo-scientific discipline since at least the mid-nineteenth century. Those early tenements still conformed to the 25’x100’ lot, and were, as a result, small in scale and always privately developed. The facades were still the most important element of the old tenements, as the interiors were generally dull and subordinate to the tenement house law or the constraints of narrow lots.

Ideas advanced in the first quarter of the twentieth century informed a generation of socially motivated architects, who developed prototypical housing high-rises that no-longer conformed to the 25’x100’ lot. New ideas for wholly-integrated designs of green campuses across which slab or articulated slab blocks would rise became the new way to house low-income families.

Knickerbocker Village’s perimeter block plan maintains the type of “street address” found across Two Bridges—with no setbacks or front yards; it does, however, dominate the southern portion of the district, casting a deep shadow across Monroe Street, where few street-level access points and no shops punctuate the essentially block-long brick wall. Within the Two Bridges Historic District, Knickerbocker Village is a significant counterpoint to the earlier tenements, the failures of which inspired its creation.
Building-by-building description

Building summaries are organized by street name and block location, i.e., Street Name; Street Face (cardinal direction) and block (between bounding cross streets). Streets are listed in alphabetical order following New York State register guidelines. Individual building data is organized and formatted as follows:

- Building name or type, street address; block, lot; description; architect of original construction (if known), year built or approximate date; architect of alteration (if known), year altered (if known). Style. Status within district (individually listed/contributing/not contributing).

The use of style classifications can be problematic for buildings with many periods of alteration and for those that are generally vernacular but with some minor reference to a particular style. Classifications, therefore, are based on major stylistic elements, and include the category Eclectic, when many styles of a particular period are used, and Mixed, to denote evidence of more than one style from two or more periods.

Though parking lots and vacant lots are listed below they are not included in the final resource count in accordance with the National Park Service's rules for counting resources (National Register Bulletin: Guidelines for Completing the National Register of Historic Places Forms, 1997, p. 17).

**Catherine Street; East Side from south of East Broadway to Henry Street**

Tenement, **15 Catherine Street**: 280, 51; 5-story, 4-bay-wide brick tenement, dentil cornice, fire escape. Mid-19C (pre-law). Italianate. Contributing.

Store & Tenement, **17-19 Catherine Street**: 280, 52; 6-story, 7-bay-wide brick tenement; light brick with terra cotta trim (window hoods, pediments, volutes), ornate bracketed cornice, fire escape. Charles B. Meyers, 1908. Eclectic/Beaux-Arts. Contributing.

Tenement, **21 Catherine Street**: 280, 54; 5-story, 4-bay-wide, brick tenement with 2/2 windows, intact ornate cornice with arched pediment, projecting lintels. Fire escape. W.E. Waring (1871); Bernstein & Bernstein, 1904. Italianate/Mixed. Contributing.

Tenement, **23 Catherine Street, aka 19-21 Henry Street**: 280, 55; 6-story, 3-bays on Catherine, 14-bays on Henry, brick with carved stone trim, rusticated stonework, brick arches, bracketed cornice, engaged chimneys, bowed wrought iron fire escapes. Schneider & Herter, 1901. Italian Renaissance Revival. Contributing.

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2 Data primarily based on field survey and culled from Building Permit applications in the Municipal Archives, where available.
Catherine Street; East Side from Henry to Madison Street


Tenement, 29 Catherine Street; 277, 51; 5-story, 3-bay-wide brick tenement with terra cotta insets; asymmetrical facade; cornice missing. Fire escape. One of the most unique buildings stylistically. F.J. Camp, 1890. Neo-Grec/Romanesque Revival/Eclectic. Contributing.


Hobson Tenement, 37-1/2 Catherine Street, 277, 54; 6-story, 4-bay-wide light colored brick tenement with stone trim; the word "Hobson" appears at cornice level. ca. 1885, 1920s. Neo-Grec/Mixed. Contributing.

Five Points Mission/Chinese United Methodist Church/former boarding house, 39-41 Catherine Street/aka 69 Madison Street; 277, 56; 5-story, two-bay corner tenement/former boarding house of brick with bracketed cornice. Brick church building stands to north; 2-story, pedimented parapet with corbelled brickwork; mission entrance on Madison Street: 3-story, 4-bay-wide brick with corbelled cornice attached to rear of former tenement (41 Catherine). Mid-19C; Late 19C, 1914. Mixed. Contributing (three buildings).

Catherine Street; East Side from Madison to Monroe Street


Tenement, 45-45 1/2 Catherine Street; 276, 53; 5-story, 4-bay painted brick tenement, all ornament removed. Fire escape. William Graul, 1885; No style. Not Contributing (altered).

Tenement, 47 Catherine Street; 276, 54; Twin of 49 Catherine Street; 5-story, 4-bay-wide tenement of light colored brick with terra cotta trim. Retains some original 6/1 windows, ornate cornices. Fire escape. John C. Burn, 1888. Neo-Grec. Contributing.

Tenement, 51 Catherine Street; 276, 56; 5-story, 4-bay-wide brick tenement with sandstone trim, intact cornice. Fire escape. Babcock & McCloy (1883); Max Müller (1906). Neo-Grec. Contributing.

San Giuseppe/St. Joseph’s Roman Catholic Church School and Rectory, 5 Monroe Street, aka 53-59 Catherine Street; 276, 59; Rectory: 6-story of beige brick; Church/School: Yellow brick, symmetrical facade crowned with two domed towers. Matthew W. Del Gaudio, 1923; Religious Institutional/Italian Renaissance/Eclectic. Contributing.

Catherine Street: West Side from Henry to south of East Broadway
Tenement, 24 Catherine Street; aka 5-11 Henry Street; 279, 53; 6-story, 3-bay-wide (on Catherine) brick with carved stone trim, floral plaques, brick arches, bracketed cornice, fire escapes. Light colored brick with stone trim. A less-refined preview of the Schneider & Herter building across the street (23 Catherine, 1901). Schindler & Herter, 1897. Italian Renaissance Revival. Contributing.

Tenement, 22-1/2 Catherine Street; 279, 54; 5-story, 4-bay-wide brick tenement, segmentally arched window hoods, fire escape. Elaborate late-19C cornice with central arch. Mid-19C (pre-law); W.E. Waring (1871); George F. Pelham (1893). Italianate/Mixed. Contributing.


East Broadway: North Side from east of Catherine to Market Street
Tenement, 24 East Broadway; 281, 10; 5-story, 4-bay-wide brick tenement with projecting lintels and a cornice with foliate brackets. Front fire escape. Mid-19C (pre-law). Italianate. Contributing.


Tenement, 28 East Broadway; 281, 12; Unrecognizably altered former tenement; W.E. Waring (1871); 1950s or later. Not Contributing (altered).

Tenement/New Apostolic Church, 30 East Broadway; 281, 13, 5-story, 4-bay-wide brick tenement; facade stripped or ornament & stuccoed and struck to mimic ashlar; ornate Neo-Grec cornice remains. Late 19C/Mid-20C/Neo-Grec. Not Contributing.

Tenement, 34 East Broadway; 281, 15; 6-story, 4-bay-wide tenement with ornate ironwork fire escape, segmentally arched windows, bracketed cornice. Mid-19C (pre-law). Italianate. Contributing.


Tenement, 38 East Broadway; 281, 17; 5-story, 4-bay-wide brick tenement with stone window hoods (incised) and inset molded brick panels. Elaborate intact cornice. Fire escape. ca. 1885; Neo-Grec. Contributing.

Tenement, 40 East Broadway; 281, 18; 5-story, 3-bay-wide brick tenement with sandstone lintels, bracketed cornice. Mid-19C (pre-law). Italianate. Contributing.

Commercial, 42-44 East Broadway; 281, 19; Stone veneered office-style building. 1950s. Not Contributing (modern).


Lofts, 50 East Broadway; 281, 23; 5-story, brick, bilateral facade with arched windows at 5th story, Scamozzi Ionic pilasters flank windows; bracketed and garlanded metal cornice; Greek fretwork bands above windows. ca. 1895. Eclectic/Mixed/Commercial style. Contributing.

Lofts, 52 East Broadway; 281, 24; 6-story commercial building devoid of ornament. Max Muller, 1908; 1968; Not Contributing (altered).

Tenement, 54 East Broadway; 281, 25; 6-story, bilaterally symmetrical facade, 2/2 windows; arched windows at 6th floor, Doric pilasters at 7th; terracotta fretwork motifs; terra cotta or limestone

Tenement, **56 East Broadway**: 281, 26; 6-story, bilaterally symmetrical facade, 2/2 windows; arched windows at 6th floor, Doric pilasters at 7th; terracotta fretwork motifs; terra cotta or limestone window hoods, corbels. Cornice and fire escape missing. Schneider & Herter, 1899. Italian Renaissance Revival/Beaux-Arts. Contributing.


Tenement, **60 East Broadway**: 281, 28; 5-story, 4-bay-wide brick tenement with segmental window hoods, intact cornice, fire escape. A. Blaubenstein, 1873. Italianate. Contributing.

Lofts, **62 East Broadway**: 281, 29; 5-story loft building with banks of hung sash windows (6 across) flanked by pilasters. Yellow bricks. Metal cornice with elongated brackets. ca. 1910; Commercial style. Contributing.

Tenement, **64 East Broadway**: 281, 30; 5-story, 4-bay-wide brick tenement with projecting lintels, bracketed cornice. Fire escape. Mid-19C (pre-law); 1873. Italianate. Contributing.

Tenement/Commercial, **66 East Broadway**: 281, 31; 5-story, four-bay brick with stuccoed facade. Mid-19C (pre-law); 1909 & later. Not Contributing (altered).

Tenement/Commercial, **68 East Broadway**: 281, 32; 5-story, four-bay brick with stuccoed facade. Mid-19C (pre-law); 1909 & later. Not Contributing (altered).

Commercial, **70 East Broadway**: 281, 33; 3-story, brown brick corner commercial (offices or small loft) building, with metal cornice. Sass & Springsteen, 1916. Commercial style. Contributing.

**East Broadway: South side from Market to Catherine Street**
Shiels Building/Lofts, **67-73 East Broadway; aka 9 Market Street**: 280, 27; 7-story, 12-bay-wide brick loft building with limestone trim; Corinthian capitals at 5th floor; cast iron pilasters; replacement windows. Intact cornice; fire escape. Horenburger & Straub, 1902. Commercial style. Contributing.

Lofts, **65 East Broadway**: 280, 28; 5-story brick loft building with articulated quoins, metal cornice. Similar to 45 and 46 East Broadway. William Graul, 1885; ca. 1910. Commercial style. Contributing.
Lofts, 63 East Broadway; 280, 29; 5-story, 3-bay-wide brick commercial building; metal bracketed cornice; pilasters articulate the facade. Mid-19C; Morris North, 1886. Commercial/Italian Renaissance. Contributing.

Tenement, 61 East Broadway; 280, 30; 5-story, 4-bay-wide brick tenement with projecting lintels, intact bracketed cornice and fire escape. Mid-19C (pre-law); 1868; 1874; Max Müller (1902). Italianate. Contributing.


Tenement, 57 East Broadway; 280, 32; 4-story, 3-bay-wide brick tenement; pedimented window hoods. Rebuilt corbelled brick cornice. Early mid-19C (pre-law); Charles Rentz, 1885. Greek Revival/Italianate. Contributing.

Fire House Engine Company #9, 55 East Broadway; 280, 33; 3-story brick fire house with limestone facade; fluted ionic pilasters and columns in muris; modillion cornice surmounted by limestone balustrade. Converted to commercial building. ca. 1905; Neo-Classical Revival. Contributing.


Tenement, 51 East Broadway; 280, 35; 5-story, 3-bay-wide brick tenement. Projecting lintels; garland motif on frieze of dentil cornice. Fire escape. Mid-19C (pre-law); Fred. Ebeling, (1887); Fred Wandelt (1891); Max Müller (1907). Italianate. Contributing.

Lofts, 49 East Broadway; 280, 36; 5-story brick loft building with deep over hanging bracketed cornice, articulated geometric and floral frieze. 1886; Max Müller (1905). Commercial style/Mixed. Contributing.

Lofts, 47 East Broadway; 280, 37; 5-stories, 4-bay-wide, brick tenement with ornate cornice; pedimented window hoods. Mid-19C (pre-law); Herman Horenburger (1889); George Frederick Pelham (1902). Neo-Grec/Italianate/Mixed. Contributing.

Glamour Furniture/House/Tenement, 43 East Broadway; 280, 39; 5-story, 3-bay-wide tenement remodeled with ornate Neo-Grec cornice, projecting pedimented window hoods. Mid-19C; 1872; Schneider & Herter (1889); Max Müller (1910). Mixed/Neo-Grec. Contributing.


Commercial, 29 East Broadway; 280, 46; 5-story, 4-bay-wide brick tenement with ornate window hoods, cornice missing. Fred Elbing, 1886; Neo-Grec. Contributing.

HSBC Bank, 27 East Broadway; 280, 47; Modern bank building; Late 20C; Not Contributing.

Shop, 25 East Broadway; 280, 48; 4-story brick shop (from building permit), stepped parapet; fire escape. Abram Siegel, 1900. Commercial style. Contributing.


**Henry Street; North Side from Catherine to Market Street**

Tenement, 23 Henry Street; 280, 1; 5-story, 4-bay-wide, rusticated brownstone facade, one of the only all-stone facades in the neighborhood. Cornice and fire escape intact. Louis Korn, 1891. Eclectic. Contributing.

Tenement, 25 Henry Street; 280, 2; 6-story, 4-bay-wide brick tenement with carved stone masks, rusticated bands of stone and brick; brick rustication on upper floors; original stone entrance intact. Cornice and fire escape intact. George Hoffman, 1897. Italian Renaissance Revival. Contributing.

Tenement, 27 Henry Street; 280, 3; 5-story, 4-bay-wide, brick tenement. Original 2/2 wood sash windows, segmentally arched window hoods. Fire escape intact; cornice missing. W.E. Waring (1871); Charles B. Meyers (1901). Italianate. Contributing.
Tenement, 29 Henry Street; 280, 4; 5-story, 4-bay-wide, brick tenement. Projecting lintels and sills with foliate corbels. Elongated bracketed cornice. Mid-19C (pre-law); George A. O’Rourke, 1902. Italianate. Contributing.

Tenement, 31 Henry Street; 280, 5; 5-story, 4-bay-wide, articulated end bays, carved stone and terra cotta trim, ornate cornice intact. Fire escape. Herman Horenburger, 1890. Italian Renaissance Revival/Eclectic. Contributing.

Tenement, 33 Henry Street; 280, 6; 5-story, 4-bay-wide, composite pilasters, round arch windows at top floor, cornice carried down around arched openings in the form of pilasters. Fire escape. Alex Finkle, 1888. Neo-Grec/Eclectic. Contributing.


Parking garage building, 47 Henry Street; 280, 14; New construction. ca. 2000. Not Contributing.
Parking lot, 49-59 Henry Street: 280, 15; Surface parking.

Sea & Land Church, 61 Henry Street; aka 19 Market Street: 280, 22; Impressive, 3-bay-wide, front-gabled granite ashlar church with sandstone trim. Gothic arched openings, multipane double and triple sash windows. 1819. Georgian/Gothic. Individually listed, Contributing.


Henry Street; South Side from Market to Catherine Street


Former site of Jacob A. Riis Neighborhood Settlement/Episcopal Church, 46-48-50 Henry Street: 277, 33-35; Modern building on site of former Riis Settlement, which had been located in earlier building modified for that purpose by Janes & Leo in 1906. ca. 2000. Not Contributing (replaced).


Parking lot, 38-42 Henry Street: 277, 37; Surface parking. Site of synagogue (1857).

Parking lot, 36 Henry Street: 277, 40; Surface parking replacing William Frank (1885) tenement.

Parking lot, 34 Henry Street: 277, 41; Surface parking.


Tenement, 28 Henry Street; 277, 44; 5-story, 4-bay-wide red brick tenement with terra cotta trim, intact brownstone on first floor, masks worn away; intact cornice. M.V.B. Ferndon, 1891. Neo-Grec/Eclectic. Contributing.

Tenement, 26 Henry Street; 277, 45; 5-story, 4-bay-wide, brick with rusticated brownstone at first floor; sandstone trim on upper floors, intact elaborate cornice. Fire escape. ca. 1890; Neo-Grec/Italian Renaissance Revival. Contributing.


House converted to Tenement, 22 Henry Street; 277, 47; 3-bay, 3-story early brick building reworked in early 20C. Side hall plan. Change in brickwork apparent above 2nd floor, indicating raising of half-story to full story. Awkward open-bracketed craftsman-style shed cornice. Early 19C; Max Müller (1916). Italianate/Mixed. Contributing.

Market Stand, 20 Henry Street; 277, 48; One-story brick & block market stand. Not Contributing (modern).

Henry Street; South Side between Oliver and Catherine

James Street; West Side from north of Madison to St. James Place

St. James R.C. School, 37 St. James Place; aka 25-29 James Street; 116, 49; 3.5 story flatiron brick and sandstone school building. Mansard roof with gabled dormers; round and pointed arched openings; sand or limestone trim; 1868; Gothic Revival/Italianate. Contributing.
James Street; East Side from St. James Place to Madison Street
Tenement, 22 James Street; 279, 22; 6-story irregularly-shaped brick tenement conforms to corner of St. James Place and James Street. Masks, inset molded terra cotta and brick plaques, bracketed cornice. Fire escape. 1884. Eclectic/Queen Anne/Italian Renaissance Revival. Contributing.

Tenements (front & rear), 24 James Street; 279, 23; 5-story, 4-bay-wide stuccoed brick tenement with fire escape. All ornament removed. Mid-19C (pre-law); Mid-20C. No style. Not Contributing (altered).


St. James Church, 32 James Street; 279, 25; Doric distyle in muris facade composition, surmounted by simple Doric frieze and pediment. Granite ashlar walls with brownstone facade. 1837. Greek Revival. Individually listed; Contributing.

Madison Street; South Side from Market to Catherine Street
Tenement, 122 Madison Street; aka 39 Market Street; 276, 28; 5-story, 4-bay-wide brick corner tenement; segmentally-arched window openings with stone hoods (removed and smoothed over); bracketed/modillion cornice intact. Fire escape. Mid-19C; Max Müller (1898). Italianate. Contributing.

Tenement, 120 Madison Street; 276, 29; 5-story, 3-bay-wide brick tenement with bracketed metal cornice and elaborate window hoods. The 4-bay-wide building at 118 Madison was built at the same time and includes identical detailing. The separate cornices are used to discern the two masses from one-another, which otherwise share a contiguous facade. Mid-19C. Italianate. Contributing.

Tenement, 118 Madison Street; 276, 30; 5-story, 4-bay-wide brick tenement with bracketed metal cornice and elaborate window hoods. The 3-bay-wide building at 120 Madison was built at the same time and includes identical detailing. The separate cornices are used to discern the two masses from one another, which otherwise share a contiguous facade. Mid-19C. Italianate. Contributing.


Tenement, 114 Madison Street; 276, 32; 5-story, 4-bay-wide brick tenement with sand- or limestone trim. Bracketed cornice intact; raised stoop and intact entrance surround. Fire escape Frederick Jenth, 1886. Neo-Grec. Contributing.


Tenement, **109 Madison Street**; 276, 35; 5-story, 4-bay-wide brick tenement with stucco struck to look like stone; stone trim (eroding); hierarchical decorative scheme; cornice intact. Fire escape. ca. 1875 or earlier; 1909. Italianate/Italian Renaissance Revival/Mixed. Contributing.


New Building, **104 Madison Street**; 276, 37; new construction. ca. 1995. No style. Not Contributing (modern).

New Building, **102 Madison Street**; 276, 38; new construction. ca. 1995. No style. Not Contributing (modern).

Bakery & Tenement, **100 Madison Street**; 276, 39; 5-story, 4-bay-wide brick tenement with stone trim, bracketed cornice. Fire escape. Mid- late 19C; Charles Reid (1904). Neo-Grec. Contributing.

Tenement, **98 Madison Street**; 276, 40; 6-story, 3-bay-wide brick New Law tenement with terra cotta trim, Greek fret patterns, intact cornice with garland frieze. Splayed terracotta lintels. Fire escape. Similar to 94 Madison Street. Post-1901, ca. 1906; Colonial Revival. Contributing.

Tenement, **96 Madison Street**; 276, 41; 3-story, 3-bay-wide, side hall brick dwelling enlarged and painted, with stone trim, intact late-19C cornice and projecting lintels. Early mid-19C; Bernard M. McGurk, 1886. Mixed/Greek Revival/Neo-Grec. Contributing.


Parking lot, **90-92 Madison Street**; 276, 43; Surface lot.
Parking lot, 88 Madison Street; 276, 45; Surface lot.


Lincoln Tenement, 84 Madison Street; 276, 47; 5-story, 4-bay-wide brick tenement with brownstone first floor, molded brick and terra cotta trim. Polychrome Minton tiles on second floor around windows, first floor embossed flower motif. Metal cornice reads Lincoln in banner below Federal shield in broken swan neck pediment. One of the busiest and most interesting facades, including cornice, in the neighborhood. Alex Finkle, 1889. Eclectic/Queen Anne. Contributing.


Madison Street; North Side at Mechanics Alley
Tenement, 125 Madison Street; 275, 28; 5-story, 4-bay brick tenement with ornate 3-bay rusticated brownstone first floor; cartouches, masks, relief plaques, shell motifs in terracotta, stone and brick, round arched top floor windows. Intact cornice. Fire escape. 1891. Eclectic/Italian Renaissance Revival/Beaux-Arts/Queen Anne. Contributing.

Madison Street; North Side from East of Catherine to Market Street
Tenement, 75 Madison Street; 277, 1; 5-story, 4-bay-wide brick tenement with sandstone trim, original wrought iron window guards intact. Ernest Dennis, 1885. Neo-Grec. Contributing.

Tenement, 77-79 Madison Street; 277, 2; 6-story, 8-bay-wide brick tenement with terra cotta trim; one fire escape intact. Cornice with garland frieze. Horenburger & Straub, 1902-03. Italian Renaissance Revival/Eclectic. Contributing.

Tenement, 01 Madison Street, 277, 4, 5-story, 4-bay-wide brick tenement; sandstone first floor, brick and sandstone trim, intact elaborate cornice with mask corbel. Fire escape. 1887. Neo-Grec/Italian Renaissance Revival/Eclectic. Contributing.


Parking lot, 87 Madison Street; 277, 7; Surface lot replaced Herter Brothers (1889) tenement.
Tenement, 93 Madison Street; 277, 10; 6-story, 4-bay-wide, stone and brick with terra cotta and stone trim; masks and volute brackets as ornament keystones of splayed arches; ornate bowed wrought iron fire escape. Cornice intact. George Frederick Pelham, 1903. Italian Renaissance Revival/Colonial Revival/Eclectic. Contributing.

Altered Tenement, 95 Madison Street; 277, 11; Thoroughly altered tenement building. A. Sevestre, 1893. Not Contributing (altered).

Church, 97 Madison Street; 277, 12; New construction. ca. 1990. Not Contributing.


Chinese Baptist Church, 103 Madison Street; 277, 15; Modern church building. ca. 1995. Not Contributing (modern).

Tenement, 105 Madison Street; 277, 16; 5-story, 4-bay-wide brick tenement with 2/2 wood sash windows, projecting window hoods and sills. Broken pediment centered in metal cornice. Frederick Jenth, 1873. Italianate. Contributing.


Tenement, 109 Madison Street; 277, 18; 5.5 story, 4-bay-wide brick tenement with stone trim; alternating bands of brick/stone rustication. Cornice missing. Fire escape. One of the few buildings left with raised stoop, hence the 1/2 story. Ca. 1885. Neo-Grec/Eclectic. Contributing.

New building, 111 Madison Street; 277, 19; Modern brick and block bunker. ca. 1995. Not Contributing (modern).

Madison Street; North Side from St. James Place to James Street


Vanella’s Funeral Home/Tenements, 29-33 Madison Street; 116, 43; Three early mid-nineteenth century tenements joined together at first floor with pebble-dash stucco when converted to funeral home (1953). No. 29: 2.5-story brick store/house raised to four stories; bracketed cornice, fire escape (1874 alterations); 31-33: two 4-story, 4-bay-wide brick tenements with bracketed cornices; early and mid-19C, 1874; 1953. Greek Revival/Italianate/Mixed. Contributing (3 buildings cobbled together).


Commercial/Tenement, 37 Madison Street; 116, 47; 3-story, 3-bay wide, 4-bay-deep brick corner building. Simple bracketed cornice, flat lintels. Early mid-19C. Greek Revival/Italianate. Contributing.

Madison Street; North Side from Oliver to James Street

Tenements, 39-43 Madison Street; 279, 29; Four identical tenements, each 6-story, 4-bay-wide, brick with simple cornices, flat lintels. Fire escapes; ca. 1850. Greek Revival. Contributing (4 buildings).

House, 47-49 Madison Street; 279, 1; 2.5 story, 3-bay-wide, brick dwelling; 6/6 sash windows with flat, flush lintels, two segmentally-arched/shallow-pediment dormers; first floor completely altered. Late 18/early 19C. Vernacular. Not Contributing (altered).

Tenement, 51 Madison; 31-33 Oliver Street; 279, 2; 6-story corner building, 6-bays by 9-bays, polychrome brickwork, rustication and quoins. Cornice missing; replacement windows. Ornate bowed wrought iron fire escapes intact. Bernstein & Bernstein, 1902. Queen Anne/Colonial Revival/Mixed. Contributing.

Market Street; West Side from East Broadway to Henry Street

Tenement, 13 Market Street; 280, 25; 5-story, 4-bay-wide brick with stuccoed facade, altered in 1920s. Rebuilt parapet, cornice removed. Reflects 1920s period more than period of its construction. Excellent advertising mural for Fletcher’s Castoria intact on south elevation. 1876; 1920s. No style. Contributing.
Vacant Lot, **11 Market Street**; 280, 26; Vacant lot.

**Market Street; West Side from Madison to Henry Street**

Commercial/Tenement, **37 Market Street**; 277, 20; 4-story, 3-bay-wide, brick building with flat, flush lintels. Post enlarged the former 2.5 story brick building into the current size and configuration. Missing cornice. Fire escape. Early mid-19C; George B. Post (1880). No style. Contributing.


**Market Street: West Side from North of Monroe to Madison Street**


House, **51 Market Street**; 276, 23; 4-story, 3-bay-wide brick side-hall-plan dwelling with inscribed lintels, dentil cornice, refined round-arched Federal entrance surround. 1824-5. Federal/Greek Revival. Individually listed; Contributing.


Converted dwelling, **45 Market Street**; 276, 26; 4-story, 3-bay-wide, late-Federal/early Greek Revival brick building with inscribed stone lintels, wood sills, simple dentil cornice. Converted to store/apartments. Early mid-19C; Greek Revival. Contributing.

Store & apartments, **43 Market Street**; 276, 27; 3-story, 3-bay-wide beige brick mixed use building with red brick detailing, stepped parapet, polychrome checkerboard patterning at cornice level and below windows. 1920s. Commercial style. Contributing.
**Market Street: East Side from Henry to Madison Street**

Tenement, 24 Market; aka 68 Henry Street; 275, 19; 4-story, three-bay-wide stuccoed brick, with rebuilt Mission-style parapet. Segmentally arched windows. Mid-19C; Frederick Wandelt (1897); early 20C. Italianate/Commercial style/Mixed. Contributing.


Tenement, 32 Market Street; 275, 23. 3-story, 3-bay-wide brick townhouse with flush, flat lintels incised with Greek fret design. Parapet rebuilt in early 20C. Early mid-19C; early 20C. Greek Revival/Commercial Style/Mixed. Contributing.


Store & Dwelling, 38 Market Street; 275, 26; 4-story, 3-bay-wide, brick dwelling with later alterations, including Colonialized entrance. Incised Greek Revival lintels. Cornice removed, replaced with flat parapet. Fire escape. Early mid-19C; Frederick Wandelt (1886); Horenburger & Straub (1892); early 20C. Greek Revival/Mixed. Not Contributing (altered).


**Market Street: East Side from Madison to Monroe**


Tenement, 46 Market Street; 274, 40; 3-story, 3-bay-wide brick with stone trim, no cornice. Incised Greek Revival-style lintels. Early 19C; 1873. Greek Revival/Mixed. Contributing.

Apartments, 48-50 Market Street; 274, 41; Modern building. 1949 & later. Not Contributing.


Monroe Street; North Side from East of Catherine to Market Street
Tenement, 7 Monroe Street; 276, 3; 5-story, 4-bay-wide brick tenement with articulated outside bays, ornate stone or terra cotta window hoods with shell motif. Elaborate cornice intact. Fire escape. Charles Rentz, 1886. Neo-Grec. Contributing.


Parking lot, 11 Monroe Street; 276, 5; Surface parking lot.


Tenements (front & rear)/Commercial, 17 Monroe Street; 276, 8; 4-story, 3-bay-wide front tenement converted to commercial building. Rear building not examined. Yellow bricks, flat parapet. Fire


Parking lot, 31-35 Monroe Street; 276, 16; Surface parking lot.


Tenements (front & rear), 39 Monroe Street; 276, 20; 4-story, 4-bay-wide brick tenement with stone trim, intact cornice, fire escape. Rear building not examined. Mid 19C. Italianate/Mixed. Contributing (state of rear unknown).

Tenements/Commercial, 41 Monroe Street; aka 55 Market Street; 276, 21; 6-story, 2-bays-wide on Market; 9-bays on Monroe (three, 3-bay sections); brick with sandstone lintels, 2/2 windows. Bracketed cornice. Fire escapes intact. Mid-19C. Greek Revival/Italianate/Mixed. Contributing.

Monroe Street, South Side from Market to Catherine Street
Denticulated footprint to provide maximum light and surface area for perimeter block. VanWart & Ackerman and the Fred F. French Company, 1934; Functionalist/Utilitarian Modern. Contributing.

Knickerbocker Village - West Building, 10 Monroe Street; 253, 1; 12-story brick perimeter block construction with stepped/ ziggurat-style penthouse and upper utility floors. Central courtyard. Denticulated footprint to provide maximum light and surface area for perimeter block. VanWart & Ackerman and the Fred F. French Company, 1934; Functionalist/Utilitarian Modern. Contributing.

**Monroe Street: North Side from East of Market to Manhattan Bridge**
Stable & Lofts, 47 Monroe Street; 274, 1; 5-story stable and loft building with round arch top floor windows; brick with stone trim, metal cornice, elaborate wrought iron fire escape. J. Kastner, 1891. Neo-Grec. Contributing.


**Oliver Street: East Side from Chatham Square to Henry Street**

Mariner’s Temple, 12 Oliver Street; 279, 69; Doric distyle in muris brownstone Greek Revival church. ca. 1844; 1929. Greek Revival. Individually listed. Contributing.

**Oliver Street: West Side from Madison to St. James Place**
House, 29 Oliver Street; 279, 4; 3-story, 3-bay-wide brick rowhouse with bracketed cornice, projecting lintels. Double-leaf wood doors with transom. Enlargement of 2.5 story brick single-family dwelling. Early 19C; James Slevin (arch’t & mason), 1884. Greek Revival/Italianate/Mixed. Contributing.

St. James Rectory/Alfred E. Smith House, 23-25 Oliver Street; 279, 6; Two 3-story, 3-bay-wide brick rowhouses with bracketed cornices, flat lintels. Double-leaf wood doors with transoms. 2/2 wood sash windows on 23 Oliver Street. Enlargement of 2.5 story brick single-family dwelling. 25 is Alfred E. Smith House, a National Historic Landmark. Early 19C; William H. Hume (1884); Joseph Wolf (1901). Greek Revival/Italianate/Mixed. Contributing (two buildings).


House, 19 Oliver Street; 279, 9; 3-story, 3-bay-wide brick rowhouse missing cornice, Reconfigured first floor entrance. Enlargement of 2.5 story brick single-family dwelling. Early 19C with later alterations: No style. Not Contributing (altered)

Boarding House, 17 Oliver Street; 279, 10; 3-story (atop raised basement), 3-bay-wide brick rowhouse with bracketed cornice. Projecting lintels and sills. Entrance located in semi-subterranean basement level. Enlargement of 2.5 story brick single-family dwelling. Early 19C with later alterations; Greek Revival/Italianate/Mixed. Contributing.


Apartments, 11 Oliver Street; 279, 13; 4-story, 3-bay-wide brownstone and Roman brick tenement; first floor veneered in brownstone. Bracketed metal cornice; fire escape. Mirror of neighbor 9 Oliver Street. ca. 1890. Italian Renaissance Revival. Contributing.

Apartments, 9 Oliver Street; 279, 14; 4-story, 3-bay-wide brownstone and Roman brick tenement; first floor veneered in brownstone. Bracketed metal cornice; fire escape. Mirror of neighbor 11 Oliver Street. ca. 1890. Italian Renaissance Revival. Contributing.
Hotel, stores, lofts, 1 Oliver Street; aka 59-63 St. James Place, 279, 15; 5-story brick flatiron building with cast iron columned facade at first floor. Articulated brick quoins, intact cornice and fire escapes. Mid-19C; Joseph Putzel, 1912. Commercial style. Contributing.

**St. James Place between Madison and James Street**
Vanella’s Funeral Home Annex, 31-35 St. James Place, 116; lot # unclear; Two 2-story masonry commercial buildings, one stuccoed and one clad in formstone. Now part of funeral home complex. ca. 1920, 1950s. No style. Not Contributing (2 buildings).

**St. James Place from near Oliver to James Street**
First Shearith Israel Cemetery, 55-57 St. James Place, 279, 17; Battered random ashlar retaining wall topped with wrought iron pike fence; brick arch entrance, several extant grave markers. 1656-1855. Cemetery. Individually listed; Contributing.

Two Bridges Historic District
Name of Property

New York County, New York
County and State

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

[X] A Property associated with events that have made a significant contribution to the broad patterns of our history.

[X] B Property is associated with the lives of persons significant in our past.

[X] C Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

[X] D Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance:
(Enter categories from instructions)

Architecture

Social History

Ethnic Heritage

Period of Significance:
1656-1934

Significant Dates:
N/A

Significant Person:

Cultural Affiliation:
European

Architect/Builder:

(See continuation sheet)

Criteria Considerations
(Mark "X" in all boxes that apply.)

[X] A owned by a religious institution or used for religious purposes.

[X] B removed from its original location

[X] C a birthplace or grave

[X] D a cemetery

[X] E a reconstructed building, object, or structure

[X] F a commemorative property

[X] G less than 50 years of age or achieved significance within the past 50 years

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References
Bibliography
(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

[ ] preliminary determination of individual listing (36 CFR 67) has been requested.

[ ] previously listed in the National Register

[ ] previously determined eligible by the National Register

[ ] designated a National Historic Landmark

[ ] recorded by historic American Building Survey #

[ ] recorded by Historic American Engineering Record #

Primary location of additional data:

[ ] State Historic Preservation Office

[ ] Other State agency

[ ] Federal Agency

[X] Local Government

[ ] University

[ ] Other repository: _____________________
8. Statement of Significance

**Summary**
The neighborhood between the Brooklyn and Manhattan bridges on Manhattan’s Lower East Side contains extensive evidence of New York’s development from the seventeenth through the twentieth centuries. The second oldest cemetery—the first Jewish cemetery—in New York, First Shearith Israel (1656), is located in the northwestern portion of the district. This burial place of Sephardic Jews was located beyond the colonial city limits until the neighborhood developed around it during the eighteenth century. The evolution of the neighborhood as a largely residential district began in earnest in the last decade of the eighteenth century, and its transformation into a tenement district during the mid-nineteenth century is clearly linked with the similar transformation of the Lower East Side as a whole. Two-and-one-half-centuries of development and redevelopment have resulted in a dense, cohesive neighborhood containing important examples of domestic, religious, commercial, educational architecture and one funerary site.

The Two Bridges Historic District exudes a distinct sense of place characterized by well-preserved rows of mid-nineteenth century dwellings [Oliver Street]; uninterrupted rows of late-nineteenth-century tenements [Henry and Madison Streets]; nineteenth and early-twentieth-century commercial architecture [East Broadway]; one of the first federally-funded housing projects [Knickerbocker Village, 1934]; landmark examples of religious architecture [Mariner’s Temple (12 Oliver Street); Sea and Land Church (61 Henry Street), St. James Church (32 James Street)]; and the remnants of one of the oldest historic cemeteries on Manhattan Island [First Shearith Israel Graveyard (55-57 St. James Place)]. The house at 51 Market Street is individually listed in the National Register and the Alfred E. Smith House [25 Oliver Street] is a National Historic Landmark.

The period of significance proposed for the Two Bridges Historic District is 1656, the date of the founding of Jewish Burial Ground, now the First Shearith Israel Cemetery, to 1934, the date of completion of Knickerbocker Village. As a microcosm of the development of New York and of the nation, and for its association with immigrant life and social history in New York in the nineteenth and early twentieth centuries, the Two Bridges Historic District is nominated under criterion A; and under criterion C as physical evidence of the evolution of single and multiple-dwelling types based on economic factors and private and public goals for housing and social engineering. The district is significant at both the local and national levels for its association with the theme of immigration. The inclusion of Knickerbocker Village in the district, a housing development promoted by State housing and health agencies, adds to the district’s statewide level of significance. Based on previous archaeological studies of lower Manhattan and the vicinity that have uncovered significant evidence of New York’s development, it is likely that archaeological deposits remain in undisturbed yards. Archaeological potential has not been specifically addressed by this nomination, therefore criterion D has not been recommended.
Narrative History

Pre-Colonial Period

The New York region had long been populated by nomadic natives the time Giovanni da Verrazzano sailed into New York harbor under the French flag in 1524. Though he was likely not the first European to discover the area, it was the exploration of Verrazzano and Henry Hudson’s voyage up the now-eponymous Hudson River in 1609, which were documented well enough to be written into history. Dutch traders made regular forays into the area before a permanent European settlement was established on Manhattan Island.

Dutch Colonial Era (1625-1664)

The mythic story of Peter Minuit’s 1626 purchase of the island from the native inhabitants for a handful of trinkets persists in varying detail. Whatever the reality of the transaction, European settlement on the island of Manhattan began in earnest in 1625-6, with founding of New Amsterdam as an outpost of the Dutch West India Company. The Dutch colonial system itself was founded on mercantilism—the colony would be an entrepôt for the fur trade and West Indian commerce, but at the same time supplemented by a local agrarian economy. The town was settled south of present-day Wall Street.

The topography of the island beyond the town wall was varied; rugged hills and bluffs rose above the East River south of Corlear’s Hook. The bluffs and hills were punctuated by creek valleys, salt meadows and a large swamp meadow. The swamp meadow served as overflow for the fresh water pond, or Collect, to the north of the settlement, which spread out from the base of the southeastern hills. The land of the future Seventh Ward, marsh, meadow and hills, was flanked by expansive frontage along the East River. Shipping, the major engine of the city’s economy for well over two centuries, naturally expanded up river, favoring the Seventh Ward for development by the end of the eighteenth century.

Dutch West India Company ran New Amsterdam as its government. Both company-sponsored and private settlement occurred beyond the town’s defensive wall at the same time New-Amsterdam proper was being developed. Recorded on the early Manatus maps were “vyf vervallen Boueryen vande Comp” ledich staan waer van nu A” 1639 weder 3 Bewoont worden“ five of the company’s

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2 Cantwell and Wall 2001:119

boweries, abandoned and decrepit, three of which were reoccupied by 1639. That they were abandoned by 1639 would suggest that the boweries had been established upon the settlement of the Dutch on Manhattan. These five of the six original company boweries, stretched along the east side of the island; one stood near Corlear’s Hook; the other four extended roughly along what is now the modern Bowery, north of present day Division Street.

The Company-sponsored system of farms, or boweries, served the nascent city in two ways: by providing goods that bolstered the colonial economy, and serving as an advanced warning system against hostile incursions. The land on which New Amsterdam was settled had long been used by the transient Lenape, who regarded regular breeches of good faith and the usurpment of wider areas of Lenape hunting and agricultural lands as cause for conflict.

Other residents, too, found themselves beyond the city wall. Africans granted freedom, more commonly “half-freedom,” settled near the fresh water pond, or Collect, on plots of one to 100 acres rented from the Company. This “Negro Coast,” and other scattered settlements of whites, mulattoes and Africans, as with the boweries, provided an additional line of defense against possible Indian raids from the north. Ordinances (1656, renewed in 1660) encouraged the establishment of villages outside of New Amsterdam as protection against Indians.

Among the early settlers was the Rutgers family, brewers who arrived in New Amsterdam in 1636. The Rutgers family was one among many families of artisans, trade and crafts people settling in the colony. The artisans, both in manufacture and through contribution to the economy, provided for many of the colony’s material needs. The Rutgers soon would prove themselves significant in the history of the Two Bridges neighborhood as its private developers and resident philanthropists.

New Amsterdam was a diverse community, in both ethnicity and religion. Even in a society considered relatively open-minded, the selective tolerance of such diversity was regularly tested. In

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* Burrows and Wallace 1999:33. The granting of half-freedom was a common practice through which low-cost labor could be contractually guaranteed without the expense of feeding, housing or otherwise caring for a slave.
1654, two Jewish traders arrived in New Amsterdam from Holland. Within months, a group of Sephardic Jews, fleeing a newly-Portuguese Brazil, arrived and petitioned to settle in New Amsterdam. After considerable debate as to whether to expel the Jews outright, permission to settle was granted. Anti-Semitism was rampant, but the community grew gradually as more Jews arrived from Holland in 1655. A petition for the right to purchase land on which to establish a burial ground was made in 1655; the company granted the Jews a plot in the Outward in 1656. The land on which the Jewish Burial Ground (later renamed First Shearith Israel Cemetery) was established was remote and not ideal. Situated at the base of a hill and on the margin of a broad swamp meadow, erosion and inundation were constant threats to the burials. The construction of a synagogue was not permitted, nor would it ever by under the Dutch. By 1657, however, Jews were entitled to Burgher rights, essential to enjoying full citizenship in New Amsterdam.

**English Colonial Era (1664-1776)**

In 1664, after years of conflict in the colonies and Europe, the English gained control of New Amsterdam, which was renamed New-York to honor its proprietor, the Duke of York and future King of England. At the time of the English take-over, the town of New-York was populated by about 1,500 residents. As evidence of the English preference for an agricultural colonial economy, flour overtook fur as the primary and most profitable export.

As a colony located across an ocean from its mother country, New York’s economy unquestionably relied on expedient shipping. The successes—and failures—of the shipping industry defined the city. Raw materials were exported and the in exchange, residents enjoyed foodstuffs, housewares and textiles brought from the West Indies or England; they depended on slaves brought from Africa or traded within the colonies to provide cheap manual labor and domestic service, as they did with indentured servants brought from England or Ireland. Fortunes were built on backing privateers, who returned marginally legal loot to the city’s auction blocks; and other fortunes were made funding or insuring voyages to the Orient. The waterfront of eighteenth and nineteenth century New York was forested with an array of masts—hundreds, if not thousands of which cluttered the sky around the docks and wharves of the port city.

New-York was rapidly outgrowing the confines of Manhattan’s southernmost tip. The population of the English colonial city had reached 7,248 by the census of 1793, and it continued to rise steadily.

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13 Burrows and Wallace 1999:60
16 Burrows and Wallace 1999:60.
18 NYLPC 1982:16.
over the ensuing decades. A palisade and system of blockhouses was erected across the northern extent of the city in 1745, replacing the earlier defensive line at Wall Street, which had been dismantled in 1699. The zig-zagging palisade stretched from north of Warren Street on the west side, and along the south end of the Collect Pond before swinging due south across the top ends of Queen and Cherry Street. The easternmost blockhouse stood at James Street between Rutgers (Monroe) and Cherry, presently the location of the Alfred E. Smith Dwellings, a public housing development. Within ten years, new city blocks would stretch beyond the palisade, followed by new streets—Water and Front, built atop made-land extending the city out into the East River. A mix of frame (in the Fourth Ward), and brick and stone (in the Seventh Ward) two- to two-and-one-half-story houses filled the blocks.

The Two Bridges neighborhood was originally part of the land holdings of the Roosevelt and Rutgers families. Roosevelt's land in this area was confined to an irregular plat extending roughly from the west side of Oliver Street to Pearl Street, and from Chatham Square to Cherry Street, corresponding to the easternmost part of the Fourth Ward. Hendrick Rutgers chose to settle in a narrow valley on the eastern end of his land on what would become the Seventh Ward. The 108-acre estate was assembled between 1728-32, with money earned in trade and brewing. The creek running through the valley supplied his brewery, which was located just north of his house. Rutgers' land was bounded by modern day Division Street, Montgomery Street, Oliver Street and Cherry. Prior to extensive land filling to expand the city shoreline, Cherry Street ran roughly along part of the original Lower East Side waterfront.

The basis of the neighborhood's street grid was platted by the time of the Maerschalck Plan of New York in 1754. In what may be among the first examples of "systematic development" of private land for profit, Oliver, James, Barckel (Madison), Rutgers (Monroe), Cherry and Water Streets, along with a truncated Catherine Street, were laid out on Rutgers and Roosevelt land in the Out Ward of the growing city. In the Fourth Ward end of the neighborhood, James and Oliver Streets honored Delanceys; most of the Seventh Ward street names honored Rutgers relatives. To the east lay more Rutgers land: bluffs and a combination of salt marsh and meadow that would be filled and leveled over time to accommodate the imposition of additional blocks by the turn of the nineteenth century.

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a Burrows and Wallace 1999:110.
c J. McIntyre Smith, Map of New York City from the Battery to 29th Street, showing farm boundaries as originally granted, compiled by Edwin Smith, City Surveyor, from 1834-1841, New York, 1891. New York Municipal Reference and Research Center, Department of Records and Information Services.
American Revolution (1776-1783)
The burgeoning neighborhood and its economy was disrupted by the American Revolution (1776-1783). In 1775, on the eve of the Revolutionary War, about 25,000 individuals inhabited the city. To protect this populace from British invasion, American forces threw up a series of defensive positions around the settlement. “Rutgers’ Hills” were prime locations for such military earthworks or fortifications. The high ground afforded a panoramic view of the East River and the Brooklyn shore beyond, the likely approach of British forces. Badlam’s Redoubt, built by the Americans during the spring of 1776, went up on Rutgers’ “first” hill, across the swamp meadow from the Jewish cemetery. Waterbury’s Battery presided over the bluff formerly standing in the approximate location of the Catherine and Cherry Street intersection.²⁴

The British forces overran New York within a week of landing in Brooklyn. By the time the British took Manhattan only about 5,000 inhabitants remained. However, an influx of Tories seeking refuge behind British lines soon swelled the population to 33,000 in 1777-78.²⁵

At the close of the war, New York stood in shambles. The British, deprived of trade in goods and raw materials during the war, had ravaged both property and the landscape. Soldier-occupied houses were reported as near total losses by returning residents; fire destroyed entire neighborhoods; and the island was nearly deforested to provide fuel for the occupying forces and resident Tories. Intensive redevelopment and building campaigns shaped a new, American New York—the capital of the Republic.

Early Republic (1783-1820)
During the eighteenth and nineteenth centuries, shipyards, slips, and markets clustered along the city shoreline; lack of efficient transportation dictated that dense residential and commercial development would be its complement. Shipyards along the East River served trans-Atlantic and West Indian trade routes, as well as coastal New England and the Atlantic seaboard. The advantages of the East River were numerous, most significantly having less ice in winter than the Hudson, and more direct access to the bay.

In 1784, the Jews Burial Ground was officially designated the burial ground of the congregation of First Shearith Israel, whose synagogue was on Mill Street. The major blocks of the Two Bridges neighborhood extending beyond present-day Market Street were laid out by 1789, albeit with different street names. Maps dating to the late 1790s indicate that the neighborhood was built out by

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that date.\textsuperscript{26} In spite of the late-century building campaign, the streets were still largely unimproved; portions of Roosevelt, Bancker, James, Oliver and Catherine Street could all be characterized as muddy lanes at the turn of the nineteenth century. Market Street, laid out about 1795, was originally called George Street—one of about 8 George Streets in Manhattan. It was renamed Market Street in 1813. Harman Street, named for a Rutgers relative, was renamed East Broadway during the 1820s. Bancker (Madison) Street was filled and graded in 1793; Bancker and Bedlow Streets were later aligned to form Madison Street, so named in the 1820s for president James Madison. Lombard Street ran parallel to Madison from Catherine east towards Corlear's Hook; it was renamed Monroe Street in honor of President James Monroe in 1831. Oliver Street ended at the south side of Bancker; Fayette Street, later realigned into a straight Oliver Street, continued northward from Bancker to Chatham Square.\textsuperscript{27}

Streets, of course, were improved for good reason: a post-war building boom in the Two Bridges neighborhood lasted until the 1820s. Between the end of the Revolutionary War and the War of 1812, land values skyrocketed 750%.\textsuperscript{28} Seeking to stimulate growth early in the boom, a consortium of local businessmen and investors, including Henry Rutgers, founded Catherine Market in 1786. This public market house, which served the city until about 1909, stood at Catharine Slip south of Cherry.\textsuperscript{29} As evidence of the population growth in the neighborhood, the Seventh Ward was established in 1791. No one benefited more from the early development of the Two Bridges neighborhood than Henry Rutgers, the owner of nearly the entire Seventh Ward.

Henry Rutgers (1745-1830) was a patriot who had served as a colonel during the Revolutionary War. In his absence, his property had been occupied by the British; Rutgers' house served as a hospital, and Nathan Hale was reportedly hanged in the orchard. The brewery was run under commission to the British Commissary General.\textsuperscript{30} At the time of the occupation, Rutgers owned 12 houses, presumably both family and rental property, all undoubtedly used by the British in some fashion.\textsuperscript{31} Upon his resumption of tenure at his estate, Rutgers, whose father, the brewer Hendrick, had amassed the family's landholdings, began subdividing and leasing property for development. Leases

\begin{tabular}{|l|}
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\textbf{Two Bridges Historic District} \\
\textbf{Name of Property} \\
\textbf{New York County, New York} \\
\textbf{County and State} \\
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\\textsuperscript{26} Directory Plan 1789; Taylor-Roberts Plan 1797, reproduced in Cohen and Augustyn 1997:90-95. \\
\textsuperscript{27} Taylor-Roberts Plan 1797, Ibid.; Stokes 1926:Vol. V, 1183. \\
\textsuperscript{28} Burrows and Wallace 1999:391,447. \\
\textsuperscript{31} Blackmar 1989:33, 37, note 52; Jackson 1995:1030.
on lots were sold with restrictive covenants, which dictated the style and quality of houses to be erected by lessees.

Naval shipyards and dry docks were already located along the East River waterfront by Rutgers' land before the residential development boom. The ease of access to docks, shipyards, and wharves induced maritime tradesmen to settle along the graded bluffs of the Rutgers estate. Merchants and artisans lived in the vicinity of their shops and businesses; unlike colonial-era New York, dwellings and businesses were not necessarily in the same building.

Coincident with the residential development were prohibitions against nuisance trades, including breweries, slaughterhouses, bakeries, and stables, many of which were proscribed by restrictive covenants.\(^{32}\) The Seventh Ward was a high-rent neighborhood, and the majority of parties entering into lot leases from Henry Rutgers were prosperous mariners. In Rutgers' lease documents, restrictive covenants required brick buildings, far more expensive than the frame buildings going up in other wards. Some brick facades were allowed, but no rear houses could be built.\(^{33}\) The uniformity of the Seventh Ward was in contrast to the haphazard mixed development of the neighboring De Lancey estate, seized Loyalist property that was auctioned off to several different real estate developers after the war. Rutgers control over his land resulted in homogenous and substantial development with higher property values.\(^{34}\)

In spite of the high-rent homes that stood on the higher ground of Rutgers' bluffs, the East Side was traditionally a more working class neighborhood than the West Side, and included its share of the very poor. In the low-lying areas of fill along Bancroft Street, the former swamp, were "Negro Dancing Cellars," and a small concentration of poor Irish and African American residents inhabiting shanties and cellars—hotbeds of yellow fever and other diseases exacerbated by unsanitary living conditions.\(^{35}\)

Artisans and craftspeople were a sizable segment of the neighborhood and city population, as well as the foundation on which the economy was built. The landed gentry and old money still occupied the social clubs and the large houses and estates, but there were also well-to-do artisans, such as the Rutgers family who made their fortune in brewing (and real estate). As makers of significant contributions to society, these artisans formed their own political and social clubs, formerly the sole province of the aristocracy. The Society of St. Tammany or Columbian Order was founded by a

\(^{32}\) Blackmar 1989:100-1.
\(^{34}\) Blackmar 1989:102:
\(^{35}\) Ibid:84; Burrows and Wallace 1999:391,403.
group of artisans in 1788.\textsuperscript{36} Henry Rutgers donated significant funds for the construction of the first Tammany Hall in 1811.\textsuperscript{37}

The shipping industry suffered a devastating blow during the first decade-and-a-half of the nineteenth-century. The economic crisis brought about by British embargos, and later blockades during the War of 1812, yielded to a rebound by the mid-teens. The well-regarded international status of New York shipyards and advances in ship technology were largely responsible for the recovery.

Two Bridges, the fortunes of which were intertwined with the shipping industry, continued to evolve. Street improvements encouraged further growth. Chatham Square was paved in 1816; and Oliver Street was cut through from Bancker (Madison) to Chatham Square in 1818. Lots along Oliver and Madison, some of which contained houses, were sold off by First Shearith Cemetery in 1823 and 1829.\textsuperscript{38}

Several houses in the northeastern edge of the neighborhood, built out by the turn of the nineteenth century—seven houses on Market Street, three or four on Bedlow (Madison) and twelve interior-block buildings—were burned in a devastating fire in 1815.\textsuperscript{39} That same year, the legislature enacted a law that all buildings constructed south of Jay Street and west of Montgomery be built of brick and stone with a tile or slate roof to limit the threat of such devastating fires.\textsuperscript{40} Redevelopment followed shortly thereafter, with new brick Federal- and early Greek Revival-style houses rising out of the ashes. The house at 51 Market Street is among these transitional-style houses, and one of the properties rebuilt following the fire.

A handful of diverse congregations worshipped in neighborhood churches. The first substantial edifice built was the Northeast Dutch Reformed Church, later called the Sea and Land Church (currently the First Chinese Presbyterian, 61 Henry Street at Market). Henry Rutgers deeded five lots for the erection of the church in 1816. The large Georgian- and Gothic-inspired edifice of random granite ashlar with brownstone trim was completed and dedicated in 1819.\textsuperscript{41} The Greek Revival-style St. James Roman Catholic Church was erected in 1837.\textsuperscript{42} The Mariner’s Temple on Oliver Street was constructed ca. 1844, the fourth Baptist church to occupy that site. Rutgers had deeded this land, too.\textsuperscript{43}

\begin{footnotesize}
\textsuperscript{36} Jackson 1995:1149.
\textsuperscript{37} Brückbauer 1999:np.
\textsuperscript{38} First Shearith Israel Cemetery National Register nomination form, 1975.
\textsuperscript{39} House, 51 Market Street National Register nomination form, 1976; Stokes 1926:Vol V, 1583.
\textsuperscript{40} Stokes 1926:Vol V, 1581.
\textsuperscript{41} Northeast Dutch Reformed Church National Register nomination form, 1979.
\textsuperscript{42} St. James Church National Register nomination form, 1971.
\textsuperscript{43} Oliver Street Baptist Church/Mariner’s Temple National Register nomination form, 1979(?).
\end{footnotesize}
During the 1820s, a large part of the Seventh Ward's population was still engaged in maritime trades and crafts. Master craftsmen and successful artisans still occupied the impressive, single-family homes; journeymen and other maritime workers found rooms in boarding houses and two- and three-family dwellings located farther from the waterfront. Most residents were native New Yorkers, and a few were foreign born.\(^4\) Shipyards and dry docks remained active along the East Side shoreline in spite of the competition from the west. The Fourth and Seventh Wards retained a large concentration of maritime tradesmen until their ultimate displacement by successive waves of immigrant laborers.

**Neighborhood in Transition (1820-1840)**

The opening of the Erie Canal in 1825 significantly enhanced the port of New York's economy. The canal carried farm produce and manufactured goods from the Mid-west through New York harbor and out in the city's ships for export.

By the 1830s, the neighborhood was not without its lowlights; the steady influx of lonely sailors made the south end of Market Street near the docks a reasonably profitable place for prostitution.\(^5\) Oliver Street, too, had its own skin trade, and no one in the neighborhood had to travel very far to arrive at the notoriously debauched and squalid Five Points, just north of Chatham Square.

Over time, maritime trades were gradually being supplanted by a diverse array of light and heavy industry scattered among a proliferation of new tenements to house the poor. The first city tenement was reportedly constructed near Corlear's Hook in 1833.\(^6\) Other sources cite modified single-family dwellings and purpose-built tenements dating to the 1820s as among the earliest examples of tenement housing.\(^7\) Increasing population density, a geographically limited real estate market and limited means of transportation to and from places of work and business undoubtedly contributed to the development of the tenement house form. Perhaps the most significant factor was more nefarious: the industry of supplying substandard housing to the poor was a lucrative one. Minimal investments in infrastructure or maintenance could yield high returns at the expense of those with few other housing options.

The city experienced several deadly epidemics during the 1840s; high death tolls in overcrowded slums pointed to tenements as threats to public health. Although germ theory was not yet understood, the fact that dense populations suffered disproportionately high rates of disease and death was evidence enough of a housing-related health crisis.

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\(^5\) Brückbauer 1999:np.
\(^6\) Jackson 1995:696.
Gotham Court, erected on Cherry Street in 1850, was paradigmatic of the privately developed, substandard housing form. The court’s inhabitants suffered from its poor design, lack of adequate ventilation, and gross overcrowding—hallmarks of the nineteenth-century tenement.

The Tenant League of the late 1840s was formed by a coalition of Irish and native reformers specifically to combat the evils of “landlordism,” and the unfairness of a system so skewed as to keep the average wage-earner from owning his own property. Health reformers writing in the 1850s added to the outcry for better conditions. Growing awareness of the wretched conditions of the poor resulted in state intervention in the housing market during the 1840 and 1850s. Special taxes and assessments were instituted, and building codes and standards were imposed to prevent landlords from maximizing profit at the expense of tenants. Building code enforcement was not rigorous, and it would be years before enforceable and enforced codes were on the books.

Mid-Nineteenth-Century Immigration
By the mid-nineteenth century, Irish and Italian immigrants—mostly unskilled laborers, domestics or garment workers—were the primary demographic of the Two Bridges neighborhood, in contrast to the Russian and Polish Jews, Germans and Eastern European immigrants who predominated throughout most of the Lower East Side. One of the largest early influxes of immigrants into the Two Bridges neighborhood was the result of the Irish Diaspora. The Irish Potato Famine, underway in 1840, drove thousands to immigrate to New York and beyond. By 1855, 2/3 of all immigrants in New York were Irish. New York already had an established Irish population. The vicinity of St. James [Roman Catholic] Church on James Street in the Fourth Ward was a popular location for Irish settlement, as well as near Greenwich Village on the West Side.

A small community of northern Italians existed in New York by 1860. After the unification of Italy in 1861, however, New York experienced a steady influx of southern Italians, too. Italian communities, composed of largely unskilled laborers and garment workers, were settled on the West Side around Greenwich Village and, like many Irish, on the East Side in Two Bridges in the vicinity of St. James Roman Catholic Church.

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immigration from Russia and Poland followed the brutal campaign of pogroms instigated by the 1881 assassination of Czar Alexander II of Russia. Between 1881 and 1924, one-third of Eastern Europe’s Jewish population fled, mainly to New York.\(^5\)

Many Catholics and Jews preferred parochial schooling to the secular public schools. St. James opened a school in 1854. St. James School relocated to the impressive Gothic Revival and Italianate school building, which it still occupies, in 1868. Jewish parochial schools were scattered across the neighborhood, many located in tenements or in commercial buildings, rather than purpose-built edifices. The Italians, still the dominant ethnic group in 1923, built San Giuseppe, or St. Joseph’s School, at the corner of Catherine and Monroe.

By the mid-nineteenth century, Tammany Hall was dominated by the Irish, but included Jewish and German constituents. The inclusion of Catholics, Jews, and immigrants in general set Tammany in opposition to Protestant-dominated nativist political organizations.\(^5\) Tammany wielded extraordinary political power during the mid-nineteenth century. By the end of the century, the Downtown Tammany Clubhouse was located on Madison Street near Oliver, a historical hotbed of its constituency. As Tammany waned in the 1940s, the site of the old club was cleared in 1946 to make way for the current city playground no.1.

Composed of native and immigrant alike, the neighborhood’s population of seamen was still served by community organizations. In the mid-1860s, the Dutch Reformed Church was converted to the Church of the Sea and Land, a congregation founded by the Seaman’s Friend Society. This missionary congregation actively participated in establishing settlement houses and other social welfare-related programs.\(^6\) Changes in the streetscape came about when the northern section of the Jewish cemetery near Chatham Square was condemned for the creation of New Bowery in 1855. This diagonal street cut from Chatham Square southward; over a hundred burials were relocated to a cemetery on 21st Street.\(^5\)

**Transportation Improvements**

The construction of the Brooklyn Bridge (1867-1883) and the completion of the Manhattan Bridge (1909) parenthetically define the neighborhood and lend it its name. Transportation improvements starting in the mid-nineteenth century altered the physical city, as well as the social landscape. Catherine Ferry made regular passages between Catherine Slip and Main Street, Brooklyn starting c.1850. Ferries from Grand Street, Manhattan, to Grand Street, Williamsburg, started in 1859, as did

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\(^5\) Jackson 1995:1149.


\(^5\) First Shearith Israel Cemetery National Register nomination form, 1975.
the Annex Ferry, which traveled between James Slip and Hunter’s Point, a Long Island Rail Road connection.\textsuperscript{36} Completion of the Manhattan Bridge in 1909 (a suspension bridge designed by Gustav Lindenthal), and the opening of additional bridge crossings, such as the Williamsburgh Bridge, competed with the ferries that had operated since mid-century. One-by-one, the Annex (1907), Williamsburg (1909), and Catherine (1912) ferries ceased operations.\textsuperscript{37}

Streetcars ran at grade along Second and Third Avenues by the 1850s. Elevated railroad lines (known as “els”) were opened in 1878 (Third Avenue from South Ferry to 129th Street) and 1880 (Second Avenue from Chatham Square to 129th Street), accelerating the city’s northward development.

The el, a true rapid transit system, opened an exit door to those with the means or desire to settle outside of the neighborhood, while making it possible to commute back in to work.\textsuperscript{38} The neighborhood was one of the most expensive in the city, with rents in the Seventh Ward averaging 25-30\% higher than in other less populous wards.\textsuperscript{39} Paradoxically, most residents were unskilled laborers or garment workers, among the lowest paid wage earners in the city. This inverse proportion of rent to the quality of accommodations made the prospect of a move to newly constructed neighborhoods a logical and attractive one. In spite of these new routes in and out of the neighborhood, however, the strength of kinship, social bonds and familiarity encouraged many immigrants to remain in the neighborhood, and many newly-arrived immigrants to settle among their fellow native country people.

\textit{Civil War and Class War (1861-1865)}

The 1860s was a watershed decade for the poor in New York. For two decades, civil disturbances and sensationalistic newspaper accounts of the condition of the poor prompted essays and pseudoscientific studies—some sympathetic, many not—equating low economic status with poor health, immorality, low intelligence and any other societal ill that the author sought to explain. Essays citing a causal relationship between substandard housing and negative social circumstances began to generate results in the form of legislation seeking to ameliorate the condition of the poor. Polarization of the classes created conditions ripe for a dramatic display of discontent.

Unskilled Irish laborers, mostly belonging to the Sixth Ward, are cited as the instigators of the Draft Riots [13-14 July 1863], among the most violent and chaotic civil disturbances in New York history. The uprising, sparked by the institution of a military draft out of which moneyed individuals could buy, was, at its root, a riot against an oppressive class system. The unleashed frustration of the poor

\textsuperscript{36} Jackson 1995:399.
\textsuperscript{37} Jackson 1995:399-400.
\textsuperscript{38} Jackson 1995:368.
manifested itself in a murderous racist and classist rage. Attacks on property occurred in Two Bridges, where the Brooks Brothers clothing store at Catherine and Cherry Streets was sacked and looted. An African-American man was killed by a mob near Chatham Square, and battles raged in the streets.60

The Draft Riots highlighted dramatically the discontents and the miserable living conditions among the poor and immigrant classes. Ironically, the riots were used to buttress both the arguments of the reformers, who sought to link the substandard living conditions and lack of education of the poor with inevitably violent behavior, and those who condemned the poor outright as pathological in their moral bankruptcy, and therefore the agents of their own condition. In this politically charged environment, at a time when an estimated 15,000 tenements housed the city’s poor [1864], the first health survey was conducted, linking crowded tenement conditions to poor health. As a result of the health survey, extrapolated by many to describe social or moral “health,” the largely unregulated industry of housing the poor was finally subjected to prescribed standards.61

Early Tenement House Reforms (1866-1879)

Tenements had existed for decades in New York before the 1860s. In the Two Bridges neighborhood, there are numerous three- to six-story tenements, either purpose built or modified; examples include number No. 101 Madison Street; 37 and 39 Monroe, and the uniform row of four, six-story brick tenements at 39-45 Madison Street.

In 1866, improved building codes for New York City were defined. A corollary, the more specific Tenement House Act of 1867, first codified standards for the design of “low-cost housing.”62 A major safety feature was the provision for fire escapes, but his was not regularly enforced. The goal of reducing density was not achieved by this law.

As defined by the 1867 statute, a tenement was any "house occupied by three or more families, living independently and doing their cooking on the premises; or by two or more families on a floor, so living and cooking and having a common right in the halls, stairways, yards . . . ."63 Furthermore, the tenement was categorized as “generally a brick building from 4-6 stories high . . frequently with a

62 Plunz 1990:22. Plunz thoroughly addresses tenement housing and the adoption and revision of tenement house legislation in this book, and it should be referred to for detailed information on this topic.
store on the first floor." Examples of this building type, generally modest structures with Italianate detailing, are found throughout Two Bridges. The rectangular footprints of the buildings do not differ from pre-1867 buildings, as evident in the Bromley and Sanborn maps."

Land in Manhattan was at a premium by the late 1870s, and Manhattan developers focused on tenement and apartment construction, making up for large investments in land with "intensified occupancy." A revision of the Tenement House Act made in 1879 addressed the physical nature of the tenement with greater specificity, the most significant provision being that a building could occupy only 65% of its lot (based on the standard 25x100-foot lot). As with the 1867 law, the legal prescription yielded to reality. The resultant compromise was the dumbbell tenement, based on a competition design submitted in 1878 by James E. Ware to the Plumber and Sanitary Engineer, a trade periodical. This flawed design—commonly called an "Old Law Tenement"—provided light and ventilation shafts virtually decorative in their inadequacy, particularly at the lower floors. They also failed to meet the footprint percentage requirements of the law, instead averaging over 80% lot coverage. Some improvement was made in lighting interior spaces, but still not every room had its own window.

In the Two Bridges Neighborhood, the Old Law tenement is exemplified by a wide range of building styles. The enactment and period of enforcement of the law roughly coincided with a development boom in the 1880s and 90s, therefore a large number of older buildings were replaced with the new dumbbell type during that period. Ten out of the seventeen extant buildings on the north side of Monroe Street (between the Manhattan Bridge and Catherine) are Old Law dumbbell tenements; eight out of twelve on the north side of Henry (from Catherine to Market) are Old Law.

Reform, Redevelopment and a Real Estate Building Boom (1885-1910)
The opening of the Brooklyn Bridge (John A. Roebling and Washington Roebling, 1883), like the ells, provided another expedient route in and out of the neighborhood. Whether there is an obvious correlation between new development and these transportation improvements is unclear. New

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4 Plunz 1990:16
5 See the accompanying sketch map based on the Sanborn Atlas of Manhattan (1990-91:Plates 7,12). The footprints of buildings clearly indicate which buildings are Pre-Law, Old Law and New Law buildings. Pre-law are typically rectangular and built to the adjacent side lot-lines; Old Law have a distinctive hour-glass or "dumbbell" shape; and New Law are again typically rectangular, but with unbuilt space left between "ells" and adjacent side lots, or have large rectangular ventilation shafts to one side or the other. Modern buildings, however, can appear with similar footprints to Pre-Law buildings, as modern ventilation systems allow interior rooms with no windows.
7 Plunz 1990:24-8.
buildings, however, were constantly under construction, but a spike in building permit applications for the neighborhood is evident in the mid- to late 1880s.66

During this period of intensive development, an 1887 revision to the earlier Tenement House Act placed emphasis on enforcement of the 1879 standards, but no new design guidelines were stipulated. The dumbbell form, therefore, remained the standard until 1901, when another Tenement House Commission devised a new model.

Settlement House Movement
The high concentrations of the poor and immigrant class uninitiated into the ways of the city had inspired philanthropic housing programs of 1850s, as well as regular revisions of tenement house laws. Beginning in 1886, social reformers of the Settlement House Movement, its roots in the English Industrial Revolution, began moving into the Lower East Side tenements along side the poor and immigrant residents in hopes of instituting a new kind of intellectual philanthropy. The Settlement House workers were predominantly young, white, middle-class, college-educated Protestants, who sought ways to manage the housing and social integration of immigrant groups by example.67 The goal was not necessarily assimilation, but rather a general improvement in the living conditions of the poor. Settlement Workers were instrumental in initiating housing reforms and easing the transition into urban New York life for many immigrants on the Lower East Side. The Jacob Riis Settlement House (demolished), formerly located at 48-50 Henry Street in 1906, was a “quasi-settlement,” more of a community center without permanent residents.68

By 1890, three-quarters of New Yorkers lived in tenements.69 A new Tenement House Commission appointed in 1894, reported that population densities on the Lower East Side were greater than in any other city in the world. Some blocks packed in 800.47 persons per acre, far higher than dense inner city neighborhoods in Philadelphia (118 persons per acre); Boston’s South End (157 persons per acre); and Chicago, where the average slum crowded 83.5 persons per acre.70 Even parts of London and Bombay, India, were topped by Lower East Side density.71 Among the most crowded blocks were those bounded by Monroe, Cherry, Catherine, and Market—the notorious Lung Blocks, cleared in 1933 because of the history squalid and deadly overcrowded conditions.

66 Building Permit Applications, Block and Lot Folders, Department of Buildings. Located in the Municipal Archives.
70 Ibid.: XVII; Plunz 1990:37.
71 Plunz 1990:37.
An economic depression following a collapse in the railroad industry hit New York in 1893. Development slowed and few new projects were undertaken. Greater New York City was formed in 1897, with the incorporation of the outer boroughs into a unified metropolis. By 1898, New York had pulled well out of the nation-wide depression. Within the first six months of that year, $3,598,000 was spent on real estate improvements in the Seventh Ward, with another $2,775,000 planned for the second half. The greatest improvements made in the neighborhood came to Monroe, Madison, Cherry, and Henry Streets.74

By 1899, the New York Times was reporting on the “Changes on the East Side:"

Within the past few years changes, at once gratifying and wonderful, have been made in the Character and kind of buildings situated in that portion of the city bounded by Catherine, the Bowery, St. Marks Place and the East River. Many thousands of dollars have been put into new buildings there to replace the old-time, ill-constructed, poorly ventilated tenements.

As well as some things that weren’t changing:

The transformation is not changing the character of the East Side residents; that promises for some time yet to be more or less a constant factor, made up as it is of all sorts of people and of diverse elements.75

The planned construction of the Manhattan Bridge (built 1904-1909) had precipitated this real estate frenzy during which much of the real estate in the Two Bridges area was bought on speculation. Factories, a former mainstay of the neighborhood, were replaced by tenements, which yielded a higher return on investment. Nine-tenths of new investment in the neighborhood was made in tenement and apartment buildings, and, as the New York Times reported at the time, “[p]rivate dwelling houses are a rarity.76

In 1900, New York could claim 42,700 tenements housing 1,585,000 people. The main tenement districts flanked Manhattan’s East and West sides [from approximately Third Avenue to the East River; roughly Seventh Avenue to the Hudson]. The Seventh Ward alone claimed 1,500 tenements housing 72,466 residents—the densest population in any city ward.77

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74 Schoener 1967:216.
These densities, highlighted in studies of the Tenement House Commission of 1900, prompted the adoption of the Tenement House Act of 1901. The “New Law” came to describe the newly-mandated tenement form. A maximum of seventy-percent lot coverage was to be strictly enforced; air shaft dimensions were increased; building height was restricted to a maximum of 1-1/3 times the width of the street it fronted; running water was required in every apartment, as were water closets; and for the first time, every room was required to have an exterior window. Buildings constructed during this period include several with Colonial Revival design elements, such as 31-33 Market Street and 82 Madison Street.

By far, the Old Law form is most prevalent in the Two Bridges neighborhood, which corresponds to a general trend in the tenement-building boom experienced city-wide. Of the 80,000 tenements estimated to have been built in New York by 1900 (the year before the New Law), 60,000 of these buildings had been constructed since 1880, the year after the Old Law took effect. Of the 20,000 built “Pre-Law,” they included a range of both remodeled single-family dwellings and purpose-built tenements. Ironically, the population and building densities in Pre-Law-dominated blocks were often lower than those of the Old Law.

During the building boom of the late 1890s and early 1900s, new buildings were constructed to accommodate other community amenities and needs. The new P.S. 1 was built on Henry Street in 1896. The massive limestone-clad building dominates the northern half of the block. Designed by city schools engineer C.B.J. Snyder, the three-and-one-half-story is crowned by a hip roof punctuated by Dutch gablets, a probable reference to New York’s colonial past.

The preeminent firm of the American Renaissance, McKim Mead & White, designed the Chatham Square Branch of the New York Public Library, built in 1903. A somewhat similarly styled building of the same period was also erected on East Broadway to house Engine Company no. 9.

Architects
A number of notable New York architects and firms were engaged in tenement house design during the late nineteenth and early twentieth century. George B. Post, designer of elegant commercial and civic structures, took on such comparatively minor jobs as a roof-raising on Market Street. Herter Brothers, tastemakers for New York society, were repeatedly cited in building permit applications for excessive lot coverage and inadequate ventilation and light, although their frothy exterior ornament might compete with that of the best Uptown addresses. A descendant firm, Schneider and Herter, seemed to specialize in tenement design, as did several others whose names appear repeatedly on

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* Plunz 1990:30-1; 47.
* Ibid.:47.
* Plunz 1990. 30-1.
* Building Permit Block, Lot
building permit applications. Bernstein & Bernstein and descendent firm Bernstein & Stone, Max Muller, George Frederic Pelham, Alex Finkle, William Graul, Charles Rentz, Charles E. Reid, Herman Horenburger and Horenburger & Straub, Samuel Sass, Sass & Smallheiser, Sass & Springsteen, William E. Waring, Augustine Sevestre and Frederick Jenth each have more than three and as many as twelve tenements or tenement renovations attributed to their practice. Other types of buildings were designed by well-known or professional firms, such as McKim Mead & White’s Chatham Square Branch of the New York Public Library.

There are likely more attributable buildings, but permit records were not maintained until after 1866, and those permit files in the Municipal Archives are not complete. The professionalization of architecture practice that began in earnest during the 1870s and 80s, coincided with the boom in new tenement construction. The variety of architects engaged in the design of this dominant building type is evidence of not only the lucrative nature of the business, but of the attempt of architects to specialize and thus professionalize the field. Many early permits list masons and carpenters as architects of record; by the 1880s, most record trained architects and architecture firms in this capacity.

Neighborhood in Decline (1910-1930)

By 1910, 15 out of 100 Americans were foreign born. Immigration was at an all-time high, with an estimated 9 million people immigrating to the United States between 1900 and 1909. In spite of this great influx, vacancy and building abandonment was common on the Lower East Side in the 1910s, as transportation improvements enabled the population to scatter across the city. Skyrocketing rent increases elsewhere, however, forced families back into Lower East Side slums previously abandoned as uninhabitable. The Five Points Mission, a religious-based reformer organization, relocated to Two Bridges (Madison Street; see 39-41 Catherine/aka 69 Madison Street in building list) during this period in order to serve the local population.

Unskilled and skilled labor, domestic work, garment work and light manufacturing remained the major job categories of the Italian and Irish immigrants of the neighborhood. Merchants, such as the olive oil importer and grocery at 1 Oliver Street, and a variety of retail shops along East Broadway provided other occupations as well as places for residents to spend money.

* This data comes directly from the building permits located in the Municipal Archives. Available Buildings Department documents filed by blocks and lots within the district were examined. The available data is included in the building-by-building descriptions, which follow this narrative description.


The National Origine Quota Act (1921), followed by the Johnson-Reed Act (1924), effectively shut the door to Southern and Eastern European immigrants. Immigration from Italy, Poland and Russia declined, while the number of immigrants from Ireland, Great Britain and Germany actually rose.\(^5\) The composition of the Two Bridges neighborhood, and of the Lower East Side as a whole, was well established by this time; from Oliver to Pike Street was predominantly Italian; From Pike to near Corlear’s Hook was populated by Russian, Polish and other Eastern European Jews; Corlear’s Hook was Irish.\(^6\) There were of course exceptions on every block, contributing to a wide range of ethnicities within a geographically discrete area.

Though immigration virtually stopped in the early 1920s under the restrictive quota system, there remained the issue of humanity housing poor and working class immigrants who had arrived in previous decades. Social and architectural theories were advanced to combat outdated or poorly-conceived housing stock, which strained and crumbled in a neighborhood that was at times the most densely populated in the world. A shift from a strictly private housing market to one which included publicly funded projects with a strong social mission radically altered the neighborhood fabric.

*Slum Clearance and Renewal (1920s-1930s)*

The slum clearance projects initiated under Mayor Fiorello LaGuardia’s administration encouraged—and enforced—the dispersal of resident populations.\(^7\) The city and federal agencies offered free demolition and tax reduction in exchange for permission to clear privately-owned slums. These concessions to slumlords were made possible in a Depression-era economy through the cheap labor courtesy of the federally-authorized Civil Works Administration and Emergency Relief Administration.\(^8\)

The Lower East Side by far saw the greatest number of clearance projects during the early 1930s. By 1935, twenty-five different projects resulted in the clearance of 63 buildings—a loss of 566 dwelling units. In comparison, Hell’s Kitchen was the second most-impacted area; nine projects removed 28 buildings and 230 dwelling units.\(^9\) More clearance would follow by the end of the decade. Works Progress Administration (WPA) project numbers are listed on numerous demolition permits for Two Bridges tenements cleared during the 1937-1940 period.\(^10\)

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\(^7\) Mendelsohn 2001:18.

\(^8\) Ford 1936:515-16.

\(^9\) Ibid.

\(^10\) Building Records, Municipal Archives, New York.
The Board of Health, having taken over for the Tenement House Commission, deemed it essential to public health to do away with blighted tenements. Clearance of privately owned buildings made way for public projects all over town: bridges, tunnels, highways, and railroads. The State Board of Housing was made responsible for the development of new housing to replace cleared land. Knickerbocker Village was the largest and most significant clearance project at the time of its construction, removing two dense blocks of notorious tenements with high populations and staggering rates of infectious disease. The so-called Lung Block, infamous for its high tuberculosis rates at the turn of the century, was bounded by Monroe, Market, Catherine and Cherry Streets.

Knickerbocker Village, along with First Houses (NR-listed 12-18-79; located at East Third Street and Avenue A) to the north, were the first State Board of Housing projects to result in slum clearance, Knickerbocker Village resulting in the most clearance.

Though under the jurisdiction of the State Board of Health, funding came from federally financed loans made by the Reconstruction Finance Corporation (RFC). Knickerbocker Village, in fact, was the only project built with RFC funds. The loan was approved October 6, 1933, and demolition began October 11, 1933. The Fred F. French Company, as architects, builders and owners, constructed two high-rise housing blocks built out to the perimeter of the city block, protecting large interior courtyards. The first building was completed October 1, 1934, followed by the second on December 1, 1934.

Not all of Two Bridges was deemed in need of redevelopment or renovation. Oliver Street between Madison Street and New Bowery (St. James Place) was called "an oasis in the slums," where a uniform row of intact townhouses stood, most with only mid-nineteenth-century alterations. Among these stood the house of Alfred E. Smith, who lived at 25 Oliver Street from 1907 to 1923, not far from his birthplace in the Fourth Ward. The period of Smith's residency coincided with the formative years of his political life.

As the cityscape was transformed by new forms of development, so too were major demographic changes brought about in the mid-twentieth century. The Italian/Irish/Jewish communities that had established themselves since the mid-nineteenth century were dispersing to other boroughs and suburbs, making way for new waves of Lower East Side settlers and immigrants.

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"Ford 1936:515-16.
"Ibid.:606-8.
"Ibid.:Fig. 128a-b; 702-708.
Puerto Ricans had been granted citizenship in 1917, but a large Puerto Rican community only developed on the Lower East Side during the 1950s. African-Americans, too—one of the first populations to inhabit the neighborhood in the seventeenth-century—returned in larger numbers during the 1950s. Affordable housing and a shifting job market were catalysts in this demographic transformation.

In 1943, the repeal of the Chinese Exclusion Acts, which since 1882 had prevented legal Chinese immigration, brought many mainland Chinese to an ever-expanding Chinatown, primarily north and west of Chatham Square. Chinese rebuffed from settling in Little Italy would settle around East Broadway and south, encompassing the Two Bridges neighborhood within a greater Chinatown during the 1970s and later.

The dynamic history of the Two Bridges neighborhood is illustrative of the history of New York and the nation. Remnant historical evidence attests to the period of Dutch colonial settlement, as well as successive periods of development under English and, finally, American rule. Over the course of nearly four centuries, a diverse array of cultural traditions within the neighborhood helped forge a uniquely American identity, an evolutionary process that continues daily on New York’s Lower East Side.

Architects/Builders
Babcock & McCloy
Badt, Alfred E.
Bern & McGurk
Bernstein & Bernstein
Bernstein, Michael
Bernstein & Stone
Blaubenstein, A.
Burn, John C.
Burnett, H.
Cady & Gregory
Camp, F.J.
Cashman, J.B.
Cohen & Felson
Cohen, Samuel
Del Gaudio, Matthew W.

\* Mendelsohn 2001:19.
Dennis, Ernest
Dudley, Henry
Ebeling, Fred
Ferdon, M.V.B.
Finkle, Alex
Frank, William
French, Fred F., Co.
Frohne, William C.
Graul, William
Harrison, M. Joseph
Hoffman, George
Horenberger & Straub
Horenburger, Herman
Hume, William H.
Janes & Leo
Jenth, Frederick
Kastner, J.
Korn, Louis
Langer, Nathan
Mahoney Brothers
McGurk, Bernard M.
McKim, Mead & White
Meyers, Charles B.
Meyers, Edward
Müller, Max
Newman, M.J., carpenter
North, Morris
Nurich, H.J.
O’Donnell, James
O’Rourke, George A.
Pelham, George Frederic
Pernet, George B. Putzel, Joseph
Reid, Charles E.
Rentz, Charles
Sass, Samuel
Sass & Smallheiser
Sass & Springsteen
Schneider & Herter
Seigel, Abram
Sevestre, A[uguste?]
Slevin, James (arch't & mason)
Snyder, C.B.J.
Strand, James
Straub, Charles M.
Vanwart & Ackerman
Wandelt, Frederick
Waring, W.E.
Wilson, Thomas
Wolf, Joseph
9. Bibliography


First Shearith Israel Cemetery National Register nomination form, 1975.
Oliver Street Baptist Church/Mariner’s Temple National Register nomination form, 1979(?).

New York City Department of Buildings. Block and Lot Folders, including Building Permit Applications, 1866-1975. On file in the Municipal Archives, Department of Records and Information Services.


Smith, J. McIntyre. Map of New York City from the Battery to 29th Street, showing farm boundaries as originally granted, compiled by Edwin Smith, City Surveyor, from 1834-1841. J. 1891. On file in New York Municipal Reference and Research Center, Department of Records and Information Services.


10. Geographical Data

Acreage of Property: approx. 28 acres

UTM References: See continuation sheet.

1 1 8 5 6 4 9 7 4 4 5 0 2 6
Zone Easting Northing

2 1 8 5 6 4 9 6 6 4
Zone Easting Northing

3 1 8 5 6 4 9 7 1

4 1 8 5 6 4 9 7 1 3 3

5 1 8 5 6 4 9 7 6 0 4 5 0 7 2 5 9

Verbal Boundary Description: See continuation sheet.

Boundary Justification: Describe the boundaries of the property on a continuation sheet.

11. Form Prepared By: See continuation sheet for author

name/title: Kathy Howe, Historic Preservation Specialist

organization: NYS Office of Parks, Recreation & Historic Preservation

Field Services Bureau

street & number: Peabody Island, PO Box 189

telephone: (518) 237-8643, ext. 3266

city or town: Waterford

state: NY

zip code: 12188

Additional Documentation: Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional Items

(Complete this item at the request of the SHPO or FPO)

Property Owner:

name

street & number

telephone

city or town

state

zip code

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.)

Estimated Burden Statement: The time estimate for completion of this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20033.
10. Geographical Data

Verbal Boundary Description
Two Bridges Historic District is so-named for its geographical location—between the Brooklyn and Manhattan Bridges on Manhattan’s Lower East Side. The boundaries of the historic district are as follows: Beginning at the intersection of St. James Place and Madison Street running east along the north side of Madison Street to Catherine Street; running south along the east side of Catherine Street to Cherry Street; Running east along the north side of Cherry Street to Market Street; running north along the west side of Market Street to Monroe Street, then east along the north side of Monroe to the piers of the Manhattan Bridge; northwest along the west edge of the Manhattan Bridge to Henry Street, then west along the south side of Henry Street to the south west corner of the intersection of Henry and Market; North along the west side of Market Street, crossing East Broadway and continuing to the center line of Block 281. Continuing west along the centerline of Block 281 to the rear of 24 East Broadway; turning south and running along the western lot line of 24 East Broadway to the south side of East Broadway running west along the south side of East Broadway to Catherine Street, then running south along the eastern edge of Catherine Street to 17 Catherine Street, the running west along the northern lot line of 22 Catherine Street, north 25’ from the rear lot line of 22 Catherine Street; west approximately 60’ along the northern lot line of Mariners Temple, then north 20’ along the rear lot line of 2 Oliver Street, the west across Oliver street to St. James Place. Southwest along the south east side of St. James Place to the intersection of St. James Place and Madison Street.

The boundaries of the district are delineated on the attached Sanborn map.

Boundary Justification
The boundaries encompass the most cohesive and well-preserved core of the Two Bridges neighborhood.
11. Form Prepared By:
Kerri Culhane, Architectural Historian
3314 Brown Street NW
Washington, DC 20010
(202) 234-4694

for

The Two Bridges Neighborhood Council
275 Cherry Street
New York, New York 10002
(212) 566-2729
Additional Documentation

List of Photographs
The following information is relevant to all of the photos listed below:

Two Bridges Historic District
New York County, New York
Photographer: Kerri Culhane
Date: 12/2002
Negative on file: K. Culhane, 3314 Brown Street NW, Washington, DC 20010

1. North Side, East Broadway from Market Street. Looking NW.
2. North Side, East Broadway from no. 44. Looking NW.
3. North Side, East Broadway from no. 60. Looking NW.
4. South Side, East Broadway from no. 53. Looking SE.
5. South Side, East Broadway from no. 51. Looking SW.
6. Nos. 43-31 East Broadway. Looking SW
7. South Side, East Broadway. Looking NW.
8. North Side Henry Street at intersection with Catherine. Looking NE.
9. North Side Henry Street from no. 23. Looking NE.
10. North Side Henry Street from no. 29. Looking NNE.
11. North Side Henry Street from no. 45. Looking NW
12. Sea and Land Church, corner of Market and Henry; and McAllister House, 61 Henry Street. Looking NW.
13. P.S. 1, Alfred E. Smith Elementary School, 2 Henry Street. Looking SW.
14. South Side Henry Street from no. 52. Looking SE.
15. Nos. 46 and 44 Henry Street. Looking SSW.
16. South Side Henry Street from no. 22. Looking SE.
17. Intersection of St. James Place and James Street. Looking E.
18. Corner of St. James Place and Madison Street. Looking NE.
19. North Side Madison Street from no. 49. Looking WNW.
20. North Side Madison Street from corner with Oliver. Looking WNW.
21. North Side Madison Street from Five Points Mission near corner with Catherine. Looking NE.
22. No. 93 Madison Street. Looking N.
23. North Side Madison Street from no. 111. Looking NW.
24. North Side Madison Street from no. 97. Looking NE.
25. No. 125 Madison Street. Looking N.
26. South Side Madison Street from no. 94. Looking SE.
27. South Side Madison Street from no. 110. Looking SE.
28. South Side Madison Street from no. 106. Looking SE.
29. South Side Madison Street from no. 100. Looking SW.
30a. No. 82-86 Madison Street. Looking SE.
30b. No. 86-80 Madison Street. Looking SW.
31. Nos. 47-53 Monroe Street. Looking NE.
32. Nos. 53-43 Monroe Street. Looking NW.
33. NE corner Market and Monroe Streets. Looking NE.
34. NW corner Monroe and Market Streets. Looking NW.
35. Nos. 37-39 Monroe Street. Looking NW.
36. North Side Monroe Street from no. 29. Looking NW.
37. Nos. 7-15 Monroe Street. Looking NE.
38. East Side Catherine Street. Looking NE.
39. East Side Catherine Street from corner with Madison. Looking SSE.
40. West Side Catherine Street from corner with Henry. Looking NW.
41. East Side Catherine Street from corner with Henry. Looking NE.
42. NE corner Catherine and Madison Streets. Looking NE.
43. East Side Market Street from corner with Henry. Looking SE.
44. NE corner Market and Madison Streets. Looking NE.
45. SE corner Market and Madison Streets. Looking SE.
46. NW corner Madison and Market Streets. Looking NW.
47. SW corner Madison and Market Streets. Looking SW.
48. West Side Market from no. 49. Looking SW.
49. West Side Oliver Street from no. 29. Looking NW.
50. West Side Oliver Street from no. 13. Looking SW.
51. Mariners Temple and rectory. Looking NNE.
52. Nos. 9-11 Oliver Street. Looking W.
53. 1 Oliver Street, corner of Oliver and St. James Place. Looking S.
54a. First Shearith Israel Cemetery, 55-57 St. James Place. Looking SSE.
54b. First Shearith Israel Cemetery, 55-57 St. James Place. Looking SSE.
55. NW corner Madison and James Streets. Looking NW.
56. St. James School, James Street and St. James Place. Looking SSW.
57. St. James R.C. Church, 32 James Street. Looking N.
Two Bridges
Historic District
New York, N.Y.

Zone 18
Easting: 584974
Northing: 4507036

1. 584974 4507036
2. 584926 4506979
3. 584751 4506864
4. 584486 4507032
5. 584870 4507257

1:24000
Brooklyn 42'30"