

United States Department of the Interior
National Park Service



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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 The Bowery Historic District

other names/site number _____

2. Location

street & number The Bowery, from Chatham Square to Cooper Square [] not for publication

city or town Manhattan [] vicinity

state New York code NY county New York code 061 zip code 10003, 10009, 10011, 10012, 10013 & 10018

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this 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 meets [] does not meet the National Register criteria. I recommend that this property be considered significant [] nationally statewide [] locally. ([] see continuation sheet for additional comments.)

Bruce Purpont DSHPO
Signature of certifying official/Title

10/27/11
Date

New York State Office of Parks, Recreation & Historic Preservation
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

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register
[] see continuation sheet
- determined eligible for the National Register
[] see continuation sheet
- determined not eligible for the National Register

removed from the National Register

other (explain) _____

for Alexis Abendy
Signature of the Keeper

date of action

2/20/13

Name of Property

County and State

5. Classification

Ownership of Property

(check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

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

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
184	47	buildings
3	0	sites
1	0	structures
1	0	objects
189	47	TOTAL

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

6 (see section 11)

6. Function or Use

Historic Functions

(enter categories from instructions)

- DOMESTIC/ Single & Multiple Dwelling, Hotel
- COMMERCE/TRADE/ Business, Financial Institution,
- Specialty Store & Restaurant SOCIAL/ Meeting Hall,
- Clubhouse, Civic EDUCATION/ University RELIGION/
- Meeting Hall & Church RECREATION & CULTURE/
- Theatre, Museum, Concert Hall & Outdoor Recreation
- LANDSCAPE/ Garden, Park & Sculpture
- TRANSPORTATION/ Rail-Related & Road-Related

Current Functions

(Enter categories from instructions)

- DOMESTIC/ Single & Multiple Dwelling - Hotel
- COMMERCE/TRADE/ Business, Financial
- Institution, Specialty Store, & Restaurant
- SOCIAL/ Clubhouse & Civic EDUCATION/
- University RELIGION/ Mission RECREATION
- & CULTURE/ Theatre, Concert Hall & Work of Art
- LANDSCAPE/ Garden, Park & Sculpture
- TRANSPORTATION/ Road-Related

7. Description

Architectural Classification

(Enter categories from instructions)

- COLONIAL/ Georgian EARLY REPUBLIC/ Federal
- MID-19th CENTURY/ Greek Revival LATE VICTORIAN/
- Italianate, Second Empire, Neo Grec, Queen Anne, Roman-
- esque Revival, Renaissance Revival, Victorian Eclectic
- LATE 19th & EARLY 20th CENTURY REVIVALS/ Beaux
- Arts Classicism, Colonial Revival, Neoclassical Revival, Italian Renaissance Revival, Tudor Revival LATE 20th & EARLY
- 20th CENTURY AMERICAN MOVEMENTS/ Commercial Style MODERN MOVEMENT/ Art Deco & Moderne,
- OTHER/
- Arts & Crafts

Materials

(Enter categories from instructions)

- foundation Stone, Brick & Concrete
- walls Brick, Stone (Granite, Limestone, Sandstone,
- & Marble), Terra Cotta, Concrete, & Iron
- roof Metal, Asphalt, Tar, Felt, & Rubber
- other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

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The Bowery Historic District
Name of Property
New York County, New York
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NARRATIVE ARCHITECTURAL DESCRIPTION

Summary

The Bowery Historic District extends the length of the roughly 1.25-mile-long Bowery and is composed of buildings and sites along 30 block faces fronting the Bowery and Cooper Square, from Chatham Square on the south to Cooper Square on the north. Mixed-use and commercial architecture dominate the district. Intact two-and-a-half- to three-story Georgian and Federal buildings, built as town houses, artisan workshops, as well as commercial and residential rental property, reflect the early mixed-use real estate development patterns of the street in the late eighteenth and early nineteenth centuries. These rare survivors of lower Manhattan's early history stand interspersed among an extensive collection of four- to six-story Italianate, Neo Grec, and Renaissance Revival lofts reflecting the Bowery's commercial and industrial history. The flexibility of the open loft floor plan accommodated a variety of other significant uses, including the many dime museums, concert saloons, and lodging houses that characterized the street from the mid-nineteenth into the mid-twentieth century, and later functioned as artists' lofts.

Monumental banks and institutional buildings were built along the Bowery from the mid nineteenth into the early twentieth century, including (from south to north) Citizen's Saving Bank, Bowery Bank, Bowery Savings Bank, Germania Bank, Young Men's Institute, Bond Street Savings Bank, and Cooper Union Foundation building, all of which are now individual New York City Landmarks.

Unlike other neighborhoods and districts of Manhattan, which were typically developed within a short period of time, the Bowery developed over four centuries of Euro-American history, and its architectural character is a diverse catalogue of architectural styles dating to every decade between 1780 and present. Throughout the length of the Bowery, there is no correlation between geography and age of building: The Bowery is uniformly irregular. The preservationist Anthony M. Tung has praised the Bowery for its "disjointed beauty"—the variety in age, style, scale, function, and texture contribute to New York's most architecturally diverse and historically significant streetscape. The historic district is composed of one-hundred eighty-four (184) contributing buildings, three (3) contributing sites, one (1) contributing structure, and one (1) contributing object. Forty-seven (47) buildings are considered non-contributing for having been built or heavily altered outside of the period of significance.

A contributing site is the Bowery itself, a broad, crooked arc first traversed by Native Americans on foot over unknown centuries. Once it was enlarged as a wagon road by the Dutch in 1626, the platting of parcels and development along the Bowery permanently established the irregular route and varying breadth of the road—averaging 50' to 80' wide. Today's Bowery retains most of its original footprint, and, with the exception of two mid-twentieth century garages, its buildings address the sidewalk without setbacks; only minor lot-line adjustments made in the late eighteenth century imperceptibly altered the Bowery's course around Broome Street. Just as the Stone Street Landmark Historic District of Lower Manhattan commemorates the earliest street pattern of Manhattan, so too is the Bowery a vestige of the first period of Dutch development. Unlike Stone Street, however, its route is a vestige of the Native American presence in pre-encounter New York.

The 3rd Avenue Park, also known as Cooper Triangle (the triangle below Cooper Union), is included as a

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contributing site. This small parcel was created when 3rd Avenue first branched northeastward from the Bowery ca. 1820; the land was donated to the city for use as a park by the Stuyvesant family in 1828. During the late nineteenth century, Stanford White, in collaboration with former Cooper Union student Augustus St. Gaudens, created the architectural niche and statue of Peter Cooper that now stands in the park. This sculpture (1897), installed 14 years after Cooper Square became the new street address for the northern three blocks of the Bowery, is a contributing object in the district.

The Liz Christy Garden, recognized as the first community garden in New York, was founded in 1973 as the Bowery Houston Community Farm & Garden. This now mature ornamental and edible landscape covers the entire block face of the north side of East Houston Street between the Bowery and Second Avenue. It is an extraordinarily significant site, symbolic of the vibrant community that grew out of the economically challenged and blighted East Village in the 1970s.

The sole contributing structure in the district is the Manhattan Bridge, Arch & Colonnade (Carrère & Hastings, 1912-1915), the construction of which obliterated two blocks of legendary old Bowery landmarks, including an incarnation of the Bowery Mission (55 Bowery) and some of the earliest music halls and biergartens of Kleindeutschland. This monumental work of civic architecture & engineering was designed as a gateway to Brooklyn, rather than a service to the Bowery; it heralded a new phase in New York City expansion, which favored Brooklyn as the residential and industrial future of the greater metropolitan region, signaling a close to the Lower Manhattan's (and the Bowery's) industrial heyday.

The following five previously NR-listed buildings and structures are contributing resources in The Bowery Historic District:

- Mooney House, 18 Bowery
- Cooper Union Foundation Building, 7 E 7th Street
- Bowery Savings Bank, 130 Bowery
- Bond Street Savings Bank, 330 Bowery
- *Manhattan Bridge, Arch & Colonnade, Bowery/Canal/Forsyth Streets.*

Several buildings within the district are individual New York City Landmarks and/or contributing resources in local landmark Districts. These buildings are:

- The Mooney House, 18 Bowery
- Citizen's Savings Bank, 54 Bowery
- Bowery Bank, 124 Bowery
- Bowery Mission, 227 Bowery
- Bowery Savings Bank, 130 Bowery
- Germania Bank, 190 Bowery
- Young Men's Association, 222 Bowery
- Bond Street Savings Bank, 330 Bowery
- Manhattan Bridge, Approach & Colonnade
- John Jube Carriage Manufacturers, 97 Bowery

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- Germania Fire Insurance, 357 Bowery
- Cooper Union, 7 E 7th Street
- Contributing resources to the NoHo, NoHo East and NoHo Extension NYC Landmarks Districts: 300, 302, 304, 306, 308, 312-14, 316-18, 320-22, 324, 330, 332, 334, 340, 342, 344, 354, 356 Bowery; 16-26, 28-30, 32, 34-36, 38-50, 52, 54, 56-62 Cooper Square.

Architectural Change Over Time: Methodology for Ascribing Contributing/Non-contributing Status

The majority of buildings along the Bowery from Chatham Square to Cooper Square reflect changes in architectural taste and exigencies over the nearly two-and-a-half centuries represented. The resultant variety in style and scale, material and purpose—from narrow, low-rise rowhouses to large-scale loft buildings, contributes to what preservationist Anthony M. Tung has called the Bowery's "disjointed beauty" (*see photos 14, 19, 26, 32, 34*).

As established in the Statement of Significance, it is the variety of architecture but even more so the street and the Bowery's cultural history that makes the Bowery significant locally and nationally. Most buildings have been altered in some way at the storefront level to accommodate changing commercial uses, and many have lost or been fitted with replacement cornices; a few have had some windows bricked up. Taken as a whole, however, the sense of scale, rhythm, material, and stylistic variety are what make Bowery's architecture significant as a district. Buildings that have been totally obscured by post-1975 alterations and buildings built after the closing date of the period of significance are considered non-contributing.

LATE EIGHTEENTH -- MID-NINETEENTH CENTURY

Residential & Mixed-Use Architecture: The Colonial & Early Republic Era

There are no apparent architectural remnants of the earliest Dutch era of occupation along the Bowery, which today represents a diverse and unparalleled catalogue of architectural styles representing every decade from 1780 to present. While several early frame buildings stood well into the twentieth century, today the remnant physical evidence of the Dutch and English colonial era takes the form of irregular lot lines within some blocks along the Bowery (for example Block 457), corresponding to the boundaries of Dutch boweries and subsequent subdivisions. Otherwise, the first physical artifact, other than the road itself, appears to be the Georgian style Mooney House (18 Bowery), built ca. 1785, northwest of Chatham Square.

Georgian

Three extant buildings on the Bowery are identifiably Georgian in detail; however, only the Mooney House at 18 Bowery (*see photographs #3, #4 and #6*) retains a majority of period details, including its historic roofline. The Mooney House is not just the earliest documented building on the Bowery, but it may be the earliest extant rowhouse remaining in New York. It is also one of the best-preserved, having been the subject of a restoration in the 1970s. The house was built for butcher Edward Mooney, at a time when this section of the Bowery was popular with and convenient for butchers. The public slaughterhouse was established on Nicholas Bayard's land

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near the Collect (near present-day Bayard & Baxter Streets) in 1750. The Bull's Head Inn, 50 Bowery, functioned as a drovers tavern with adjoining stockyard, from which butchers purchased their stock in trade.

Two similar buildings, with Flemish bond brickwork and splayed brownstone lintels, 14 Bowery (*see photograph #3 & #4*) and 76 Bowery (*see photograph #9*), are also of the same style and era as the Mooney house; however, both were altered in the late nineteenth century, when the roofs were raised and flattened.

Just a building away from the Mooney House, to the south, stands 14 Bowery, a probable home of the Bowery Mission, ca. 1879-1895. This late-eighteenth-century Georgian rowhouse with splayed stone window lintels with double keystone blocks is similar to 76 Bowery. The three-bay former three-and-a-half-story rowhouse was modified into a four-story commercial building, with a late-nineteenth-century bracketed cornice added. The original Flemish bond brickwork, evident in second and third floors, was carried through to the fourth-floor addition, replacing a peaked roof.

No. 76 Bowery was built sometime ca. 1780, with later alterations. The late-eighteenth-century Georgian style building features splayed stone window lintels with double keystone blocks similar to 14 Bowery. A skylight was installed in the 1850s to light a photo gallery on the top floor, a common business on the Bowery at the time. In 1888, architect Frederick Jenth oversaw the removal of the peaked roof and the extension of the building to a full fourth floor. Today it is part of the diamond district (*see photo #9*).

Federal

Research identified at least twenty-six buildings dating to the Federal period (ca. 1790-1830), of which twelve, due to minimal alterations, still clearly represent the era. The period-defining architectural characteristics of the Federal rowhouse include the form, most commonly two-and-one-half to three-and-one-half stories; gambrel or side-gable roofs featuring single or paired dormers; Flemish bond brickwork (sometimes cladding a frame structure); and simple stone lintels.

Federal-era buildings along the Bowery traditionally housed a store or workshop on the first floor, with residences on the second floor, and a generous attic under a "pitched" [gambrel] or "peaked" [gable] wooden-shingled roof, lit by gabled dormers.

From 1799-1802, 140 Bowery is listed as an address for the butcher William Everet. In 1808, another butcher, Henry Lovell, is listed as owner. This Federal style building dates back to at least 1808, when it appears in the tax record; it may even have been constructed in the last decade of the 18th century. The two-and-a-half-story frame and brick building has a gable roof with twin gabled dormers with round-arch windows. The second floor windows of the four-bay-wide façade display paneled stone lintels. The facade has been veneered in a running bond brick to unify it with its neighbor, 142 Bowery, which dates to the same period but with greater alteration. At least as early as 1825, 140 Bowery served as both business and residence, typical of the street, when Michael Armstrong operated his dry goods business there. A milliner was in residence and business by 1842, and the building housed Callahan Hats from at least the 1860s through the 1930s.

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A remarkably intact example of a two-and-a-half-story Federal was 135 Bowery (*see photograph #28*). The building is of wood frame construction with a brick façade laid in Flemish bond and a surviving interior end chimney. Characteristic of the Federal style, the peaked roof has twin gabled dormers capped by a cornice with returns and wood spandrels suggesting arched windows.

At 40-42 Bowery, a pair of narrow, three-and-a-half-story, two-bay-wide Federal-style rowhouses sharing a party wall, were built circa 1807 and acquired by real estate investor Henry Astor by 1822. The Flemish bond masonry, steeply pitched, side-gable roofs with single, peaked dormers and gable-end chimneys and parapet walls remain as clear evidence of the style and period (*see photograph #7*). Though some changes to the fenestration have been made over time, the third-floor window openings still feature stone paneled lintels and stone sills. The infamous Five Points Riot of July 4, 1857, between the Dead Rabbits, an Irish gang from Five Points, and the nativist Bowery Boys began in the saloon at No. 40, which served as the headquarters of the Bowery Boys gang in the mid-19th century.

Built as an investment property by the Lorillard family ca. 1820, 306 Bowery is a well-restored, three-and-a-half-story, three-bay Flemish bond brick Federal rowhouse with incised sandstone lintels. A new storefront with a cast iron arched girder with wrought iron tie rods, was inserted in 1876. Paired gable dormers in the peaked roof feature 6/6 wood sash windows. This modest building, likely rented to artisan residents, stands alongside and in contrast with the more elegant neighbor at 308-310 Bowery, which, according to researchers for the Landmarks Preservation Commission, was also built by the Lorillards.

Fortunately, Euzebio Ghelardi's 1927 plans for a six-story lodging house went unbuilt at 308-310 Bowery, where a pair of two-and-a-half-story, three-bay Flemish bond brick rowhouses, featuring elaborate stepped stone lintels with rectangular plaque details in center, have stood since ca. 1820. The proportions of the house are much grander than the typical extant Federal-era building on the Bowery, including the neighboring 306 Bowery. The overall style is much more refined, a testament to the tastes of high society residents of the upper Bowery, who lived side-by-side with artisan neighbors during the first third of the nineteenth century. The dormers were recently modified into a single shed dormer.

Over time, many of the Bowery's two-and-a-half and three-and-a-half-story buildings were enlarged or "modernized" by being raised to three and four or more stories; their peaked or pitched roofs, as they were called, (gable or gambrel) were replaced by flat roofs. All have been subject to first-floor storefront alterations, including those in the NoHo Landmark District.

The Bowery for many years was the only road in and out of town. Drovers bringing cattle to market at the Bull's Head (50 Bowery), or business men and travelers availing themselves of the stagecoach lines originating from the Bowery, were well-served by a number of hotels and taverns. Though most of the early hotels of the lower Bowery are long gone, 146-148 Bowery (*see photograph #38*) appears to be the oldest still-operating hotel in New York. By 1805, the original three-story, gable-roofed building was accommodating travelers in its imposing edifice, seven-bays-wide on the Bowery by twenty-three-bays deep on Broome Street. Called the Occidental Hotel by 1886, it was a headquarters and part-time residence of Tammany boss Big Tim Sullivan. Over the years it has been known as the Commercial Hotel (ca. 1920) and later the Pioneer Hotel (1940s), a

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lodging house owned by the Gatto family. Raised to four stories in the late nineteenth century, a modest modillion cornice was added at that time. The building is now stuccoed and features replacement windows, but otherwise the mass, fenestration, and function are reflective of the significant history of this building.

In addition to the storefront renovations and roofline raisings, many apparently late nineteenth and twentieth century buildings have the bones of a Federal-era building buried deep inside. Refacing early buildings was a cost effective way to update an investment. An interesting opportunity to compare the variations and change over time is offered by 202, 204, 206 and 208 Bowery, built as a group of Federal style buildings with party walls, ca. 1810 (*see streetscape photograph #19*). No. 202 was replaced by new construction in 2005, and the former two-and-a-half-story Federal-era rowhouse at 204 was reworked into a ca. 1965 commercial box. No. 206 remains an intact example of an early Federal-era building: the two-and-a-half-story, three-bay-wide rowhouse retains its gambrel roof and pair of gable dormers. The one-foot-thick walls are of Flemish-bond brickwork with a stone foundation. The building was once home to John Brown and wife, Lydia. Brown operated a porterhouse next door at 208 Bowery, which was raised in the late nineteenth century to a third story, but otherwise maintains the scale and proportions of the earlier period.

Greek Revival

The most significant example of Greek Revivalism on the Bowery, the old Bowery Theatre, is no longer standing. Bowery Theatre, first built in 1826, was repeatedly rebuilt over two decades after numerous fires, each iteration featuring a classical colonnade. After it burned on September 22, 1836, it was quickly rebuilt by January 1837. At the time, the theatre was described as "one of the finest specimens of Doric architecture in the City; the front being constructed after the model of the Temple of Minerva at Athens" (Disturnell 1837: 224). The final version of the theatre, dating to the mid-nineteenth century, was destroyed by fire in 1931. Though long gone, the Bowery Theatre's impact on Bowery culture throughout the nineteenth and early twentieth century is essential to the history of the Bowery.

In residential and mixed-use architecture on the Bowery, a subtle transition from Federal to Greek Revival came about in the early 1830s. While the high Greek Revival style was employed in other neighborhoods, on the Bowery, evidence suggests its expression was more modest. Changes included brickwork (from Flemish bond to running bond); lintels (use of projecting architraves); rooflines (gambrel to gable or flat roofs); and cornices (from modest, flat frieze boards to more ornate, denticulated or modillion cornices). Door surrounds are usually an important decorative feature distinguishing the Federal from the Greek Revival; however, no buildings of this period remain intact at the entrance level.

The Greek Revival of the 1830s differed greatly from the close of the period twenty-odd years later. The bank crisis of the 1830s, culminating in the Panic of 1837, left New York in an economic depression from which it would not recover until the 1850s. Few building projects were undertaken in the 1840s, and only one extant building on the Bowery, now 27 Cooper Square, has been positively identified from this decade. The four-story, four-bay brick building laid in a running bond is missing its cornice and parapet.

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During the post-recovery period, nominally Greek Revival buildings emerged—an often taller and less ornate style of building, functional and minimally reflective of Greek Revival. Examples of the simplified interpretations of the Greek Revival include 102 Bowery, a four-story, four-bay brick building with flat stone lintels but missing its cornice (1853); 156 Bowery, a four-story, three-bay brick store and loft building with flat lintels and a modest intact cornice (mid-19C); 216 Bowery, a three-story, four-bay brick store and dwelling with projecting flat stone lintels and a bracketed cornice (1850s); and part of Phebe's, 359 Bowery (ca. 1850), a four-story, three-bay brick building laid in a running bond with substantial flat brownstone lintels but missing its cornice

Less modest, but lacking some of its original detail, is no. 121 Bowery (1851 & later alterations), a three-story, three-bay brick rowhouse laid in running bond with flat lintels, featuring a central stone pediment on the second floor and an elaborate bracketed, denticulated cornice with modillions. Remnants of more elaborate window enframements persist, but much of the ornament has been removed.

Bridging the Greek Revival and the Italianate are 354-356 Bowery, originally constructed c. 1832 and altered c. 1854. The pair of five-story, three-bay brick buildings is notable for the early, decorative and largely intact wrought and strap iron fire escapes. LPC categorized these buildings as stripped Italianate; however, the projecting architrave-form lintels are also in line with the Greek Revival period, during which these buildings were apparently constructed.

MID-NINETEENTH CENTURY

Non-Residential, Mixed-Use, Industrial, and Commercial Architecture

Industry has been a constant presence in the neighborhood from its earliest development, though the earliest industrial and commercial architecture of the neighborhood—the tanneries, slaughterhouses and factories of the late eighteenth and early nineteenth century are no longer standing. By the mid-nineteenth century, the neighborhood had emerged as a center of boot, shoe, clothing, and furniture manufacture, and large loft and factory buildings replaced their Georgian and Federal predecessors.

Italianate

From the 1850s through the early 1900s, the Italianate and later the Italianate-based Renaissance Revival dominated loft and mixed-use building design along the Bowery. Examples of Italianate architecture ranged from the plain brick building with bracketed cornice to grander ashlar-fronted masses with quoins and window hoods, to buildings with increasingly ornate decorative programs, such as 215 Bowery, built as the headquarters of the New Amsterdam Savings Bank in 1872.

The completion of the Cooper Union Foundation Building (Frederick A. Peterson, 1853-59) created a prominent architectural statement at the northern terminus of the Bowery. The elegant, massive brownstone Anglo-Italianate building has a modest but elegant counterpoint at the opposite end of the street: 12 Bowery (ca.

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1860s), a four-story, three-bay Anglo-Italianate loft building faced in brownstone with an intact cornice and featuring round-arch windows that exhibit stylized, articulated voussoirs in the window enframements.

The row of Italianate buildings at 264-268 Bowery (*see photograph #20*) reflects the variety in Italianate style and detail. No. 264 Bowery (1860s), a four-story, three-bay brick loft building with projecting cast iron window hoods and intact cornice features large loft windows on the second floor with 4/4 sash. No. 266 Bowery (ca. 1860), housing Globe Slicers since 1947 and later the singer Debbie Harry (1970s), is a four-story, two-bay brick building with projecting limestone or sandstone sills and lintels supported on simple brackets. It features an intact metal cornice with intricate arcade pattern. The most architecturally "advanced," no. 268 Bowery (D&J Jardine, 1871), was developed as a store, meeting hall, and dwellings for two families per floor on the upper floors. By the early 1880s, it was converted into the Great Northern Hotel. William H. Lyons acquired the building, and the Lyons Hotel Co. then entered into a long-term lease in August 1909, as the Windsor Lodging House. The five-story, five-bay-wide stone-faced Italianate building with intact cornice and cast iron fire escapes features large projecting window hoods supported on brackets. Crisp linear incised detail is employed on the stonework at the corners of the building.

Unusual in this area for both its geometric style and the architect's choice of stone, the ashlar front of 268 Bowery is Dorchester stone, a yellowish sandstone quarried in New Brunswick and Nova Scotia, Canada, which became popular in the 1870s and continued to be popular into the 1880s. Another Italianate building on the street, 145-149 Bowery (Frederick Jenth, 1873; Julius Kastner, 1887), is faced in Nova Scotia stone ashlar. The Jardine firm was very busy in the 1860s, 70s & 80s. They designed other buildings using Dorchester stone and also a fair amount of cast iron. Another Jardine building on the Bowery is 324 Bowery (Italianate; brick with Nova Scotia or Dorchester stone quoins, 1869).

Reading as a single building, 145-149 Bowery (*see photograph 26*) was built in two phases as stores & warehouses (145) and a factory and "tailoring establishment" (149) for Solomon & Hyman Morange. Remarkably, two different architects were employed on this near seamless expansion. Designed by Frederick Jenth and built by Julius Poerschke in 1873, the original five-story, six-bay brick and "Nova Scotia Stone" [sandstone] ashlar-faced warehouse (145) was enlarged in 1887 by the construction of the three-bay-wide 149 Bowery, which was overseen by architect Julius Kastner. The façade is embellished with quoins, and a bracketed and modillion cornice with a dentil frieze. The projecting, bracketed window enframements of the second floor exhibit incised floral patterns on the lintels and a dentil course; the third floor incorporates floral incision; and upper floors show no carving or dentil embellishment of lintels.

Among the most elaborate expressions of the Italianate, foreshadowing the explosion of Renaissance Revivalism in the coming decades, is the five-story former New Amsterdam Savings Bank and loft building at 215 Bowery (Charles Kinkel, 1872; Joseph Schafler, builder). Its recently cleaned Ohio sandstone ashlar façade fronts the Bowery with three bays and extends along Rivington Street, where twin, two-bay end masses of stone bracket an eight-bay brick body with incised stone lintels. A hierarchy of lintels is employed in the three upper stories, graduating from peaked pediments to round pediments to flat lintels on the ashlar facade; and from more to less ornate stone lintels in the brick facade. Crisp stone quoins define the building's corners. The upper stories and cornice are well preserved. First and second stories are brick but likely formerly incorporated cast iron.

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A proposal to build the New Amsterdam Savings Bank was documented in the *Real Estate Record and Builders' Guide* on Saturday, January 6, 1872 (New York: Vol. IX, no, 199, p. 36). Organized in 1868 by a group of German and German-American businessmen (authorized by the State Legislature, May 6, 1868), the bank failed by 1876 during a wave of savings bank failures associated with the Panic of 1873. The building then housed Germania Bank (1878-1898), as well as professional offices. One locally prolific architect who had his offices there for a time was William Graul (1880s) and the partnership of Graul & Frohne (1890s).

Among the most architecturally intact buildings on the Bowery is 112 Bowery (Julius Boeckell, 1877), a four-story, three-bay brick loft building with cast iron details from Clinton Foundry, including ornate window hoods and an architrave over the first floor storefront. The building retains an original strap and wrought iron fire escape, 2/2 wood sash windows, and an intact cornice.

Unlike SoHo, cast iron did not dominate the Bowery's buildings of the 1860s and 70s, though two landmark cast iron front examples are found on the street: one Italianate (97 Bowery) and another Second Empire (330 Bowery). The John P. Jube & Co., manufacturer of hardware and carriages, commissioned the Italianate loft building at 97 Bowery from architect Peter Tostevin in 1869. The five-story, three-bay cast-iron-front building was occupied by the Jube company until 1935 (*see photograph 26, second building from right*).

Second Empire

Most evidence of the Second Empire on the Bowery has been lost: The substantial mansard from the Jewelers Exchange building (70 Bowery, 1858; refaced in 1988) was removed by the early twentieth century and the jewelbox-like 185 Bowery (ca. 1860), was recently defaced by its owner. Neither building is a contributing resource in the district. Two remaining landmark examples of the Second Empire stand on the upper Bowery, north of Houston Street. The Germania Fire Insurance building at 357 Bowery (Carl Pfeiffer, 1870) is a three-and-a-half-story, three-bay brick former insurance company building with (false) mansard roof featuring a central tripartite dormer. The only embellishment comes from corbelled brickwork above segmentally arched window openings and at the cornice level. The building features an intact cast iron and wooden storefront. The former German Exchange Bank, also known as the Bond Street or Atlantic Savings Bank, 330 Bowery (Henry Engelbert, 1873-74), is a remarkable five-story, richly-detailed cast-iron-front landmark building with irregular-footprint (*see photographs 1 & 22, left side of frame*).

LATE-NINETEENTH CENTURY ECLECTICISM

The Panic of 1873, yet another bank crisis, was followed by a depression that did not begin lifting until 1878. A number of buildings were built in the 1870s, but the prosperous years of the 1880s saw an explosion of new development. The Italianate standard was joined by a profusion of styles with eclectic influences. A handful of textbook examples of Late Victorian styles are evident in the district, including eclectic compositions, Neo-Grec, Queen Anne, and Beaux-Arts, followed by later revivals: Renaissance, Classical, Romanesque and Colonial.

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The coming of the elevated line in 1878 marked a distinct new phase on the Bowery. The majority of new buildings would be light industrial lofts and warehouses, lodging houses or entertainment venues. Bowery lofts ranged from three stories to seven (most commonly four to six stories) and were constructed with long, uninterrupted spans to enable wide-open floor plans, which could accommodate machinery, storage, or other industrial uses. Because of their industrial purpose, they were not subject to the light and ventilation regulations mandated by tenement house reforms. However, many of these new commercial buildings, because of the flexibility of their floor plans, were soon converted to lodging houses. Other new buildings were constructed as lodging houses, and subject to the Lodging House Laws first enacted in 1867 and revised over time along with tenement house reforms.

Many people still lived in upper floors of old Bowery buildings in traditional rental apartments, often above their businesses, but the late 1870s and early 1880s saw the conversion of traditional residential and loft spaces to lodging houses. The saloon, gambling, and entertainment-filled district attracted a transient population willing to endure the constant din and soot of the elevated train in exchange for cheap lodging and constant, boozy camaraderie. Though considered transient—by law, a lodging house was defined as an house, building, or portion thereof rented for a single night or less than a week at a time, many lodging house and “hotel” denizens were actually permanent, long-term Bowery residents (*see Section 8 for a discussion of lodging houses and their residents*).

An example of the 1878 elevated line possibly influencing a change of use is 268 Bowery (D&J Jardine, 1871), which was developed as a store, meeting hall, and dwellings for two families per floor on the upper floors. By the early 1880s, it had been converted into the Great Northern Hotel; it would remain a lodging house into the twentieth century as the Windsor Lodging House. Nos. 317 and 129 Bowery, discussed below, are examples of loft conversions to lodging.

Victorian Eclecticism

A pair of three-story, three-bay brick buildings at 259 & 261 Bowery (Victorian eclectic, ca. 1870) incorporate stone belt courses, incised pedimented window hoods over second story windows and flat, projecting window hoods at the third floor. The intact bracketed cornice features a central sunburst panel. From the early 1870s until it closed in 1910, No. 261 housed Mike Lyons's, the Bowery's most famous restaurant. Lyons's restaurant reportedly never closed during overnight hours until 1905, when reform movements impacted the fortunes of the entertainment district.

Two larger-scale lofts of the 1880s exhibit some of the hallmark decorative exuberance of the era. The Victorian Eclectic building at 317 Bowery (F.W. Klemt, 1883) is a six-story, four-bay store & lofts built for business purposes. The façade incorporates Wyoming stone trim and brick in an eclectic, striated composition. Initials HB, for owner Herman Bruns, are cast into the second story of the two-story cast iron front. Once home to Alexander's Musée during the late nineteenth century and later Arcade Lodging House (by 1906), today it houses men under the auspices of the Bowery Residents Coalition.

No. 317 Bowery compares favorably with 129 Bowery (J.B. Snook, 1884), a Neo Grec/Eclectic composition built as stores but soon after (1889) converted to a hotel. Throughout the five-story, three-bay (on Bowery) by

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nine bay brick and brownstone store and loft building, lintels are integrated with brownstone belt courses. Window openings are recessed and heads are treated with almost keyhole-like, curved upper corners.

The grandest Victorian Gothic building on the street, Dry Dock Savings Bank (339 Bowery), was demolished in the mid-1950s in favor of a parking garage and service station. The Dry Dock Savings Bank offered its magnificent building for sale in the early 1950s. The bank, built in 1875, was designed by Prague-born, Vienna-trained architect Leopold Eidlitz, considered America's first Jewish architect. On November 9, 1954, the *New York Times* reported the sale: "BOWERY BUILDING CONVEYED BY BANK; Old Dry Dock Structure to Be Replaced by 'Gas' Station," a sign of continued decline on the Bowery.¹

Neo Grec

Transitioning from the Italianate, the Neo Grec style gained in popularity during the 1870s and remained a popular style in the neighborhood through the 1880s. While elements can be attributed to other design traditions, including the Italianate, hallmarks of this style include Greek-inspired ornament and architectural elements, such as the pediment, and features such as projecting stone or metal window hoods, commonly with incised or embossed floral bosses or stylized floral motifs, such as the anthemion.

One of the most elaborate versions of the Neo Grec, drawing heavily on the Italianate, is 101 Bowery (William Jose, 1875), once housing Worth's Museum of Living Curiosities and later a lodging house. The five-story, three-bay ornate stone ashlar façade features quoins and elaborate incised window hoods over a two-story iron front. The cornice is a simplified replacement of the original.

A refined example is located at 140 Hester (86-88 Bowery) (George DaCunha, 1880; H.J. Schwartzmann, 1881, rebuilt upper floors post-fire). The clothing house & offices were converted by 1896 into a store & lodging house, later the Union Hotel (Lyons Hotel Co.), and currently operates as the Sun Hotel. This is a six-story, five-bay (on Bowery) brick corner building; three recessed bays are framed with corbelled brickwork, while the outer two bays contain paired windows, hence the five-bay description. A variety of flat, arched, and pedimented lintels are treated with ornate floral incisions on the upper stories and chamfering on the second floor. Intact 2/2 wood sash windows and a simple cornice contribute to making this hotel one of the most architecturally intact buildings on the Bowery.

Queen Anne

Complexly textured, asymmetrical facades are hallmarks of the Queen Anne style. The clearest expression of Queen Anne on the Bowery is the Young Men's Christian Institute (222 Bowery, Bradford L. Gilbert, 1884, Patrick Walsh, builder). Reported to be the first YMCA in New York, it later housed the art studio of Ferdinand Leger, 1940-41; the X-RAY Mfg. Corp, 1942-50s; the art studio of Abstract Expressionist Mark Rothko (until 1957); painter Michael Goldberg, 1957-2008; writer William S. Burroughs, 1975-1981; artist Lynda Benglis, 1972-; and poet John Giorno, 1966-. The four-and-a-half-story, brick and stone asymmetrical façade is capped

¹ Hodgman. n.d. "341-343 Bowery For Sale." Columbia University Avery Architectural & Fine Arts Library, New York Real Estate Brochure Collection, YR.1033.MH. Available online: <http://nyre.cul.columbia.edu/projects/view/17043>; Accessed October 31, 2011; New York Times (NYT). November 9, 1954. "Bowery Building Conveyed By Bank." New York Times online archive.

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with a slate false mansard roof punctuated by two dormers: one gable and one hip.

The former Alabama Hotel (219-221 Bowery; James E. Ware, 1889) is a transitional style, incorporating the projecting bays of the Queen Anne within an overall symmetrical Renaissance Revival composition. James Ware, known as the father of the dumbbell tenement, designed this pair of five-story brick and stone buildings. Central projecting bays at the second and third stories are each composed of a bank of four windows per story, some of which still retain 2/2 sash windows. Decorative foliate panels and pilasters define the bays. The fifth floor features an arcade supported by engaged, smooth Ionic colonnettes. The bracketed cornices are intact, with a break in each for the fire escape ladder. The intact original fire escapes are a filigree of wrought iron. This building appears to have been built as a lodging house & stores, a purpose it served from 1890-1966. As the Alabama Hotel, it was part of the Lyons Hotel Company empire. In 1967, it was converted to artists' studios.

LATE NINETEENTH & EARLY TWENTIETH CENTURY REVIVALS

The boom years of the 1880s and early 1890s were followed by an economically crippling depression precipitated by stock market and banking collapses. The subsequent run on gold culminated in the Panic of 1893. Real estate development followed the economic trends. By way of comparison, on the Bowery, there are 31 extant buildings built between roughly 1880 and 1892 (27 during the 1880s; four [4] in 1890-92); none from 1893; and five (5) between 1894-1900. This simple comparison doesn't account for buildings that may have been lost, but overall research indicates that very few buildings were constructed in the 1890s.

Renaissance Revival

Among the most popular styles chosen for late nineteenth century lofts on the Bowery is the Renaissance Revival. Typical elements of the Renaissance Revival style include hierarchical design schemes in which each floor is treated with distinct elements; 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 also common. In a Venetian Renaissance mode, an arcade-form bank of windows on the top floor mimics the loggia of Venetian palazzos.

A robust and solid loft building commands the southwest corner of the Bowery and East Houston Street, at 274-280 Bowery (Halsey C. DeBand, architect; James Webb & Son, mason; John Downey, carpenter, 1884). The four-story building exhibits six bays on the Bowery and five bays on Houston, each containing a pair of segmentally arched windows. Rustication of orange brick with brownstone trim ornament corner pilasters, capped with brownstone capitals. Unusual for its setback from the street, only the first-floor shops reach out to the street wall. This may have had something to do with the Astors' objections to the elevated rail system (1878) and the nuisance created by steam trains on the elevated. Architect De Band also designed Astor's tenement building 260-268 Elizabeth Street the same year (1884), which abuts this building to the rear. The intact, balcony-style strap or wrought iron fire escapes are the same as employed by DeBand on the Astor tenement on Elizabeth Street.

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No. 184 Bowery (William Graul, 1887) is a similarly restrained version of the Renaissance Revival (*see photograph 18*). Built as lofts for Augustus Barth of 164 Bowery, it was converted to a lodging house, the Lincoln Hotel, in 1924, and then legally converted to artist lofts in 1969 (per Article 7B, Multiple Dwelling Law). It once housed photographer Robert Frank and artist June Leaf. The five-story, three-bay brick loft building features floral panels, Ionic pilasters, corbelled brickwork, contrasting stone lintels and belt course, and a cast iron façade on the first and second floors. The deep, overhanging bracketed cornice was once crowned with an elaborate pinnacle. Among the best-preserved buildings on the Bowery, the interior retains the marble stair risers carved with the name "Lincoln Hotel."

No. 161 Bowery (William Dilthey, 1900-01) was built as a factory and store. The façade of this seven-story, three-bay-wide brick and limestone commercial loft building displays an eclectic design drawing from the Renaissance Revival. A two-story carved limestone front incorporates pilasters with smooth shafts and Italian Renaissance capitals, floral swags, and is capped with vases.

The tallest building erected on the street prior to Confucius Plaza (1975) is the Salvation Army Memorial Hotel, 225 Bowery (Charles M. Straub, 1909). The ten-story, six-bay bipartite façade of grey brick with stone trim is among the most elaborate examples of the Renaissance Revival on the Bowery, incorporating splayed lintels, round arch window enframements, male and female masks, and modest rustication bands and capitals on corner pilasters. The greenman/male masks top tenth story window openings, and the cornice is missing. The largest purpose-built Bowery lodging house had a moving picture show on the first floor. By 1939, it was run as a shelter by the Salvation Army, and by 1948 it was known as the Salvation Army Memorial Hotel. Today, it is still operated by the Salvation Army Chinatown Corps.

The five-story, two-bay lodging house building at 100 Bowery (George McCabe, 1916), with a combination of paired windows capped with segmental arches and flat lintels, and a fifth-floor arcade of four, round-arched windows, appear to be the latest extant example of the Renaissance Revival style on the Bowery. It was the Bernard Flynn Lodging House and later a private club.

Romanesque Revival

The Romanesque Revival, with imposing mass and solid forms, was chosen for one extant loft in 1889. No. 188 Bowery (Edward D. Lindsey, 1889) is a five-story, two-tone brick loft building wrapping around the corner of Bowery and Spring Streets, with three Bowery bays, a corner bay, and six bays on Spring. Unusual as the only clearly expressed example of the Romanesque Revival on the street, the first two floors are treated with broad, segmentally arched bays; upper floors have round arch window openings, untrimmed; modest corbelling at the windows defines the corner bay as it is subtly articulated from the facade. An inverted corbelled cone on the corner above the second-floor level serves as a balconette for the third-floor corner bay. Though otherwise largely intact, it is missing its original cornice and the conical roof that once capped the corner bay.

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A store & lofts built for Jacob Koon, designed by Louis Koon, stands at 113 Bowery (Louis Koon, 1892), once a site of the Deutscher Volksgarten before it burned in 1884. The six-story, four-bay brick store and loft building with granite belt course has a deep overhanging cornice with brackets. The asymmetrical façade features round arch windows, flat lintel window openings, and clumsily executed segmentally arched openings at the sixth floor, with paired round arch windows inserted in the three southern bays. The granite base, rusticated blocks, asymmetry and delicately carved capitals owe something to the Romanesque and Renaissance Revivals.

Classical Revival & Beaux Arts

The Classical Revival, popularized by the 1893 World's Columbia Exposition in Chicago and the classically derived Beaux-Arts style is reserved almost exclusively for the Bowery's bank buildings. Bowery Savings Bank, 130 Bowery (founded May 1, 1824), commissioned a new building from Classicist Stanford White, of McKim, Mead & White, in 1894. Listed in the National Register and a New York City Landmark, the Indiana limestone & granite neo-Roman temple front is defined by a deep, coffered barrel vault supported by giant Corinthian columns. Pediment sculptures are by Frederick MacMonnies.

The former Germania Bank at 190 Bowery (Robert Maynicke, 1898) commands the northwest corner of Bowery and Spring. The massive, six-story granite bank building has one bay in the chamfered corner of Bowery & Spring containing the entrance flanked by Tuscan columns, three bays on Bowery and six on Spring. Once the third home of the Germania Bank, since 1966 it has served as the single-family house & studio of photographer Jay Maisel. The first floor has become legendary as a community bulletin board for graffiti writers and street artists, among them Keith Haring.

Bowery Bank, 124 Bowery (York & Sawyer, 1901) stands on the site of the former Butchers & Drovers Bank. This six-story marble and granite Beaux Arts bank in the French Renaissance mode was designed in 1900 by the prominent architectural firm of York and Sawyer as a neighbor to the grand Classical Revival Bowery Savings Bank, which flanks this corner on both the Bowery and Grand Street facades. The former Bowery Bank building (not to be confused with the Bowery Savings Bank) features highly ornamented Renaissance facades with large tripartite window openings capped by pediments with acroterion returns and embellished with carved shells, triglyphs, and guttae. The windows have cast iron fluted columns and pierced iron railings suggesting balconies. A copper cornice has acanthus leaf motifs and heavy scroll brackets.

At 2 Prince Street (George Frederick Pelham, 1905), the southwest corner of Bowery & Prince, stands a six-story brick and stone store & tenement, one of the only purpose-built tenement buildings on the Bowery. Beige, rusticated brickwork with ornate stone window enframements, splayed lintels and keystones are evidence of the Beaux Arts style (missing a cornice).

The Manhattan Bridge Arch & Colonnade (Carrère and Hastings, 1912-15), forms the gateway to the largest suspension bridge at the time of its construction (Gustavus Linendal, 1909), and the only one of the three bridges to Brooklyn designed to accommodate all contemporary forms of transportations: trolley, subway, pedestrians, and cars. The white granite triumphal arch is embellished with sculptural friezes, obelisks and

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benches, and flanked by an elliptical colonnade of monumental Tuscan columns, inspired by the Porte Saint-Denis in Paris.

Across the vast plaza forming the approach to the Manhattan Bridge, and commanding the south west corner of the Bowery and Canal Street, stands the last expression of the Beaux-Arts on the Bowery, Citizen's Savings Bank, 54 Bowery (Clarence Brazer, 1922-24), a New York City Landmark. The granite edifice is capped with an enormous bronze dome. The façade is embellished by elaborate carved stone ornamentation, including an heroic Native American and Dutch Sailor, symbols of New York City, flanking a clock crowning the Bowery façade, carved beehives, monumental arches, pilasters, scrolls, keystones, a classical entablature, balustrade, other prominent statuary and a rusticated street level façade.

Colonial Revival

The Colonial Revival persisted in the neighborhood, as it did nationwide, into the middle of the century; however, unlike the tenement districts around it, the Bowery contains few examples of the style. Built as a restaurant, dwelling and lofts, 16 Bowery (Bernstein & Bernstein 1908) was converted to a lodging house by the 1940s. The four-story, three-bay beige brick & stone structure incorporates splayed lintels, corbelled brickwork and an intact cornice. An architecturally intact example of the Colonial Revival, it shows influence of the Beaux-Arts tradition.

Examples from the 1920s and 30s employ elements of the Colonial Revival—brick laid in Flemish bond, contrasting quoins, splayed lintels—but apply those elements to modern forms, such as the commercial Colonial Revival building at 218 Bowery (Jacob Fisher, 1924). The four-story brick store building, formerly the Prince Hotel (1924-1960+), has a bipartite façade of four bays each side and a distinctive decorative diaper pattern of brown & beige bricks with cast stone diamond panels in the parapet.

At 248 Bowery (architect unknown), a ca. 1929 commercial Colonial Revival façade was added to a pre-1830 building. The three-story, four-bay brick commercial building features elaborate decorative diaper patterned brickwork and inset panels of Flemish bond with glazed headers, and a stepped/crenellated parapet.

Tudor Revival

The Tudor Revival was not employed frequently on the Bowery. The Bowery Mission (227 Bowery, attributed to William Graul, 1876), overall a Neo Grec-style building, was altered to house the Bowery Mission in 1908-1909. Architects Henry G. & Marshall L. Emery inserted a two-story Tudoresque chapel into the five-story, four-bay brick and stone loft building, including a half-timbered wall under a pan-tiled shed roof with a large stained glass panel lighting the Mission Chapel. A larger example at 28-30 Cooper Square (Gronenberg & Leuchtag, 1928-29), part of the New York City NoHo Landmark District, employs marginal Tudoresque details on the façade of the ten-story, three-bay brick loft building.

Arts & Crafts

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Refacing of several early building resulted in a handful of explorations of the Arts & Crafts style, included with the revivals of the late-nineteenth and early twentieth century for its roots in a nineteenth-century movement, harkening back to the medieval. The loft at 141 Canal (Charles M. Straub, 1914) was reduced to a small triangular footprint with the construction of the Manhattan Bridge approach ca. 1909. The retail/lofts with knife-edged corners was built on the rear remnant of a lot formerly fronting Bowery. The five-story, tripartite façade with five window bays features an eclectic design, a parapet with a pair of pediments with sunburst motifs at the outer bays, and "H 1914 H" in the central bay. Decorative brickwork and terracotta ornament is employed across the facade. The beige and white bricks have been coated in soot and smog from the exhaust emanating from the busy bridge approach, so the building appears blackened.

A more rustic version is the Whitehouse Hotel, 340 Bowery (Fred McDuffee [façade], 1928), within the Landmark NoHo Extension District. The 1928 façade incorporates 338-340 into one building, a four-story, three-bay façade with clinker bricks. Windows organized in banks of triple windows (3/3 sashes) on south end of façade; and triple windows (2/2 sash) with a fire escape on the north end. Euzebius Ghelardi and the Ghelardi family, owners from 1917-1998, sold the lodging house, which is now a hostel.

Another former rowhouse conversion with a 1928 Arts & Crafts-influenced façade is 104-106 Bowery, now known as the U.S. Pacific Hotel. Bowery was a pair of 1830s rowhouses combined in the 1880s to house a theatre and later refaced in 1928 when converted to a lodging house. The four-story, four-bay building now has a brown brick façade with herringbone and other modest decorative motifs in the parapet and panels below paired windows. Stepped parapet with brick pilasters.

Stripped Classical

The beige brick and limestone stripped classical former commercial building at 56-62 Cooper Square, (W.K. Benedict, 1922-23) once housed the sheet music store, offices & printing facility of Carl Fischer, Inc., recently converted to a condominium.

In 1923, the Salvation Army built a new three-story building at 349 Bowery (William S. Gregory, architect). The adjacent corner building was built in 1950-51 (Architect Randolph H. Almiroty died during the process and was replaced by Joseph Mitchell). Salvation Army East Village Residence of the Bowery Corps of the Salvation Army has maintained shelters on the Bowery since 1893. They acquired the lodging house that would become the Salvation Army Memorial Hotel at 225 Bowery, during the 1930s. No. 349 Bowery is a three-story, four-bay Stripped Classical institution building with limestone ashlar façade. Originally designed with a pair of round arch entrances, the remaining (northern) door surround includes a simple keystone. A pair of terra cotta or stone plaques with entwined SA embedded in carved oak leaf motif, centered on the door openings, are set below the architrave supported on smooth pilasters with reeded capitals. No. 347 Bowery is a three-story Flemish bond brick and limestone commercial mid-century Colonial Revival corner building on a smooth granite base with a single chamfered corner bay. Limestone frames the brick on the Bowery and E. 3rd elevations. Recently sold to hotel developers, it is threatened with demolition.

EARLY TO MID-TWENTIETH-CENTURY

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The Bowery's fortunes declined in the early twentieth century. No longer an entertainment district, it remained a center of transience, homelessness, and vice. During the day, however, the Bowery was, and still is, a bustling wholesale district. This was the future of the Bowery as predicted by restaurateur Mike Lyons when he closed his famous restaurant, catering to the entertainment crowd, in 1910. During the 1920s, 20 extant buildings were constructed or given new facades; five extant buildings reflect the 1930s.

By the second quarter of the twentieth century, crockery, restaurant supply houses, and store fixture businesses lined the Bowery from Grand to East Houston; the diamond district centered on the Bowery & Canal. The three bridge crossings to Brooklyn, (Brooklyn, Manhattan, and Williamsburg), were easily accessed via the Bowery, a broad, multi-lane thoroughfare, and truck and car traffic increased.

In 1941, the city approved a regional plan that included the Lower Manhattan Expressway (LOMEX). Advocated by Robert Moses, the LOMEX would have linked the Holland Tunnel with the Manhattan and Williamsburg Bridges by means of elevated highways slicing through the Bowery and resulting in large, elevated entrance/exit ramps at the Manhattan and Williamsburg Bridges (New York City Planning Commission 1941) (*See LOMEX map*).

The threat of this plan and its negative impact on property values was a disincentive for landlords to invest in their properties or to upgrade them. Consequently, the historic buildings of SoHo, Little Italy, Chinatown, and the Bowery remained largely untouched. It was not until 1971 that the plans for the Lower Manhattan Expressway were finally abandoned. Only eighteen (18) extant buildings on the Bowery were constructed or given new façades in the thirty-five-year span between 1940 and 1975. The thirty years during which the LOMEX was a threat, followed by the economic depression/recession of the 1970s, created a "time capsule" effect on the Bowery.

Art Deco

During the mid-twentieth century, new movements, divorced from historicism, are represented in the Bowery's collection of Art Deco and Commercial style buildings. The Crystal Hotel (165 Bowery, Rudolf C.P. Boehler, 1933) is the largest Art Deco building on the Bowery. It is located on the site of Miner's Bowery Theatre, built in 1878, but destroyed by fire in August 1929. The Crystal Hotel was developed for Frank Mazzara of 241 Bowery (the Sunshine Hotel), with a capacity of 100 guests (defined in the building permit application as "males") each on the 2nd, 3rd & 4th floors. It is a four-story, five-bay white brick store & hotel with six towers defining the bays, each tower capped with geometric limestone or cast stone panels. A central pair of towers with a relief of geometric floral chain motif flank a central cast stone or limestone panel reading *Crystal Hotel*. Decorative brickwork includes recessed panels and basket weave brick patterns.

Mazzara appears to have favored the style, using it to rework the façade of the Sunshine Hotel (241 Bowery) in the 1920s. A lodging house, concert saloon, club room & dwelling by 1873, it became the Sunshine Hotel in the 1920s under Mazzara family ownership. In 2012, it is considered one of the last of the traditional SROs on the

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Bowery, connected internally to 243 & 245. Three-story, one-bay pale yellow brick façade features a cast stone or limestone shallow pediment atop a parapet coped with cast/limestone, flanked by modest towers capped with geometric panels of cast limestone. Plaques with wreaths and torch emblems in relief flank a central (blank) plaque, in turn flanked by diamond-shaped panels containing a relief of fleur-de-lis. The 1920s facade may hide a Federal-era rowhouse (no building permit located).

Commercial Style

Commercial or loft buildings of the late nineteenth century were not lacking in detail. The Bowery as an important commercial and industrial district attracted investors who often built exemplars of the popular styles of the day. Commercial architecture of the mid-nineteenth through twentieth centuries ranges from stylish to utilitarian as the decades progressed. In the "Commercial style," style is subordinate to utility, so a bank of windows may dominate over marginal stylistic features, such as quoins or a cornice. The Commercial style dominates new non-residential building construction in the 1920-60s. During this utilitarian building phase, stripping of ornament of early buildings and/or wholesale refacing became common.

Many commercial facades of the 1920s and 30s mask early buildings, such as No. 210 Bowery (1932 façade; mid 19C building). By the 1880s it was a dime museum. As the New-York Museum, it was refused a license to operate in a reform attempt by Mayor Edson in 1883, and a year later busted as a gambling den and for having 12-year-old girls (probably prostitutes) in the back room. It was renamed Fairyland Dime Museum by 1889, but after 1896, it was enlarged and altered into lofts. When it was transformed into a lodging house in 1932, it received a new façade. It operated as a lodging house until 1967, when it was converted to a storage space. The (now) four-story, three-bay yellow and orange glazed brick façade with parapet roof features a central diamond panel, with orange brick used as linear accent. The scale and fenestration remains reflective of the nineteenth century.

The commercial buildings constructed in the mid-twentieth century are typically modest, such as 246 Bowery (Irving Feinichel, 1925; 1934), a four-story, one-bay brick store, showrooms and factory built in 1925 and altered in 1934. Even more utilitarian is the one-story brick block and cinderblock triangular-shaped office/store at 348 Bowery (George H. Suess, 1945), set into the rear corner of an otherwise paved corner lot, once one of many auto-related businesses, including parts supply, repair shops, gas stations and parking garages, that developed along the Bowery in the mid twentieth century. Another (former) gas station on the opposite corner of the block was first a Sunoco station, erected in 1945. Now Bowery Bar, est. 1995, considered the harbinger of gentrification in the neighborhood, the one-story brick gas station is clad in enameled steel panels, following a standard design of the Sunoco company.

By the 1960s, the trend toward more use of glass and metal is evident at 26 Bowery, a building erected in 1887 (Charles Rentz, architect) as a five-story, Philadelphia brick & stone trim lodging house. An aluminum and glass façade was added in 1968 (Irving P. Marks, architect). A "Chinese style" McDonald's has been inserted in the first floor & mezzanine levels, ca. 1985.

LATE TWENTIETH CENTURY

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Large swaths of Manhattan below 14th Street, the earliest settled neighborhoods of New York, were seen from the outside as crime-plagued, blighted ruins by the 1970s. Families and young artists, writers and musicians lived in coldwater flats or in apartments entirely lacking plumbing and heating. Burned out and abandoned tenements and vacant lots pocked the streetscape. The writer Hettie Jones, a resident of Cooper Square since the early 1960s, recalls the period of the 60s and 70s favorably. She raised her children in the neighborhood and found it to be a small, tightly knit community, with many local business and strong neighborly bonds. New residents living alongside the old guard—first, second, or third generation immigrants who still ran the small family business on the Lower East Side and in Little Italy (Hettie Jones, interviewed by the author, August 2011).

Between 1959 and 1970, the Cooper Square Urban Renewal Area was proposed as a strategy to deal with the physically blighted neighborhood. The “Cooper Square Community Development Project” would have resulted in the clearance of most of the buildings in the area between East 14th Street, East Houston Street, 1st Avenue, the Bowery and 3rd Avenue, including portions of Delancey Street and Forsyth Street. The final decree of April 22, 1976, proposed a much smaller footprint, focusing on the Bowery and East Houston Street (*Manhattan Land Records Liber 367, Folio 828*). For over thirty years after the 1976 decree, the Cooper Square Urban Renewal Area project existed in plan, while large empty lots loomed at the south side of East Houston Street between Bowery and Chrystie and elsewhere on the Bowery.

When redevelopment finally got underway in 2003, it resulted in the loss of two of the most historically significant buildings on the Bowery. Home to artists and arts and community organizations at the time they were demolished, 291-293 Bowery was originally the Germania Assembly Hall, important to Kleindeutschland’s labor and political history. No. 295 Bowery, known as McGurk’s Suicide Hall, figured prominently in the story of the hard-edged, late nineteenth century Bowery. Under threat was the Liz Christy Garden, the city’s first community garden and a centerpiece of urban green space in the community, once an abandoned lot reclaimed by community members in 1973. While the garden was saved, the new boxy glass buildings that surround it are out of character and context with the historic Bowery. During the early 1970s, at the other end of the Bowery in Chatham Square, buildings were being cleared for another large-scale housing project, one that would represent a defining monument to change on the lower Bowery.

Housing Superblock

Since the 1870s, the southern end of the Bowery has been the home of New York’s first Chinatown. In 1965, the federal Immigration and Nationality Act abolished closed-door immigration policies that, since 1882, had almost entirely excluded Chinese from legally immigrating to America, laws which had historically limited the population and geographic scope of Chinatown. The 1965 law, which went into effect in 1968, enabled 170,000 immigrants from the eastern hemisphere to immigrate annually. Additionally, the law provided an unlimited amount of visas for family members of U.S. citizens. As a result of the 1965 act, immigration doubled between 1965 and 1970; new Chinese immigrants flooded into a historically small Chinatown. The immigration boom dramatically altered the geographic extent of Chinatown, as it moved well beyond the boundaries of its historic

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core of Doyers, Pell and Mott Streets, south of Canal Street.²

To meet the demand of the Chinatown population explosion, the city proposed the creation of Confucius Plaza, a tower of unprecedented height in the area, rising from a superblock across Chatham Square from Chinatown's historic core. Designed by the architecture firm Horowitz & Chun, previously known for its institutional work, the forty-four-story brown brick apartment building also contains a public school and ground-level stores. The curvilinear footprint occupies six acres at the foot of the Manhattan Bridge, assembled by demolition of historic blocks and closing of through streets. Planned in the late 1960s, the permit was filed 1971, but ground was not broken until September 11, 1973.³

This monumental architectural work effectively acknowledges the Chinese presence in the community, in both scale to meet demand, and name. In addition to the tower's reference to Confucius, the public school on site is named for Yung Wing, the first Chinese graduate of Yale University. As the most massive residential building constructed by that time in the historic neighborhoods of the Lower East Side and Chinatown, Confucius Plaza represents a break from the historic scale of Bowery development and therefore can be construed as an "end" point of the historical era.

THE BOWERY TODAY

The historic Bowery streetscape is a testament to its long period of significance and reflects the rhythm and texture of its widely diverse building stock constructed over a span of over two centuries. In the twentieth century and early twenty-first century, the Bowery lost some of its earliest or historically significant buildings to urban renewal, gas stations, parking lots, and large-scale multiple dwellings; yet, the overall sense of place, scale, feeling, and the street's deep association with American culture remain strongly reflected in the streetscape.

RESOURCE INVENTORY

All resources are contributing unless otherwise noted. Non-contributing buildings were either built after 1975 (end of the period of significance) or have been so substantially altered that their historic character has been lost.

SURVEY METHODOLOGY

Due to the number of buildings in the district, it was not practical to undertake deed searches. New York tax records available in the municipal archives begin in 1808 and provide some limited evidence about the presence or absence of improvements on lots. The dates of most of the Federal-era buildings were estimated, therefore, based on tax records and city directories. Sally Young, independent researcher and member of Bowery Alliance of Neighbors, undertook the majority of this early tax record and directory research. Not until the 1850s are the heights of buildings recorded, and dates of construction can be more accurately determined.

² For details on this phenomenon, see "Chinatown & Little Italy Historic District, New York, NY." 2010. National Register of Historic Places Nomination.

³ MAB&L; *New York Times*, September 12, 1973. "Ground is Broken for Huge Project Serving Chinatown."

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Starting in 1866, New York required building permits to be filed by owners and/or architects for all structures to be built in the city. Many of the applications for permits in lower Manhattan have survived and are on file in the Municipal Archives Block & Lot folders. Where available, the dates of permit applications were used to establish a building's date and often the identity of architects, owners and, less frequently, builders.

Building inventory entries are organized as follows:

Block Lot [Building Name] Address, Architect, Year Built. Style [NOT CONTRIBUTING] *Historic Use/Reference*. Description

Key to abbreviations

ALT: Alteration

BAN: Bowery Alliance of Neighbors annotated list of Bowery buildings to be proposed for individual
Landmark consideration

HABS: Historic American Building Survey

LESHP: Lower East Side History Project

LPC: Landmarks Preservation Commission Designation Report

LPC Report: LPC Report made in advance of LPC action

MAB&L: Municipal Archives Block & Lot Files

MATR: Municipal Archives, Tax Records

MCNY: Museum of the City of New York Historical Photo Collection

NMBAT: New Museum Bowery Artists Tribute

NR: National Register Nomination

N-YHS: New-York Historical Society

NYSL: New York Song Lines

NYT [Date]: New York Times Archive Online, Date of Article.

SY: Sally Young, Independent Researcher

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WEST SIDE

THE BOWERY, west side, from Doyers to Pell Street

- 162/61 **2 BOWERY**, ca. 1870. **Italianate**
New store front, 1896; ALT again 1904. MAB&L. Five-story, four-bay brick loft building with corbelled cornice in arcade pattern. Former round-arched window openings made smaller and square.
- 162/60 **4 BOWERY**, ca. 1960s. **Commercial**
ALT 1913--removal of frame extension. Chinese restaurant (1913). MAB&L. Narrow blue glazed brick commercial building, five-stories by one-bay, with metal casement windows.
- 162/58 **8 BOWERY**, Recent construction, 1985. **NOT CONTRIBUTING**
6 Bowery was site of Olliffe Pharmacy (replaced in early 1980s by present building), a wooden frame building documented by HABS; Both building and business dated to the late eighteenth or turn of the nineteenth century; Original no. 8 was also wood frame, housing BunSum Chinese restaurant, 1958. NYT, HABS.
- 162/57 **10 BOWERY**, 1920s. **Commercial**
ALT 1881--brick & wood w/ peaked roof; Lodging house, 1940s; Noodle Factory, 1960s (ALT March 13, 1963, Poy G. Lee, architect). MAB&L. Three-story, one-bay yellow brick commercial building with stepped parapet.
- 162/56 **12 BOWERY**, 1860s. **Italianate**
Four-story, three-bay Italianate loft building faced in brownstone. Round arch windows exhibit stylized, articulated voussoirs as window hoods. Corbelling at cornice; intact cornice.
- 162/55 **14 BOWERY**, ca. 1780-90s. **Georgian; later alterations**
Possible Home of Bowery Mission, ca. 1879-1895. Late-eighteenth-century Georgian rowhouse with splayed stone window lintels with double keystone blocks similar to 76 Bowery and Mooney House (18 Bowery); Three-bay former three-and-a-half-story rowhouse modified into four-story commercial building, with late-nineteenth-century bracketed cornice added. Original Flemish bond brickwork evident in second and third floors; also used on fourth-floor, which was added later (replacing a peaked roof). See 18 Bowery for an intact example of the type.
- 162/54 **16 BOWERY**, Bernstein & Bernstein, 1908. **Colonial Revival**
Restaurant & dwelling, lofts; lodging house, 1940s (this one or 162/57?). MAB&L. Four-story, three-bay beige brick & stone store & tenement, with splayed lintels, corbelled brickwork and intact cornice. Architecturally intact example of the type.

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162/53 **18 BOWERY:** Mooney House. ca. 1785. **Georgian**

Mooney House was built for Edward Mooney, prominent in the local butchering trade of the period. This NR-listed NYC Landmark is considered the oldest extant brick townhouse in New York. Three-and-a-half-story rowhouse, restored to reflect its original period of construction. Flemish bond brickwork. Nos. 14 and 76 Bowery are similar but altered versions of this type and period.

THE BOWERY, west side, Pell Street to Bayard

163/ 38 **20-22 BOWERY**, ca. 1850s; later additions. **Mixed**

Oriental Lodging House; McKeon's Saloon--Irving Berlin? NYSL; 20-22 Bowery, store (1st floor) & lodging house, ALT 1886 with installation of 6' board partitions (Fred. Ebeling, architect); roof raised, 1914 (V. Hugo Koehler, architect). MAB&L. 20 Bowery is composed of two buildings (20-22) combined into a lodging house and restaurant in the late nineteenth century. The original 20 Bowery is a four-story, four-bay brick corner building (another 10 bays front Pell Street). The intact cornice still reads Oriental in the central plaque. No. 22 Bowery is four-stories high, three-bays-wide, brick with a cornice boxed in with metal siding. The second-floor façades of 20 & 22 were unified with a frame of stucco quoins.

163/36 **24 BOWERY**, 1963 alterations to an early rowhouse. **Mid-century Modern**

Wong Family Association, MAB&L. Originally a three-and-a-half-story stone & brick rowhouse with peaked roof and independent walls, raised to 4 stories; Modified into the Wong Family Association and shrine, 1963-; Now a four-story, one-bay brick commercial building with aluminum frame windows.

163/ 35 **26 BOWERY**, 1887 with later alterations (1968; 1985). **Mixed**

Three-and-a-half-story Georgian rowhouse converted to warehouse and later upper floors converted to lodging house, 1887, by Charles Baxter, architect. New building erected in 1887, Charles Rentz, architect, a five-story, Philadelphia brick & stone trim lodging house. Aluminum and glass storefront added, 1968, Irving P. Marks, architect. A Chinese style McDonald's has been inserted in the first floor & mezzanine levels, ca. 1985.

163/33 **28 BOWERY**, ca. 1860. **Italianate, stripped**

Former Worden House, one of four hotels at the (former) four corners of Bayard & Bowery by the mid 19th century; Saloon & lodging house ALTs 1882, 1885, 1895. Class B lodging house, 1931-1967. Photo of building in 1865, page 416-417, Harlow Old Bowery Days (1931). MAB&L. Four-story, six-bay by seven-bay imposing hotel building, once renown for its walnut saloon ceiling. Bracketed cornice and several of the window hoods are now missing, and the façade of the building has been stuccoed.

THE BOWERY, west side, from Bayard to Canal

202/7501 **50 BAYARD**. Ginsbern, Horace, & Associates, 1960. **No Style**

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Was 202/32; Once site of Branch Hotel, stagecoach stop 19C. MAB&L. Massive, eight-story brick apartment building, built on site of Branch Hotel and Third Avenue elevated power station (which replaced the Branch Hotel in 1891). Covers south 1/4 of the block from Elizabeth to Bowery, fronting Bayard.

202/ 30 **40 BOWERY**, pre-1807.

Federal

Appears in tax records of 1808; earlier in City Directories (MATR; SY). Acquired by Henry Astor by 1822. The infamous Five Points Riot of July 4, 1857, between the Dead Rabbits, an Irish gang from Five Points, and the nativist Bowery Boys began in the saloon at No. 40, which served as the headquarters of the Bowery Boys in the mid-19th century. BAN; MATR; NYT; NYTA; SY. This pair (40-42 Bowery) of three-and-a-half-story, two-bay-wide Federal-style rowhouses were built by 1807, and boast Flemish bond masonry, steeply pitched roofs with single, peaked dormers and gable-end chimneys. Third-floor window openings still feature stone paneled lintels and stone sills. Exterior independent wall (south); shares party wall with 42. Single centered dormer on side-gabled roof; gable end parapet wall.

202/29 **42 BOWERY**, pre-1807.

Federal

Appears in tax records of 1808; earlier in City Directories (MATR; SY). Acquired by Henry Astor by 1822. BAN; MATR; NYTA; SY. This pair (40-42 Bowery) of three-and-a-half-story, two-bay-wide Federal-style rowhouses were built by 1807, and boast Flemish bond masonry, steeply pitched roofs with single, peaked dormers and gable-end chimneys. Third-floor window openings still feature stone paneled lintels and stone sills. Exterior independent wall (north); shares party wall with 40. Single centered dormer on side-gabled roof.

202/28 **44 BOWERY**, Recent construction or remodeling. **NOT CONTRIBUTING** *Bowery Department Store, ca. 1904. MAB&L.*

202/25 **46 BOWERY**: Chinatown Arcade. ca. 1980s. **NOT CONTRIBUTING**

Original site of the Bull's Head Tavern stock yard on Bayard land, a mid-eighteenth-century cattle trading center and stop on George Washington's triumphal re-entry into the city after the British left New York; 1785 bought by Henry Astor; 1826, sold to builders of the New York Theatre, soon after Bowery Theater. Bowery Theatre until 1879, when it became the Thalia, a German then Yiddish theatre, and Italian vaudeville by 1915. DM 1930-31; New Building, 1934: Proposed one-story tax payer.; Second story added, 1935 (George Miller & Albert Goldhammer, architects). MAB&L. Among the most historically significant sites on the Bowery.

202/23 **50 BOWERY**, No Style, 1858 with later alterations.

NOT CONTRIBUTING

Atlantic Garden Beer Hall, 1858-1910, Concert Hall & Restaurant; Yiddish vaudeville theatre, 1910-11; Atlantic Garden Sporting Club, 1913 (bleachers constructed for 1200 people to watch boxing matches); Vaudeville & Motion Picture Theatre, 1915. DM 1929. Remnant of original roof exists behind the façade. MAB&L. Among the most historically significant sites on the Bowery, the architecture has been so thoroughly altered as to render the building not contributing.

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202/18 **54 BOWERY:** Citizen's Savings Bank. Brazer, Clarence, 1922-24. **Beaux-Arts; NYC Landmark.** *Site of the Black Horse Tavern.* Commanding its prominent location on the southwest corner of Bowery and Canal Street since its construction in 1922-1924, this late Beaux-Arts style bank building with its enormous bronze dome was designed by architect Clarence W. Brazer. Elaborate carved stone ornamentation includes an heroic Native American and Dutch Sailor flanking a clock crowning the Bowery façade, carved beehives, monumental arches, pilasters, scrolls, keystones, a classical entablature, balustrade, other prominent statuary and a rusticated street level façade. *BAN*

THE BOWERY, west side, from Canal to Hester

- 203/31 **64 BOWERY,** Boak & Paris (alterations?), 1930s & later. **Moderne**
62-68 Bowery; Paramount Diamond Exchange; Earlier building on site housed architectural office of Louis F. Heinecke (ca. 1890s). 1927: Blum, George & Edwin and Katz, S. Walter, two story brick store & offices; Altered 1935 & 1937 by Boak & Paris, architects; 1942: Weiss Diamonds (electric sign); Factory & stores, 1960. MAB&L. Two-story, metal and enameled-panel bank building.
- 203/26 **70 BOWERY.** New York Jeweler's Exchange. Lacks integrity. 1858; refaced 1988;1996. **NOT CONTRIBUTING** *Jewelry store; original bldg developed by Henry Astor. Offices of Firuski & Son, Auctioneers, of 85 Bowery, 1896. Nos. 70-72 Uncas House, lodging house, 1890s; 1921. Pawn Shop & Auctioneer Eugene Rosenbaum, 1922. MAB&L.* Five-story, six-bay brick building, refaced in a brown stucco and pink granite, obscuring an 1858 Second Empire building beneath. Mansard removed. Some evidence of corbelled brickwork at cornice level remains.
- 203/25 **74 BOWERY** New York Jeweler's Exchange (part of), Turner & Killian, 1906; altered 1988. **NOT CONTRIBUTING** *Jewelry store. Built as two-story brick & stone store & dwelling for Charles Gulden, 46 Elizabeth Street, by Turner & Killian. MAB&L.* Two-story, one-bay refaced commercial building.
- 203/24 **76 BOWERY:** The Diamond Center. ca. 1790; **Georgian**, with later alterations by Jenth, Frederick, 1888 (removal of peaked roof). *Georgian townhouse altered to commercial building, including a photo gallery and stationery store in the 1850s and 1880s; later a diamond center; jewelry store. MAB&L.* Late-eighteenth-century Georgian with splayed stone window lintels with double keystone blocks similar to 14 Bowery and Mooney House (18 Bowery); Four-story, three-bay former three-and-a-half story rowhouse modified in 1888, into four-story commercial building. Flemish bond brickwork evident in second and third floors; common bond on fourth floor. See 18 Bowery for an intact example of the type. A skylight was installed in the 1850s to light a photo gallery on the top floor, a common business on the Bowery.
- 203/23 **78 BOWERY:** Jewelry Exchange, 1971. **No style**
Mid19c: site of six-story furniture & clothing store; Upper floors rebuilt after fire damaged 15% of original structure in 1892. Jewelry store. MAB&L. Two-story, one-bay brick store with metal casement windows. Façade mostly obscured by signage.

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- 203/21 **80 BOWERY**, Waring, W.E., 1869. **Stripped/Refaced/ No Style.**
Sniffen, Elijah architect of reconstruction after 1876 fire. 80-82 Bowery; retail, factory; No. 82 set record for rents @ \$2.50/sf (NYT April 1, 1921), taken as a sign of an improving business climate on the Bowery; Nos. 80-84 was site of New Bowery Theatre, 1850s. MAB&L. Six-story, six-bay brick commercial building with splayed lintels and keystones. Cornice removed.
- 203/20 **84 BOWERY**: Royal Jewelry Center. Waring, W.E., 1869. **Italianate** (marginally).
Site of New Bowery Theatre, 1850s. Nos. 80-84 built in 1869 with Mansard roof, damaged by fire in 1876. Elijah Sniffen, architect of 1876 reconstruction. Retail/Warehouses ; MAB&L. Five-story, three-bay brick loft building with projecting square stone lintels and sills. Cornice missing.
- 203/19 **86 BOWERY**, New construction, 2008. **NOT CONTRIBUTING**
Jewelry Store; site occupied by jewelers by 1849 (CGS); 1949: Capitol Jeweler's Exchange (electric sign installed). The distinctive George F. Pelham-designed Art Deco building of 1923-4 was recently replaced. MAB&L.
- 203/17 **140 HESTER**, DaCunha, George, 1880. Schwartzmann, H.J., 1881. **Victorian Eclectic/Neo Grec.** 86-88 Bowery; *Rebuilt by H.J. Schwartzmann, architect after 1881 fire. Clothing house & offices; By 1896, store & lodging house. Union Hotel (Lyons Hotel Co.) (1920); Currently Sun Hotel. Also part of the historic diamond district. MAB&L. Six-story, five-bay (on Bowery) brick corner building. Three recessed bays are framed with corbelled brickwork, the outer two bays containing paired windows, hence the five-bay description. A variety of flat, arched, and pedimental lintels are treated with ornated floral incisions on the upper stories; and chamfering on the second floor. Intact 2/2 wood sash windows, fire escapes, and a simple cornice contribute to making this hotel one of the most architecturally intact buildings on the Bowery.*
- THE BOWERY, west side, from Hester to Grand**
- 239/38 **90 BOWERY**, New construction, 2006. **NOT CONTRIBUTING**
90-92 Bowery. Owned by John Jacob Astor (1880); Lodging house 8 rooms, Phoebe Garland, 1896; Palma House, 1921; lodging house w/ 216 cubicles, Meyer Perlstein, 1944. MAB&L. Seven-story polished granite new construction (2006), replacing a four-story, 7x7 bay 1873 Italianate loft.
- 239/36 **94 BOWERY**, 1856. **Italianate**
Lodging house 1921, Springsteen & Goldhammer, arch'ts of interior: open dorm w/ reading room; H.L. Astor/W.W. Astor property since at least 1828 MAB&L. Five-story, four-bay sandstone or limestone-ashlar-faced Italianate loft building, with segmentally-arched window openings. Bracket and modillion cornice. Small brackets supporting window sills. 1/1 metal sash windows.

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239/35 **96 BOWERY, 1856. Italianate**

Victoria House; 1920--lodging house; 1946: bar & restaurant equipment. MAB&L; MATR. Five-story, four-bay brick loft building with projecting stone window hoods over segmentally-arched window openings. Window hoods have been ground down considerably; simplified cornice. Fixed and 1/1 metal sash windows.

239/34 **98 BOWERY, 1855. Italianate**

Stores & lofts; 1910--upper stories converted to lodging house. Artist live-work lofts, 1969 (4 & 5). MATR. Five-story, four-bay, brick loft building with segmentally arched window openings and projecting stone window hoods and a simple metal cornice. 1/1 metal sash windows.

239/33 **100 BOWERY, McCabe, George, 1916 Renaissance Revival**

Bernard Flynn Lodging house; 1934--lodging house; doors cut through to 98; 1945, 2nd & 3rd = private club. MAB&L. Five-story, two-bay lodging house building, with a combination of paired windows capped with segmental arches and flat lintels; the fifth floor exhibits an arcade of four, round-arched windows. Architrave over fourth floor; Cornice intact.

239/31 **102 BOWERY, 1853. Greek Revival (stripped)**

Four-story, four-bay brick building with flat stone lintels and corbelled brickwork at cornice level. Missing cornice. MATR

239/29 **104-106 BOWERY: U.S. Pacific Hotel, 1928 (façade). Commercial/Arts & Crafts**

1874: Beer garden/billiard rooms/store/dwelling, altered to theatre, 1880: Saloon theatre (theatre gallery added); Tells the story of the Bowery. Also known as National Concert Saloon, National Theatre (1884); Roumania Opera House (1893); Adler Theatre (1895); Teatro Italiano. Not to be confused with the National Theatre, home of Mose the Bowery Boy, which was on Park Row south of Chatham Square in the 1850s. Manhattan Concert Hall owned by Alderman Fleck (ca. 1898-1900); Motion picture theatre (1913); New façade (1928); Comet Hotel (1958). MAB&L; NYT. 104-106 Bowery was a pair of 1830s rowhouses combined in the 1880s to house a theatre and & later refaced in 1928 and converted to lodging house. The four-story, four-bay building now has a brown brick façade with herringbone and other modest decorative motifs in the parapet and panels below paired windows. Stepped parapet with brick pilasters.

239/27 **108 BOWERY, Sheinart, Louis, 1923 (façade) on 19C building. Commercial**

Operated as lodging house until 1959 (Grand Hotel); Box Mfg. and rag sorting warehouse (1921); 1923, 1st floor, penny arcade & store. May be earlier building refaced; Al's Bar, last beer dive on Bowery, closed 1994; Artist Barbara Edelstein. MAB&L; NMBAT. Five-story, four-bay utilitarian brick commercial/loft building; wider outer bays flank central bays of paired windows.

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239/26 **110 BOWERY**, 1860. **Italianate, stripped**

Paper warehouse and picture frame factory, pre-1900; open dormitory lodging house, 1900. Lodging house: 30 males per floor, 4 floors (Bernard Flynn), 1936; factory, 1950; Permit filed for demo of floors 4 & 5 in 1951. Artists lofts, 1963. MAB&L. Four-story, four-bay brick loft building with projecting window hoods over segmentally arched window openings. Fourth floor modified--building was five stories shortened to four; bricked up window openings. Missing cornice.

239/ 25 **112 BOWERY**, Boeckell, Julius, 1877. **Italianate**

Omega Pottery (1944). MAB&L. Four-story, three-bay brick loft building with cast iron details from Clinton Foundry, including ornate window hoods and an architrave over the first floor storefront. Original strap- and wrought-iron fire escape, 2/2 wood sash windows, and intact cornice make this one of the most architecturally intact buildings on the Bowery.

239/24 **114 BOWERY**, Harrison, Joseph, 1920. **Art Deco/Commercial**

Site of Steve Brodie's Saloon (1890); frame saloon & oyster house, 2-story peaked roof; 1873 & 1896, owned by John McKiever. DM 1920. MAB&L. BPA was filed for nine-story store & dwelling; Existing building is a three-story, two-bay brick-faced commercial building with round arch parapet, ornamental brick panels, and metal 1/1 sash windows.

239/20 **116 BOWERY**: Chatham Phoenix Bank (former), Calhoun, Charles L., 1923. **Neo-Classical.**

116-122 Bowery; Former building at 122 housed the architectural office of Fred Horenburger & Philip Bardes, ca.1913; 1916, BPA for two-story brick hotel, Adolph Nast, architect. One-story frame shooting gallery owned by A. Cuneo demolished on Grand Street to make room for bank. Chatham Phoenix Bank, 1923. MAB&L. Four-story bank building with addition of four more stories to house Best Western Hotel. Three bays on Bowery by seven bays on Grand. Rusticated first floor of limestone; decorative terra cotta frieze and Tuscan pilasters. Maintains period of significance streetwall integrity in spite of addition of upper floors.

THE BOWERY, west side, from Grand to Broome

470/64 **124 BOWERY**: Bowery Bank, York & Sawyer, 1901. **Beaux Arts**

Site of Butchers & Drover's Bank. BAN; MAB&L; Perris. This six-story marble and granite Beaux Arts bank in the French Renaissance mode was designed in 1900 by the prominent architectural firm of York and Sawyer as a neighbor to the grand Beaux Arts Bowery Savings Bank, which flanks this corner on both the Bowery and Grand Street façades. The former Bowery Bank building (not to be confused with the Bowery Savings Bank) features highly ornamented Renaissance façades with large tripartite window openings capped by pediments with acroterion returns and embellished with carved shells, triglyphs, and guttae. The windows have cast iron fluted columns and pierced iron railings suggesting balconies. A copper cornice has acanthus leaf motifs and heavy scroll brackets.

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470/61 **130 BOWERY:** Bowery Savings Bank. White, Stanford; McKim, Mead & White, 1894. **Classical Revival NR; NYC Landmark.** Bank founded May 1, 1824 at 128 Bowery (essentially, same location). LPC. Neo-Roman temple front (on Bowery) with deep, coffered barrel vault framed by giant Corinthian columns *in muris*. Indiana limestone & granite. Pediment sculptures by Frederick MacMonnies.

470/60 **132 BOWERY,** ca. 1980. **NOT CONTRIBUTING**
ALT 1875 to raise building to sidewalk level; retail shoe store; photo gallery, 1888. MAB&L. Non-descript, two-story, one-bay beige brick commercial building, ca. 1980. May be a recent façade on an older building.

470/59 **134 BOWERY,** ca. 1798. **Federal**
Pair with 136. Carmel Chapel of Reverend John Dooley, 1872-1880s (NYT May 1, 1880); New York City Mission, 1882; Portico removed & walnut trim added to store front; Art studio of Sculptor Eva Hesse (1936-1970), 1963-70, in the half-story of 134; Artist Billy Apple; 1964-65. 1964: official permission for residential occupancy of 3rd floor in conjunction with artist's studio on same floor granted. MAB&L; MATR; NMBAT; SY. Nos. 134-136: This pair of remarkable surviving houses was built ca. 1798 for Samuel Delaplaine and still exhibit steeply pitched roofs with dormer windows and Flemish-bond brickwork. 134 has gable-end chimneys and pedimented dormers with cornice returns and an ogee motif in the tympanum. Alterations to fenestration of third floor undertaken in early 20th century or late 19th century; recent facing of building in polished granite tiles to top of second floor. Sculptor Eva Hesse (1936-1970) had a studio here in the half-story of 134.

470/58 **136 BOWERY,** ca. 1798. **Federal**
Pair with 134. Sculptor Gilda Pervin. LOMEX notice to fire proof hall, 1962. NMBAT; SY. Nos. 134-136: This pair of remarkable surviving houses was built ca. 1798 for Samuel Delaplaine and still exhibit steeply pitched roofs with dormer windows and Flemish-bond brickwork. Sculptor Gilda Pervin maintains a studio here in the half-story of 136. Alterations to fenestration of third floor undertaken in early 20th century or late 19th century; recent facing of building in granite tiles to top of second floor.

470/57 **138 BOWERY,** 1889 and earlier **Commerical/Renaissance Revival (marginally)**
A 2-1/2 story brick peaked roof building damaged by fire & repaired 1876; possibly replaced, 1889. 1890s--Gaiety Musee & Concert Hall--First floor theatre; upper two stories museum, out of business by 1902 or 04. MAB&L; MCNY. Three-story, four-bay brick loft building, possibly a refaced former rowhouse. 2/2 oversized sash windows, simplified pilasters and plain brickwork with a modest panel motif and simple cornice. First floor faced in polished granite tiles to unify it with 134-136.

470/55 **140 BOWERY,** ca. 1800 **Federal**
From 1799-1802, 140 Bowery is listed as an address for William Everet, butcher. In 1808, another butcher, Henry Lovell is listed as owner. At least as early as 1825 the building served as both business and residence. Michael Armstrong had a dry goods business at 140 and at 140, Robert M. Hartley had a dry goods store. By, at least, 1828 the owner is listed as Robert Tier. Milliner by 1842; Callahan Hats, 1860s-1930s+. Charles Von Urban photo, 1932 (MCNY 33.173.58). MATR; MCNY; SY.

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This Federal-style building may date back to at least 1808 and may even have been constructed in the last decade of the 18th century. The two-and-a-half-story frame and brick building has a peaked roof with twin gabled dormers with round-arch windows. The second floor windows of the four-bay-wide façade display paneled stone lintels. The façade has been veneered in a running bond brick to unify it with its neighbor, 142 Bowery, which dates to the same period but with greater alteration.

470/53 **142 BOWERY**, ca. 1800; Alt 1884 **Federal**; later alterations

This Federal-era building may date back to at least 1800. Formerly a two-and-a-half-story, four-bay frame and brick building, the peaked roof was raised to a third story, possibly in 1884. The façade has been veneered in a running bond brick to unify it with its neighbor, 140 Bowery, which dates to the same period but with less alteration. No. 142 has projecting architraves above the windows, added in the mid- to late-nineteenth-century alteration.

470/52 **144 BOWERY**, Boeckell, Julius, 1885. **Neo Grec**

Store & dwelling for one family; owned by Michael Adrian of 308 E Broadway, a real estate investor; petition in 1895 to connect with Occidental Hotel. MAB&L. Three-story, four-bay brick Neo Grec store & dwelling, with peaked stone window lintels, which appear to have been carved down. Intact cornice.

470/50 **148 BOWERY**, ca. 1805 **Federal**; later alterations

146-148 Bowery, corner of Broome. Considered oldest operating hotel in NY; Occidental Hotel by 1886, HQ of Big Tim Sullivan, who lived here for a time; Commercial Hotel (1920); Pioneer Hotel (1940s), owned by Gattos. MAB&L. Three stories with gable roof raised to four stories. Seven bays on Bowery, twenty-three bays on Broome Street. Stuccoing and replacement windows, but otherwise the mass, functions, and cornice are reflective of the significant history of this building.

THE BOWERY, west side, from Broome to Kenmare

478/42 **150 BOWERY** **NOT CONTRIBUTING**

Two three-story Federal-era (or earlier) rowhouses (152 & 154) were demolished in 1937; 152 housed a Turkish bath in the basement (1903); 150 was the Frank & Bill Bar, 1967. Recently the last building on site was replaced by a one-story taxpayer. MAB&L. New construction.

478/39 **156 BOWERY**, mid-19C. **Greek Revival**

Four-story, three-bay brick store and loft building with flat lintels and a modest intact cornice, some Neo Grec details.

478/37 **158 BOWERY**, pre-1830 with mid 19C alterations. **Federal**; Greek Revival

The narrow lots and half house address (see below) are a vestige of the early development of the Bowery, during which time the majority of lots were developed in halves. Property owned by Augustus Barth. MAB&L. Three-and-a-half-story, six-bay building containing three two-bay buildings (158, 158-1/2 and 160 Bowery). Flemish bond brickwork. The former dormered half story was raised to a short

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attic, containing a band of short windows, owing to the Greek Revival era. Projecting flat lintels and an ornate, intact cornice. A unique combination of Federal and Greek Revival on the street.

- 478/38 **158-1/2 BOWERY**, pre-1830 with mid 19C alterations. **Federal; Greek Revival**
The narrow lots and halfhouse address are vestiges of the early development of the Bowery, during which time the majority of lots were developed in halves. Property owned by Augustus Barth. MAB&L. Three-and-a-half-story, six-bay building containing three two-bay buildings (158, 158-1/2 and 160 Bowery). Flemish bond brickwork. The former dormered half story was raised to a short attic, containing a band of short windows, owing to the Greek Revival era. Projecting flat lintels and an ornate, intact cornice. A unique combination of Federal and Greek Revival on the street.
- 478/36 **160 BOWERY**, pre-1830 with mid 19C alterations. **Federal; Greek Revival**
Property owned by Augustus Barth. MAB&L. Three-and-a-half-story, six-bay building containing three two-bay buildings (158, 158-1/2 and 160 Bowery). Flemish bond brickwork. The former dormered half story was raised to a short attic, containing a band of short windows, owing to the Greek Revival era. Projecting flat lintels and an ornate, intact cornice. A unique combination of Federal and Greek Revival on the street.
- 478/35 **162 BOWERY**, pre-1830, later alterations. **No Style** (stripped/refaced) **NOT CONTRIBUTING**. By 1946, housed New York Fluorescent Mfg. Co. MAB&L. Three-story, two-bay former rowhouse, stripped and refaced in stucco. Lacking integrity.
- 478/34 **164 BOWERY**, Friend, John H., 1904. **Beaux-Arts or Renaissance Revival**(stripped)
Three-story, three-bay brick and stone store and storage building with stone or terracotta cartouches at the corners and an intact, deep, bracketed cornice. Built for estate of Augustus Barth. Heavily reworked in the past 20 years. Marginal integrity. MAB&L.
- 478/33 **166 BOWERY** **No Style** (stripped/refaced) **NOT CONTRIBUTING**
New construction or heavily altered former Philadelphia brick and cast iron two-family dwelling designed by Louis Berger in 1870 for Louis Tobias and built by Julius Poerscke. Lacking integrity. MAB&L.
- 478/32 **168 BOWERY**, Lowinson, Oscar, 1910 **Commercial**
Permit application filed by the Condogiane Brothers called for a six-story brick & stone office & store designed by Oscar Lowinson in 1910; however the structural possibilities were limited by the subway beneath, so the final building was significantly shortened. MAB&L. Four-story brick and stone loft building with intact metal cornice. One bay on Bowery; six bays on Kenmare. Built after Kenmare was cut through the middle of Block 478 to accommodate Williamsburg Bridge traffic.

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THE BOWERY, west side, from Kenmare to Spring

478/28 **174 BOWERY**, Meyers, C.B., 1911. **Commerical/Neo-Classical** (marginally) Three-story brick & stone loft and store, one-bay on Bowery, six bays on Kenmare, a similar four-story building stands across Kenmare, built around the same time (the opening of Kenmare Street). The brick building employs segmental arched openings across each bay, with a decorative recessed keystone design. The bays are flanked by recessed panels in the brickwork. Cornice missing. A billboard has stood atop this building since it was built, taking advantage of the audience generated by traffic coming over the Williamsburg Bridge, newly opened at the time this building was constructed. *MAB&L*.

478/27 **178 BOWERY** **NOT CONTRIBUTING**
Altered or recent construction.

478/25 **180 BOWERY** **NOT CONTRIBUTING.**
Two three-story rowhouses converted to commercial. Altered. *MAB&L*

478/7502 **184 BOWERY**, Graul, William, 1887. **Renaissance Revival**
Lofts built for Augustus Barth of 164 Bowery; Converted to lodging house, 1924 (Lincoln Hotel); Legally converted to artists lofts, 1969 (Article 7B, MDL). Photographer Robert Frank, June Leaf. MAB&L; NMBAT. Five-story, three-bay brick loft building. Floral panels, Ionic pilasters, corbelled brickwork, contrasting stone lintels and belt course, and a cast iron façade on the first and second floors. Deep, overhanging bracketed cornice. Among the best preserved buildings on the Bowery.

478/23 **186 BOWERY**, pre-1830 with L19C alterations. **Federal**; later alterations
ALT 1883, store & dwelling, roof raised; by 1907, stores & lofts. MAB&L. Four-story, three-bay former Federal-period rowhouse, altered in the mid to late nineteenth century. The original brick façade is Flemish bond to the top of the third floor, then Flemish bond extended to the cornice with a smoother brick. A modest galvanized iron cornice was added when the roof was raised.

478/22 **188 BOWERY**, Lindsey, Edward D., 1889 **Romanesque Revival**
Artist Robert Indiana. MAB&L; NMBAT. Five-story two-tone brick loft building wrapping around the corner of Bowery and Spring Streets. Three Bowery bays, a corner bay, and six bays on Spring. Unusual as the only clearly-expressed example of the Romanesque Revival on the street. First two floors treated with broad, segmentally-arched bays; upper floors have round arch window openings, untrimmed; modest corbelling at the windows defines the corner bay as it is subtly articulated from the façade. An inverted corbelled cone on the corner above the second-floor level serves as a balconette for the third-floor corner bay. Missing cornice and corner tower.

THE BOWERY, west side, from Spring to Prince

492/38 Germania Bank (former); **190 BOWERY**, Maynicke, Robert, 1898 **Beaux Arts NYC Landmark.**
Third Germania Bank Building, completed in December 1898; Named changed to Commonwealth Bank post 1917. Adolph Gottlieb studio; Since 1966: Single-family house & studio of photographer Jay

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Maisel; once studio of Roy Lichtenstein (4th fl); Keith Haring (outside); notable as a community bulletin board for graffiti and street artists. LPC; NMBAT. Six-story massive granite bank building, one bay in the chamfered corner of Bowery & Spring containing the entrance flanked by Tuscan columns; three on Bowery and six on Spring.

492/37 **196 BOWERY**, 2008. **NOT CONTRIBUTING**

492/7503 **200 BOWERY**, 1988. **NOT CONTRIBUTING**

492/7504 **202 BOWERY**, 2005. **NOT CONTRIBUTING**

492/33 **204 BOWERY**, ca. 1810, with later alterations; ca. 1960s façade. **No Style** (stripped/refaced). *Nos. 202, 204, 206 and 208 Bowery were built as a group with party walls. SY. The former two-and-a-half-story Federal-era rowhouse has been reworked into a ca. 1965 commercial box.*

492/32 **206 BOWERY**, ca. 1810. **Federal**, with later alterations.

Many butchers from Fly Market relocated to this portion of the Bowery from lower Manhattan, which had been regularly raked with fires. John Brown's Porterhouse, a tavern serving area butchers, was located at 208, with Brown and his wife, Lydia living in the attached residence at 206. Nos. 202, 204, 206 and 208 Bowery were built as a group with party walls. Housed a barber school in the early 20C. LPC Report; SY. Built circa 1810, this two-and-a-half-story, three-bay wide Federal-era rowhouse retains its gambrel roof and pair of gable dormers. The one-foot thick walls are of Flemish-bond brickwork with a stone foundation.

492/31 **208 BOWERY**, ca. 1810, with later alterations. **Federal**; later alterations

John Brown's Porterhouse, a tavern serving area butchers during the early nineteenth century, was located at 208, with Brown and his wife, Lydia living in the attached residence at 206. Nos. 202, 204, 206 and 208 Bowery were built as a group with party walls. Music printer, 1850s. LOC; SY. Three-story, three-bay brick store, once a Federal-era rowhouse, like its neighbor at 206, but raised to three stories.

492/30 **210 BOWERY**, 1932 (façade); mid 19C building. **Commercial**

New-York Museum (NYT December 1, 1883), refused license to operate in reform attempt by Mayor Edson; New-York Dime Museum busted as a gambling front in 1884, and for having 12-year-old girls (probably prostitutes) in the back room (NYT October 2, 1884); Nathan Morris, lessee (1883). Fairyland Dime Museum (NYT December 25, 1889); Altered post 1896 to lofts. Lodging house by 1932; Monroe Hotel by 1955; Changed from lodging house to storage 1967. MAB&L; NYT. Four-story, three-bay yellow and orange glazed brick façade with parapet roof featuring central diamond panel. Orange brick used as linear accent.

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- 492/29 **212 BOWERY**, 1867. **Italianate**
Lodging House by 1889; Arlington Lodging House, 1914. MAB&L. Four-story, three-bay brick building with two-story iron front and intact cornice. Window surrounds may have once graced the window openings.
- 492/28 **214 BOWERY**, 1960s. **Commercial**
Five-story brick commercial loft building.
- 492/27 **216 BOWERY**, 1850s **Greek Revival/Italianate**
Three-story, four-bay brick store and dwelling with projecting flat stone lintels and deep, bracketed & modillion cornice.
- 492/25 **218 BOWERY**, Fisher, Jacob, 1924. **Commercial/Colonial Revival**
Prince Hotel, 1924-1960s+ (218-220). Four-story brick stores & hotel. Bi-partite façade, four bays each side. Decorative diaper pattern brown & beige bricks with cast stone diamond panels in parapet.
- 492/23 Young Men's Institute **222 BOWERY**, Gilbert, Bradford L., 1884 **Queen Anne NR; NYC Landmark.**
Built as Young Men's Institute for the Young Men's Christian Association (Reported to be the first YMCA in NYC) Builder: Patrick Walsh; Art studio of Ferdinand Leger, 1940-41; X-RAY Mfg. Corp, 1942-50s; Mark Rothko (until 1957); Abstract Expressionist Michael Goldberg, 1957-2008 [Obit NYT Jan 4, 2008]; Certificate of Occupancy granted as artist studios, 1962; W.S. Burroughs, 1975-1981; Lynda Benglis, 1972-; John Giorno, 1966-. LPC; NR; NMBAT; NYT. Four-and-a-half-story, brick and stone asymmetrical façade with slate roof punctuated by two dormers: one gable and one hip.
- 492/20 **226 BOWERY**, 2006 **NOT CONTRIBUTING**
Formerly Straus, Sidney, architect, 1939: One-story brick office for North River Savings Bank. MAB&L. New construction or alteration.
- 492/7502 **2 PRINCE**, Pelham, George Frederick, 1905. **Beaux Arts**
Six-story brick and stone store & tenement, one of the only purpose-built tenement buildings on the Bowery. Four bays on Bowery. Beige, rusticated brickwork with ornate stone window enframements, splayed lintels and keystones. Missing cornice. *MAB&L.*
- THE BOWERY, west side, from Prince to East Houston**
- 507/48 **232 BOWERY** and 1/3/5 Prince, ca. 1880s? **No Style (stripped) NOT CONTRIBUTING.** *Connected to 234 Bowery in 1881. Housed merchant tailor. Alterations undertaken by James Renwick; 1884 alterations undertaken by Renwick, Aspinwall & Russell. Permits signed by J. Lawrence Aspinwall. Perhaps the least auspicious work undertaken by the firm. MAB&L.* Apparently truncated or otherwise reworked. A three-story, two-bay brick building with a brick veneer. Similar to neighbor at 234 Bowery

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507/47 **234 BOWERY**, ca. 1880s? **No Style** (stripped) **NOT CONTRIBUTING**. Apparently truncated or otherwise reworked. A three-story, two-bay brick building with a brick veneer. Similar to neighbor at 232 Bowery but windows even more altered.

507/42-43 Bari, **236-244 BOWERY**, 1990s. **Commercial NOT CONTRIBUTING**.
Bari Restaurant Equipment, founded 1950. Wide, three-and-a-half-story commercial building with stuccoed, tripartite façade featuring central tower or bay, defined by quoins; quoins at outside bays as well. A row of four Federal-era buildings reworked and later incorporating neighboring 244 Bowery, also a former Federal rowhouse made part of Bari Equipment (236-242 Bowery) in 1961. Reads as one building with 236. Significant as part of the kitchen equipment trade on the Bowery.

507/41 **246 BOWERY**, Feinichel, Irving, 1925; 1934 **Commercial**
Store, showrooms and factory; Architect address: 42 Bowery. Artist Alice Adams, 1969-75. MAB&L; NMBAT. Four-story, one-bay brick store and loft building, built in 1925 and altered in 1934.

507/40 **248 BOWERY**, pre-1830; 1929 façade. **Commercial/Colonial Revival**
Three-story, four-bay brick commercial building with elaborate decorative diaper patterned brick work and panels of Flemish bond with glazed headers. Stepped/crenellated parapet. 1920s façade on a former two-and-a-half-story frame and brick Federal era building.

507/38 Vacant Lot, **250 BOWERY**
Site of Madison Hotel, ca. 1947-. Vacant. One of three adjacent buildings recently demolished for stalled hotel project (250-256).

507/37 Vacant Lot, **254 BOWERY**
Vacant. One of three adjacent buildings recently demolished for stalled hotel project (250-256).

507/36 Vacant Lot, **256 BOWERY**
Demolished: Three-story Ohio-stone-front store and dwelling, build for William B. Astor and designed by P. Kissam, 1870. Built by James Webb & Son. MAB&L; RER & BG. One of three adjacent buildings recently demolished for stalled hotel project (250-256).

507/34 **258 BOWERY**, ca. 1880s. **Italianate/Mixed**
AKA 258-260 Bowery. Housed a swindling auction house, 1884; known as Newman Building for Newman family owners (rent collectors, theatrical tinsmiths and diamond dealers, NYT March 11, 1904); Rappaport Pawn Shop, first floor, 1890s-1900s. Majestic Soda Fountain by 1930s; Factory & storage, 1950s. NYT. Three-story, three-bay brick building with paired segmentally-arched windows on second floor; and a central round-arch window on the third story. Cornice missing. Unusual building--none other like it on the Bowery.

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507/33 **262 BOWERY**, Mid-19C; ca. 1940s?

No Style

1892: Altered to become lodging house with first-floor restaurant; later Nassau (Lyons Hotel Co.); Painter Kenneth Noland. MAB&L; NMBAT. Five-story, four-bay-wide brick loft or industrial building with metal 8/8 sash windows. Brick laid in a 5-course American bond. May be a reworking of an earlier building. No cornice.

507/32 **264 BOWERY**, 1860s.

Italianate

Four-story building, erected in the 1860s, to be altered as warehouse & offices (NYT Feb 16, 1937). NYT. Four-story, three-bay loft building with projecting cast iron window hoods and intact cornice. Large loft windows on second floor with 4/4 sashes.

507/31 Globe Slicers, **266 BOWERY**, 1860s.

Italianate

Kitchen Supply: Globe Slicers, since 1947; Singer Debbie Harry (1970s). NMBAT. Four-story, two-bay brick building with projecting limestone or sandstone sills and lintels supported on simple brackets. Intact metal cornice with intricate arcade pattern.

507/30 **268 BOWERY**, Jardine, D&J, 1871.

Italianate

Store, first floor; meeting hall in front of second story; dwellings for two families per floor on upper floors, and one behind meeting hall. By the early 1880s, it had become the Great Northern Hotel, tragic scene of young men's suicides (1883, 1884); Wm H. Lyons acquired the building, and the Lyons Hotel Co. then entered into a long-term lease in August 1909. According to various articles in the New York Times, it was a notorious thieves den as Windsor Lodging House (a Lyons hotel). It was also once home to the Bowery's "Honestest Man," German immigrant Emil Brunner (NYT Sep 16, 1911). Artists Mary Abell, 1979-, Bill Barrett. MAB&L; NMBAT; NYT. Five-story, five-bay-wide Dorchester stone-faced Italianate building with intact cornice and ironwork. Large projecting window hoods are supported on brackets. The building features crisp linear incised detail on stonework at the corners of the building. Intact cast iron fire escapes. Unusual in this area for both its style and the architects' choice of stone. The ashlar front is Dorchester Stone, a yellowish sandstone quarried in New Brunswick and Nova Scotia, Canada, which became popular in the 1870s and continued to be popular into the 1880s. The Jardine firm was very busy in the 1860s, 70s & 80s. They designed other buildings using Dorchester stone, and also a fair amount of cast iron. Another Jardine building on the Bowery is 324 Bowery (also Italianate; brick with sandstone quoins, 1869).

507/29 **270 BOWERY**, ca. 1900.

Colonial Revival

Lichtenstein Bros. Cigar factory (also 234-36 Elizabeth), 1876; Five-story brick and iron stores & Yankee Notions factory, 1885 (fire damage repaired); Majestic House, SRO (Lyons Hotel Co.); Also 507/15? Lodging house & hotel. NYSL; MAB&L. Six-story, three bay brick former lodging house. Parapet with decorative brickwork replacing cornice. Brick quoins. Segmentally arched windows; broad arch spanning second floor.

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507/28 **272 BOWERY**, ca. 1920s. **Commercial/No Style**

Four-story, four-bay white glazed brick façade with soldier-laid brick used as window frames and as decoration at parapet level. Possibly a 1920s-30s façade on an earlier building.

507/27 **274 BOWERY**, DeBand, Halsey C., 1884. **Renaissance Revival**

Owned by Wm B Astor; original buildings burned Feb 1, 1862 (NYT Feb 2, 1862); Built for William Astor. Architect De Band also designed Astor's tenement building 260-268 Elizabeth Street the same year (1884), which abuts this building to the rear. James Webb & Son, Mason; John Downey, Carpenter. MAB&L; NYT. Nos. 274-280 Bowery are multiple addresses housed in a unified loft and former lodging house building (when built, considered three buildings; now four addresses). Four stories, six bays on Bowery, five bays on Houston, each containing a pair of segmentally arched windows. Orange brick with brownstone trim at corner pilasters. Brownstone capitals on pilasters. A robust and solid loft building commanding this corner of the Bowery and Houston. The intact balcony-style strap or wrought iron fire escapes are the same as employed by DeBand on the Astor tenement on Elizabeth Street. Unusual for its setback from the street; only the first-floor shops reached out to the streetwall. This may have had something to do with the Astors' objections to the elevated rail system (1878), and the nuisance created by steam trains on the elevated.

507/26 **276 BOWERY**, DeBand, Halsey C., 1884. **Renaissance Revival**

Owned by Wm B Astor; original buildings burned Feb 1, 1862 (NYT Feb 2, 1862); Built for William Astor. Architect De Band also designed Astor's tenement building 260-268 Elizabeth Street the same year (1884), which abuts this building to the rear. James Webb & Son, Mason; John Downey, Carpenter. Post-1922: Uncle Sam Hotel, 276-284 Bowery (Lyons Hotel Co.); Painter Brice Marden. MAB&L; NMBAT; NYT. Nos. 274-280 Bowery are multiple addresses housed in a unified loft and former lodging house building (when built, considered three buildings; now four addresses). Four stories, six bays on Bowery, five bays on Houston, each containing a pair of segmentally arched windows. Orange brick with brownstone trim at corner pilasters. Brownstone capitals on pilasters. A robust and solid loft building commanding this corner of the Bowery and Houston. The intact balcony-style strap or wrought iron fire escapes are the same as employed by DeBand on the Astor tenement on Elizabeth Street. Unusual for its setback from the street; only the first-floor shops reached out to the streetwall. This may have had something to do with the Astors' objections to the elevated rail system (1878), and the nuisance created by steam trains on the elevated.

507/25 **280 BOWERY**, DeBand, Halsey C., 1884. **Renaissance Revival**

Property once owned by Wm B Astor; Porterhouse of Henry Murphy, burned there Feb 1, 1862, (NYT Feb 2, 1862). Built for William Astor. Architect De Band also designed Astor's tenement building 260-268 Elizabeth Street the same year (1884), which abuts this building to the rear. James Webb & Son, Mason; John Downey, Carpenter. Eureka House (1890s); Post-1922: Uncle Sam Hotel, 276-284 Bowery (Lyons Hotel Co.). MAB&L; NYT. Nos. 274-280 Bowery are multiple addresses housed in a unified loft and former lodging house building (when built, considered three buildings; now four addresses). Four stories, six bays on Bowery, five bays on Houston, each containing a pair of segmentally arched windows. Orange brick with brownstone trim at corner pilasters. Brownstone

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capitals on pilasters. A robust and solid loft building commanding this corner of the Bowery and Houston. The intact balcony-style strap or wrought iron fire escapes are the same as employed by DeBand on the Astor tenement on Elizabeth Street. Unusual for its setback from the street; only the first-floor shops reached out to the streetwall. This may have had something to do with the Astors' objections to the elevated rail system (1878), and the nuisance created by steam trains on the elevated.

507/23 **284 BOWERY**, DeBand, Halsey C., 1884.

Renaissance Revival

Built for William Astor. Architect De Band also designed Astor's tenement building 260-268 Elizabeth Street the same year (1884), which abuts this building to the rear. James Webb & Son, Mason; John Downey, Carpenter. Post 1922: Uncle Sam Hotel, 276-284 Bowery (Lyons Hotel Co.). MAB&L. Nos. 274-280 Bowery are multiple addresses housed in a unified loft and former lodging house building (when built, considered three buildings; now four addresses). Four stories, six bays on Bowery, five bays on Houston, each containing a pair of segmentally arched windows. Orange brick with brownstone trim at corner pilasters. Brownstone capitals on pilasters. A robust and solid loft building commanding this corner of the Bowery and Houston. The intact balcony-style strap or wrought iron fire escapes are the same as employed by DeBand on the Astor tenement on Elizabeth Street. Unusual for its setback from the street; only the first-floor shops reached out to the streetwall. This may have had something to do with the Astors' objections to the elevated rail system (1878), and the nuisance created by steam trains on the elevated.

THE BOWERY, west side, from East Houston to Bleecker

521/86 Graffiti Wall/Vacant Lot, **EAST HOUSTON STREET** between the Bowery & Elizabeth [Site created 1935]. *This remnant of a lot was created when Houston Street was widened in the area ca. 1935, resulting in the demolition of buildings on the north side of the street. Under Parks Commissioner Robert Moses, this sliver was designated as a playground, designed by architect Aymer Embury, II. Whether it was ever built, or when it disappeared is unknown. In 1982, Keith Haring first used the wall as a canvas for his street art, after which many downtown artists began appropriating the space. Since 2008, the owner of the wall (exterior of 294 Bowery) has been hosting "official" graffiti installations in association with a local gallery. MAB&L.*

521/84 **294 BOWERY**, ca 1930 (façade) & earlier. **Commercial**; Mixed (Colonial/Neo Classical revivals). *Commercial Kitchen Supply. This building may be an earlier building refaced in the 1930s, after the widening of East Houston Street resulted in the demolition of its neighbor to the south. A building permit application drawing by Alex Finkle (1888) of the proposed storefront indicated an elaborate Victorian composition. MAB&L. Four-story brick commercial building with a bipartite façade composed of a pair of one-bay units flanked by shallow relief Flemish bond brick pilasters with a brick frieze above, under a stepped parapet. Corbelled and basketweave brick patterned elsewhere. Banks of metal casements windows appear to be relatively recent, replacing the originals.*

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- 521/83298 **BOWERY**, Mettam, Charles, 1879. **Neo Grec**
Site of Gotham Tavern, 1827; Bunnell's New American Museum, burned 1879, occupied all 5 stories of the former building, associated with Barnum's Circus (NYT June 3, 1879); Globe Dime Museum (NYT December 1, 1883), refused license to operate in reform attempt by Mayor Edson; prostitution & child labor violations (NYT December 1, 1883); Still open 1887 (NYT December 26, 1887). NYT. Once identical to its two neighbors to the north (300-302 Bowery), but heavily altered. Four-story, four-bay brick former museum building with simple, shallow-pedimented stone lintels with bull's-eye and incised linear details. Cornice missing.
- 521/82 **300 BOWERY**, Mettam, Charles 1878. **Neo Grec** **NYC Landmark District (NOHO East).**
300-302: Spencer's Palace Music Hall (NYT December 1, 1883), refused license to operate in reform attempt by Mayor Edson. Defender Hotel/Excelsior Hotel. Lodging House, 1878-1991, owned by the Gatto family. LPC; NYT. One of a row of three four-story, four-bay brick former museum/music hall and lodging house buildings with simple, shallow-pedimented stone lintels with bull's-eye and incised linear details. Cornice intact.
- 521/81 **302 BOWERY**, Mettam, Charles 1878. **Neo Grec** **NYC Landmark District (NOHO East).**
300-302: Spencer's Palace Music Hall, (NYT December 1, 1883), refused license to operate in reform attempt by Mayor Edson. Lyceum Concert Saloon & Bier Garden; Curtis & Heath Minstrel Burlesque, ca. 1900; Lodging House, 1878-1991. LPC; NYPL; NYT. One of a row of three four-story, four-bay brick former museum/music hall and lodging house buildings with simple, shallow-pedimented stone lintels with bull's-eye and incised linear details. Cornice intact.
- 521/7503 **304 BOWERY**, Jose, William, 1876. **Neo Grec** **NYC Landmark District (NOHO East).**
Billard Manufacturing; Artists Lofts, 1965-. LPC. Four-story, three-bay store and loft building with cast iron details remaining at storefront level. Stone belt course. A recent (2003) two-story roof addition.
- 521/79 **306 BOWERY**, ca. 1820. **Federal** **NYC Landmark District (NOHO East).**
Lorillard Investment Property; Residence; Store; Artists Lofts, 1966-; Kitchen Equipment. LPC. Three-and-a-half-story, three-bay Flemish bond brick Federal rowhouse with sandstone incised lintels. Storefront (cast iron arched girder with wrought iron tie rods) inserted in 1876. From the building permit application: Front altered with columns and girder as required by law. Paired gable dormers in peaked roof with 6/6 wood sash windows.
- 521/77 Bowery Poetry Club, **308 BOWERY**, c.1820. **Federal** **NYC Landmark District (NOHO East).**
Lorillard Property; Residence; Store; Poet Bob Holman, 2002-Present. (BPA 1927 for 6 story lodging house, Euzebio Ghelardi, unbuilt). LPC; MAB&L; NMBAT. Two-and-a-half-story, three-bay Flemish bond brick rowhouse with elaborate stepped stone lintels with rectangular keystone detail in center. One of a pair (really a six-bay double house, 308-310 Bowery). The proportions of the house are much grander than of the Lorillard investment property to the south, and the style is much more elegant. The dormers were recently modified into a single shed dormer.

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521/77 **310 BOWERY**, c.1820. **Federal** *NYC Landmark District (NOHO East).*
Lorillard Property; Residence; Store. LPC. Two-and-a-half-story, three-bay Flemish bond brick rowhouse with elaborate stepped stone lintels with rectangular keystone detail in center. One of a pair (really a six-bay double house, 308-310 Bowery). The proportions of the house are much grander than of the Lorillard investment property to the south, and the style is much more elegant. The dormers were recently modified into a single shed dormer.

521/75 **312-314 BOWERY**, E19C; Shampman & Shampman (1940). **No Style NYC Landmark Landmark District (NOHO East)** *19C Houses converted to museum (1902); movie theatre; factory; lodging house; Clover Hotel, 1940-1970s. Kenneth C. Noland lessee, 1969. LPC.* Four-story, six-bay brick hotel, a reworked and enlarged pair of nineteenth-century rowhouses. 1940 (façade & 4th floor) atop three-story 19thC buildings.

521/74 **316-318 BOWERY**, Whyte, Nicholas, 1868. **Italianate/Second Empire** *NYC Landmark District (NOHO East).* No. 2 Bleecker Street; Store; factory; ca. 1890s-1915 hotel; Bleecker Street Theatre Workshop (1960s). *LPC.* Three-and-a-half-story Italianate corner commercial building, with four-story corner tower set into a slate-clad Mansard roof with round-arch dormer windows under gambrel dormer roofs. Elaborate use of limestone quoins, voussoirs and window sills in a red brick building. Cast iron façade along second floor. Classified as Italianate by the LPC.

THE BOWERY, west side, from Bleecker to Bond

529/7505 **320-22 BOWERY**, Jardine, David and John, 1869. **Italianate** *NYC Landmark District (NOHO East).* Also 1 Bleecker Street. Four-story, six-bay by seven-bay brick corner building with limestone or marble quoins, intact cornice, and projecting stone window lintels and sills. *LPC.*

529/140 **324 BOWERY**, Jardine, David and John, 1869. **Italianate** *NYC Landmark District (NOHO East).* Two bays of the six-bay 1869 Italianate corner building have been subdivided into a separate address; 324 Bowery is part of the building that is 320-324 Bowery/1 Bleecker (see above description). *LPC.*

529/ 7507 **57 BOND**, New construction, 2002. **NOT CONTRIBUTING**

THE BOWERY, west side, from Bond to Great Jones Street

530/41 Bond Street Savings Bank **330 BOWERY**, Engelbert, Henry, 1873-74. **Second Empire** *NYC Landmark; NYC Landmark District (NOHO Extension).* Atlantic (Bond Street) Savings Bank; German Exchange Bank; Bouwerie Lane Theatre, 1963; Jean Cocteau Repertory Theatre, 1966-2006; Also associated with artists Tom Wesselman, Gerald Laing, Bob Watts. *NMBAT; NR; LPC.* Remarkable cast iron building. A five-story, richly-detailed building with irregular-footprint.

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- 530/40 **332 BOWERY**, c. 1827; enlarged/alterd c. 1859. **Federal/Italianate** *NYC Landmark District (NOHO Extension)*. Four-story, three-bay brick building with deep window hoods, bracketed cornice and wrought iron fire escapes.
- 530/38 **334 BOWERY**, Straub, Charles M., 1908-09. **Classical Revival** *NYC Landmark District (NOHO Extension)*. *Store & Loft. LPC*. Seven-story, two-bay beige brick & stone stores & loft building with decorative masks and cartouches. Missing cornice.
- 530/36 Whitehouse Hotel **340 BOWERY**, McDuffee, Fred (façade), 1928. **Commercial/Arts & Crafts** *NYC Landmark District (NOHO Extension)*. *338-340 Bowery: Lodging House recently converted to a hostel. White House starting 1916, owned by Ghelardi Family. Euzebius Ghelardi (owner 1917-1998 [sold]). LPC*. 1928 façade incorporates 338-340 into one building, a four-story, three-bay façade with clinker bricks. Windows organized in banks of triple windows (3/3 sashes) on south end of façade; and triple windows (2/2 sashes) with a fire escape on the north end.
- 530/135 **342 BOWERY**, c. 1826; ALT 1871-2. **Italianate** *NYC Landmark District (NOHO Extension)*. *House; Saloon?; Owned by Andy Warhol's Factory Films, 1970-1992*. Four-story, four-bay brick building with bracketed cornice and projecting lintels. Running bond.
- 530/7506 **344 BOWERY**, Wennemer, Frank **Renaissance Revival** *NYC Landmark District (NOHO Extension)*. *Store; Lofts. LPC*. *Six-story, two-bay rusticated stone and beige-brick loft building with deep cornice. Arcade of five round-arch windows at top floor.*
- 530/33 Vacant lot, 346 BOWERY
- THE BOWERY, west side, from Great Jones Street to East 4th
- 531/43 Auto Repair, **348 BOWERY**, Suess, George H., 1945. **Commercial/No Style**
One-story brick store for Michael Di Bari. MAB&L. One-story brick block and cinderblock triangular-shaped office/store set into the rear corner of an otherwise paved lot, serving as an auto repair parking lot. Garage addition of the southwest. Surrounded by chainlink fence.
- 531/42 **350 BOWERY**, mid 19C or earlier with later alterations. **No Style** (stripped/refaced)
Bela Bartok, former resident (1940s). NMBAT. Three-story, four-bay brick building clad in stucco/parging and struck to mimic ashlar. Stepped parapet; no cornice.
- 531/41 **352 BOWERY**, mid 19C or earlier with later alterations. **No Style** (stripped/refaced)
Three-story, three-bay heavily altered former rowhouse or mixed-use building. Clad in a stucco struck to mimic ashlar.

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531/7503 **354 BOWERY**, c. 1832, altered c. 1854. **Greek Revival/Italianate** (stripped) **NYC**
Landmark District (NOHO Extension). *Residence; Store; Lodging house c. 1880-1921; Artist Peter Dudek, 1977-80. LPC; NMBAT.* Five-story, three-bay brick store, residence and former lodging house. Notable for the early decorative and largely intact fire escapes. LPC categorized this building and its identical neighbor at 356 as stripped Italianate; the projecting architrave-form lintels are also in line with the late Greek Revival period during which these buildings were apparently constructed.

531/39 **356 BOWERY**, c. 1832, altered c. 1854. **Greek Revival/Italianate** (stripped) **NYC**
Landmark District (NOHO Extension). *Gotham Hotel (c. 1933-67). Residence; Store; lodging house, c. 1933-1967; Painter Cy Twombly, 1970s; Arman, 1965-75. LPC NOHO; NMBAT.* Five-story, three-bay brick store, residence and former lodging house. Notable for the early decorative and largely intact fire escapes. LPC categorized this building and its identical neighbor at 354 stripped Italianate; the projecting architrave-form lintels are also in line with the late Greek Revival period during which these buildings were apparently constructed.

531/37 Gas Station (former) **358 BOWERY**, Mitchell, Joseph, 1945. **Commercial/Modern**
360-364: One-story brick stores, 1940. Sunoco by 1945. Mitchell may be the same architect that worked on the Salvation Army building, 347 Bowery (1950). Now Bowery Bar, est. 1995, considered the harbinger of gentrification in the neighborhood. MAB&L. One-story brick gas station clad in enameled steel panels. Now surrounded by high brick/block wall.

COOPER SQUARE, west side, from East Fourth Street to south of Astor Place

544/65 **2 COOPER SQUARE**, 2009. **NOT CONTRIBUTING**. New Construction.

544/50 **16-26 COOPER SQUARE**, Nitchie, John E., 1900-01. **Beaux-Arts NYC Landmark District (NOHO)**. *Factory; Browning, King & Co., seven-story brick & stone loft building. LPC.* Seven-story, five-bay brick and stone factory building.

544/48 **28-30 COOPER SQUARE**, Gronenberg & Leuchtag, 1928-29. **Tudoresque/Commercial NYC Landmark District (NOHO)**. *Store & Lofts. LPC.* Ten-story, three-bay loft building. Fenestration pattern of paired sashes flanking central triple sashes.

544/38 **32 COOPER SQUARE**, Pollard & Steinam, 1903-04. **Renaissance Revival NYC Landmark District (NOHO)**. *Formerly 392 Bowery: Store & Lofts; Replaced Columbia Hall/Paresis Hall/The Palm[2nd location] (392 Bowery).* Six-story, striated brickwork, rebuilt parapet. Central bank of five windows across.

544/38 Village Voice, **34-36 COOPER SQUARE**, Williams, John T., 1894 **Renaissance Revival NYC Landmark District (NOHO)**. *Warehouse; Village Voice since 1991.* Seven-story, six-bay brick loft building.

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544/38 **38-50 COOPER SQUARE**, mid-19C; Nathan, Fritz (1955 alteration); 1960 alteration. **No Style NYC Landmark District (NOHO)**. Rowhouses converted to Offices, Warehouse, Factory. LPC. Italianate rowhouses remodeled into ca. 1955 commercial. Four-story, twenty-one bay gold brick commercial building with modest metal cornice. Bricks articulated into geometric/linear pattern. Would have been seven, three-bay row houses.

544/36 **52 COOPER SQUARE**, c. 1850 with later alterations. **Italianate NYC Landmark District (NOHO)**. Residences converted to commercial. LPC. Pair with 54. Four-story, three bay brick rowhouses with stone window enframements. Bracketed cornice. LPC records as "No Style", however these appear to be Italianate.

544/37 **54 COOPER SQUARE** c. 1850 with later alterations. **Italianate NYC Landmark District (NOHO)**. Residences converted to commercial. LPC. Pair with 52. Four-story, three bay brick rowhouses with stone window enframements. Bracketed cornice. LPC records as "No Style", however these appear to be Italianate.

544/7501 Carl Fischer, Inc., **56-62 COOPER SQUARE**, Benedict, W.K., 1922-23. **Neoclassical/Stripped Classical Revival; NYC Landmark District (NOHO)**. Sheet music store, offices & printing facility. Now condos. LPC. Beige brick and limestone stripped classical former commercial building.

EAST SIDE

THE BOWERY, east side, from Chatham Square to Canal

289/1 **1 BOWERY**: Confucius Plaza. Horowitz & Chun, 1973-75. **No Style/Superblock**
This block south of the Manhattan Bridge was home to many German lager bier saloons and music halls during the 1850-1900 period. Also on site pre-Confucius Plaza: 15 Bowery destroyed by fire (NYT Dec 29, 1851); taking 5,7,9,11,13 with it; Replacement was lodging house home of Stephen Foster, 1863-4, his last residence (NYT June 19, 1921); 35 Bayard: DM 1948 (one 4-story, replaced by Bayard Svc Station); No. 1-29 Bowery, described as 12, 4 & 5-story buildings, DM 1954. Confucius Plaza built by City of New York, Education Construction Fund. MAB&L. Forty-four-story brown brick apartment building, school, & stores (over 1 million square feet), with curvilinear foot print covering six acres at the foot of the Manhattan Bridge. Permit filed 1971, ground broken 1973 and project complete in 1975. Built to serve the growing Chinese population in the neighborhood at that time.

THE BOWERY, east side from Manhattan Bridge Approach Hester Street.

289/50 Manhattan Bridge, Colonnade & Arch **45 FORSYTH**, Carrère and Hastings, Architects, 1912-15 (approach & colonnade); Gustav Lindenthal, Engineer (bridge) **Beaux-Arts NR; NYC Landmark**. *The Manhattan Bridge, opened in 1909, was of the three bridges (Brooklyn [opened 1883]; Williamsburg [opened 1903]) linking Manhattan's Lower East Side with Brooklyn. The largest suspension bridge at the time of construction, it was the only one of the three bridges designed to*

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accommodate all contemporary forms of transportations: trolley, subway, pedestrians, and cars. The bridge was "beautified" by the monumental triumphal arch and colonnade designed by the firm known for the New York Public Library's main building (1897-1911), among other notable contributions to New York architecture. Rather than an attempt to elevate the Bowery in status, the colonnade and arch formed a monumental welcome mat to Brooklyn, since 1898 part of the greater New York Metropolitan region, and considered the future of New York. Many long-time Bowery landmarks (among them the Bowery Mission, several biergartens and theatres) were razed to make way for the bridge. In 1961, Robert Moses proposed demolishing the arch and colonnade to accommodate the proposed ramp and superstructure of the Lower Manhattan Expressway. Only the approach colonnade and arch are included in this district nomination. (NR; LPC). White granite triumphal arch embellished with sculptural friezes, obelisks and benches, flanked by an elliptical colonnade of monumental Tuscan columns.

303/7 **77 BOWERY**, Warman, Herbert, architect, 1990. **NOT CONTRIBUTING**

An 1867 building replaced by Chinese American Bank, 1988-1990. Site of Jewish Press Publisher/Morgen Journal, 1921; Jewish Morning Journal 1955. MAB&L. Recent construction.

303/9 **81 BOWERY**, Thompson, Theo, 1889. **Renaissance Revival**

Lodging house; 79-81 Bowery. Lodging house upgraded 1944. Germania Hotel, 1921; Mascot House (Lyons Hotel Co.) by 1955. MAB&L. Four-story, six-bay former lodging house. Brick with cast iron facing intact at second floor; intact elaborate metal cornice, supported on corbels resting atop foliate capitals. Stone rustication on outer pilasters. A unique design on the Bowery.

303/10 **83 BOWERY**, Wagner, Albert, 1890. **Renaissance Revival**

Retail & light mfg 1890; Ardmore lodging house by 1914--upgraded 1944; Newport Hotel by 1921 (a Lyons House). MAB&L. Five-story, four-bay brick loft building converted later to a lodging house. Modest corbelled brickwork and stone corbels. Intact bracketed cornice.

303/11 **85 BOWERY**, Schneider & Herter, 1890. **Renaissance Revival**

Warehouse (Isaacs), 1890; 1913 lodging house; Upgraded lodging house, 1944. Newport Hotel by 1921 (a Lyons House). MAB&L. Five-story, four-bay elegant brick warehouse, built for the client B. Isaacs, whose initials remain in the central bay of the elaborate cornice. A combination of round arch and flat lintel window openings. Current windows are shortened, but the original openings remain obvious. One of the most notable features is the delicate iron filigree fire escapes, which remain intact.

303/7501 **87 BOWERY**, 2003. **NOT CONTRIBUTING**

Refacing of a mid-19C building. Artist Harmony Hammond, 1972-76; NMBAT. New construction or alteration.

303/13 **89 BOWERY** **Vacant Lot.**

Recently demolished: a five story, three bay brick Greek Revival, ca. 1850, destabilized when neighboring building (91) torn down for hotel.

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303/15 **91 BOWERY**, New hotel construction, 2011.

NOT CONTRIBUTING

Earlier building was Storey, George, architect, 1895; Formerly Music Palace; movie theatre 1931. Aluminum screen façade. Last Chinese language theatre in neighborhood. New construction destabilized 89 Bowery and 128 Hester, which both demolished. MAB&L; NYT.

THE BOWERY, east side from Hester Street to Grand Street

304/1 **95 BOWERY/145 Hester**, Baxter, Charles, & Son, 1895 or earlier.

Italianate

Well-maintained, three-story, four-bay by five-bay brick corner commercial building. Flat lintels linked with beltcourse. Modillion cornice. Looks like an earlier building than 1895. MAB&L

304/2 **97 BOWERY**, Tostevin, Peter, 1869.

Italianate

NYC Landmark

Five-story, three-bay Italianate cast-iron-front loft building built for and occupied by John P. Jube & Co., hardware & carriages until 1935. LPC.

304/3 **99 BOWERY**, E19C; Altered 1876. **Neo-Grec** on top of Federal

Alleged gambling den & billiard hall operated by Tim Sullivan, 1899, behind restaurant operated by Samuel Goldberg; Raided by Anthony Comstock & cops. Grand stand craps and stutz (stuss?). NYT March 5, 1899. MAB&L; NYT. Four-story, four-bay brick & stone (south wall independent; north wall, party). Originally 3-1/2 stories, raised to 4 in 1876, Julius Poerschke, mason, when cast iron girder and pilaster were added to first & second floors (now with brick infill); Neo-Grec-style lintels with central floral motif were added, along with a galvanized iron corbelled cornice.

304/4 **101 BOWERY**, Jose, William, 1875. **Neo Grec**

Worth's Museum of Living Curiosities, known as the displayer of a giant squid; Lodging house, 1938-; M&D Hotel Co. (Richard Camereri, partner) 1968. MAB&L; NYT. Five-story, three-bay ornate stone ashlar façade with quoins and elaborate, incised window hoods; 1st & 2nd story iron front. Probably replaced (simplified) cornice. One of the most elaborate versions of the Neo Grec on the Bowery.

304/5 **103 BOWERY**, ca. 1880s. **Renaissance Revival**

Site of Windsor Palace Dive, 1870s-; Store, lofts, New American Museum upstairs (ca. 1903); lodging house; Boston Hotel, 1914 (Lyons Hotel Co.). Leased by Nathaniel H. Lyons by 1927. Walter Volckening, architect? MAB&L; NMBAT. Similar to 105, but simpler, in part due the stripping of ornament. Five-story, four-bay brick store and lofts, converted to museum and lodging house. Understated Renaissance Revival design, with paired pedimented window hoods (now stripped) in third and fifth stories; other formerly projecting flat lintels similarly carved off. Corbelled arcade below a simple metal cornice. Corner pilasters. Historic 2/2 sash windows.

304/6 **105 BOWERY**, ca. 1880s. **Renaissance Revival**

Site once home to Owney Geoghegan's Resort (1870s); Bowery Mission, 1895-1905; Boston Hotel, 1914 (Lyons Hotel Co.), Walter Volckening, architect? MAB&L. Similar to 103, but fancier, and at one point identical or nearly identical. Five-story, four-bay brick store and lofts, lodging house. Home of Bowery

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Mission, 1895-1905, which suffered a disastrous fire in 1898 that killed 11 men. Understated Renaissance Revival design, with paired pedimented window hoods (now stripped) in third and formerly the fifth stories; Fifth story lintels replaced by flat, carved lintels. Corbelled arcade with inset floral elements below a simple metal cornice. Corner pilasters. Central molded brick or terra cotta mask above fifth floor; floral panels above and below fifth floor windows; and chain motif on pilasters.

304/7 **107 BOWERY**, Heinecke, Louis F., 1891. **Renaissance Revival**

107-109 Bowery: Storage House, 1891; Lodging house conversion, 1937 (Dandy Hotel by 1940); Atmor Store Fixture Co, 1948. MAB&L. Three-story, six-bay Philadelphia brick and stone trim storage/loft building converted with lodging house. Egg & dart motif banding; slender pilasters flanking large loft windows on second floor. Bipartite façade. Built as five stories, now three. In spite of truncation, in excellent condition.

304/9 **111 BOWERY**, ca. 1856; ALT 1874; 1896. **Greek Revival**

109-111 Bowery: Wentworth & Son (1874). 1896: "This building is not intended to be used as a lodging house or as a saloon and restaurant has existed on the first story and same has already a hotel license." (Adolph Reichlin, architect of 1896 ALT). Became hotel. MAB&L. Four-story, three-bay brick rowhouse with flat lintels and boxed-in cornice. Windows on north side of façade have been shortened. Roof raised, 1874, by architect William E. Waring; altered into hotel by architect Adolph Reichlin (likely to comply with Sunday drinking/excise tax law).

304/10 **113 BOWERY**, Koon, Louis, 1892. **Renaissance Revival, with Richardsonian/Romanesque Revival elements.** *Site of the Deutscher Volksgarten; NYT December 1, 1883, refused license to operate in reform attempt by Mayor Edson (called Bowery Garden); Three-story brick building involved in fire, NYT August 6, 1884; Replaced by store & lofts built for Jacob Koon, designed by Louis Koon. MAB&L; NYT.* Unusual six-story, four-bay brick store and loft building with granite belt course. Deep overhanging cornice with brackets. Asymmetrical façade featuring round arch windows, flat lintel window openings, and clumsily executed segmentally arched openings at the sixth floor, with paired round arch windows inserted in the three southern bays. Granite base owes something to the Romanesque Revival, with rusticated blocks and delicately carved capitals

304/12 **115 BOWERY**, Guttman, Arthur, 1988. **NOT CONTRIBUTING**

115-117 Bowery. MCNY photo, 1932. BPA for four-story office & store, 1986. Recent construction.

304/13 **119 BOWERY**, Guttman, Arthur, 1990. **NOT CONTRIBUTING**

DM 1923; BPAs Jacob Fisher, Architect, 1923; Clarence S. Howell, 1924: Three-story brick store & storage. MAB&L. Recent construction.

304/14 **121 BOWERY**, 1851 & later alterations. **Greek Revival**

ALT 1934; Woodshop, 1960s. MAB&L; MATR. Three-story, three-bay brick rowhouse laid in running bond with flat lintels. Central stone pediment on second floor; and elaborate bracketed, denticulated

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cornice with modillions. Remnants of more elaborate window enframements persist, but much of the ornament has been removed.

304/15 **123 BOWERY**, Wightman, James S., 1882-83. **Neo Grec**
Wooden fronted building burned 1882 (NYT November 12, 1882); New Building application 1882; Built by D.C. Weeks & Son, Mason & carpenter. Strand Store Fixtures, 1950s; Factory; B. Kasner & Son, Inc., BAR MART, Custom bars & liquor cabinets, 1960s. MAB&L; NYT. Five-story, four-bay Philadelphia brick loft building with Ohio & Amherst stone trim and a two-story cast iron front. Incised lintels; intact cornice.

304/16 **237 GRAND**, Mook, Robert, 1882. **Victorian Eclectic/Neo Grec**
AKA 125 Bowery, 127 Bowery, 241 Grand. Stores & warehouse. 1895: converted to stores & lodging house; 1920: stores & factory; 1927: stores & lodging house; 1961: Moisha's Luncheonette. Equitable Hotel, 1895; Owl, 1920; Providence, 1955. MAB&L . Massive five-story brick and Ohio freestone corner building featuring a bipartite façade along the Bowery with three bays in each side, twelve bays along Grand Street. Carved floral bosses in capitals flanking window openings. Intact cornice.

THE BOWERY, east side from Grand Street to Broome Street

423/1 **129 BOWERY**, Snook, J.B., 1884. **Neo Grec/Eclectic**
1884: Stores (J.B. Snook, architect); 1889: Hotel [Equitable Hotel by 1906] (Kurtzer & Röhl, architects); 1940: Factory (Fred J. Berger doing business under the style of Bruno W. Berger & Son, architects). MAB&L. Five-story, three-bay (on Bowery) by nine or 12? bay brick and brownstone store and loft building. Lintels are integrated with brownstone belt courses. Window openings are recessed and heads are treated with almost keyhole-like, curved upper corners. Compare with 317 Bowery, F.W. Klemt, architect (1883); and neighboring 131 Bowery (1884).

423/2 **131 BOWERY**, Bloodgood, Freeman (mason), 1884. **Neo Grec/Eclectic**
Built for owner William H. Bradford in 1884--no architect is recorded as being consulted. Built by masons Freeman and W.E. Bloodgood. Leased by Alderman Patrick Farley from 1885 to ca. 1896, housed Farley's "picturesque and prosperous" saloon from 1885 to the late 1890s, when it moved to 133 (see also 133 Bowery). NYT May 13, 1914; Farley Obit: NYT May 21, 1914. N.B. NYT 5/21/1914 appears to have the dates of the saloon locations wrong. Saloon occupancy evidence found in MAB&L folders; Site of 18C tavern Pig & Whistle? By 1900, purchased by the Church Temperance Society, converted to lofts & stores by Howels & Stokes, architects. MAB&L; NYT. Five-story, four-bay brick loft building with brownstone, very similar to its neighbor at 129 Bowery (also 1884). Perhaps the fact that it was built and possibly designed by masons influenced the elaborate corbelled and decorative patterned brick cornice.

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- 423/3 **133 BOWERY**, ca. 1813; roof raised 1881. **MIXED: Federal**; later alterations
The property at 133 Bowery was owned by John Hardenbrook, who owned 2 lots, 133 and 135, by 1809. In 1814 he moved his soap and candle manufacturing establishment from Broadway to a shop at 133 Bowery; The property later came into the ownership of the Somerindyck family by the late nineteenth century. Rooming house upstairs, 1874; Haeuser Beer Garden/saloon or restaurant. Housed the "picturesque and prosperous" Farley's Saloon (of Alderman Patrick Farley) post-1896 until his death in 1914. Farley, who the NY Times called the most picturesque saloonkeeper on the Bowery, was a member of the corrupt 1884 Boodle Board of Alderman and a Tammany man. Farley left the saloon, called the cleanest place on the Bowery to his three bartenders (NYT May 13, 1914); Farley Obit: NYT May 21, 1914. N.B. NYT 5/21/1914 appears to have the dates of the saloon locations wrong. Saloon occupancy evidence found in MAB&L folders. In 1941 it housed Alpine Store Equipment. BAN; MAB&L; NYT; SY. Originally a two-and-a-half-story, side-gable-roofed, four-bay brick building laid in Flemish bond. The windows on the second and third floors have slightly projecting stone sills and stone lintels with carved raised panels. The building may date to ca. 1813. The building was raised to three stories with running bond brickwork and a flat roof by the lessee of the building, Edward Haeuser, who operated a restaurant and rooming house there by 1874. Alterations to the property on behalf of Haeuser were undertaken by mason F. Gerland in 1874; and by architect H.J. Schwarzmann & Co. in 1881. A galvanized iron bracketed cornice and pedimental parapet retains the ghostly outline of letters, "E. HAEUSER" in the central pediment. This pediment is crowned by decorative scrollwork, which once flanked and supported an acanthus leaf. The central pedimented portion of the parapet is flanked by four porthole-like openings joined in a linked chain motif, which is in turn flanked by recessed paneled piers.
- 423/4 **135 BOWERY**, ca. 1817. **Federal** **NYC/Demolition in progress.**
Original owner: John A. Hardenbrook. House; stores; constructed by 1819 for John A. Hardenbrook, who owned 2 lots, 133 and 135 Bowery by 1809. In 1907, the building was owned by John Somerindyke and leased to Bernhard Gutter. By 1920, ownership had passed to Somerindyke's widow, Anna, who was leasing it to Benjamin Gleidman. At this time interior alterations were made to the first and second floors and new store windows were made flush with the building line. Reflecting its participation in almost 200 years of rich and varied Bowery history, it has housed a hat-maker; the Red, White and Blue gambling dive in the 1890s; a barbershop, a pawnbroker, and later, Abraham Edson's jewelry store. LPC Report; MAB&L. The three-and-a-half-story building is of wood frame construction with a brick façade laid in Flemish bond and a surviving interior end chimney. Characteristic of the Federal style, the peaked roof has twin gabled dormers capped by a cornice with returns and wood spandrels suggesting arched windows. In 1903, architect Edwin C. George introduced projecting show windows at street level. Interior columns were made fireproof with terra-cotta blocks. At this time galvanized iron window frames with classical molded lintels replaced the original simple stone lintels on the second and third floors. The original stone sills remain.
- 423/5 **137 BOWERY**, early 19C; 1920s (façade). **Commercial**
Store & dwelling; store & fire safe mfg; Owner Fr. Waldschmitt installed new storefront, 1880, designed by architect Paul F. Schoen. Stained Glass transom reading F WALDSCHMITT--now gone.; hotel & dwelling, 1886; saloon, 1896. Façade: 1920s. MAB&L. Once brick & frame w/ peaked roof;

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Now four-story, one-bay, two-tone brick commercial building with banks of metal frame windows. Shallow stepped parapet and ca. 1920s and later façade.

- 423/6 **139 BOWERY** Fisher, Jacob, 1924. **Commercial/Colonial Revival**
KUPFERBERG lighting fixtures, lamps, gifts, 1953; Owners received letter from city engineer, July 1963, advising them the building was in the path the proposed Lower Manhattan Expressway. MAB&L. Three-story brick store & office with stepped parapet and decorative, geometric brickwork enframing banks of metal-frame replacement windows. Vestige of original wood-frame three-bay window organization visible on third floor.
- 423/7 **141 BOWERY**, Jardine, D&J (1869 façade); E19C; 1869. **Mixed:** Italianate façade on Federal or earlier building.
Early 19C frame and brick, three-story, four-bay Federal-era rowhouse, entirely refaced with brownstone ashlar in 1869. Heavy bracketed Italianate window hoods and a bracketed cornice added by D&J Jardine. *MAB&L*
- 423/8 **143 BOWERY**, Snook, J.B. & Sons, 1889. **Eclectic: Romanesque/Renaissance Revival**
Store, manufacturing & lofts (JB Snook N-YHS folder 18. Henry M Baker, Mary L. Baker, and others, Offices, stores, and lofts for light manufacturing, 143 Bowery, New York, NY Project #151). 1949: SAM KUPFERBERG, lighting fixtures (electric sign, 1949). Later the Delevan House (Lyons Hotel Co.) (electric sign installed, 1957). Grand Hotel. MAB&L; N-YHS. Five-story, four-bay brick loft building with rusticated stone (possibly granite) beltcourses forming window lintels and a corbelled brick cornice. Foliate cushion capitals above second floor (carved stone or cast iron--can't tell with paint and distance) support corner pilasters of brick. Intact wrought iron balcony-style fire escapes with central sunburst/rosette pattern.
- 423/9 **145 BOWERY**, Jenth, Frederick, 1873. **Italianate**
145-147 Bowery, owned by Solomon & Hyman Morange. Stores & warehouses designed by Frederick Jenth and built by Julius Poerschke. MAB&L. Five-story, six-bay brick & Nova Scotia Stone [sandstone] ashlar-faced warehouse with quoins. Later enlarged with construction of 149 Bowery, for the same owner but by a different architect. Bracketed and modillion cornice with a dentil frieze, projecting, bracketed window enframements, the second floor having incised floral patterns on the lintels and a dentil course; third floor the floral incision; and upper floors with no carving or dentil embellishment of lintels.
- 423/11 **149 BOWERY**, Kastner, Julius, 1887. **Italianate**
Built as a factory and tailoring establishment for Hyman Morange; ALT 1916 into lofts & store for estate of Morange (Sommerfeld & Steckler, architects). MAB&L. Five-story, three-bay brick & Nova Scotia Stone [sandstone] ashlar facing with quoins, built as a near seamless enlargement of 145-147 Bowery, for the same owner but by a different architect. Bracketed and modillion cornice with a dentil frieze, projecting, bracketed window enframements, the second floor having incised floral patterns on

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the lintels and a dentil course; third floor the floral incision; and upper floors with no carving or dentil embellishment of lintels.

423/12 **151 BOWERY**, Snook, J.B. & Sons, 1903. **No Style**
Early, three-story building completely rebuilt by J. B. Snook & Sons architects, 1903. (ALT permit filed 1903; Inspector noted that it should have been demolition & new building permits). MAB&L. Three-story, six-bay (on Bowery) by seven-bay (on Broome) brick corner building laid in a five-course American bond with flat, flush stone lintels and sills. Modest pressed metal cornice with dentil band.

THE BOWERY, east side, from Broome to Kenmare

424/7501 **153 BOWERY**, 2006. **NOT CONTRIBUTING**
Original three-story building, DM 1969. MAB&L.

424/2 **155 BOWERY**, early to mid 19C with later alterations. **No Style** (stripped/refaced)
Formerly a three-story brick store & dwelling, ALT 1882; 1 party/1 independent wall. Owner James Murphey, 179 Bowery. Photo by Charles Von Urban, 1932, shows three, two-bay, Greek Revival rowhouses (155-157-1/2), 157 being a pawn shop (MCNY 33.173.57, MNY80013). MAB&L. Three-story, two-bay building with all ornament and architectural detail stripped. Brick façade stuccoed and struck to look like ashlar (may be actual ashlar under there).

424/3 **157 BOWERY**, early to mid 19C with later alterations. **No Style** (stripped/refaced) **NOT CONTRIBUTING**
Three-story brick store & workrooms, ALT 1888 (new storefront). 155-157-1/2: Photo by Charles Von Urban, 1932, shows three, two-bay, Greek Revival townhouses, 157 being a pawn shop (MCNY 33.173.57, MNY80013). MAB&L; MCNY. Three-story, two-bay building with all ornament and architectural detail stripped. Rebuilt brick façade, combining 157 & 157-1/2.

424/4 **157-1/2 BOWERY**, early to mid 19C with later alterations. **No Style** (stripped/refaced) **NOT CONTRIBUTING**
ALT 1880: Store & tenement (new storefront). 155-157-1/2: Photo by Charles Von Urban, 1932, shows three, two-bay, Greek Revival rowhouses, 157 being a pawn shop (MCNY 33.173.57, MNY80013). MAB&L; MCNY. Three-story, two-bay building with all ornament and architectural detail stripped. Rebuilt brick façade, combining 157 & 157-1/2.

424/5 **159 BOWERY**, mid 19C with later alterations. **No Style** (stripped/refaced) **NOT CONTRIBUTING**
157-1/2-159: ALT 1894: Shop. Owner Angelo Mamello; 1903: barber shop. 155-159: Photo by Charles Von Urban, 1932 (MCNY 33.173.57, MNY80013). MAB&L; MCNY. Three-story, three-bay ashlar-faced but otherwise stripped mid-nineteenth century building. Fenestration changed--now asymmetrical.

424 6 **161 BOWERY**, Dilthey, William 1900. **Renaissance Revival**
Restaurant & lofts, 1901. MAB&L The façade of this seven-story, three-bay-wide brick and limestone commercial loft building (built as a factory and store) displays an eclectic design drawing the

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Renaissance Revival. A two-story carved limestone front incorporates pilasters with unfluted shafts and Italian Renaissance capitals, floral swags, and is capped with vases.

- 424 7 **163 BOWERY**, Bardes, Philip 1940s. **Commercial/No style**
1938: Brick & brownstone 5-story building demolished; replaced by a two-story 1938 brick store & offices, Bardes, Philip, architect; later replaced by current building. 1963: Request for occupation as artists' studio granted to Paul Chapman; Studio of Artist Robert Mangold. MAB&L;NMBAT. Five-story, two-bay tan brick commercial building with rebuilt parapet.
- 424/8 **Crystal Hotel 165 BOWERY**, Boehler, Rudolf C.P., 1933. **Art Deco/Commercial**
Miner's Bowery Theatre, designed by architect Henry Dudley and built in 1878, destroyed by fire August 1929. "Stamping Ground of Stage Stars in Eighties Is Left a Shell in Two-Hour Blaze.... Theatre Was Soon to Have Been Scene of Revival. Renaissance Was Impending. Miner's Bowery Theatre at 165 Bowery, nursery for the fame of such stars as David Warfield, Weber and Fields, Maggie Cline and Lillian Russell in the '80s and '90s of the past century, went up in flames yesterday morning." (NYT August 10, 1929). 165-167 joined with 169 (saloon & offices) in 1900. Both owned by H.C. Miner. 165-67: Former Maiori's Royal Theatre, Italian vaudeville (in place by 1916-1924); Chinese vaudeville, 1924-29. Crystal Hotel lodging house, 1933, developed for owner Frank Mazzara of 241 Bowery. Capacity: 100 males each on 2nd, 3rd & 4th floors. MAB&L; NYT. Four-story, five-bay white brick store & hotel with six towers defining the bays, each tower capped with geometric limestone or cast stone panels. Central pair of towers with relief of geometric floral chain motif flank a central cast stone or limestone panel reading Crystal Hotel. Decorative brickwork includes recessed panels and basket weave brick patterns.
- 424/10 **169 BOWERY**, ca. 1870s. **Italianate (partially stripped)**
Alteration 1883: saloon & offices, owned by H.C. Miner; joined with 165-67 in 1900. Billiard parlor, workshop for theatre (2nd floor); later lodging house. MAB&L. Five-story, four-bay brick and stone loft building with projecting bracketed window hoods/lintels and sills (lintels intact on the second floor), stone belt courses. Cornice removed.
- 424/11 **171 BOWERY**, pre-1830 with mid 19C alterations. **Federal**; later alterations
Alteration 1889: Bar & restaurant. MAB&L. Four story, three-bay Flemish-bond brick rowhouse, formerly with peaked roof, now raised behind a bracketed modillion cornice. Independent & party walls.
- 424/12 **173 BOWERY**, Huberty, Hudswell & Helmle, 1905. **Renaissance Revival/Colonial**
Revival/Commercial. Also 157 Delancey. 1934: Hotel/class B lodging house; 1955: luncheonette. HH&H Architects from Brooklyn. MAB&L. Four-story five-course American bond off white brick hotel building with flat, flush stone lintels and projecting sills. Brick quoining. Delancey elevation is ten bays, with projecting outer/end bays set off from plane of façade with quoins. Three bays on Bowery. Intact bracketed and modillion cornice.

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THE BOWERY, east side, from Delancey to Rivington

- 425/1 **183 BOWERY**, 1940s and earlier. **No Style/Commercial**
Stores & lodging house (5 stories). Puritan Hotel, 1921. 1940: 2nd-5th floors demolished; building refaced in "salami" brick—mix of red, brown and white brick. PHIL KRONFELD (electric sign, 1940). Bromley; MAB&L. One-story brick commercial building.
- 425/2 **185 BOWERY**, ca.1860s and possibly earlier. **NOT CONTRIBUTING.**
Office of architect William Jose (1870s); Printing shop & hotel, owned by Michael Gatto (1906); Polling place, 1913, with many repeaters; Savoy Hotel by 1921; one of six flophouses subsidized by NYC in the 1970s (NYT March 30, 1976). Bromley; MAB&L; NYT; SY. One of the most interesting buildings on the street, a three-and-a-half-story Second Empire gem, a former home to Germania bank (possibly its first home). In 2010, to thwart the Landmarks process, the building was preemptively partially demolished by its owners, Brack Capital, an international real estate corporation that was planning to clear it and three adjacent buildings to create a luxury hotel. Now a stalled site. No Style (partial demolition of former Second Empire verging on Beaux Arts bank building)
- 425/3 **187 BOWERY**, pre-1830 to mid 19C with later alterations. **Mixed: Federal/Greek Revival/Italianate**
American Primitive Methodist Church, 1842; ALT 1877; later owned by Michael Gatto (1906); Screenwriter/Filmmaker Roberta Degnore. Acquired to be demolished by Brack Capital for a (now stalled) hotel project, long-term tenants were evicted. One of several resident vs. developer battle grounds on the street within the past 10 years. MAB&L; NMBAT. A very old five-story, three-bay likely Federal-era rowhouse raised in later years to its present height. Flemish bond brickwork carried to the upper stories, and a corbelled brick cornice may be an early twentieth-century alteration, replacing a mid 19th century cornice.
- 425/4 **189 BOWERY**, 1920s (façade) and earlier. **Commercial**
Store Fixture Factory/Crockery store/Printer/Box Factory/Painting/Clothes Mfg (1904); Photographer Jan Groover, 1979-1991. MAB&L; NMBAT. Four-story, two-bay off-white brick commercial building with stepped parapet. Each bay contains a triple window of 1/1 sashes with transoms. May be a 1920s façade on an earlier building.
- 425/5 **191 BOWERY**, Müller, Max (façade), early to mid 19C with later alterations. **No Style**
(stripped/refaced)
*Drugstore & dwelling. Early 2-1/2-story brick with peaked roof; Building settled by 1872, requiring repairs by architect Julius Boeckell; Façade entirely rebuilt by Max Müller, under ALT permit 1897. MAB&L. Three-story, four-bay brick store & dwelling with flush flat stone lintels. Reworked former Federal-era rowhouse. The yellow brick stepped parapet was added ca. 1920s. **No Style** (stripped/refaced)*

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- 425/6 Military Hall (former) **193 BOWERY**, Sheinart, Louis A., 1923 (façade); ca.1828 building
Commercial/Mission
Building built on land formerly owned by Richard Varick until late 1820s, when it was sold to H.P. Robertson or Roberts. Roberts[on] appears in the 1829 tax assessments as owning a house & lot in this location valued at \$5,500. Military Hall was open here by 1829, and functioned as a meeting place throughout the rest of the 19th century; on Sunday, August 2nd, 1829, it became the first Primitive Methodist place of worship in America (Acornley 1909:20). During the 1840s, the Metropolitan Police were first organized and agreed to wear uniforms at a meeting at M.H.; 1st Sheet metal workers union, Tinsmiths, organized here in 1863; Feb. 16, 1868, the Benevolent and Protective Order of Elks, was organized in Military Hall. Formerly the Jolly Corks (NYT February 08, 1956); Emma Goldman spoke here on at least one occasion, 1892. Converted to stores & factory by 1910; carpenter shop & workshops, 1916. New façade added to old 4-story brick building with independent walls (stores & factory), 1923 (Louis A. Sheinart, architect); new store front, 1927 (Harry M. Sushan, architect). MAB&L; NYSL; NYT; NYTA 10th Ward 1824 & 1829. Four-story beige brick commercial building with vaguely Mission-style stepped parapet with central curved pediment. Diamond motifs in contrasting brick in parapet and below windows. A bank of four large loft windows lights each of the upper stories. The façade is attached to a building built a century before.
- 425/7501 **195 BOWERY**, Fryer, William J., 1900.* **Commercial/Colonial Revival**
By 1895: light storage, pawn broker, new store front; ALT 1900: Original façade taken down to 1st floor cornice, rebuilt by William J. Fryer, architect. Store, apartment, lofts. MAB&L. *The pale orange brick loft building features large 2/2 sash windows and splayed stone lintels. Minimalist stone rustication bands at second floor level. An intact cornice includes simple brackets and panels. In 2004, an eleven-story pop-up addition was made to the roof, however the intactness of the 1900 façade is such that the building retains its integrity at the street level.*
- 425/8 Andrews Hotel, **197 BOWERY**, Feiser, Henry J., 1909. **Eclectic: Romanesque/Colonial Revival**
Built as lodging house "Montauk," 1909. Later Andrews Hotel. Bought by Common Ground, 2002. MAB&L. Six-story, three-bay brick lodging house with pop-up addition of another three or four stories (2003). A combination of projecting flat lintels, alternating by floor with round and segmentally-arched window openings with heavy rusticated stone voussoirs. Cornice removed.
- 425/7502 **199 BOWERY**, 2000. **NOT CONTRIBUTING**
201: Dean of Vaudeville, Tony Pastor's Bowery Opera House, 1865-1875. With Sam Sharpley, Minstrel show manager; Theatre owned by H.C. Miner. Later People's Theatre; 199-201 (on 1921 map). DM 1945; Replaced by Banner Oil and later Gulf Service/Gas Station (199-201) & Daily Restaurant (205 Bowery), 1945; Bar & condos developed by the Carlyle Group, 2000. MAB&L; NYT. Recent construction or alteration.
- 425/13 **207 BOWERY**, 2004. **NOT CONTRIBUTING**
Site of Big Tim Sullivan's Bowery HQ: Comanche Club; ALT 1886 by owner Charles Schlang (of 360 Bowery), stores & lodging house; ALT 1891: along with 209: Hardware Store (the original

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Hammacher-Schlemmer store). Described at the time as 4-stories, brick, with a 1st-floor store, 2-3rd floors unoccupied, and 4th-floor cigar mfg. ALT by George Dew, architect (162 Mulberry St.); 1920: 2nd floor employment agency; 1949: Mazer Store Equipment, Food Service Equipment, Store Front Equipment. MAB&L. Recent construction or alteration.

425/14 **209-211 BOWERY**, ca. 1859; early and mid 19C with later alterations. **No Style**

Alt 1881: Warehouse & store; ALT 1891: along with 207: Hardware Store; 1912: Store & Factory; Site of early three story frame & brick bldg (211 Bowery). MAB&L. Nos. 209 & 211 Bowery were combined into one building. No. 209 is a five-story, three-bay brick building, built in the mid-19th century to house the original Hammacher-Schlemmer hardware store & warehouse. It featured an elaborate Italianate façade, ca. 1859. In 1955, the owners chipped down the old brownstone and applied brownstone stucco. The building was refenestrated, probably 1955. No. 211 is a three-story, three-bay brick and frame Federal-era row house to which brownstone stucco has been applied. Otherwise stripped of ornament.

425/16 One Mile House **213 BOWERY**, pre-1830 with later alterations. **Federal**; later alterations

213: Store & dwelling, rear building on lot (in 1879); ALT 1892 by Graul & Frohne; Former One Mile House, named for its location at the One Mile stone. A Tammany political hotspot, purchased & altered into store & lodging house [NYT April 1, 1921; noted as former saloon]; Charles Von Urban Photo, 1932, of 211-213 Bowery, shows Jack's Busy Lunch here; One Mile House sign on Rivington elevation (MCNY 33.173.55). New One Mile House sign installed, 1946, along with new storefront. MAB&L; MCNY; NYT. Three-story, three-bay brick and frame corner building. Remnants of projecting lintels poke out through the metal siding. Simple metal cornice.

THE BOWERY, east side, from Rivington to Stanton

426/7501 **215 BOWERY**, Kinkel, Charles, 1872. **Italianate**

A proposal to build the New Amsterdam Savings Bank was documented in the Real Estate Record and Builder's Guide on Saturday, January 6, 1872 (New York: Vol. IX, no, 199, p. 36). Builder: Joseph Schafler. The bank was organized in 1868 (authorized by the State Legislature May 6, 1868) and failed by 1876 during a wave of savings bank failures of the 1870s. The building then housed Germania Bank (1878-1898), as well as professional offices. One locally-prolific architect who had his offices there for a time was William Graul (1880s) and the partnership of Graul & Frohne (1890s); Artist Burt Barr, 1960s-74. AABN; MAB&L; NMBAT. This ITALIANATE, five-story former bank and loft building with its recently-cleaned Ohio sandstone ashlar façade faces the Bowery with three bays, and extends along Rivington Street, where twin, two-bay end masses of stone bracket an eight-bay brick body with incised stone lintels. A hierarchy of lintels is employed in the three upper stories, graduating from peaked pediments, to round pediments to flat lintels on the ashlar façade; and from more to less ornate stone lintels in the brick façade. Crisp stone quoins define the building's corners. The upper stories and cornice are well preserved. First and second stories are brick, likely formerly cast iron.

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- 426/2 **217 BOWERY, 1857. Italianate**
Annex to Germania Bank, 1880s-1898; Performance Artist Vito Acconci, 1965-66. NMBAT. Six-story, four-bay limestone ashlar-front building with recent one-story pop-up roof addition (1999). Intact cornice of featuring paired brackets. Segmental-arch window openings are unornamented. Replacement windows. A set of bathroom windows has been inserted into the center of the façade at every story, indicating this was likely a tenement building early in the twentieth century, when such alterations were commonly made.
- 426/3 **219 BOWERY, Ware, James E., 1889. Eclectic: Renaissance Revival/Queen Anne**
Lodging house & stores. 1890-1966: Alabama Hotel (Lyons Hotel Co.); Post 1967: Artists Lofts (owned by Lyons Co.); NYT August 6, 1967. Ennis, Thos. "Bowery Hotel Where Derelicts Slept Being Converted to Artists Studios." BAN; MAB&L. Pair with 221 Bowery. The eclectic Renaissance Revival/Queen Anne façade was designed by James Ware (1889), an architect important in the history of NYC tenement architecture as the father of the dumbbell tenement. Each of the pair of five-story brick and stone buildings contains a central projecting bay at the second and third story, each composed of a bank of four windows per story, some of which still retain 2/2 sash windows. Decorative foliate panels and pilasters define the bays. The fifth floor features an arcade supported by engaged, smooth Ionic colonnetes. The bracketed cornices are intact, with a break in each for the fire escape ladder. The intact original fire escapes are a filigree of wrought iron.
- 426/4 **221 BOWERY, Ware, James E., 1889. Eclectic: Renaissance Revival/Queen Anne**
Lodging house & stores. 1890-1966: Alabama Hotel (Lyons Hotel Co.); Post 1967: Artists Lofts; NYT August 6, 1967. Ennis, Thos. "Bowery Hotel Where Derelicts Slept Being Converted to Artists Studios. Marlene Dion, 1969-71. MAB&L; NMBAT; NYT. Pair with 219 Bowery. The eclectic Renaissance Revival/Queen Anne façade was designed by James Ware (1889), an architect important in the history of NYC tenement architecture as the father of the dumbbell tenement. Each of the pair of five-story brick and stone buildings contains a central projecting bay at the second and third story, each composed of a bank of four windows per story, some of which still retain 2/2 sash windows. Decorative foliate panels and pilasters define the bays. The fifth floor features an arcade supported by engaged, smooth Ionic colonnetes. The bracketed cornices are intact, with a break in each for the fire escape ladder. The intact original fire escapes are a filigree of wrought iron.
- 426/5 **223 BOWERY, pre-1830 with later alterations. Federal; later alterations**
ALT 1893; ES 1939: S. Tapper Clothing, Gents Furnishing. MAB&L. Three-story, two-bay brick rowhouse with flat, flush lintels and a modest cornice.
- 426/6 **Salvation Army Memorial Hotel, 225 BOWERY, Straub, Charles M., 1909. Renaissance Revival**
Built in 1909 as lodging house, with moving picture show on first floor. By 1939, Salvation Army; By 1948, S.A. Memorial Hotel. Now Salvation Army Chinatown Corps. MAB&L. Ten-story, six-bay bipartite façade of grey brick with stone trim, including splayed lintels, round arch window enframements, male and female masks, and modest rustication band and capitals on corner pilasters. Greenman/male masks atop tenth story window openings look like grizzled lodging house denizens. The

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largest purpose-built lodging house, and at ten stories, the tallest building on the Bowery at the time of its construction. Cornice missing.

- 426/8 Bowery Mission, **227 BOWERY**, William Graul(?), 1876; Emery & Emery, 1909. **Neo Grec/Tudoresque & Colonial Revival**. *Alterations for Bowery Mission, 1908-1909, by Henry G. & Marshall L. Emery. Upper three stories still light mfg; rest of building housed Mission. Occupied by Bowery Mission starting 1909; opened chapel visited by president Wm. Howard Taft; Four-story rear building ALT 1877 [Coffin Factory]; Front & Rear connected 1890 by Kurtzer & Röhl. MAB&L. Five-story, four-bay brick and stone Neo Grec loft building with incised stone lintels and intact deep bracketed cornice with modillions. The Tudoresque and Colonial Revival alterations to the first and second story include a large stained glass panel lighting the Mission Chapel under a pantiled shed roof.*
- 426/9 Bowery Mission (part of), **229 BOWERY**, pre-1830 & later. **Mixed: Federal** with later alterations. *Occupied by Bowery Mission since 1980; Federal-period rowhouse, modified; 1895: Peter (Frank?) Wendt photo gallery (NYT Nov 24, 1895); Studio of famed Photographer Charles Eisenmann, 1880s-ca. 1895. NYT; NMBAT. Three-story, three-bay rowhouse laid in Flemish bond brick. Paneled stone lintels, incised with squares flanking a central rectangle. Modest (wooden?) Italianate cornice with four brackets added later. First floor modified with vaguely Colonial Revival brickwork to unify the entrance with Bowery Mission.*
- 426/10 **231 BOWERY**, Werner, Charles, 1901. **Commercial**
231-233: Old Volks Garten, closed 1895, then destroyed by gas explosion on November 23rd, 1895 (NYT Nov 24, 1895). London Theatre next door. NB 1901, for light storage. MAB&L; NYT. Six-story, three-bay brick storage building, each bay containing a triple window, with some 2/2 sashes remaining. Cornice missing and parapet rebuilt.
- 426/12 New Museum, **235 BOWERY**, SANAA, 2006. **NOT CONTRIBUTING**.
Gabel's /Gasel [?] Theatre, 1920; Parking Lot by 1939. Recent, 9+-story construction. Designed by Japanese firm SANAA.
- 426/15 Sunshine Hotel, **241 BOWERY**, pre-1830 with 1920s alterations. **Art Deco/Commercial**
Lodging house, concert saloon, club room & dwelling (1873); Mazzara Family started Sunshine, 1920s; 2011: Last SRO on the Bowery, connected internally to 243 & 245. Owned by Bari restaurant equipment family. Offered buyouts to residents, 2004. Legally prevented from evicting remaining residents. MAB&L. Three-story, one-bay pale yellow brick façade with cast stone or limestone shallow pediment atop parapet coped with cast/limestone, flanked by modest towers capped with geometric panels of cast/limestone. Plaques with wreaths and torch emblems in relief flank central (blank) plaque, in turn flanked by diamond-shaped panels containing a relief of fleur-de-lis. May be a 1920s façade on a Federal-era rowhouse (no building permit located).
- 426/16 Lakewood Hotel, **243 BOWERY**, Prague, John G., 1881. **Aesthetic Movement**

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Built by the Trustees of Roosevelt Hospital, 1881, as storage building. In 1926, a lodging house owned by Frank Mazzaro [sic]. Connected internally to 241 & 245. MAB&L. Five-story, three-bay brick and stone loft building with pressed brick or terra cotta ornamental tiles and a two-story cast iron front. Brownstone belt courses and integral lintels. Similarities to 209 Elizabeth Street. Cornice missing, but part of frieze is intact. A very texturally ornate and unique building on the Bowery, inspired by the Aesthetic movement.

426/17 Sunshine Hotel Annex, **245 BOWERY**, pre-1830 with mid 19&20C alterations. **No Style** (stripped/refaced). *Gunpowder sold there in 1850s. German Exchange Bank (former), 1872; Photo gallery on 4th floor/connected internally to 241 & 243; Store & lodging house by 1930s; Candy stand on Stanton Street elevation. MAB&L; Perris.* Originally a three-and-one-half-story brick town house altered to four stories in 1872; upper two stories demolished 1935, and enameled paneling added. Cast iron pilasters (from 1872 alteration) still remain on first floor. One of the remaining auction houses on the Bowery.

THE BOWERY, east side, from Stanton to East Houston

427/1 **247-253 BOWERY**, Cumming, Roger, 1982. **NOT CONTRIBUTING**
Corner Bowery & Stanton & Chrystie. Gas station by 1955 or 75. City of New York Housing, 1982. Nine-story apartment building.

427/6 **255 BOWERY**, Iba, Caspar, 1889. **Neo Grec/Eclectic**
Saloon (Louis Stager), pool rooms (John Walsh), music hall; Artist Robert Fosdick, 1968-2006. MAB&L; NMBAT. Four-story, three-bay brick building with flat, flush stone lintels and belt course, and decorative brick paneling below upper windows. Intact bracketed cornice with central pediment featuring a sunburst. Panels and garland in cornice frieze. Cast iron pilasters at first floor storefront. Vacant upper floors. Threatened with demolition/replacement by "luxury" condos.

427/7 **257 BOWERY**, Norman Foster, 2010. **NOT CONTRIBUTING.**
Palace of Illusions; Bowery Concert Hall/Melodeon 1850s? Window Shade Mfg., 1850s. Recently DM and replaced by a new gallery building. Perris. Currently Sperone Westwater Gallery.

427/7501 **259 BOWERY**, ca. 1870. **Neo Grec**
One of a pair (with 261 Bowery) of three-story, three-bay brick buildings with stone belt courses and incised pedimental window hoods over second story windows and flat, projecting window hoods at the third floor. Intact bracketed cornice with central sunburst panel.

427/9 **261 BOWERY**, ca. 1870. **Neo Grec**
Site of Mike Lyons' famous restaurant (NYT), 1872-1910. One of a pair (with 259 Bowery) of three-story, three-bay brick buildings with stone belt courses and incised pedimental window hoods over second story windows and flat, projecting window hoods at the third floor. Intact bracketed cornice with central sunburst panel.

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427/10 **263 BOWERY**, Karl Fischer, 2010. **NOT CONTRIBUTING**
Site of meeting place of Knights of Labor (NYT June 15 1886). New construction.

427/11 **265 BOWERY**, early 19C with later alterations. **Mixed**
Sammy's Bowery Follies. Likely an early-nineteenth-century building reworked in the 1880s and later, this two-story, two bay building retains its elaborate geometric Neo Grec cornice, with a steep central pediment capped with anthemion and flanked by a parapet pierced with round openings, supported on brackets (compare with a more modest example of a similar style pediment at 133 Bowery, also added to an earlier building). The façade has been covered in a formstone veneer, added during the Sammy's Bowery Follies era, ca. 1940s or 50s.

427/12 **267 BOWERY**, 2006 (façade?) **NOT CONTRIBUTING**
Working Men's Union Hall, 1850s-70s, site of many union meetings, including discussions of implementing the 8-hour work day, which was advocated for by the Workingmen's Union and finally approved by the NY assembly in 1867. Site of McGurk's The Mug and later part of Sammy's Bowery Follies, post prohibition; Possibly an older building refaced in 2006. Lacking integrity, but with significant historical associations.

427/7502 **269 BOWERY**, ca. 1870s. **Italianate**
Artist Hans Haacke. NMBAT. Five-story, four-bay brick building with heavy geometric projecting window hoods and bracketed sills. Cornice missing.

427/14 **271 BOWERY**, Vacant Lot.

427/30 **93 EAST HOUSTON**. Whole Foods/Avalon Bay Development. **NOT CONTRIBUTING**
Site of Quaker Cemetery, 1825-1849.

THE BOWERY, east side, from East Houston to East First Street

456/1 Liz Christy Garden, **E. Houston St. between Bowery & 2nd Avenue**. 1973-. **Site**
Considered the oldest community garden in New York, established in 1973. In late 1973 and early 1974, the Green Guerillas, among them an energetic member named Liz Christy, cleared the lot at the northeast corner of the Bowery and East Houston. In late April 1974, the New York City Office of Housing Preservation and Development agreed to rent the site for a \$1 a month to the Bowery Houston Community Farm and Garden. Considered the first community garden in New York, according to the garden's official history, at first "sixty raised beds were planted with vegetables, and then trees and herbaceous borders were added." The garden was dedicated as the Liz Christy Garden in 1986, in honor of one of its founding members. In 2002, it became one of a handful of community gardens protected by law in New York. Today the garden is primarily an ornamental landscape with some

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vegetable and fruit cultivation. The garden's Dawn Redwood is visible from blocks in either direction along East Houston Street.

456/1 **285 BOWERY.** Avalon Bay Development. **NOT CONTRIBUTING.**
Site of McGurk's Suicide Hall (295 Bowery; Demolished for Cooper Square/Avalon Urban Renewal Project), once home to Kate Millett; Germania Assembly Hall (291-293). Cuando. NMBAT; NYT.

THE BOWERY, east side, from East First Street to East Second Street

457/1 **3 EXTRA PLACE.** Avalon Bay Development. **NOT CONTRIBUTING.**

457/5 **313-315 BOWERY,** Correga, John (1878), 1934 façade. **Commercial/Art Deco**
Former Palace Hotel & Bar; Lodging House; Former CBGB, 1973-2006. Leased by Bowery Resident's Committee. MAB&L; MAS. Two 1878 tenement buildings joined to create a four-story, four-bay lodging house in 1934, when the yellow brick modestly Art Deco façade was added.

457/7 **317 BOWERY,** Klemt, F.W., 1883. **Victorian Eclectic**
Former Alexander's Musee; Former Lodging House, Arcade House, 1906, 1920; Today, it houses men under the auspices of the Bowery Residents Coalition. MAB&L; MAS. Six-story, four-bay store & lofts built for business purposes, the façade incorporates Wyoming stone trim and brick in an eclectic composition. Initials HB for owner Herman Bruns, cast into the second story of the two-story cast iron front. Compare with J.B. Snook's design for 129 Bowery/240 Grand, 1884.

457/8 **319 BOWERY,** Boeckell, Julius, & Son, 1899. **Neoclassical Revival**
Cigar Rolling Factory (1899); Holy Name Mission (1926-1962); Amato Opera/Opera House (1962-2009). Amato Opera House founded by Tony Amato [in another location]. Their 61st and last season ended in May 2009. BAN/LESHP; MAB&L; NYT. Four-story, three-bay brick building on a very irregular lot. Built as a store & loft; architects' offices nearby at 54 Bond Street.

457/9 NYU Dorm, **1 EAST 2nd STREET,** 2001 **NOT CONTRIBUTING**
Dorm replaced vacant lot; a gas station & pkg lot post 1938; formerly Otto Maurer's Magical Bazaar; 2 East 2nd, also replaced by the dorm building, was home to The Tin Palace, jazz club of 1970-75. NYSL.

THE BOWERY, east side, from East Second Street to East Third Street

458/1 **325 BOWERY,** ca. 1830; 1874 alterations. **Federal; Neo Grec**
pre-1837; lodging rooms, 1874; meeting place for Odd Fellows, 1880s; Saloon, 1911. MAB&L; MATR. Three-and-a-half-story Flemish bond brick rowhouse with pedimental/eared brownstone lintels, raised to four stories with common bond brickwork and flat stone lintels, 1874. Neo Grec lintels and modillion cornice probably added 1874. Recently restored.

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- 458/2 **327 BOWERY**, ca. 1840; Pepper, Wm., 1889 alterations. **Mixed**
Property owned by Peter Cooper by 1839. Meeting hall for Temperance Union (1841); Odd Fellows (1840s); nativist Order of United Americans (1851). Called Lafayette Hall? OUA later met at Cooper Union. MAB&L; MATR. Four-story (painted) marble front; peaked roof raised to flat roof with added brickwork, cornice and floral bosses, 1889. Alterations by architect William Pepper. Building still listed as owned by Peter Cooper in 1889 (though he died in 1883).
- 458/3 **329 BOWERY**, pre-1830 with later alterations. **No Style** (stripped/refaced)
No file, MAB&L. Four-story, narrow, two-bay stuccoed brick building with many alterations.
- 458/4 **331 BOWERY**, ca. 1870s. **Neo Grec**
ALT 1894; Kenton Hotel (1905); Great Gildersleeves, music club (former), 1977-1984. MAB&L. Five-story, six-bay brick building with pedimental lintels, intact cornice with central plaque.
- 458/6 Bowery Hotel, **339 BOWERY**, 2003. **NOT CONTRIBUTING**
- 458/6 Bowery Hotel Restaurant **339 BOWERY**, Kron, Herman, RPE, 1955. **Commercial NOT CONTRIBUTING** *341-filling station; 335-343, 1954/55 Filling Station; corner building. Now: reworked into restaurant Gemma. MAB&L. Though the green, black and orange glazed-brick veneer in the stepped corner parapet reads 1954, the building permit for the former L.B. Oil Co. garage was filed in 1955. The original one-story garage building has been much altered and converted to a restaurant associated with the Bowery Hotel, and clad in glazed brick tiles. The 1950s parking garage replaced the Dry Dock Savings Bank, a remarkable high Victorian Gothic edifice designed by Leopold Eidlitz.*

THE BOWERY, east side, from East Third Street to East Fourth Street

- 459/1 Salvation Army, **347 BOWERY**, Gregory, William S. (1923) **Neoclassical/Stripped Classicism**; Almiroty, Randolph H. and Mitchell, Joseph for Salvation Army (1950) **Colonial Revival**.
*Salvation Army East Village Residence. In 1923, the Salvation Army built a new three-story building at 349 Bowery (William S. Gregory, architect). The adjacent corner building was built in 1950-51. Architect Randolph H. Almiroty died during the process and was replaced by Joseph Mitchell. The Bowery Corps of the Salvation Army has maintained shelters on the Bowery since 1893. They acquired the lodging house that would become the Salvation Army Memorial Hotel at 225 Bowery, during the 1930s. MAB&L. Former **349**: Three-story, four-bay Neoclassical/Stripped Classical institution building with limestone ashlar façade. Originally designed with a pair of round arch entrances, the remaining (northern) door surround includes a simple keystone. A pair of terracotta or stone plaques with entwined SA embedded in carved oak leaf motif, centered on the door openings, are set below the architrave supported on smooth pilasters with reeded capitals. **347**: Three-story Flemish bond brick and limestone commercial mid-century Colonial Revival corner building on a smooth granite base; single chamfered corner bay. Limestone frames the brick on Bowery and E. 3rd elevations. Recently sold to hotel developers. May soon be replaced by a hotel.*

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459/7502 **52 EAST FOURTH STREET**, Scarano, 2007. *NOT CONTRIBUTING*
Recent Construction.

459/5 **355 BOWERY**, ca. 1830 with mid 19C alterations. **Federal; Greek Revival**
AKA: 355 & 355-1/2 Bowery. Four-story, four-bay wide double building, likely a pair of Federal-era half-houses raised and given Greek Revival projecting lintels in the mid-19C. Twentieth-century alterations include lintel reconstruction and stuccoing.

459/7 Germania Fire Insurance (former) **357 BOWERY**, Pfeiffer, Carl, 1870. **Second Empire NYC Landmark.** *Offices for Germania Fire Insurance Company; built 1870, Marc Eidlitz, Builder. Floor diagram and elevations drawn on application form. Extensive documentation in Landmarks Designation Report. LPC.* Three-and-a-half-story, three-bay brick former insurance company building with (false) Mansard roof featuring a central tripartite dormer. Corbelled brickwork above segmentally arched window openings, and at the cornice level. Cast iron and wooden storefront.

459/8 Phebe's; **359 BOWERY**, ca. 1850 **Greek Revival**
All of the buildings fronting the Bowery on this block conform to skewed lot lines, remnants of the old pre-grid lot layout. Photo of building in MCNY collection. MCNY. Four-story, three-bay brick building laid in a running bond with substantial flat brownstone lintels. Cornice removed.

459/8 Phebe's; **361 BOWERY**, early 19C with mid 20C alterations. **No Style (stripped/refaced)**
361: Phebe's since mid 20C. Photo of original frame building still standing mid 20C in MCNY collection. MCNY. Former two-and-a-half-story gable roofed frame building, shortened to one story and clad in formstone. Burned in a fire at some point in the past 40 years. Recently extended with wood frame plate glass windows.

CANAL STREET, north side, from near Chrystie Street to Bowery

303/3 **141 CANAL**, Straub, Charles M., 1914. **Commercial/Eclectic**
Retail/lofts built on lot formerly fronting Bowery, cut back when the Manhattan Bridge approach was cut through, 1913. MAB&L. Five-story, tripartite façade with five window bays. This ornate, eclectic design features a parapet with a pair of pediments with sunburst motifs at the outer bays, and "H 1914 H" in the central bay. Decorative brickwork and terracotta ornament is employed across the façade. The beige and white bricks have been coated in soot and smog from the exhaust emanating from the busy bridge approach, so the building appears blackened.

303/4 **145 CANAL**, McCabe, George, 1915; 1917. **Commercial**
Built as one story, 2nd added 1917. Replaced a building, formerly fronting Bowery, cut back when the Manhattan Bridge approach was cut through, 1913. MAB&L. Two-story, two-bay commercial building with stepped parapet. Stuccoed exterior and metal casement windows.

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- 303/5 **149 CANAL**, mid-19C; Neville & Bagge, 1913 (façade). **Commercial**
1892-lodging house, formerly fronting Bowery. New façade added due to Manhattan Bridge project-- building cut back at an angle, 1913. MAB&L. Five-story, three-bay brick commercial building with flat stone lintels. Devoid of ornament save for the bracketed cornice.
- 303/6 **151 CANAL**, 1867; Meyers, Charles, 1913 (façade). **Commercial/Eclectic**
An 1867 building, formerly fronting Bowery, refaced & readdressed in 1913 when property cut back by Manhattan Bridge construction. MAB&L. Five-story, two-bay brick commercial building with fanciful, geometric façade ornamentation. Intact dentil cornice.

COOPER SQUARE, east side, from East Fourth Street to East Fifth Street

- 460/1 JASA Green Residence, **1 COOPER SQUARE**, 1985. **NOT CONTRIBUTING**
Site of the original Five Spot (5 Cooper Square), a jazz club notable for fostering not only modern jazz but Abstract Expressionism and the arts culture of the Bowery neighborhood. A row of Federal-era buildings fronting the Bowery were demolished in 1963, making way for a parking lot; JASA's Green Residence replaced the parking lot in 1985. Beige brick block set back from the street in a fenced yard.

COOPER SQUARE, east side, from East Fifth Street to East Sixth Street

- 461/1 Vacant Lot, **25 COOPER SQUARE** Owned by Cooper Square Hotel, #25.
- 461/2 **27 COOPER SQUARE**, 1844. **Greek Revival**
Residents: Poet LeRoi Jones [Amiri Baraka] (1962-66) & writer Hettie Jones, 1962-; Musician Archie Shepp. NMBAT. Four-story, four-bay brick building of running bond, missing cornice and parapet. Wrought iron fire escapes. One of the few examples of an 1840s-era building on the Bowery.
- 461/3 Cooper Square Hotel, **25 COOPER SQUARE**, Zapata, Carlos, 2006. **NOT CONTRIBUTING**
Replaced a block of ca. 1830s row houses, 29-33 Cooper Square, but hotel uses the address of the vacant corner lot. New construction. Twenty-two stories of shiny, fritted glass, out of scale and context with Cooper Square.
- 461/6 **35 COOPER SQUARE**, ca. 1826. **Federal** **DEMOLISHED 5/2011** **Vacant Lot**
*Formerly 391 Bowery. Built as one of four houses developed on the land of Nicholas William Stuyvesant, great-grandson of Petrus Stuyvesant, between 1825-27, marking the last phase in Stuyvesant family development of the Great Bowery. Operated as a porterhouse, liquor saloon, and bar into the twentieth century. One of the buildings on this block of Cooper Square was, by the late 1890s, a gay resort called Little Bucks, which is described in testimony of the Mazet Committee (1899) on corruption in New York City as being opposite Paresis Hall, which stood at 392 Bowery. 35 Cooper is a candidate as it operated as a saloon and shortly after the Mazet Committee report, as a Hotel (a ruse to get around excise laws, which were widely discussed in the Mazet Committee). 1960s, occupied by poet Diane DiPrima, who, with LeRoi Jones, produced several editions of their legendary and influential mimeographed journal, *The Floating Bear*, from here. Also associated with former residents Billy*

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Name, Joel Grey, J. Forest Vey, & Stan Sobossek, a painter who bought the building c. 1965 and ran a bar and club here, ca. 1965-1970s, along with a painting studio. BAN; MATR; NMBAT; NYPL; SY. Built ca. 1826 as one of four houses on land owned by Nicholas Stuyvesant, great-grandson of Petrus Stuyvesant on land formerly part of Stuyvesant's Great Bowery. This two-and-a-half story, three-bay-wide house features a gambrel roof with twin gable dormers and interior end chimneys. Documentation reveals that a ground floor storefront with a brick supporting arch and cast iron pilasters was added in 1875. Prior to this modification, the façade had been clad in brownstone, after the Italianate fashion for the use of brownstone ashlar in New York during the 1850s and 60s. An 1864 color painting of a view of Cooper Square (Stokes Collection, NYPL) clearly shows brownstone on the façade of this building. The current façade appears to be stuccoed and scored to look like brownstone, possibly to repair erosion damage or mask alterations. DEMOLISHED

461/7 Vacant Lot, **37 COOPER SQUARE**

461/8 Vacant Lot, **39 COOPER SQUARE** Once a store & hotel. AKA 395 Bowery.

COOPER SQUARE

544/75 Peter Cooper Monument, **COOPER TRIANGLE/3rd AVE. PARK (site)**, Augustus Saint Gaudens and Stanford White, 1897. **Object[Sculpture]**. *Cooper Triangle and the Cooper Square address were so named in 1883, in memory of Peter Cooper, who died that year. Since 1828, the triangle functioned as small park donated by the Stuyvesant Family to the city, a sliver of land created when 3rd Avenue first branched off of the Bowery in the 1820s, as part of the construction of the Manhattan Grid. The statue in the park was commissioned from Cooper Union graduate Saint Gaudens upon the death of Cooper; it was installed & dedicated in 1897.*

544/76 Cooper Union, **7 EAST 7TH**, Peterson, Frederick A., 1853-59. **Anglo-Italianate NR; NYC Landmark**

Name of Property

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location
- C** a birthplace or grave
- D** a cemetery
- E** a reconstructed building, object, or structure
- F** a commemorative property
- G** less than 50 years 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
- Local Government
- University
- Other repository: _____

Areas of Significance:

(Enter categories from instructions)

- Architecture, Entertainment/Recreation
- Ethnic Heritage, Settlement & Development,
- Social History, Transportation

Period of Significance:

1626 - 1975

Significant Dates:

1626, 1660, ca.1785, 1811, 1813, 1826, 1859, 1878,
1880s-90s, 1956, 1973-75.

Significant Person:

N/A

Cultural Affiliation:

N/A

Architect/Builder:

(See Section 7 & 11)

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STATEMENT OF SIGNIFICANCE

The Bowery is a palimpsest of New York City history. Characterized by a both continuity and change over four centuries of Euro-American history, the Bowery is among New York's most architecturally diverse and historically significant streetscape. Its ancient, irregular route arcs through a later-imposed street grid, while four centuries of architectural resources continue to reflect its iconic place in American history and culture. This broad and distinctive avenue and its variety of associated buildings and sites remains a richly layered repository of social, economic, political, cultural and architectural history. The Bowery itself is one of the original roads of New Amsterdam and the first road connecting the nascent Dutch settlement to outlying lands and settlements beyond Manhattan. The Bowery was created by the builders of the city—not just physically, but economically, politically, and culturally. The first Free African settlement in New York was made on the Bowery, paradoxically, on a street also populated concurrently by the wealthy European gentry. As New York was remade as a city of immigrants in the nineteenth century, the Bowery became a catalyst and incubator of subcultural expression for the Nativist Bowery Boy as well as German, Irish, Italian, Chinese, and Jewish immigrants; entertainers and performers; Gay New Yorkers; the transient and homeless; and artists and musicians of the twentieth century.

The Bowery is significant under National Register Criterion A the themes of Architecture, Entertainment & Recreation, Ethnic Heritage (Asian, European), Performing Arts, Settlement & Development, and Social History:

- The Bowery, as the first major thoroughfare and wagon road to the Dutch West India Company's boweries, is significant for its seminal role in the settlement and development of New Amsterdam and later New York.
- The Bowery's Georgian and Federal period residences are significant under Criterion C as rare survivors of early residential architecture and development on the Bowery and the urban expansion of New York City starting in the mid eighteenth century.
- The Bowery is significant under Criterion A in the area of Ethnic Heritage, for its function throughout the nineteenth and into the early twentieth century as Main Street for the Irish, German, and later Jewish, Italian, and Chinese immigrant wards that surrounded it.
- As an immigrant and working class Main Street, the Bowery was the nexus of many labor and social movements, and a meeting place for labor unions, socialist, anarchists, Nativist organizations, pro-immigrant groups, and innumerable others. Class, ethnic, and racial cross-pollination, as well as tensions, have defined the Bowery for centuries.
- The Bowery was the center of New York's working class theatre and entertainment in the nineteenth century; evidence of its more recent performance history remain in the extraordinarily significant former CBGB, 315 Bowery.

The Bowery clearly meets Criterion C in the area of architecture, as a diverse catalogue of architectural styles representing every decade since 1780 to present. This includes an extensive collection of Italianate, Neo-Grec, and Renaissance Revival commercial lofts, standing alongside the modest Federal and Greek Revival

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rowhouses of earlier periods, and the monumental civic and institutional architecture of the late nineteenth through mid twentieth century.

At least two buildings (CBGB, 315 Bowery; Confucius Plaza, 1 Bowery) and one site (Liz Christy Garden) are of exceptional significance to the Bowery's history—and to the cultural and social movements associated with them—bringing the street's period of significance up to 1975. Additionally, untold numbers of houses and lofts (many of which are identified in the building-by-building index) were converted to artist live-work studios in the 1960s & 70s. The influx of artists made possible the emergence of venues like CBGB and other now-defunct Bowery clubs, as well as the community gardening movement that was spearheaded by young artists, writers, and musicians intent on building a community on the Bowery and in the adjoining neighborhoods. This new wave of Bowery denizens made a clear impact on the streetscape and in the street life, as abandoned manufacturing lofts were repurposed and thus preserved as artists' lofts; abandoned lots grew into gardens; and a lively art and music scene emerged from the shadows of the down-and-out Bowery, dismissed for a century as nothing more than a skid row by the rest of New York and the nation.

The Bowery Houston Community Farm & Garden (now known as the Liz Christy Garden, 1973), New York's first community garden, was created as a way to reclaim blighted lots and cohere a fragmented community. Founded by a group called themselves the Green Guerrillas, now a city-wide non-profit garden advocacy group, both the organization and garden as a catalyst in the physical and social reshaping of the community has been documented in exhibitions, articles, books, and documentaries (Ferguson 1999; Francis, Cashdan & Paxon 1984; Mendelsohn 2009:271-272). The garden has been documented by The Cultural Landscape Foundation as a historically and culturally significant landscape.⁴ By design, the Liz Christy garden and the community gardens it inspired refashioned the urban streetscape, adding open green space—*de facto* parks—where none previously existed. The garden and its founders sowed a community gardening movement in the East Village that continues to this day.⁵

CBGB was founded in 1973 at 315 Bowery, in a former nineteenth-century saloon on the first floor of the Palace Lodging House. The legendary music venue fostered new genres of American music, including punk and art rock, that defined the culture of downtown Manhattan in the 1970s, and that still resonate today. In this role as cultural incubator, CBGB served the same function as the theatres and concert halls of the Bowery's storied past. The former club, now occupied by a retail business, remains a pilgrimage site for legions of music fans.

At the southern end of the Bowery, Confucius Plaza was proposed to meet the demand of the Chinatown population explosion resulting from the Immigration and Nationality Act of 1965, after which a new wave of Chinese immigrants began to settle in Chinatown, dramatically altering its geographic extent. Completed in 1975, the forty-four-story tower was also the last housing superblock project constructed on the Lower East Side.

⁴ The Cultural Landscape Foundation. n.d. "Liz Christy Community Garden." Available online at: <http://tclf.org/content/liz-christy-community-garden>. Accessed April 4, 2012.

⁵ <http://www.greenguerillas.org>; <http://www.tpl.org/what-we-do/where-we-work/new-york/community-gardens.html>

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Confucius Plaza, as the building defining the end of the Bowery Historic District period of significance, is exceptionally significant as an architectural response to a population explosion in Chinatown associated with the changing immigration laws of the 1960s. The demographic shift in Chinatown that precipitated the construction of Confucius Plaza mirrors nineteenth century European immigration narrative; rather than packing immigrants into existing low-rise tenements as had been the case in the late nineteenth century, by the late twentieth century, height was chosen to relieve population density. The lower Bowery, historically the Main Street of working class immigrants such as the Irish & German and later the Italian & Jewish, continued to perform this Main Street function for the Chinese once annexed into Chinatown post 1965.

The Bowery's long period of significance (1626-1975) encompasses the development of the roadway, once the most important thoroughfare in New Amsterdam and later New York, as well as the tumultuous centuries of change and development that have resulted in the oldest brick townhouse in Manhattan—the once-suburban Edward Mooney House (ca. 1785)—standing in the shadow of Confucius Plaza (1975), a 44-story superblock constructed to accommodate the population explosion in the world's largest Chinatown post 1965. It is this visible counterpoint, and the four centuries of architectural variety and history in between, which symbolizes the Bowery—New York's most architecturally diverse and historically significant streetscape.

NARRATIVE HISTORY

Due to the breadth and length of Bowery history, the following narrative is organized chronologically, rather than thematically. The early history, for which the street itself is the only known physical evidence, describes in detail the physical development of the Bowery and its environs in order to show how this thoroughfare, central to the planning and development of Manhattan, evolved over a century and a half from pastoral hinterland to center of industry and commerce. While the amount of detail may seem inversely proportionate to the amount of physical evidence reflecting the earliest history, it is provided as a guide to inform future investigation. It is also an attempt to provide an accurate and documented history of the Bowery, about which legends abound. As such, this history relies on original documents where possible.

The Bowery is not a large place, for I think that, properly speaking, it is a place rather than a street or avenue. It is an irregularly shaped ellipse, of notable width in its widest part. It begins at Chatham Square, which lies on the parallel of the sixth Broadway block above City Hall, and loses its identity at the Cooper Union where Third and Fourth Avenues begin, so that it is a scant mile in all. But it is the alivest mile on the face of the earth.⁶

NATIVE AMERICAN MANHATTA: to 1626

⁶ H.C. Bunner, "The Bowery and Bohemia." Written pre-1896. In Bunner 1916:372-372.

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THE WICKQUASGECK ROAD

To walk the subtly crooked arc of the Bowery today is to trace the paved-over footsteps of generations of Native Americans, whose footfalls established this first highway traversing the length of Manhattan. This “path to the wading place,” used for centuries by the Munsee and associated nations, bands, and tribes of the Algonquin-speaking Lenape people, was later known to the Dutch as the Wickquasgeck road. The footpath followed level high ground—skirting hills and low-lying swamps along the path from Kapsee (modern Battery Park) to the “wading place” in northern Manhattan, a shallow crossing to Kingsbridge in the Bronx. Emerging from the predominantly oak forest somewhere south of present day Astor Place, the traveler heading southward passed through cultivated fields associated with a relatively large settlement on the north bank of a large freshwater pond in the vicinity of the modern courts complex on Centre Street. The settlement at Werpoes, protected by a small range of steep hills and bramble-blanketed hillsides. The pond, later known as the Kalch by the Dutch and later the Collect, provided abundant fish and much-needed fresh water.

Along the trail below Werpoes, at a small hill now replaced by Chatham Square, native travelers were afforded a sweeping southern prospect across the tip of the island and the surrounding waters. At the base of the steep southeast-northwest trending ridge lay a marshy ravine, through which a fresh water brook, originating at the large pond, drained east to the river. In the four hundred years since the arrival of the Dutch, the hills surrounding Werpoes have been carved down by twelve to twenty feet or more to accommodate laden wagons and later automobiles; while the surrounding buildings grow taller each year, obscuring what was once a strategic, and undoubtedly breathtaking, view. The cleared and cultivated ground to the south and east of the pond [between Mulberry and Bowery, and along the Bowery north of Worth] attracted the attention of the Dutch, who claimed the land soon after they arrived in the 1620s. The native name for the settlement survived in the Dutch ground brief to Augustine Heermans, dated 1651, describing his newly acquired fifty acres north of the pond as “the land called Werpoes.”⁷

DUTCH NEW AMSTERDAM: 1625-1664

On April 22, 1625, the directors of the *Geocroyerde West-Indische Compagnie* [Dutch West India Company] in Amsterdam issued detailed instructions to Crijn Fredericksz,⁸ engineer and land surveyor, pertaining to the laying out of the fort and settlement at Nieu Nederlandt.⁹ Arriving on Manhattan Island with a boatload of farmers and mechanics in late spring or summer 1625, Frederickcz worked quickly to stake out the fort, property lines, and roads for the new settlement. The directors of the company were specific about the size and layout of the settlement, but Frederickcz adapted the instructions to local conditions. African slaves of the company were quickly put to work clearing land, constructing the fort and other buildings of the settlement.¹⁰

⁷ Bolton 1922:48-50; 42-43.

⁸ Various spelled Kryn, Cryn, Crijn and Frederycks, Fredericxsz, Frederickxsz, Frederixsz, Fredericksz.

⁹ Van Laer, A.J.F, translator & editor. 1924. “Documents relating to New Netherland 1624-1626.” Or “Van Rappard Documents A-F.” The Henry E. Huntington Library. pp. 131-168, 269-270. Available online:

<http://www.rootsweb.ancestry.com/~nycoloni/huntoc.html>. Accessed February 22, 2011; Stokes 1916: 106-108; Stokes 1928:10-12.

¹⁰ Stokes 1915:13. **Note:** Much of the early history of Manhattan was derived from the iconic multivolume set by I.N. Phelps Stokes, *The Iconography of Manhattan Island 1498-1909*. 6 vols. (New York: Robert H. Dudd, 1916-1926).

<<http://www.columbia.edu/cu/lweb/indiv/avery/spotlights/stokes.html>>

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Fredericksz departed for Holland in late September 1626. By the time he arrived in Amsterdam in November, reports from the settlement attested that "[t]he colony is now established on the Manhates, where a fort has been staked out by Master Kryn Fredericks, an engineer."¹¹ The fort would not be completed until 1635.

Dutch settlement, under the leadership of Director-General Peter Minuit, was concentrated around the defensible southern tip of the island of Manhattan; however, the "Instructions" from the company called for Frederickz to lay out a number of *bouwerij* (boweries) in the countryside, along the River Hellgat (East River). The boweries were diversified farms owned by the company intended to supply the growing colony with food. The number of boweries was calculated based on the expectation of finding adequate open land to farm. Before roads were built, footpaths or the river would have provided the most direct access to these farms.

Establishing the street pattern was among Frederickz's responsibilities, but the company provided him with specific instructions in this matter as well. Unfortunately, the plans that accompanied the instructions have been lost, but scholars of colonial New Amsterdam interpreting the instructions believe that the Bowery corresponds with "Road No. 13 . . . a common road, twenty-five feet wide, exclusive of the ditches, each of which shall be nine feet wide." Only two roads in the settlement were designed to be this broad, the other being Road No. 14, likely Broadway, leading from the bastion of the fort; the remaining roads of the settlement were to be twelve feet wide flanked by six-foot-wide ditches.¹²

Jennie F. Macarthy, in her exhaustive research to document and plot the early patents and ground briefs of Dutch New Amsterdam, confirms that the route of the future Bowery followed an enlargement of a Native American trail to accommodate wagon traffic to and from the company boweries. The road was defined by and further described in the early land records. According to Macarthy: Stokes, I.N. Phelps. 1915.

There is hardly a doubt that Fredericksz found an Indian road, well travelled, leading from the end of the rocks at the Capske up the island. It began at the later Beaver's path (Battery Place), followed the line of our Broadway to the turn at Chatham Street (Park Row), **then up the Bowery Road** to the old Eastern Post Road at 23rd Street, thence north and west to the Indian village of *Konaande Kongh*, near McGown's Pass, and so up to Spuyten Duyvil and across the Harlem River to Westchester, at the Wading Place near Kingsbridge. This was "The Wickquasgeck road over which the Indians pass daily," as De Vries called it in 1642. It has not changed greatly since Cryn Fredericksz widened and regulated it as far as he needed it for his purpose.¹³

¹¹ Nicholaes van Wassenaer, November 1626, quoted in Stokes 1928:10.

¹² Van Laer 1924: Van Rappard E; Stokes 1928: 12, citing Wieder, F.C. 1925. *De Stichting Van New York in Juli 1625*. Linschoten Vereeniging: The Hague. "Although the definite selection of the southern extremity of Manhattan Island as the site for the first settlement naturally necessitated certain changes in the layout of the fort and its surroundings. Dr. Wieder draws attention to the fact that the six original farms lay exactly as they were laid out in the "Instructions to Cryn Fredericks" . . . It is interesting to note that Miss Macarthy's layout of these farms also corresponds almost exactly with the "Instructions." Indeed, she is convinced from this fact, and from many others, that Cryn Fredericks was responsible for the laying down of the salient features in the layout of the primitive settlement and its immediate surroundings. "

¹³ Jennie F. Macarthy in Stokes 1928: 67B. Quoting De Vries describing the house of murder victim Claes Rademaker, killed by Native Americans to avenge a murder of Natives by Dutch fur traders by the Fresh Water (Collect) years earlier: "[Rademaker's

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All six company boweries were laid out and occupied by the time of Secretary of the Colony Isaack de Rasieres, who described the nascent colony in a letter ca. late 1627:

The six farms, four of which lie along the River Hellgate, stretching to the South side of the island, have at least 60 morgens [approximately 120 acres] of land ready to be sown with winter seed, which at the most will have been ploughed eight times....The two hinder-most farms, Nos. 1 [the Great Bowery] and 2, are the best; the other farms have also good land, but not so much, and more wild; so that they are best suited for rye and buckwheat.¹⁴

Boweries 1-5 lined the east side of the wagon-path [the Bowery], north of the future Division Street and Chatham Square. The metes and bounds of these five boweries used the public wagon way [the Bowery] to define their western boundaries, as would future grants and patents along the road, thus permanently establishing the route known as the Bowery. Dominie Jonas Michaelis, who arrived in spring 1628, described in letter of August 8 the poor quality and limited quantity of food, what he perceived as limited fertility of the land for cultivation, and the lack of skilled farmers to improve it.

The country produces many species of good things which greatly serve to ease life: fish, birds, game, and groves, oysters, tree-fruits, fruits from the earth, medicinal herbs, and others of all kinds. But all is as yet uncultivated, and remains in a wild state as long as no better regulations are made to have things arranged by people who understand the work and make it their business, which, apparently, will be gradually done.¹⁵

The Dutch traded with the Natives: goods for land; though it is unlikely that the Natives and Dutch harbored the same understanding of the permanence of the transaction, and misunderstandings led to conflict. Native and Dutch conflict made the frontier a place of uncertainty, but perhaps the greatest impediment to the occupation and improvement of the company's outlying boweries during the first decade and a half of the New Amsterdam colony was Dutch leadership. The company's economic system relied heavily on excise taxes from the many taverns and grogeries to fill its coffers, and a debauched lawlessness pervaded in the nascent colony.¹⁶ In 1632 or 33, Peter Minit was replaced as Director-General by the young Wouter Van Twiller, who, in the ensuing six years, made it a point to enrich himself rather than the colony. In 1632, Wouter Van Twiller came into possession of the Company's Great Bowery (No. 1), and by the end of his tenure, many improvements had been made, including a house, barns, and brewery. Van Twiller was fired in 1637 or 38, and his replacement, Willem Kieft, arrived in 1638 to find the colony in disarray.¹⁷ By the time of the Manatus Map (depicting 1639), only

house, also described as a mile from the settlement,] was on the road, over which the Indians from Wickquasgeck passed daily." De Vries (1655) 1853:149.

¹⁴ Isaack de Rasieres (ca. 1627), letter to Samuel Blommaert. Written as a memoir.

¹⁵ Quoted in Stokes 1915: 13-14.

¹⁶ Burrows & Wallace 1999: 33-35.

¹⁷ Stokes 1916: 186-187; Wallace & Burrows 1999:30-31.

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three of six company boweries are recorded as being "again occupied." According to the legend on the Harrissee copy of the Manatus Map, Boweries 2- 6 are identified as "five run down bouweries of the Company, which stand [stood] idle whereof now, A[nn]° 1639, 3 are again occupied."¹⁸

Kieft's offensive policies and vicious attacks on surrounding native tribes during the early 1640s, including unprovoked assaults and outright murder, incited brutal war between Dutch settlers and the natives that lasted until 1645.¹⁹ While his policies created a dangerous and unstable frontier, one of the most significant results of Kieft's belligerence was the establishment of the first settlement of free Africans on Manhattan.

THE NEGROES FARMS

Between 1643 and 1651, manumitted Africans, former slaves of the Dutch West India Company, received ground briefs for land in the area between the public wagon road [the Bowery] and the Fresh Water [Collect] and vicinity, in what Stokes describes as the "first quarter for free negroes established on Manhattan Island."²⁰ The ground-briefs for small farms, offered by director-general Kieft, appear to have been offered strategically: First, the recipients were older slaves, reaching the end of their productive lives, and through manumission the company could avoid the expense of caring for them; secondly, the African settlement would provide a buffer and early warning system against Native American attacks on Dutch settlements in town, farther south. Among the recipients of the grants were:

- Domingo Antony (July 13, 1643). *West side of Bowery to the Collect, Canal to south of Bayard or to Pell.*
- Catelina Antony, widow of Joachim Antony, negro (July 13, 1643). *Adjoining Domingo Anthony to the north; a triangular plot along Bowery to north of Hester*
- Paulo d'Angola (July 14, 1645). *A certain parcel of land situated on the east side of the Kolck of the Freshwater.*
- Francisco Congo, a free negro (March 25, 1647). *A piece of land on the east side of the public wagon road [the Bowery], adjoining land of Anthony Congo (see below).*
- Antony Congo (March 25, 1647). *Along the east side of the Bowery from a point between Houston & Stanton to Rivington and east to Eldridge, adjoining land of Francisco Congo.*
- Bastiaen, a negro (March 25, 1647). *A piece of land adjoining the above (Antony Congo), 200x300 paces in length along the public wagon road [the Bowery].*
- Manuel de Spangie, a free negro (January 18, 1651). *Bounded "east-and-by-south" by the Bowery.*

These elder Africans, many of whom had arrived in 1625 and 26 to build the Dutch settlement, were granted a conditional freedom: an annual tribute of grain, produce, and hogs was owed to the company, along with a promise to labor for wages when asked. Their children, younger and presumably more fit to undertake the most strenuous labor, remained enslaved. These farms and small grants were interspersed among the boweries and

¹⁸ "vyff vervallen Bouweryen vande Comp die ledich staen waer van nu a° 1639 weeder 3 bewoont word." Manatus Map, Harrissee Copy (1665-70). Library of Congress.

¹⁹ Burrows and Wallace 1999:39.

²⁰ Stokes 1918:97.

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estates of some of the most powerful Dutch landowners of New Amsterdam.²¹

PETRUS STUYVESANT, DIRECTOR-GENERAL

After Kieft's disastrous tenure and subsequent recall to Amsterdam, his replacement, Petrus Stuyvesant arrived in New Amsterdam in 1647. Stuyvesant can be credited with saving the colony, and the company, from ruin. No Director-General of the Dutch West India Company is more closely associated with the Bowery than Petrus Stuyvesant. Though he had occupied it since his arrival, on March 12, 1651, Stuyvesant, purchased the company's Great Bowery No. 1 and Bowery No. 2 for six thousand four hundred guilders, "with the appendages thereof, consisting of a dwelling house, barn, barrick, lands, six cows, two horses and two young Negroes, all in such condition as the said bouwery is at present cultivated and occupied by the aforesaid Stuyvesant." By acquiring adjacent lands, including portions of other company boweries, the Great Bowery grew during Stuyvesant's tenure, extending from approximately the present Fifth to Seventeenth Streets, and from Cooper Square and Fourth Avenue to the East River.²²

RURAL DEVELOPMENT & THE EMERGENCE OF BOWERY VILLAGE

The rural development pattern along the Bowery during the seventeenth century Dutch era resulted in parcels of varying sizes on which a variety of buildings were located according to the needs of the owner and the limitations of topography. Patent lines delimited the public wagon way, but the development of the uniform urban streetwall was still a century and a half away.

Nodes of concentrated development along portions of the public wagon way emerged after 1656, when Stuyvesant, in the midst of the "Peach War" and its aftermath (1655-56) first ordered the residents of New Amsterdam's outlying areas to resettle in hamlets or villages in order to better defend themselves against Native American hostilities.²³ In 1659 and 1660, Stuyvesant made several grants of small parcels and lots for houses and gardens to "Negroes" "in free and true ownership" after ordering them to dismantle their outlying settlements and locate "for their own improved security" on land along the "Heere Wegh" [the Bowery] across from his Great Bowery. In 1665, confirmatory deeds were filed for the ground-briefs of:

- Christoffel Santome, *west side of the Bowery, beginning at the south side of Houston St. and running 400 ft. north.*
- Manuel de Ros [Reus], *west side of the Bowery (Bleecker now runs through it), north of Santome.*
- Luycas Pieters, *west side of Bowery, north of Manuel de Reus*
- Salomon Pieters, *west side of Bowery, north of Luycas Pieters, vicinity of Great Jones Street*
- Francisco Cartagena, *west side of Cooper Square, opposite 5th and 6th*

²¹ Burrows & Wallace 1999: 33; Stokes 1916: 199; Stokes 1922: 122. By the time of the execution in 1696 of Wolfert Webber's will, he had accumulated five of the negro grants of 1643-45, referred to in his will as "Negroes' farm." These lands were later absorbed into the growing Bayard landholdings.

²² Quotation from Stokes 1922: 122; Stokes 1915: 34-35.

²³ The Peach War was set off in 1655 when a Dutchman killed a native woman for "stealing" a peach from his orchard. Native Americans responded with a massive display of force and violence. It was resolved in 1656 with a treaty between the Lenape and Dutch, through which the Lenape gave up resistance to Dutch rule. Burrows & Wallace 1999:68-69.

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- Groote Manuel, *south west corner of Astor Place and Fourth Ave.*²⁴

Stuyvesant renewed his order to locate in hamlets and villages in early 1660. In response, "Thomas Hall and others, farmers and proprietors north of and adjoining the Fresh Water on Manhattan Island, petition[ed] Stuyvesant and the council to allow their houses there to stand, and that other interested parties . . . be permitted to build near them."²⁵ Part of Hall's property, later known as the Plow & Harrow tract, stood at the bend in the road at Chatham Square between the future Mott and Pell Streets. As early as the 1760, this point was known as "the entrance of the Bowery," and it remains the point where the modern Bowery begins.²⁶ Wolphert Webber and Hall were granted permission to continue to occupy their houses in the vicinity of modern Chatham Square and the Collect. The order of the council on May 3, 1660, also allowed for the formation of a "village or hamlet . . . near the bouwery of Augustine Heerman [Werpoes, in the vicinity of the Collect Pond], or near that of Director-General Stuyvesant." Stokes determined this to be the first official act establishing the Bowery Village.²⁷

The Bowery Village grew at the edge of Stuyvesant's Bowery near present-day Astor Place, along the wagon road that was part of the future Bowery Lane and later known as Fourth Avenue. Under Stuyvesant's care, his Bowery thrived and bustled with activity, attracting visitors from New York proper, then confined to the southern tip of Manhattan. In August 1660, Stuyvesant engaged the services of Dominie Henricus Selyns to preach Sunday evenings at Stuyvesant's bouwery. A month later, Selyns described the Bowery in a letter to his superiors in Amsterdam:

The Bouwery is a place of relaxation and pleasure, whither people go from the Mannhattans, for the evening service. There are there forty negroes, from the region of the Negro Coast, beside the household families.²⁸

Stuyvesant's reign as director-general came to an end in 1664, when the English captured New Amsterdam and renamed it New York. The English met Stuyvesant at his Great Bowery, where the last Dutch director-general signed the papers forfeiting New Amsterdam. In exchange for his acquiescence, Stuyvesant was allowed to keep his large landholdings.

ENGLISH NEW YORK: 1664-1783

A map, ca. 1664-68, possibly commissioned by the first English governor of New York, Richard Nicolls, records a few of the existing conditions at the time of the English conquest of New Amsterdam in 1664.

²⁴ New Netherlands Project (NNP). April 20/30 1665. "Certificate. That sundry grants of land, near Stuyvesant's bouwery, had been made in the years 1659 and 1660 to divers negroes' with the names of said negroes and a description of their lands." Translation by Dr. Charles Gehring, director of the New Netherland Project, New York State Library, from the original in the New York State Archives.

²⁵ Stokes 1915: 249-50.

²⁶ Stokes 1928: 89. Quoting Benjamin Stout, a keeper of the Plow & Harrow Tavern, who noted that "A remarkable large Bass or Linden tree . . . at the Entrance of the Bowery" was blown down on Oct. 25, 1760.

²⁷ Stokes 1915: 249-50.

²⁸ Dominie Henricus Selyns to the Classis of Amsterdam, October 4, 1660. In Jameson 1909:407.

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Stuyvesant's Bowery, labeled "*The Governor that was last his Bowry*," is prominently depicted. A large house and three outbuildings stand at the end of the only road out of town, the Bowery Lane, which is depicted as being fronted by only three buildings along the way from the Collect to the Great Bowery, though there were, by that time, many more.²⁹ The Bowery Village continued to thrive under English rule. Traffic was so heavy along the road between New York, Bowery Village and outlying areas that on August 22, 1665, the farmer Adrian Cornelissen (also called Arie or Adrian Corneliszen) petitioned the mayor's court for "some abatement of excise, as he is daily asked by those passing by [on the Bowery], for a drink of beer and he can scarcely accommodate them, as he has heretofore found by experience, that it [sic] he pay the whole tapsters' excise, no profit but loss will be realized by the spilling of the beer in carting, loss of time etc." The court permitted him "to lay in half a barrel of [strong] beer, weekly, for the convenience of travelers," without the payment of "the established tappers excise thereon."³⁰

The Corneliszens' tavern at the southwest corner of Astor Place and the Bowery, one of many to appear along the Bowery Lane for the convenience of travelers, remained in operation for decades under various ownerships. Traveler Jasper Danckaerts, passing through in April 1680, described "Rebecca . . . married here with one Arie, who gained his livelihood by cultivating land and raising cattle, but kept a tavern, or drinking house, having a situation therefor, and living upon a delightful spot at the Vers Water (Fresh Water), a little out of town."³¹ It appears that Corneliszen's widow continued to operate the tavern as "Rebecca's House" after his death. It may have been the same as operated by John Clapp at the end of the seventeenth century.³²

In spite of incipient freedom and land ownership enjoyed by the manumitted Africans living in the vicinity of the Bowery Village, they could not enjoy the same freedoms of association as their white neighbors. Stokes records that on March 7, 1671:

Domingo and Manuel Angola are summoned before the mayor's court and "informed, that divers complaints were made" to the court, "that the free negroes were from time to time entertaining sundry of the servants and negroes belonging to the Burghers and inhabitants" of the city, "to the great damage of their owners."³³

The land of Domingo and Manuel Angola lay southwest of present-day Astor Place, now bisected by Lafayette, which, 130 years after their admonishment, would become part of the most popular pleasure grounds in the city, the Vauxhall Gardens on the Bowery. The long block between East 4th Street and Astor Place is a vestige of the Vauxhall Garden, which avoided the imposition of the Manhattan grid. In a concerted effort to limit the power of a growing black population, by the early eighteenth century, the English had stripped free blacks of most of their privileges and clamped down on what little social life could be enjoyed by slaves. In 1712, all free blacks were required to forfeit their lands to the crown, ending the brief period of conditional but landed freedom that

²⁹ Cohen & Augustyn 1997:44-45.

³⁰ Stokes 1928: 89

³¹ Danckaerts, April 16, 1680. Translated in *The Journal of Jasper Danckaerts* (James and Jameson 1913:70).

³² Stokes 1918:980.

³³ Stokes 1922: 279.

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started on the Bowery in 1643.³⁴

THE HIGH ROAD TO HARLEM

The English colony of New York expanded far beyond the confines of fortified New Amsterdam. Under Governor Nicolls and his successors, all of Manhattan was destined to become New York. The outlying settlement of Harlem was joined into the town by an official road, which was to become part of the first interstate highway leading from New York. In early 1669, the Common Council directed the "Boores" (boers, the Dutch word for farmer) of the Bowery to "cleare the way to bee fitt for the passage of Waggon from New Yorke to . . . ye'Towne of Harlem . . .".³⁵ This first attempt at road building was in service of the Albany Post Road.

In 1671, the "overseers of the highways beyond the Fresh Water" were directed by the mayor to lay out a suitable route to Harlem, officially chartered as a town in 1658. Like the Albany Post Road, starting at Broadway, the route followed Chatham Street (Park Row) to the Bowery and continued along the Bowery for its entire length, which then ended near present-day Union Square and Fourteenth Street. The road then followed the Bloomingdale Road, the future Broadway, before branching eastward to Harlem.³⁶ In 1672, this road became part of the High Road to Boston and Eastern Post Road. The first post rider for Boston was commissioned on January 1, 1673.³⁷ Lacking known archaeological evidence of this period, a contemporary description attests to the seventeenth century landscape and development on the Bowery. Dutch adventurer and traveler Jasper Danckaerts recorded his observations along the Bowery during his visit in autumn 1679, as he made the three-hour journey from New York to Harlem:

We went from the city, following the Broadway, over the *valley*, or the fresh water. Upon both sides of this way were many habitations of negroes, mulattoes and whites. These negroes were formerly the proper slaves of the (West India) company, but, in consequence of the frequent changes and conquests of the country, they have obtained their freedom and settled themselves down where they have thought proper, and thus on this road, where they have ground enough to live on with their families. We left the village, called the Bowery, lying on the right hand, and went through the woods to New Harlem³⁸

³⁴ Blackmar 1989: 19-21.

³⁵ New York Common Council (NYCC) 1669 1: 26-28.

³⁶ Stokes 1915: 167.

³⁷ Nash & Mott 1915: 371-372; A series of milestones first punctuated the Bowery Lane and the Boston Post Road beginning in 1769. Milestone Zero stood at City Hall, then at the corner of Wall and Nassau Streets; the Second milestone stood on the west side of Bowery Lane about 100' south of Canal Street. Mile no. 2 was measured at the corner of Astor Place and the Bowery Lane, in front of what was the original location of the Cornieliszzen Tavern of the old Bowery Village. Miles were measured all the way to Kingsbridge. In 1801, a second series started at the second City Hall. The third and final series was erected in 1822-3. The first milestone of the third series stood at the west side of the Bowery opposite Rivington Street. The old house at the southeast corner of Bowery and Rivington, still standing at 213 Bowery, would later become famous as the One Mile House, a Tammany watering hole.

³⁸ Danckaerts, October 6, 1679. Translated in *The Journal of Jasper Danckaerts* (James and Jameson 1913:64).

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Danckaerts documents a landscape and demographic that was largely consistent with that of the 1640s New Amsterdam. Within a century, the landscape and demographic would change completely.

THE LANDED GENTRY

The Bowery Lane under English rule became the seat of the landed gentry, many of whom also maintained townhouses in New York proper.³⁹ A small handful of powerful, wealthy and politically connected landowners controlled the majority of Bowery frontage, including the Bayard and de Lancey [Delancey] families. Over the course of a century, country houses were surrounded and then replaced by the dense, urban development of the families' real estate holdings. In the early summer of 1697, Nicholas Bayard acquired a tract of land known as Smith's Hill, extending roughly from present-day Centre Street to the Bowery, and from Pell Street to Canal Street. At the same time, Bayard purchased another parcel to the north, extending his land holdings along the Bowery Lane to the vicinity of modern Prince Street. Part of the Bayard lands included eight of the former Negroes Farms, of which five had been acquired by Wolfert Webber prior to 1696.⁴⁰ The Bayard Mansion was built at the end of a long lane extending west from the Bowery lane to a point near Broadway. The tree-lined lane to the Bayard mansion would later become part of Bullock Street, eventually renamed Broome Street.

In 1741, Lieutenant Governor James De Lancey purchased a large farm encompassing the former company boweries 4 and 5 and additional lands formerly owned by Dominie Selyns. De Lancey's 343-acre land holding extended along Bowery Lane between North (Houston) and Division Streets, and eastward to Corlaer's Hook. The Delancey Mansion sat back from the Bowery Lane, between present-day Broome and Rivington Streets, due east of the Bayard mansion. Modern-day Delancey Street cuts through what would have been the mansion site and kitchen gardens. Parts of the mansion-house parcel were originally granted to Antony Congo and Bastien, free blacks, in the 1640s (*See map of Bowry Lane ca. 1760*).⁴¹

THE OUT WARD

The Maerschallck Plan, drawn in 1754-55 from surveys, depicts an expanding city, including evidence of private land development (*see Maerschallck Plan*). A developing area, labeled the Out Ward, extends north and east from Roosevelt Street, spanning the future Chatham Square and a newly gridded neighborhood on the west side of the Bowery, extending to the Fresh Water (Collect). Private landowners, primarily Nicholas Bayard (northwest of Chatham Square and west of the Bowery) and Heinrich Rutgers (southeast of Chatham Square), laid out their own grids of streets and narrow house lots sometime in the mid-1740s. In doing so, Bayard and Rutgers platted out the first successful, large-scale real estate development in New York.⁴² In March 1752, Nicholas Bayard, grandson and heir of the Nicholas Bayard who had built up a large landholding along the Bowery, placed the following advertisement in the New York Evening Post:

³⁹ Blackmar 1989: 28-30; 34.

⁴⁰ Stokes 1928:70-77.

⁴¹ Blackmar 1989:34-36; Ratzler Map 1766.

⁴² The Dongan Charter of 1683 named five wards of the town of New York (East, West, North, South and Dock), as well as an Out Ward, comprised of everything beyond the five wards containing the limits of concentrated settlement. Burrows & Wallace 1999:92; Maerschallck Plan 1754, copy available in the Library of Congress.; Cohen & Augustyn 1997:64-65.

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To Be Lett: The three houses & stables with about 30 acres of pasture land, in Bowery-Lane, also the slaughter house, for 5 years lease. **Also 250 lots of ground in the Bowery-Lane, 25' front to rear, 100- to 200' long on lease for 24 years.** Nicholas Bayard.⁴³

By 1767, Bayard's western Bowery frontage was fully developed to a point north of Bayard's lane, present-day Broome Street, and the eastern frontage belonging to Delancey was developed to Grand Street. Long-term ground leases were typical of the early real estate development of New York. A landowner retained ownership of the lot on which the lessee would construct a building, often with restrictive covenants about the quality and size of the building to be constructed.⁴⁴ Bayard's other developments along the Bowery included Bayard's Wind Mill, a feature of many early maps, which stood on the west side of the Bowery north of canal, set back from the road, for much of the eighteenth century. Erected prior to 1754, it functioned until sometime after the American Revolution.⁴⁵ The public slaughterhouse developed on Bayard's land in 1750 defined the lower Bowery neighborhood for nearly a century.

Prior to the American Revolution, the bulk of the Delanceys' land south of the mansion was also surveyed and platted out into house lots on a simple grid extending eastward from the Bowery and south to Division Street, the line between the lands of Delancey and Henry Rutgers. Along the Bowery Lane, dozens of artisan leaseholders occupied the 25'x100' lots by the 1760s, while others leased land as an investment, but did not occupy it.⁴⁶

SLAUGHTER DISTRICT

Slaughtering and its related business, tanning, were foul-smelling, messy and toxic public nuisances, consistently pushed further and further from the "civilized" residential settlements of lower Manhattan. In 1750, Nicholas Bayard, then assistant alderman, convinced the Common Council to allow him to construct a "public" slaughterhouse on his land in the Out Ward, located near the Collect Pond in the vicinity of what is now the southwest corner of Bayard and Mulberry Streets. All slaughter business in the city was directed to this slaughterhouse. Tan yards grew up around the Collect, formerly known as the Fresh Water. Tanneries took advantage of access to fresh hides and to the water of the Collect, which they used for washing hides and discharging the toxic waste associated with the business of tanning. Butchers began leasing house lots in the vicinity of the slaughterhouse.

TAVERNS & HOTELS ON THE BOWERY LANE

The Bowery Lane, the only major maintained public road out of town, became a busy drovers road along which cattle were driven to slaughter and market from the pastures of Manhattan, Westchester County, and Connecticut. Taverns sprouted up along the road to serve those passing through. Taverns were an important place of business and entertainment, and perhaps the most important was the Bull's Head Tavern, 46-48

⁴³ Emphasis added. New York *Evening Post*, March 16, 1752, page 4.

⁴⁴ Ritzer Map 1767; Blackmar 1989: 39-43.

⁴⁵ Stokes 1918: 961.

⁴⁶ Blackmar 1989: 34.

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Bowery, established sometime during the middle of the eighteenth century (by 1755) on Bayard land. During the course of its existence, the Bull's Head was central to the butchers trade.

In 1766, the Common Council mandated that stockyards be created near the public slaughterhouse for the convenience of drovers and cattlemen and to keep stock from roaming freely in the street.⁴⁷ Due to its proximity to the slaughterhouse, the Bull's Head became an important marketplace, and the trade of cattle between farmers and butchers took place in the stockyards surrounding the tavern. Other diversions, such as the blood sports of bear and bull-baiting, attracted an enthusiastic clientele. Taverns first served travelers and residents along the Bowery in the 1660s, when Arie Corneilleszen opened his tavern at the southwest corner of the Bowery, present day Astor Place. As traffic increased on the Albany and Boston Post Road, so too did the number of taverns.

On the hand-drawn map known as Mrs. Buchnerd's Plan (1735), a "tavrín" stands on "Bowre Layn," on the west side of the road, just east of the Collect. Jacob Hollett ran the Race Horse, a tavern on Bowery Lane by the 1740s, but it is not clear where the tavern stood and whether it is the same as shown on Mrs. Buchnerd's Plan.⁴⁸ The racehorse was an apt name for a Bowery Lane resort: horse racing on the broad Bowery Lane was commonplace, and such a nuisance that the Common Council regularly heard complaints from residents. The "tavrín" on Mrs. Buchnerd's Plan stood at the site of the future intersection of Doyers Street and the Bowery.⁴⁹ Later known as The Plow and Harrow, the tavern at this location was kept by John Fowler by 1772, when "Mr. Fowler's Tavern at Freshwater" became the terminus of the first stage coach route to Boston. Though it was called the Farmers' Tavern in 1776, by 1792 it was again called the Plow & Harrow. The following year, the tavern and its land were purchased by the distiller of genever (gin), Hendrick Doyer. By 1797, the land was subdivided into lots. The eponymous Doyers Street was cut along a crooked path through the block, and the tavern was demolished.⁵⁰

Though no longer extant, other taverns enumerated in Alvin F. Harlow's important history, *Old Bowery Days*, include: Black Horse Inn (52-54 Bowery, pre-1783- ca. 1811); Farmer's Inn (30 Bowery, ca. 1825); Crown & Thistle (west side between Grand & Hester, eighteenth century); Pig & Whistle (131 Bowery, eighteenth century); Duck & Frying Pan, 287-291 Bowery, dates unknown); and Dog & Duck, Bowery Village, ca. 1786; Gotham Inn (298 Bowery, pre-1800-1878); and the Old Tree House (northwest corner of Bowery & Pell, into the late nineteenth century).⁵¹ By the mid-nineteenth century, each of the four corners of Bayard and Bowery was occupied by a hotel or tavern. Farther north, near the famous Bull's Head, the Black Horse Inn opened by 1783 at 53-54 Bowery (a plaque commemorating it is affixed to the wall of the Citizen's Savings Bank, southwest corner of Bowery and Canal). The Sohotel, 146 Bowery, corner of Broome, appears to be the oldest hotel operating in New York. Evidence suggests it was housing travelers as early as 1805. The block-long Federal-era hotel, originally three stories, was raised to four stories by the late nineteenth century.

⁴⁷ Harlow 1931: 142.

⁴⁸ New York *Evening Post*, July 5, 1749, p.3. Advertisement.

⁴⁹ Cohen & Augustyn 1997: 60-61.

⁵⁰ Stokes 1915: 332.

⁵¹ Harlow 1931:116-118; 137.

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AMERICAN REVOLUTION IN NEW YORK 1775-1783

British military control of Manhattan was necessary to effect the British strategy to control the Hudson River. When the British captured New York City on September 15, 1776, massive fortifications, thrown up by the Americans in 1775 and early 1776, were stretched across the island, crossing the Bowery just north of the Bayard estate (near present day Broome Street), continuing all the way east to the Corlaer's Hook.⁵²

Evacuation Day, November 25, 1783

On the morning of the British evacuation of New York under Carleton, November 25, 1783, General George Washington, Governor Clinton, General Knox, and accompanying troops marched southward from Harlem to the Bull's Head Tavern on Bowery Lane, near the Collect. The British retreated south from the Bowery, abandoning their posts. After resting and watering their animals (and themselves), the triumphant Americans departed the tavern in the early afternoon and continued into town.⁵³

THE CLOSE OF THE ERA OF GENTRY ON THE BOWERY

As the British tenure in New York was nearing its end, in March 1782, loyalist James Delancey sold off parts of his estate, including the Plow & Harrow Tract, sold to Mr. Pell, whose eponymous street would later bisect it. Delancey also offered "at private sale . . . that elegant and well built mansion house being the property of the said James Delancey, with 32 or 64 lots of ground."⁵⁴ In the year following the American retaking of New York, the State Commission on Forfeiture seized and auctioned off the remaining Delancey land, which was subdivided into multiple smaller parcels.

In describing the nature of the lands and the loss of rental income claim for reparations, Delancey provides a clear picture of the nature and type of development along the Bowery in the mid to late eighteenth century. According to the Delanceys, the family issued twenty-one-year leases on lots within an eighty-acre area along the Bowery and throughout the Lower East Side. As described in *Valentine's Manual* "on the Bowery from Division to Grand street, the lots were quite compactly built upon."⁵⁵ Lots were leased unimproved, and tenants took on the responsibility of improving them. Many tenants rented lots speculatively, with the expectation of re-renting them when the real estate market was favorable to making a profit. As quoted in Elizabeth Blackmar's book on New York's real estate market from 1750-1785, according to the Delanceys, "Every tenant has permission by the Terms of his Lease to remove his House at the expiration of his Lease, leaving the lands under fence." The houses were described as "wooded [wooden] Houses, in the Suburbs of the City."⁵⁶

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BUTCHERS ON THE BOWERY

⁵² Cohen & Augustyn 1997:82-85; Detail of the Holland Map, 1776, from the collection of the NYS Library, reproduced in Cohen & Augustyn 1997: 83.

⁵³ Stokes 1915: 330.

⁵⁴ New York *Gazetteer and Weekly Mercury*, March 11, 1782. Quoted in Stokes 1928:94.

⁵⁵ Valentine 1866:585.

⁵⁶ Blackmar 1989:34.

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As Bowery historian Alvin Harlow put it, “meat was the principal part of the ancestral diet, and the butchers were therefore among the busiest and most important merchants of the municipality.”⁵⁷ During the Bayard slaughterhouse era (officially ca. 1750-1784), many butchers built houses along the Bowery on land leased from Nicholas Bayard or James Delancey. The butchers maintained meat-cutting facilities to the rear, along Elizabeth Street, and sold their cuts at the markets in town. In 1784, Bayard's slaughterhouse “for want of due attention and frequent cleaning is become intolerable to the neighborhood.” It was declared a public nuisance and ordered to be abandoned.⁵⁸ After the closure of Bayard's public slaughterhouse, the many butchers residing on the Bowery Lane petitioned the Common Council on November 1, 1786, for the right to slaughter on their own property. The new slaughterhouse had been built, but it was inconveniently located at Corlaer's Hook. The butchers' petition was denied on December 13, 1786.⁵⁹ Nevertheless, butchers remained a large part of the Bowery population into the middle of the nineteenth century. In the city directories of 1827 and 1842, butchers listed as residents of the Bowery maintained stalls at Fly Market, Essex Market, and Washington Market.⁶⁰ The earliest extant house on the Bowery, and possibly the earliest extant rowhouse in New York, is the landmarked Mooney House (18 Bowery), built ca. 1785-89 for butcher Edward Mooney.⁶¹

In 1785, Bayard sold the land under the Bull's Head Tavern to German immigrant, Revolutionary War *sutler* and butcher Heinrich Ashdore, better remembered by his Americanized name, Henry Astor. Under Astor's ownership, the tavern remained the center of the Bowery butchers trade. By 1789, Astor was living at 31 Bowery (later replaced by Confucius Plaza). Over the course of the next 48 years, he and his brother, the fur trader John Jacob Astor, acquired extensive frontage along the Bowery and elsewhere in Manhattan. During the first quarter of the nineteenth century, Henry and John Jacob Astor controlled a number of lots north and south of the Bull's Head, many of which were offered for short-term lease. Among those buildings still standing and reflective of their period of construction are 40 & 42 Bowery, built sometime in the late eighteenth or very early nineteenth century but acquired by Henry Astor around 1822.⁶² In 1801, prominent butchers of New York petitioned the Common Council for relief from the unfair practice of “forestalling” by fellow licensed butchers. Among those accused of riding up the Bowery to meet drovers on the road to the slaughterhouse to ensure the pick of the best animals was Henry Astor, who would resell the hand-picked animals to other butchers at a mark up from his stalls at the Fly and Oswego Markets.⁶³

Early streets in the neighborhood commemorate the business of the neighborhood: Mott Street was named for butcher Joseph Mott. Similarly, Pell Street was named for a butcher who resided on the eponymous street since the early 1780s, also a former proprietor of the Bull's Head. Pell Street, extending one block from Bowery Lane to Mott Street appears on the Taylor-Roberts map of 1797. It may be depicted as an unlabeled dashed line on earlier maps, such as the Directory Plan of 1789.⁶⁴

⁵⁷ Harlow 1931:141.

⁵⁸ NYCC Vol. 1: 32, 44. 1784.

⁵⁹ NYCC Vol. 1: 260, December 13, 1786.

⁶⁰ Longworth 1827; Doggett 1842.

⁶¹ Mooney House National Register of Historic Places Nomination; New York City Landmarks Designation Report.

⁶² New York Tax Assessments (NYTA), Sixth Ward 1808-1827. Municipal Archives.

⁶³ “The Astor Family in New York.” In *Century Illustrated Magazine*, Volume 11. 1876:882-883.

⁶⁴ Moscow 1978; Cohen & Augustyn 1997.

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BOWERY IMPROVEMENTS

While the Chatham Square area was a bustling, dense neighborhood in the 1780s and 90s, the upper Bowery remained rural. The Stuyvesant family still controlled the Great Bowery, and Mangel Minthorn, resident of the upper Bowery, owned a large farm just south of Stuyvesant land on the east side of the road. These outlying farm owners relied on the Bowery Lane for access to town, and petitions asking the Common Council to maintain the road were frequent.⁶⁵

By 1788, an assortment of stone, brick, and frame buildings of varying setbacks fronted to Bowery, inspiring the Common Council to direct the surveyor to “survey & make uniform the lines of the ranges of the fronts on each side of the Bowery Lane.”⁶⁶ In 1794, adjustments to lot lines along Bowery resulted in a straightening of the west side of the road. This affected the lands of Bayard, which were slightly diminished in size. In further improvements along the Bowery Lane, on May 15, 1797, houses were ordered to be numbered.⁶⁷ Grading of the Bowery was another matter dealt with frequently by the Common Council: In 1791, grading for adequate drainage required raising and/or lowering the roadbed between one and two feet in places.⁶⁸ By some accounts, the southern end of Chatham Square was lowered by twelve feet in order to make the grade less challenging to laden wagons headed north. Today, the curb heights along the Bowery vary widely, and in front of some of the earliest extant buildings (18 Bowery [ca.1785], 135 Bowery [ca. 1817]), the sidewalks slope steeply away from the building, indicating a significant lowering of the road grade.

Street improvements in the Bowery made it more attractive to those interested in racing horses along the broad and relatively smooth roadway. Complaints from Bowery residents about “the dangerous practice of running or racing Horses in the public road or highway” led to a law prohibiting racing on the Bowery Lane, June 29, 1798.⁶⁹ Improvements in the Bowery roadway also made it more attractive for development. Before 1802, the Bowery Lane was paved as far as Bullock (now Broome) Street. The expense of paving and other street improvements was levied on property owners. North of Broome, the Bowery was required to be a “breadth of 40,’ with sidewalks of the breadth of 10’ to be paved or gravelled [sic] and sufficiently planted with a double row of trees [Lombardy poplars] to be placed at 10’ distance at the expense of owners of the property benefitted thereby.”⁷⁰

By 1803, further discussions of grading the Bowery indicated that “. . . at certain seasons of the year the Bowery Road is rendered almost impassible . . . this circumstance is entirely owing to many parts of the same being in a sunken state and generally too flat that after heavy rains the Water cannot pass off . . . the surface. [The road] ought to be graveled and properly rool’d [rolled] & . . . sidewalks made of sufficient height & width graveled in the same manner.”⁷¹ That same year (1803), the Common Council recorded that the average width of the Bowery was 80 feet and sidewalks 15 feet. In order to properly grade the street, the streets supervisor calculated

⁶⁵ NYCC Vol 1: 279, 1787; Evidence of Minthorn’s eventual subdivisions remain in the form of irregular lot lines within blocks 457 along the Bowery.

⁶⁶ NYCC Vol 1:390, August 4, 1788.

⁶⁷ Bayard’s Land: NYCC Vol. 2: 95; House numbers: NYCC Vol. 2: 348, May 15, 1797.

⁶⁸ NYCC Vol 1:663, August 12, 1791.

⁶⁹ NYCC Vol 2:453, June 29, 1798.

⁷⁰ NYCC Vol 3: 106, August 12, 1802.

⁷¹ NYCC Vol 3: 287, May 23, 1803

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that the road would have to be lowered four feet at Grand Street alone, and 556,400 cu. feet of earth would have to be moved by shovel and cart. In light of the great expense of maintaining such a broad and important thoroughfare, the Common Council agreed to contribute public funds to its improvement.⁷² The remarkable breadth of the Bowery—110 feet from building to building in places, coupled with the large number of surviving low-rise buildings, define the character and sense of place of this historic street.

THE UPPER BOWERY LANE

Into the early nineteenth century, the development pattern north of the former Delancey mansion (Bowery north of Delancey Street) remained very rural. The Common Council approved a petition by African-Americans for a burial ground, offering a parcel just north of the Delancey Mansion site (Now the M'Finda Kalunga Garden, Chrystie Street between Rivington & Stanton, but with some burials extending into the property that is now site of the New Museum, 235 Bowery).⁷³ Only by 1808 did the "line of houses [along the Bowery] extend north to Bond Street."⁷⁴ But north of North Street, fine mansions were being built. Among them, the three story townhouse of New York Governor Daniel D. Tompkins, vice president of the United States under Monroe (349 Bowery, demolished), on the land of his in-laws, the Minthornes, who resided at 327 Bowery (demolished).⁷⁵ The elegant Federal-era double townhouse at 308-310 Bowery, built by the Lorillards ca. 1820, still stands. In 150 years, Bowery Village, arrayed along the Bowery near Astor Place and the Bowery's two-mile stone, had not expanded much beyond a thousand feet in any direction. The small village and surrounding area was still considered "out of town" and a place of resort for those seeking respite from New York proper.

During the 1780s and 1790s, Jacob Sperry, gardener, sold a variety of garden seeds from his Bowery Lane business.⁷⁶ Sperry's gardens were located in a large open field between Bowery and Broadway south of today's Astor Place. John Jacob Astor purchased Sperry's land, leasing it to Joseph De La Croix in 1803. De La Croix was already well known as the proprietor of the popular Vauxhall Gardens pleasure garden. The first incarnation of Vauxhall Gardens occupied 112 Broadway for only a year (1797) before De La Croix moved to the former Bayard Mansion property, between Grand, Broome, Crosby and what is now Lafayette Street. The third and final Vauxhall Gardens took advantage of Sperry's prior cultivation of the land on the Bowery. The Vauxhall Theatre was built in 1806, the first known theatre on the Bowery, long gone by the mid-nineteenth century. As described by Thomas Janvier, Vauxhall was known for its "dazzle of lamps in the arbors and shrubbery, and its fireworks and fire-balloons, and its music, and the performances of that killing comedian Twaits . . . to say nothing of the palate tickling things to eat and to drink which there abounded . . . 'twas as gay a place of recreation as was to be found at the period of an evening anywhere in the civilized world."⁷⁷ Consumed by development by the mid-nineteenth century, the only vestige of the former Vauxhall Gardens is the unusually long block between East 4th Street and Astor Place.

THE BOWERY.

⁷² Grading: NYCC Vol 3:264-265, 1803; Contribution: NYCC Vol 3:303, June 7, 1803.

⁷³ Harlow 1931:86; <http://www.mkgarden.org/about.html>

⁷⁴ Stokes 1918:488.

⁷⁵ Harlow 1931:170.

⁷⁶ New York *Daily Gazette*, March 20, 1794, p. 4.

⁷⁷ Stokes III:981; Janvier 1894:261.

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Bowery and Broadway functioned as the major thoroughfares for New York into the early nineteenth century. But, however broad and bustling, until 1813, the Bowery was still known by the quaint name of "Bowery Lane," evoking its pastoral history. It was mapped as Bowery Road in 1811. On August 23, 1813, the Common Council declared that ". . . the Street formerly called Bowery Lane be called "The Bowery" and that the Superintendent of Repairs cause the signboards to be altered accordingly."⁷⁸ But sail maker and one time New York mayor Stephen Allen, recorded that, in 1816-17, the Bowery "one of the most public avenues in the city, was in a wretched state," for lack of proper pavement (macadam or gravel) and maintenance.⁷⁹ Some patriotic residents of The Bowery petitioned the Common Council in 1818, "praying the name of same be changed to Great Washington Road." The request was referred to the street committee, which, evidently, denied it.⁸⁰ This would not be the last petition seeking a name change.

THE COMMISSIONER'S PLAN OF 1811

In 1811, the Commissioners Plan establishing a street grid north of already developed areas was mapped by surveyor John Randel (*see detail of Commissioner's Plan*).⁸¹ South of Houston Street was already a haphazard jumble of streets, with an occasional section of irregular grid, but farms and pasture predominated north of Houston and east of the Bowery. In the pre-grid Cooper Square area, Randel's map (1811) shows buildings addressing the east side of what we now consider the Fourth Avenue side of Cooper Square. This was originally the main route of the Bowery Road, which at that time followed the diagonal path Fourth Avenue now takes from Astor Place to Union Square (Union Square was originally Union Place, named for the junction [union] of Broadway & Bowery).

As the city moved toward developing and implementing its expanded grid, a new system of avenues extending northward from North (Houston) Street would eventually diffuse traffic across the island, eclipsing the primacy of the Post Road extension of the Bowery. Below Houston, where the irregular street system was already well established and populated, Bowery and Broadway remained the primary north-south thoroughfares. Third Avenue, branching off of the Bowery and thus creating the fork in the road and the triangle now occupied by the Cooper Union Foundation building, was proposed in 1811 but not built until ca. 1820. Many earlier buildings on the east side of the Bowery had to be dismantled, and the rural lanes that were part of the previous settlement were erased. The Third Avenue Park, known today as Cooper Triangle, was donated to the city by the Stuyvesant family in 1828.

Formerly 391 Bowery, 35 Cooper Square (demolished May 2011) was built between 1825-27, one of four houses developed on the land of Nicholas William Stuyvesant (389-395 Bowery; 389 was demolished for the Cooper Square hotel; 393-395 appear to have been demolished by the mid nineteenth century).⁸² Stuyvesant's four buildings were among the first ever built on this new road—the Bowery spur of Third Avenue. Because of the realignment of the street pattern to accommodate the new grid, 35 Cooper Square was an artifact of the most

⁷⁸ NYCC Vol 7:549, August 23, 1813.

⁷⁹ Stephen Allen quoted in Harlow 1931:171.

⁸⁰ NYCC Vol 9:443, Jan 19, 1818.

⁸¹ Randel 1811. *Commissioner's Plan*, copy on file in the Manhattan Borough President's Office.

⁸² Municipal Archives, Manhattan Tax Records research by Sally Young.

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significant urbanization effort of New York, which left us with the grid system that now blankets the island, and urban buildings that directly address the sidewalk and street.

RELIGIOUS INSTITUTIONS

It has been widely reported that the Bowery is the only major street in New York not to have been home to a church. This statement overlooks at least three early religious institutions that operated on the Bowery in the 1820s and 30s, including the Bowery Church, 66 Bowery, a Presbyterian church and school that opened on land between the Bowery and Elizabeth Street on July 6, 1827.⁸³ In 1825, the Society of Friends (Quakers) purchased land at the southeast corner of North (Houston) and the Bowery to serve as its new burial ground outside of town. Quaker burials continued here until 1849, after which the cemetery was removed. So many bodies were buried one on top of another—the Friends did not use grave markers for these early burials—that it became hard to distinguish burials when the remains were disinterred and reburied at the Westbury Meeting House at Jericho, Long Island.⁸⁴ Some fragments of human bone were unearthed during recent (2003) archaeological investigations. These bones and other artifacts were deemed insignificant, and the site was reburied under the current Avalon Chrystie development, part of the Cooper Square Urban Renewal Area.⁸⁵

On Sunday August 2, 1829, Military Hall, on the east side of the Bowery opposite Spring Street, became the first Primitive Methodist place of worship in America. The building (193 Bowery) had been only recently constructed, and “[a]t that time the Bowery was the business street of New York, and the East side as respectable a neighborhood as the West.”⁸⁶ During the 1830s, the Baptist Bethel Church met in Military Hall, under the guidance of Reverend W.G. Miller.⁸⁷ The 1828 building still remains, in part, behind a 1923 façade.

THE BOWERY THEATRE

At the southern end of the Bowery, Astor-family land holdings were changing hands as well as the character of the neighborhood in the mid-1820s. The ancient Bull’s Head Tavern, no longer at the center of the cattle and slaughter industry that made it famous and relevant, was sold by Henry Astor to the New York Association in 1826. Within the year, the *New York Theatre* raised its curtain in an inaugural performance, the inauspiciously titled *The Road to Ruin*.⁸⁸ Until this time, the popular amusements on the Bowery consisted of the blood sport of bull or bear baiting, cockfighting, horseracing, drinking in the numerous taverns, promenades beneath the Lombardy poplars, or, after 1806, summer theatre far north of town at the Vauxhall Gardens. The soon-renamed Bowery Theatre was first theatre to be lighted with gas (which may have been a factor in its repeated destruction by fire). The stage and house were also the largest in America at that time, capable of seating 3,000 theatre-goers.⁸⁹ The elegant Classical façade reflected the grand ambitions of the theatre’s backers.

Presidents Adams, Jackson, Van Buren and Tyler sat alongside an audience of tradesmen and the working class, all of whom came to hear Shakespeare interspersed with comedy, melodrama, and song. And it was of such a

⁸³ Disturnell 1837: 57, 114.

⁸⁴ Wood 1904: 22-23.

⁸⁵ Heaton, Patrick and Joel I. Klein. August 2003. Archaeological Investigations Block 427, lot 30 within the Cooper Square Urban Renewal Area, New York, NY. Prepared by John Milner Associates for Avalon Bay Communities.

⁸⁶ NYTA 1825-1828; Acornley 1909:20.

⁸⁷ Disturnell 1837: 117.

⁸⁸ Brown 1903: 100-172.

⁸⁹ Haswell 1896: 191.

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crowd at the Bowery theatre that Whitman rhapsodized:

Recalling from that period [the 1820s and 30s] . . . any good night at the old Bowery [theatre], pack'd from ceiling to pit with its audience mainly of alert, well dress'd, full-blooded young and middle-aged men, the best average of American-born mechanics—the emotional nature of the whole mass arous'd by the power and magnetism of as mighty mimes as ever trod the stage—the whole crowded auditorium, and what seeth'd in it, and flush'd from its faces and eyes, to me as much a part of the show as any—bursting forth in one of those long-kept-up tempests of hand-clapping peculiar to the Bowery—no dainty kid-glove business, but electric force and muscle from perhaps 2000 full-sinew'd men⁹⁰

The Bowery Theatre burned for the first time in late May 1828, when fire spread from a neighboring livery stable. The replacement building was of stucco, rather than marble, a symbol of the theater's diminishing majesty. The following contemporary short history and description of the third incarnation of the "The American [Bowery] Theatre" comes from 1837:

[The Bowery Theatre was] erected in 1826 and opened October 16, 1826, within six months of the time the building was commenced. It was burnt in May, 1828, and immediately afterwards rebuilt, and re-opened in August, 1828. Again burnt down Sept 22, 1836; rebuilt and finished, January, 1837. The new building is one of the finest specimens of Doric architecture in the City; the front being constructed after the model of the Temple of Minerva at Athens. The interior is elegant, and fitted up in a superior style. The building is 75 feet front on the Bowery, and the depth to Elizabeth-street is 17& feet; height of the building to the cornice, 58 feet. The Pit extends under the Boxes, and is capable of containing 300 persons more than that of Drury Lane, London; the dome and proscenium are all practicable, and can be lowered in half an hour; the side proscenium, including the balcony boxes, are so constructed that, by a piece of ingenious machinery, they can in an instant be moved back so as to throw open the entire stage for processions. Prices of admission: Boxes, 75 cents; Pit, 37-1/2 cents; Gallery, 25 cents.⁹¹

It burned for the final time in 1931, and was not rebuilt. The success of the Bowery Theatre, with fixed prices appealing—and affordable—to the range of theatre goers and accommodations for "working girls" and their clients, inspired other theatre impresarios to open venues in this emerging theatre district. The Bowery Amphitheatre (37-9 Bowery, now the site of Confucius Plaza and the Manhattan Bridge Colonnade), opened in the mid-1830s with stage and ring, later housing a menagerie and circus (known as the Bowery Zoological Institute), followed by equestrian demonstrations.

⁹⁰ Whitman, *November Boughs*, 1892: 1189

⁹¹ Disturnell 1837: 224.

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ANTE-BELLUM NEW YORK: 1830-1861

WORKING CLASS MAIN STREET

In the antebellum era, the Bowery “acquired a personality—and a reputation . . .”⁹² The street was becoming known as the center of amusement, a place for sight-seeing, people-watching, gambling, and drinking. During the 1830s, the Bowery emerged as the Main Street of the working classes. Young, single working men boarded in the numerous boarding houses of the Bowery and surrounding wards. Seeking diversions from the cramped quarters of the boarding house, men roamed the Bowery, patronizing the oyster halls, coffee houses and porter houses that lined the street. A “working men’s” culture, as well as a youth culture, emerged from this era, and men (and some women) organized into unions—and gangs—to represent themselves and their interests.⁹³

During the first half of the nineteenth century, the Bowery was well-regarded as a business street dominated by no fewer than 20 clothiers, 7 druggists, 11 dry goods dealers, 20 “dealers in fancy goods,” and 12 grocers, along with numerous cabinetmakers, chairmakers, carpet dealers, dentists, confectioners, copper and tin smiths, dealers in fancy goods, “foreign” wines & liquors, combs, hats, hosiery, hardware, lamps, leather, maps, looking glasses, and artisans such as leatherworkers, painters, machinists, brass turners, trunk makers. Circulating libraries operated out of two bookseller’s printer’s businesses, 76 & 104 Bowery (both buildings still stand, but 104 now reflects a later period).⁹⁴

During the 1830s, the Bowery as a central business street was home to major banking and insurance institutions. The Bowery Savings Bank was formed May 1, 1824, located at 128 Bowery. In 1895, the bank commissioned Stanford White, of McKim Mead & White, to design its now-landmark Classical bank buildings in the same location. The Butcher’s & Drover’s Bank, no longer extant, incorporated at 228 Bowery on April 28, 1830, its name recalling the once thriving trades of the lower Bowery. Bowery Fire Insurance opened at 124 Bowery on April 24, 1833 (building no longer extant).⁹⁵ Pawnbrokers favored Chatham Street (Park Row) and Chatham Square, but eventually spread out along the Bowery. As described in 1839, Chatham Square was a center of the clothing and shoe trade: “. . . its numerous shops for the sale of ready-made clothing, and boots and shoes, the latter with mammoth boots for signs, (on one of which, the gaping passer-by is astounded by the words, “The largest Boot in the World,” written on it large as life). . . .”⁹⁶ On the Bowery itself, the same writer described that:

“The Buildings are loftier, but are devoted principally to coffee-houses—so-called, because no coffee is ever sold there—eating houses, “oyster halls,” as cellars are christened, and all their genus. Not quite a block from [Chatham

⁹² Harlow 1931:216.

⁹³ To best understand the emergence of the distinct working class cultural identity that defined the Bowery throughout the nineteenth century, Sean Wilentz’s book, *Chants Democratic*, is indispensable, particular the section “The Republic of the Bowery,” Wilentz 1984: 257-271.

⁹⁴ Longworth 1827;

⁹⁵ Disturnell 1837:124, 133, 136.

⁹⁶ “Glimpses at Gotham.” *Ladies Companion and Literary Expositor*, Vol. X., 1839:291.

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Square] the ruins of the Bowery [Theatre], stately in their fall, meet the eye, a striking and interesting object in the midst of the surrounding life and bustle. The remainder of the street, for nearly two miles, is devoted to milliners, mechanics, and people of small business; yet the shops are elegant, and more brilliant at night than those in Broadway, the sidewalks spacious and clean, and, altogether, affording one of the most interesting promenades of an evening, (especially Saturday), to be found in Gotham.”⁹⁷

In 1837, one could still buy agricultural equipment on the Bowery (John Mayher, dealers in agricultural implements & plow manufacturers, 73 Bowery, replaced by the Manhattan Bridge approach), along with seeds (Thomas & James Hogg, Nurserymen, seedsmen & florists, 365 Bowery (now the site of the JASA Green residence). As a testament to the public nature of the street, the business district was home to at least ten taverns or coffee houses, where much of the business of New York was conducted (5 & 23 Chatham Square; 20, 44, 57, 149, 215, 305, 323, 348 Bowery, all either altered or replaced).⁹⁸ The mid-1830s was a period of prosperity, which ended with the Panic of 1837, the result of the bursting of a housing bubble inflated by nearly a decade of rampant real estate speculation and reckless bank lending. Recovery in 1844 coincided with major demographic and cultural changes already underway on the Bowery.⁹⁹

LABOR ON THE BOWERY

As the industrial revolution churned on, polarizing forces of industrial capitalism created a minority ruling class pitted against a vast and growing working class. The residents of the Bowery and vicinity were predominantly members of the working class, and proudly so. Labor and fraternal organizations met on the Bowery in many of the meeting halls, theatres and saloons. The Knights of Labor met at 263 Bowery, in a building only recently replaced by new construction. Over the course of the nineteenth century, Military Hall (193 Bowery) would become an important meeting place for religious, labor and fraternal organizations. H.P. Roberts or Roberts[on] appears in the 1829 tax assessments as owning a house & lot in this location valued at \$5,500. Military Hall was open here by 1829, but the origin of the name is yet unknown. During the 1840s, the city's first professional police force was organized and agreed to wear uniforms at a meeting at Military Hall. “*Twenty seven men and seven women Mormons*” met at Military Hall to nominate the prophet Joseph Smith to “Nauvoo,” June 11, 1844. The first sheet metal workers' union, the Tinsmiths, organized here in 1863. On February 16, 1868, the Benevolent and Protective Order of Elks, formerly the Jolly Corks, was organized here. Anarchist Emma Goldman spoke here on at least one occasion in 1892, and a Socialist meeting was held here in 1893. Converted to stores and a factory by 1910 and a carpenter shop in 1916, the core of the of the Federal-era building lies somewhere behind the 1923 façade.¹⁰⁰

TRANSPORTATION IMPROVEMENTS

⁹⁷ Ibid.

⁹⁸ Longworth 1827; Disturnell 1837: various pages.

⁹⁹ Anbinder 1992:33.

¹⁰⁰ New York *Herald* Vol. X, no. 163, June 12, 1844; NYTA; NYT February 08, 1956; MAB&L.

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From taverns on the lower Bowery and in Chatham Square, stagecoaches had been running along the Bowery since the early eighteenth century. By the 1830s, stagecoaches for Westchester, Danbury, Connecticut, and points throughout Manhattan could be caught daily at North American Hotel, 30 Bowery at Bayard Street. The hotel itself was replaced in the 1890s by the generator building for the later street railway.¹⁰¹ In 1831, the New York & Harlem Railroad Company started building its surface tracks along the Bowery, entering at Prince Street and continuing north to Fourth Avenue. From the ticket office at 241 Bowery, cars departed every 20 minutes to make the 7-mile run to Harlem starting in November 1832.¹⁰² Street railways abetted development of the former farm fields of Manhattan above North Street, accelerating the movement initiated by the implementation of the grid during the 1810s.

CHANGES ON THE UPPER BOWERY

Intensifying development of Astor's lands along the Bowery and vicinity soon changed the character of the once-fashionable out of town resort, Vauxhall Gardens. Though it was preserved intact when the commissioners established the grid in 1811, the opening of Lafayette Place in the early 1830s bisected the gardens. As it was described during its decline in the 1830s:

VAUXHALL GARDEN . . . situated near the junction of the Bowery and Broadway, fronting on the former . . . [was] formerly a place of great resort in summer. On the evenings of public days fire works and other entertainments were exhibited; but by the late improvements in that part of the City particularly by the extension of Lafayette-Place through the Garden, its dimensions have been much lessened and its attractions weakened.¹⁰³

The Vauxhall Theatre, which had opened in 1806 as a summer stage for the well-regarded Park Theatre Company, became a venue for a variety of entertainment by the 1840s. In the summer of 1843, Bowery performer Charley White performed with the newly formed Kentucky Minstrels, one of many new "negro minstrelsy" acts popular during the minstrel craze of the 1840s. By 1855, the gardens disappeared under new buildings.¹⁰⁴ The unusually long block between Fourth Street and Astor Place on the west side of Cooper Square is the only remaining evidence of the gardens' former presence. In 1849, the section of the Bowery between Astor Place and Union Square was renamed 4th Avenue, officially defining the northern terminus of the Bowery. In 1883, the Bowery would be shortened again in name when the Bowery between East 4th Street and Astor Place was dedicated as Cooper Square, following the death that year of Peter Cooper.¹⁰⁵

THE IRISH AND FIVE POINTS

At the southern end of the Bowery, a massive wave of Irish immigration of the late 1830s through the 1850s flooded into the ancient Fourth and Sixth wards flanking Chatham Square. Overpopulation in Ireland drove the poor and landless to cities. The potato blight and ensuing famine inspired the lords of the manors of Ireland to

¹⁰¹ Disturnell 1837:185-187.

¹⁰² Disturnell 1837:14-15; Stokes Vol III: 975.

¹⁰³ Disturnell 1837: 228.

¹⁰⁴ Brown 1903:173-174.

¹⁰⁵ Harlow 1931:333.

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sponsor shiploads of starving, poor Irish to America. Unlike the Irish Protestant, Anglican, or Catholic middle or tradesman class that came earlier in the century, the “famine Irish” were predominantly Catholic and unskilled or at least lacking the skills required for urban living.¹⁰⁶

Famine Irish immigrant settlement took place around the lower Bowery near Chatham Square, in the Five Points neighborhood just west of the Bowery (the Sixth Ward, known as the “Bloody Ould Sixth”) and in the old Fourth Ward, the rundown port district east of Chatham Square, which lay largely atop the former Beekman’s Swamp. Though historian Richard B. Stott asserts that there is “no convincing ecological explanation for the location of these ethnic areas,” the out-of-date and unhealthy housing stock steeped in the miasmatic swamp air of the recently-buried Collect and Beekman’s Swamp, coupled with the undercurrent of danger in the whisky and beer-soaked port district, made it unlikely that anyone but those with few other options would have chosen to live in the Sixth and Fourth Wards by the mid-nineteenth century. Between the early 1840s and 1860, Irish predominated in the Sixth and Fourth Wards, with Chatham Square and the lower Bowery as the business and entertainment center of the area.¹⁰⁷ Young Irish working men sought room and board in the numerous boarding houses found along the Bowery and in the adjacent wards, in close proximity to the exciting street life that engaged them in non-working hours.

GERMANS AND KLEINDEUTSCHLAND

In Germany, overpopulation, industrialization, land scarcity, and the unification of the German economy forced regional artisans into competition with each other and with the industrial production of Germany and England. A failed revolution in 1848, cheaper transport, and encouragement from previous immigrants induced Germans to immigrate in great numbers to the U.S. When food prices in Germany rose in face of the potato blight, it was most acutely felt in southwestern Germany, the region that sent greatest number of immigrants to the U.S. “In the peak year of immigration, 1854,” more Germans arrived in U.S. than Irish.¹⁰⁸

With the Bowery as one of its main streets, Kleindeutschland (Little Germany) grew into a major center of German immigrant culture between the 1850s and 1900. By the mid-1850s, Kleindeutschland sprawled across the 10th, 11th, and 17th Wards east of the Bowery. The Bowery formed the western boundary of the 10th & 17th Wards. Hammacher-Schlemmer, the hardware store, was founded by German immigrants on the Bowery in the 1850s; the Italianate building once housing its flagship store still stands, but it was heavily altered into a manufacturing loft in the 1950s.

In 1854 the old Bowery Amphitheatre (37-9 Bowery, now the location of Confucius Plaza), in business since the 1830s, was converted to the Stadt Theatre, one of an emerging cluster of German-language stages and places of entertainment in this part of the Bowery. The Stadt Theatre became well-known for its presentation of high culture: Mozart opera performances, the American debut of the German tenor Wachtel, and the first US productions of Tannhäuser and Lohengrin. Otto von Hoym opened Hoym’s Theatre at 199-201 Bowery in 1858

¹⁰⁶ Anbinder 1992:4-5.

¹⁰⁷ Stott 1990: 204-205. Stott’s comment refers to the organization of Native, German, and Irish ethnic areas in lower Manhattan during the mid nineteenth century. A map of page 205 of Stott’s book illustrates the distribution.

¹⁰⁸ Anbinder 1992:7-8.

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(demolished). Hoym bills included ballet, Shakespeare, and variety entertainment.¹⁰⁹ The Volksgarten (45 Bowery) and Odeon Theatre (49 Bowery), two lager-bier saloons presenting “theatrical entertainments,” caught fire in December 1858 but were soon rebuilt (later demolished to make way for the Manhattan Bridge, 1909). The Volksgarten became an important gathering place for political meetings. In November 1861, Mayor Fernando Wood addressed a pro-Wood rally sponsored by the German Democratic Club. His speech focused on immigrant and naturalized citizen rights and Sabbath laws, which were particularly onerous to Germans who enjoyed relaxing with a beer on Sundays.

Atlantic Garden

What would become the most celebrated and long-lived biergarten and concert hall, the Atlantic Garden, opened directly across the street from the Stadt, Volksgarten and Odeon in 1858. When William Kramer opened the Atlantic Garden at 50 Bowery in the old Bull’s Head Tavern building, it quickly became the center of upper middle class German social life. The old tavern was replaced by a new, commodious building, reportedly capable of entertaining 2,000 people at a time on its two floors. Throughout most of its 52 years in business, it was considered the “a center for the German life of the city.”¹¹⁰ While many buildings in which housed the salons and stores of Kleindeutschland remain; sadly, none of the German theatres central to the cultural life of Kleindeutschland are extant, with the exception of portions of the roof structure of the old Atlantic Garden.

THE BOWERY BOY

The Bowery Boy is perhaps the most remembered and emblematic subculture of the gangs that grew out of the working-class politics and later the fire companies of the 1820s and 30s. Fiercely patriotic and typically associated with the nativist cause (though there were apparently some Irish among the Bowery Boys ranks), “the Bowery Boy was a fixture of the Bowery from Chatham Square to Grand Street in the 1850s,” but once the volunteer fire companies were disbanded in 1865, the Bowery Boy disappeared.¹¹¹

By the 1880s, the Bowery Boy was long gone, and though “a few relics of him may still be seen in the out-of-the-way places . . . the man himself is gone....The Bowery boy himself has left no successor. We have roughs and rowdies in abundance, yet, but they are all of a brutal type, and no more like the Bowery Boy of twenty years ago than the Fifth Avenue swell, with a round piece of glass stuck in one eye, is like a gentleman.”¹¹²

In his heyday, the Bowery Boy inspired a stereotypical Bowery “B’hoi” fashion and slang. The stove-pipe-hatted Bowery Boy favored the red flannel shirt of firemen, buttoned to one side with white buttons; a black silk cravat; and close-fitting black pants, flared to the ankle, but sometimes, on fire duty, rolled up to the knee above high-heeled calfskin boots “Soaplocks” referred to the distinctive hairstyle: short in the back, with long locks smoothed down in front of the ears. The Bowery B’hoi’s consort, his Bowery G’hal, was attired in bright clothing, with full skirts, tight bodices, corkscrew curls, and, above all, sported an air of confidence and

¹⁰⁹ Brown 1903: 171.

¹¹⁰ NYT August 8, 1911.

¹¹¹ Kernan 1885:64.

¹¹² Ibid.

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swagger that thoroughly appalled the so-called respectable society of Broadway. Walt Whitman romanticized the Bowery B'hoj figure, celebrating him as an original American working-class hero.

Mose

Out of the romanticism of the Bowery Boy was born "Mose," the Bowery Paul Bunyan, outfitted in red flannel and stovepipe, soaplock smoothed forward. Depicted in valiant battle against the Irish Dead Rabbits, Mose was always engaged in impossibly heroic feats. Loosely based on the novels of Ned Buntline, Mose of stage was written and played by Bowery native, actor and volunteer fireman Frank Chanfrau (reportedly born at the Old Tree House, Bowery & Pell). Chanfrau's Mose first appeared in the play *New York in 1848*, which debuted at the Olympic Theatre on Broadway. The character was so popular—and familiar—to the Bowery crowd, that Chanfrau reprised the role in subsequent installments or vignettes and played at Bowery venues. The heroic Mose, later accompanied by his "Bowery G'hal" Lize and sidekick Sikesy, was thought to be based on Mose Humphreys, a member of Mulberry Street's Lady Washington Engine Company No. 40.¹¹³ The popular cultural impact of the Bowery Boy & G'hal at the time was sensational. Because of the extraordinary popularity of the mythic Bowery Boy and of Mose and Lize, Bowery Boy slang has persisted in our culture. "Kick the bucket," "going on a bender," "so long," "chum," and "pal" have all been attributed to the Bowery Boys.¹¹⁴

FIREMEN & TARGET COMPANIES

Firefighting was not so much a profession as a pastime in mid-nineteenth-century New York. The Bowery Boy, the quintessential Bowery character of the 1840s and 50s, was perhaps the most well-known firefighter, but any faction of working-class tradesmen organized enough to form a gang was qualified to form a fire company. During the 1840s and 50s, members of fire companies organized themselves into paramilitary organizations, known as target companies. "They paraded almost exclusively in the months preceding the fall election [and] they generally assumed the names of candidates in nomination for a political office, or of the firm or manufactory in which they were employed . . ." ¹¹⁵ The Bowery—broad and bustling—was an ideal parade ground for the Bowery-based target companies of the era, including the American Guards, O'Connell Guards, Atlantic Guards (AKA the Bowery Boys), and the Roche Guard (AKA the Irish Dead Rabbits). As described in the *New York Times* in 1857:

. . . this volunteer citizen soldiery . . . target companies as they are called—
[are] entirely independent and distinct from the New-York State militia, which
is a force existing by law. [They are] made up of companies of firemen, and
of another large force with which our residents are familiar, namely, the
workmen of various factories, foundries, ship-yards, in companies of Guards,
for the most part taking the names severally of the proprietors of the
establishments at which they are employed.

These regiments included . . . the Roche Guard, . . . the Atlantic Guard, and
the Fernando Wood Guard.

¹¹³ Harlow 1931: 201.

¹¹⁴ Burrows & Wallace 1999: 753-754; Allen 1995: 210-211.

¹¹⁵ Haswell 1896: 398-99.

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We believe that this precise description of soldiers is peculiar to New-York.
No other city or the Union has a similar force in sufficient numbers to invite
description¹¹⁶

The first (and last) ever public demonstration of the target companies' ranks was made at a parade on May 23, 1857, overseen by Mayor Fernando Wood and the "Sachems of Tammany" as it made its way down the Bowery.¹¹⁷ Target companies remained a fixture of New York culture into the late nineteenth century, albeit diminished by active duty in the Civil War and other social changes. In 1865, however, the four thousand men of the volunteer fire companies were dismissed from duty when the city formed a professional, paid fire department. With their civic duties usurped, many of the old fire gangs, including the Bowery Boys, focused their energies on fraternal, patriotic, and labor organizations, including the Ancient Order of Hibernians (founded on St. James Place in the 4th Ward, just off the Bowery), the Order of United Americans (convened at 327 Bowery by 1851, building extant), Journeyman Bakers' International Union (by 1869, 263 Bowery, demolished), Knights of Labor (by the 1880s, 207 Bowery, demolished), and/or any number of labor and political meetings at Military Hall (193 Bowery, extant but altered) or resorted to more traditional gang activities: idling, violence, extortion, and general criminality.¹¹⁸

NATIVISM & TEMPERANCE

According to historian Tyler Anbinder, "By 1854 . . . all the prerequisites for another outburst of American nativism were in place. Immigration had reached an all-time high, and the sheer number of newcomers, their religious affiliations, and their lack of skills made swift assimilation impossible." Compounded by the strains of a recession in 1854 followed by a severe depression in 1857, the 1850s were a volatile period on the Bowery.¹¹⁹ The clash of new immigrants with old New Yorkers was symbolized in the ongoing fight to enforce Sunday Laws and institute temperance and prohibition. The Bowery, as the entertainment district of Kleindeutschland and the Irish immigrant population, was the frontline of the battle and remained so into the mid twentieth century.

In the decades leading up to the Civil War, the temperance movement actively agitated for prohibition of alcohol. Prohibition laws passed in Maine in 1846 and were then made more stringent in 1851. The so-called Maine Law, which called for "seizure and destruction of intoxicating liquors," passed in 13 states, and the Maine Law was on the books in New York from 1855-1857. The first arrests in New York City for violating the "The Prohibitory Law" and the "Act for the Prevention of Intoxication, Pauperism and Crime" were made in July 1855, and, conspicuously, many Irish and German names appeared on the court docket.¹²⁰

¹¹⁶ NYT, May 24, 1857. "THE TARGET PARADE. The Regular and the Irregular Forces –The Review In the Park—Muskets, Music and Banners."

¹¹⁷ Ibid.

¹¹⁸ Harlow 1931:214.

¹¹⁹ Anbinder 1992:19; 33.

¹²⁰ Anbinder 1992:17; William Dwight Porter Bliss, editor. 1897. *Encyclopedia of Social Reform*:1107; NYT July 21, 1855.

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At the same time, Nativism—a vociferously anti-immigrant movement, was on the rise. Irish and German immigrants were perceived as particularly intemperate, and their sheer numbers seemed a demographic and political threat to the established authority—a contemporary caricature depicts an Irish whisky barrel and German lager bier keg running off with a ballot box (Reprinted in Anbinder 1992). Temperance became a “patriotic” Nativist issue.¹²¹ The adversaries in a riot in the ninth ward on July 1853, were described as the Ancient Order of Hibernians versus “sundry American Citizens.”¹²²

During the 1850s, the Germans of Kleindeutschland mounted strenuous resistance to prohibition and Sunday Laws—anti-Sabbatarian groups formed which included religious leaders, members of the American Workingmen’s Society, German, French and Italian community members, and labor organizations. Starting in 1866 Liquor Licensing Laws forbade selling alcohol on Sundays and required saloon owners and liquor purveyors to be licensed. The Licensing Law brought “to the city over a million dollars annually in fees, licenses, and fines.” The Bowery economy and the social life of Kleindeutschland, was heavily dependent on the alcohol trade. During the first year of the license laws, a [partial] list of “applications favorably received” from the Bowery is dominated by German & Irish names, among them Daniel Benbacker, 187 Bowery (*extant*), Charles Merklin, 223-1/2 Bowery (*extant*), James Williamson, 40 Bowery (*extant*).¹²³ Throughout the nineteenth century, and up until the passing and eventual repeal of the Volstead Act, the pendulum swung between tolerance & temperance, depending on the mayor, the will of the local police, and the zeal of crusading religious reformers, who saw the Bowery as a battleground for souls.

BUSINESS STREET TO ENTERTAINMENT DISTRICT

Walt Whitman, a fan of the Old Bowery Theatre and its working class audience, recalled that:

Awhile after 1840 the character of the Bowery [Theatre] . . . completely changed. Cheap prices and vulgar programmes [sic] came in. People who of after years saw the pandemonium of the pit and the doings on the boards must not gauge by them the times and characters I am describing. Not but what there was more or less rankness in the crowd even then . . . the young ship-builders, cartmen, butchers, firemen (the old-time “soap-lock” or exaggerated “Mose” or “Sikesey,” of Chanfrau’s plays,) they, too, were always to be seen in these audiences, racy of the East River and the Dry Dock. Slang, wit, occasional shirt sleeves, and a picturesque freedom of looks and manners, with a rude good-nature and restless movement, were generally noticeable. Yet there never were audiences that paid a good actor or an interesting play the compliment of more sustain’d attention or quicker rapport.¹²⁴

¹²¹ Anyone wishing to understand this issue should consult two books by Tyler Anbinder: *Nativism & Slavery: The Northern Know Nothings and the Politics of the 1850s*. (Oxford:1992); and *Five Points: The Nineteenth-Century New York City Neighborhood That Invented Tap Dance, Stole Elections and Became the World's Most Notorious Slum* (Free Press: 2001).

¹²² NYT July 19, 1853.

¹²³ Brace 1872:70-71; List from NYT May 6, 1866. The list starts at #465; the first half could not be located.

¹²⁴ Whitman 1892:1149.

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The change in the Bowery Theatre audience and the lowering of the theatre's aspirations reflect changes happening in the Bowery and adjacent neighborhoods during the 1840s and after, precipitated by the expanded grid, enhanced by the depression of the late 1830s, and cemented by the social and demographic changes brought about by the mass immigration of the so-called "famine Irish." The rapid decline of the Bowery as both a business street and a place of "legitimate" entertainment can be linked to a cluster of related issues: racism, classism, mobility, and what we would call today "environmental justice."

New development of an expanded grid in the 1820s and 30s enabled the well off to leave the unregulated old districts, where industry and housing stood side-by-side, and start anew in exclusively residential districts uptown. A period of prosperity in the early 1830s, before the bank crisis, jumpstarted this migration. Row upon row of new houses began filling in the blank spaces on the map of Manhattan. Rapid transit in the form of streetcars, first installed on the Bowery in the 1830s, abetted this expansion, enabling the uptown dweller to commute downtown to work. In 1831, the New York & Harlem Railroad Company started building its surface tracks along the Bowery, entering at Prince Street and continuing north to Fourth Avenue. The first horse-drawn cars began operations in November 1832. From the ticket office at 241 Bowery (building extant, now the Sunshine Hotel), cars departed every 20 minutes to make the seven-mile run to Harlem.¹²⁵

What was left behind was the crumbling slum of Five Points, with the deadly combination of mosquito habitat, overcrowding, and lack of proper nourishment—physical and, as the reformers believed, spiritual. Five Points, built atop the seeping grave of the old Collect, became the seat of Irish and African American impoverishment. The peak years of the potato blight in Europe (1845-mid-1850s) coincided with a peak in immigration, especially from Ireland and Germany. "From 1845 to 1854, some 2,900,000 immigrants landed in the United States, more than had arrived the seven previous decades combined."¹²⁶ These two immigrant cultures played central roles in the mid-nineteenth century Bowery, considered a golden age of entertainment and popular culture; and a time in which the distinctive character of the Bowery was forged.

AMUSEMENTS

In 1850, 27 oyster houses and 52 taverns were counted on the street, and 240 different trades were documented; and the various theatres and music halls of the Bowery offered something for everyone by that time.¹²⁷ The German lager bier saloons and biergartens were noted for performances of Mozart, while the Bowery Theatre presented scenes from Shakespeare and minstrel shows, often on the same bill; *Uncle Tom's Cabin*, presented in both a caricatured and faithful form, played to working class audiences that were, for the most part, unsympathetic to the anti-abolitionist cause; while throngs of Bowery Boys and their mortal foes enjoyed regular theatrical installments of the tales of the Bowery Boy Paul Bunyan Mose and his lady Lize.

Blackface & Minstrelsy

Thomas "Daddy" Rice, also known as T.D. Rice, Thomas, Dartmouth Rice and soon renowned as "Jim Crow" Rice, was a noted performer of "Ethiopian Operas"—melodramatic or comedic caricatures performed in

¹²⁵ Disturnell 1837:14-15.

¹²⁶ Anbinder 1992:3, 6.

¹²⁷ George Foster cited in Harlow 1931:218-221.

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blackface. Rice opened his Jump Jim Crow performance, developed in Ohio or Pennsylvania, at the Bowery Theatre in 1833. Blackface was a staple of American populist theatre going back to the late eighteenth century. Minstrel performers were overwhelmingly Irish—it has been pointed out that mocking African-Americans was a strategy on the part of the Irish, considered a particularly degraded lot, to maintain a sense of cultural superiority.¹²⁸ Germans were not left out of the harassment, and German caricatures also appeared in minstrel performances. A number called *Sourkrout and Sausages*, was reported to be “[s]ung nightly by Mr. S. Barry, at the Bowery Theatre, with thunders of Applause.”¹²⁹ Germans of Kleindeutschland were also a prospective audience for minstrel shows and “Ethiopian Opera.” The *New York Herald* announced in early 1845, that “‘Jim Crow’ Rice has had his principal Ethiopian operas—Otello, Bone Squash Diablo and Oh! Hush! translated into German, and they are to be introduced to the German stage early next spring.”¹³⁰

What would become famous as the National Theatre first opened in 1839 as the New Chatham Theatre at the foot of Chatham Square between James and Roosevelt Streets (205 Park Row, demolished in the 1960s and replaced by Chatham Green). It was here, January 31, 1843, that the Virginia Minstrels first performed on stage as minstrel music troupe (without blackface, but in musical caricature of “negroes”) as a benefit for one of their members. This performance has been cited as the “birth” of minstrelsy, though blackface performance had been common for decades. Of the four members of the troupe, only Dan Emmett may be remembered today for minstrel songs attributed to him, including *Turkey in the Straw* and *Dixie*.¹³¹ On February 6, 1843, the Virginia Minstrels opened at the Bowery Amphitheatre (now the site of Confucius Plaza), an advertisement from which offers a description of the act:

. . . the novel, grotesque, original, and surpassingly melodious
Ethiopian Band entitled:

The Virginia Minstrels

Being an exclusively minstrel entertainment combining the banjo,
violin, bone castanets and the tambourine, and entirely exempt from the
vulgarity and other objectionable features which have hitherto
characterized negro extravaganzas.¹³²

The 1850s was the height of popularity of the “minstrel craze,” and Bowery-area music publishers churned out song sheets. H. DeMarsan of 54 Chatham Street printed minstrel song sheets for Charlie White, such as *Pop Goes the Weasel*, “sung nightly [by Charlie White] with shouts of applause at his Opera-House, 49 Bowery, N.Y.”¹³³ The prolific Andrews Printers, 38 Chatham Street, printed songs caricaturing both African Americans

¹²⁸ S.D. 2005:34, citing Eric Lott’s observation in *Love & Theft: Blackface Minstrelsy and the American Working Class*. (Oxford, 1995).

¹²⁹ Library of Congress. “America Singing: Nineteenth Century Song Sheets in the Library of Congress.” Available online: <http://memory.loc.gov/ammem/amsshtml/amsshhome.html>

¹³⁰ *NY Herald*, January 7, 1845, Vol. XI, no. 6; p 2.

¹³¹ The minstrels performed a warm up show in the billiards room of the Branch Hotel, 36 Bowery, prior to taking the stage at the National, which would be the first performance of the act; Harlow 1931: 259-264.

¹³² Rice 1911:11.

¹³³ Library of Congress. “America Singing: Nineteenth Century Song Sheets in the Library of Congress.” Available online: <http://memory.loc.gov/ammem/amsshtml/amsshhome.html>

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and Germans, in addition to romantic and topical songs. Minstrel numbers such as *Sheepskin*, *Beeswax*, *Whoop de Doodle Do*, and *Bulldog and De Baby*, “[a]s sung nightly with thunders of Applause by Old Dan Emmit [sic], at White’s Melodeon, 53 Bowery, N.Y.,” and Charley White’s *The Jolly Old Crow* and *Old Bob Ridley, O., A Highly Popular Negro Chaunt [sic]*,” entertained the Bowery crowds during the 1840s and 50s.¹³⁴

Tap Dance

In spite of the gross racist stereotypes celebrated in minstrelsy, a cultural cross pollination between African-Americans and Irish blossomed in Five Points and on the Bowery into the uniquely American tap dance. Though Five Points can be better credited as the locale of its invention, African-American dancer Master Juba (William Henry Lane), performed with regularity at the Bowery Theatre and other Bowery venues before his death in 1852 at the age of 27.

Uncle Tom on The Bowery

By 1850s, the New Chatham Theatre, at the foot of the Bowery, was renamed Purdy’s National Theatre, under management of Frank Chanfrau. Chanfrau’s greatest fame would come through his depiction of Bowery Boy Mose, the Bowery “Paul Bunyan,” at the Olympic Theatre on Broadway. While the theatre was demolished in the mid-twentieth century, the following detail is provided to further flesh out the picture of the cultural and social life of the Bowery during this period.

The National staged the first performance of a butchered version of Harriet Beecher Stowe’s *Uncle Tom’s Cabin* on August 23, 1852, from which was edited out its anti-slavery message. Perhaps fittingly, this version of *Uncle Tom’s Cabin* was accompanied that night by a blackface performance of T.D. Rice’s “Ethiopian Opera,” *Otello*.¹³⁵ The first attempt at staging *Uncle Tom’s Cabin* closed after 11 nights. The following summer, a revised version opened at the National (July 18, 1853) to great acclaim and remained a staple of Bowery theatres for decades thereafter. A review of one of the first successful performance of the play also provides a vivid, moralizing, description of the theatre going crowd of the period:

Uncle Tom Among the Bowery Boys.

The galleries and boxes were crowded the other night, and the pit fairly filled, of the National, to hear a new thing-- "Uncle Tom's Cabin" dramatized. The third tier had the usual collection of sailors and “Short-boys,” and the pit, though not so full as in Winter, when the boys come in for warmth and shelter, showed a very attentive audience of ragged, dirty lads--the representatives of that unknown multitude who swarm through the low streets and in the drinking-cellars of the great City--newsboys, baggage-smashers, candy-sellers, young factory-hands, chip-boys-children, often, who have no home, who know nothing of the Church and the School, and who come to the Theatre as the only agreeable and cheerful place they can enter of an evening.

¹³⁴ Ibid.

¹³⁵ Harlow 1931: 264-265.

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We came expecting the usual "blood and murder" acting of the National, and curious to see how such a piece would be managed there, and how the "Boys" would receive it. Most of the pit audience had probably, never seen the book, or any good book. They could not be got to listen to a sermon. They would not be moved by it if they did. These low theatres are usually the places where coarseness and lewdness are bred, and where the better thoughts are only expressed to be parodied . . . perhaps, no better sermon was ever preached to the boys of the Bowery, than this acting of "Uncle Tom's Cabin."¹³⁶

UNREST

In the antebellum era, the Bowery, as working class and immigrant Main Street, was deeply affected by issues of race, nativism, and class. Entertainment (African-Americans mockingly stereotyped by predominantly Irish performers), politics (Democratic Tammany organization was anti-abolition but supported immigrants who in turn supported them); labor and class (the decline of power of working class in early industrial age made typically unskilled lower-class African-Americans targets of racism and outright mob violence) and reflected the demographic and social conditions of the Bowery. City political issues were often a cause for fighting in the streets. The Municipal Police Act of 1843 resulted in the professionalization and consolidation of city security, guard, and watch duties into the Municipal Police Force, under the command of the mayor.¹³⁷ The police were first organized and agreed to wear uniforms at a meeting at Military Hall, 193 Bowery. But during the mid-1850s, excise laws and temperance legislation were hotly disputed, with Democratic Mayor Fernando Wood, supported by (and a supporter of) the Irish and Germans, taking a position of lax enforcement. The Republicans (on the temperance and nativist side) legislated the creation of their own parallel police force, the Metropolitan Police, to enforce the law.¹³⁸

On July 4, 1857, when patriotic sentiment, and thus conflict, was likely to be running high in the neighborhood, two members of the Metropolitan Police were set upon by an Irish Five Points gang, the Dead Rabbits (Roche Guard), in front of the Bowery Theatre (46-48 Bowery). The officers sought protection in the Bowery Boy's (Atlantic Guard) Headquarters at 40 Bowery, which still stands.

The City,--particularly that portion of it embraced within the Sixth Ward,-has been in a state of riot since Saturday morning. An organized gang of ruffians, residing in and about Mulberry-street, and known as the 'Roach Guards,' began an affray which has ended in the loss of six lives and the wounding of over one hundred men. They began by making an onslaught with knives and pistols, upon the Metropolitan Policemen, who were on duty near the Bowery Theatre. The officers were forced to fly. The same gang, being reinforced, assailed the drinking saloon No. 40 Bowery, the fixtures of which they

¹³⁶ NYT July 27, 1853. "Uncle Tom Among the Bowery Boys."

¹³⁷ Burrows & Wallace 1999:638.

¹³⁸ Burrows & Wallace 1999:838.

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demolished after assaulting the inmates, whom they suspected of being members of another antagonistic Club, known as the "Atlantic Guards."¹³⁹

The Bowery became a battleground. From barricades at the Corner of Bowery and Bayard, the Bowery Boys and the Dead Rabbits faced off over the holiday weekend, and the riots spread to other wards. Many residents took part, and women and children rained down brickbats upon the heads of rioters. Neither of the city's police forces were able to quell the riot, but hostilities calmed once the militia were called out on the evening of July 5th.¹⁴⁰ A thorough accounting of the riot was contained in a *New York Times* headline for a full page spread on the conflict, which must have taken the intervening month to typeset: "*Rioting and Bloodshed the 4th and 5th of July. The Streets Barricaded. The City Under Arms. Six Men Killed and Over One Hundred Wounded. Three Regiments Called Out. Riots in the 6th, 7th and 13th Ward. 'Dead Rabbits' Against the 'Bowery Boys.'* *Metropolitans Driven From the 6th Ward. The Fight at Cow Bay. Chimneys Hurled Down Upon the Populace. Order Restored at Midnight.*"¹⁴¹

CIVIL WAR & RECONSTRUCTION: 1861-1877

In late February 1860, Abraham Lincoln delivered a career defining speech in the great hall of the newly completed Cooper Union Foundation building (1859, Frederick A. Peterson, architect). In a carefully reasoned argument against the expansion of slavery into the Western territories, Lincoln also addressed the issue of a threatened southern secession. It was here that Lincoln delivered the line: "Let us have faith that right makes might, and in that faith, let us, to the end, dare to do our duty as we understand it."¹⁴²

A decline of nativist vs. immigrant hostilities on the Bowery at outbreak of Civil War was attributed to the subordination of politics and religion to patriotism, as forces of the north joined to combat the secessionist southern enemy. According to Alvin F. Harlow, "No street in New York met the call with greater enthusiasm than the Bowery; no street sent more men into the army." The many tradesmen's unions, target companies, and gangs of the Bowery were already highly organized, and easily formed regiments for the purposes of fighting a war. Various Irish "guard" corps became the 69th; the nativist American Guards became the 71st; Germans were organized at Steuben House, 291-293 Bowery (later known as Germania Hall, demolished for the Cooper Square Urban Renewal Area redevelopment in the early 2000s).¹⁴³

The monumental, three-story Tompkins Market, constructed in 1857, occupied an entire block face on the Bowery between E. 6th & 7th Streets (demolished in 1910; now the site of a new Cooper Union building). The upper floor was used as an armory and drill hall for the 7th Regiment of New York Volunteers, formerly known as the 27th New York Militia, instrumental in riot control going back to the 1830s. The broad and bustling Bowery hosted the parading regiments as they set off to the southern front. The nearby Marshall House (391 Bowery, AKA 35 Cooper Square, demolished 2011) was the scene of festivities, including sword ceremonies, celebrating the return of prisoners of war from Richmond. "A splendid collation, liberally provided by the

¹³⁹ NYT. July 6, 1857. "NEWS OF THE DAY."

¹⁴⁰ Ibid.

¹⁴¹ NYT. August 6, 1857. *Rioting and Bloodshed* . . .

¹⁴² Holzer 2004.

¹⁴³ Harlow 1931: 339-341.

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worthy host, Mr. MARSHALL, was then partaken of, and a regular feu-de-joie of champagne corks was kept up during the evening by those assembled.”¹⁴⁴

By mid-War, however, the Draft Riots of 1863 revived anti-Irish sentiment. Irish-led mobs, angered by the draft that only the wealthy could buy their way out of, led murderous attacks on African Americans throughout New York City.¹⁴⁵ By the close of war in April 1865, the Bowery crowd was eager to focus on welcome diversions. Another consequence of the war was a mass unmooring of thousands of men, damaged by the carnage or liberated from responsibilities.¹⁴⁶ The rise of tramp culture post-Civil War would, like variety theatre, play a central role in the late nineteenth century Bowery.

VARIETY THEATRE & THE BIRTH OF VAUDEVILLE

Toward the end of his life, the “father of vaudeville,” Tony Pastor, reminisced about the early years of variety entertainment, later known as vaudeville: “The variety show had its origin in the days of the Civil War . . . when men felt gloomy and wanted laughter, not philosophy, in their hours of relief. The more serious forms of the drama became neglected, giving way to minstrels and variety shows of all sorts.”¹⁴⁷

Variety theatre described a mixed bill of various types of performers and performances: singer, acrobats, contortionists, comedians, clowns, minstrels and blackface performers, trained animals, and child prodigies. This formula was perfected in the late nineteenth century as “vaudeville.” Though the Bowery is often credited as the birthplace of vaudeville, Broadway offered more contemporary venues, and eventually many theatres moved up to the 14th Street Rialto. But the run-down immigrant neighborhoods adjoining the Bowery, for which the Bowery was the main street, produced a remarkable number of future variety and vaudeville stars and other performers, musicians and writers who came out of the variety theatrical tradition during the late nineteenth and early twentieth centuries. Irving Berlin, Eddie Cantor, the Marx Brothers, Lillian Russell, and many more, began their careers in and around the Bowery.¹⁴⁸

Tony Pastor’s Opera House (1865-1875)

Tony Pastor (Antonio Pastor), “dean of vaudeville managers,” and, at the time of his death in 1908, “the oldest theatrical manager actively in business . . .” was born in Greenwich Village in 1835. After making his professional debut in Barnum’s Museum as an “infant prodigy” in 1846, Pastor embarked on a career as an actor and clown, before forming a partnership with Sam Sharpley, “the old minstrel manager,” to open Tony Pastor’s Opera House, 201 Bowery, the site of the former Hoym’s Theatre.¹⁴⁹

According to Pastor (emphasis added):

¹⁴⁴ NYT, March 23, 1862; Research on the history of 35 Cooper by Sally Young. By 1850, Henry Marshall was the resident business owner at 391 Bowery, operating a porterhouse on the first floor until 1874.

¹⁴⁵ Anbinder 1992:271.

¹⁴⁶ Giamo 1989: 15.

¹⁴⁷ NYT, April 21, 1907. “The Father of Vaudeville. Tony Pastor “Reminisces” About Growth of the Business Since War Times.”

¹⁴⁸ Consult Trav S.D., *No Applause, Just Throw Money: The Book that Made Vaudeville Famous*. (Faber & Faber, 2005), to understand the long lasting influence of vaudeville in American popular culture.

¹⁴⁹ NYT, August 14, 1908.

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Not much was required in those days in the way of scenery and other stage accessories. **Small halls and even stores were used as variety theatres.** Drinks were served, smoking was allowed, and everything was free and easy. So popular did the variety entertainments become that rich men embarked in them as a business. One after another the variety cropped up But all these were essentially resorts for men.

Pastor is credited for cleaning up performances to attract “ladies and families.” Upon opening the opera house in 1865, Pastor & Sharpley “. . . at once invited all the ladies to come and enjoy our show.”¹⁵⁰ There was still a bar in the Tony Pastor Opera House, but performances were “clean,” with no vulgarity allowed. Gymnastics, contortionists, dancers, singers, and comedians were all on the bill. In 1875, Pastor closed the opera house and opened a venue at 585 Broadway, before ending up operating out of Tammany Hall in 1881. After Pastor & Sharpley departed the Bowery, H.C. Miner’s “People’s Theatre” replaced it.

H.C. Miner’s “Bowery Houses”

Henry “Harry” Clay (H.C.) Miner, “best known for his Bowery Houses,” trained as a druggist, then became policeman post-Civil War (two years as a patrolman), before turning his attention to the more lucrative field of variety entertainment. Miner’s first theatre, the London Theatre, opened at 237-239 Bowery in 1876, followed by People’s (199-201 Bowery, 1876?; demolished 1945) and Miner’s Bowery Theatre (165-167 Bowery, 1878, now the site of the Crystal Hotel).¹⁵¹ The theatres featured variety entertainers, soon more commonly called vaudevillians, Miner also managed a number of the acts. The Miner theatrical empire grew to include many other theatres in New York and beyond: several elsewhere in Manhattan, Brooklyn, Detroit, and Newark, New Jersey. Along with his theatres, Miner operated two drug stores, one of which, H.C. Miner Drug Company on the Bowery, was next to one of his theatres; real estate, mining, railroad investments, and a lithography business. A Democrat, Miner was elected to the 54th Congress from the 9th district, in which he did not reside.¹⁵²

The People’s Theatre was rented out to a “Hebrew Syndicate” in the mid-1890s. The “syndicate” was composed of the famed Yiddish actors Jacob Adler and Boris Thomashevsky, who continued to bring high drama to the Bowery stage into the early twentieth century.¹⁵³ Miner’s Bowery Theatre’s greatest claim to fame came after the death of H.C. Miner. Amateur night, every other Friday, became an institution in American variety entertainment, during which any soul brave or foolish enough to perform in front of a lively Bowery audience got his or her chance. It was during a particularly unbearable amateur performance in 1902, that a cane was fashioned into a hook into order to pull the performer off stage. Among the performers not given “The Hook” at a Miner’s Bowery Theatre amateur night in 1908 was Eddie Cantor, then an orphan of the Lower East Side.¹⁵⁴

¹⁵⁰ NYT, April 21, 1907. “The Father of Vaudeville.”

¹⁵¹ NYT, August 10, 1929. “Miner’s Bowery Theatre at 165 Bowery, nursery for the fame of such stars as David Warfield, Weber and Fields, Maggie Cline and Lillian Russell in the ‘80s and ‘90s of the past century, went up in flames yesterday morning; Stamping Ground of Stage Stars in Eighties Is Left a Shell in Two-Hour Blaze. Theatre Was Soon to Have Been Scene of Revival. Renaissance Was Impending.”

¹⁵² NYT, Feb. 23, 1900 “Sudden Death of Henry C. Miner.”

¹⁵³ Ferrara 2011.

¹⁵⁴ Ferrara 2011; S.D 2005:206.

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THE PANIC OF 1873

A post-Civil War boom was fueled by the overexpansion of railroads, which waned by the early 1870s. Combined with a banking crisis linked to a fall in silver prices internationally, in 1873, a financial panic kicked off a multi-year depression. The New Amsterdam Savings Bank (NASB), headed by a board of German immigrants, including the pharmacist bank president Theobald Frohewein, was authorized by the State Legislature on May 6, 1868. The completion of its impressive Italian Renaissance Revival building at the northeast corner of Bowery & Rivington coincided with the Panic of 1873. The NASB failed in 1876, during a wave of savings bank failures post-panic and during the ensuing depression. With the NASB in receivership, the building was taken over by Germania Bank from 1878 until the completion of Germania's monumental Beaux-Arts bank at 190 Bowery in 1898. Among the professional offices housed at 215 Bowery were those of locally prolific architect William Graul (1880s) and the partnership of Graul & Frohne (1890s).

An economic depression followed the Panic of 1873, which did not lift until the start of the next decade. Bank failures, lack of credit, and lack of confidence in the economy slowed development—only about seven (extant) buildings on the Bowery reflect the 1874-1880 era. But plans for enlarging the city's rapid transit system moved full speed ahead during the depression of the 1870s. Widely recognized since the mid nineteenth century as a plebian Main Street, the Bowery was already considered less respectable than Broadway by the time the elevated train overshadowed the street beginning in 1878. The El, looming over the Bowery, would change the fortunes of that street for the coming century.

THE ERA OF THE ELEVATED TRAIN: 1878-1956

Yes, there should be a milestone placed somewhere around New Year's Day, 1879, for that was a period of beginnings and endings on the Bowery. Within a few months before that date, Miner's Bowery [Theatre] and the elevated railroad had begun their career, and a few months afterward the Bowery Mission was opened and the old Bowery Theatre went German.¹⁵⁵

In the forty years since the introduction of the street railways in the 1830s, the city's population ballooned from 202,589 in 1830 to 942,292 in 1870. Residents spread out across the rapidly developing upper reaches of Manhattan.¹⁵⁶ Of the major five surface transit lines in New York by the 1860s, three ran along the Bowery. During the 1870s, advocates of further developing the rapid transit system petitioned the city aldermen and state legislature to pursue the possibilities of elevated, street level and underground railways. The main argument for rapid transit was economic: to keep New York economically competitive. The Rapid Transit Committee of the Society of Civil Engineers favored "an elevated railroad scheme" in their 1875 report to the city aldermen.¹⁵⁷

But just as the street car lines had met with objections from abutting property owners in the 1830s, so too did the elevated line face hostility from Bowery business owners in the 1870s. After several years in court, in

¹⁵⁵ Harlow 1931: 387.

¹⁵⁶ Stott 1990:11.

¹⁵⁷ NYT, February 7, 1875. "RAPID TRANSIT: Session of the Committees of the Assembly and Aldermen."

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September 1877, the New York State Court of Appeals upheld the constitutionality of the Rapid Transit Act, affirming the rights of elevated train companies to move forward with construction.¹⁵⁸ By August 1878, the Third Avenue Line, which ran the length of the Bowery from Park Row to Third Avenue, was open to 42nd Street. The massive iron superstructure overshadowed the sidewalks to avoid interfering with the three streetcar lines that already plied the thoroughfare. Sooty steam locomotives rumbled just feet from second-story windows, and a “fiery stream of particles [was] seen at night issuing from the locomotives.” It was also reported on other elevated lines that “the awnings of stores, the curtains of windows, and the Summer dresses of women and children have been thus set on fire, and this has been a frequent occurrence.”¹⁵⁹

On Christmas Eve 1878, the New-York Elevated Company ran the first through trains from the Battery to Harlem along the Third Avenue Line. The celebratory run turned out to be glacially slow in the bitter December weather and the steam-heated seats failed in a foreshadowing future discomfort on the route.¹⁶⁰ One hundred thirty eight physicians, including the presidents of the Academy of Medicine and the New-York County Medical Society, and physicians, surgeons, and professors representing all the major hospitals in New York, signed the petition presented to the Grand Jury in protest of a parallel line, the Metropolitan Elevated.

The degree of the annoyance resulting from the noise of its traffic now conducted hardly admits of exaggeration. It disturbs and interrupts all mental processes and all common conversation near the line of its route during the passing of the trains, which . . . is to be almost continuous. In our deliberate professional judgment we declare that this noise is capable of doing, and undoubtedly will do, great and permanent injury to those who may be compelled to live within its force. The rapidly growing brain of a child cannot healthfully develop, and the faculties of mature life must rapidly waste under the continuous excitation of this special sense¹⁶¹

The physicians warned of an impending health crisis along the elevated line, including “Perverted mental and moral action, cerebral exhaustion, insomnia, hysteria . . . mania. . . while to some the alternative will be deafness, dementia or death.” The necessity to talk loudly to be heard and the tension resulting from the “jar and din” were implicated in reported cases of exhaustion, bronchitis, emphysema, and pulmonary hemorrhages.¹⁶² John Jacob Astor and William Astor, major landowners in the Bowery, also formally protested the elevated trains before the Common Council and in a letter to the *New York Times*. The Astors were particularly opposed to the use of steam locomotives, which showered the neighborhood in cinders and soot:

with the facilities already offered to the public for travel upon the Bowery and Third-avenue, by the use of steam on the elevated railway and horse-

¹⁵⁸ NYT, September 21, 1877. “Pushing Rapid Transit.”

¹⁵⁹ NYT, July 3, 1878. “Physicians Making A Complaint: A Petition Presented To The Grand Jury -The Metropolitan Railway Asked To Prevent The Intolerable Din Of Its Trains.”

¹⁶⁰ NYT, December 25, 1878. “Rapid Transit to Harlem.”

¹⁶¹ NYT, July 3, 1878. “Physicians Making A Complaint: A Petition Presented To The Grand Jury -The Metropolitan Railway Asked To Prevent The Intolerable Din Of Its Trains.”

¹⁶² Ibid.

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power upon the street surface, the aforesaid thoroughfares in our opinion, cannot be further encroached upon in the introduction of steam or other motor power than that now in use upon the surface of the streets or avenue, without additional damage to the business interest of said streets or avenues.¹⁶³

The Astors were correct in predicting the damage to business done, in no small part, by the elevated. In a little over a decade from the time of the elevated line's maiden voyage to Harlem, the Bowery would be permanently cast as a place of corruption, debauchery, general depravity, and hopelessness.

RECOVERY & DECLINE: 1880s

Recovery from the Panic of 1873 and its aftermath was slow, but by 1880, the city had, for the most part, rebounded. Rents for commercial space along the Bowery, however, had not recovered:

From this tendency to advance, however, the Bowery store property must be excepted. . . . the Bowery as a business thoroughfare is, steadily going down, and will probably continue to do so. Lager beer saloons, cheap clothing stores, and restaurants are gradually filling up the whole of what was once a good business street. Especially are the lager beer saloons multiplying, on account of the very large German population to the east of the Bowery. It was not long ago that a very respectable class of dry good houses and a variety of other business were located on the Bowery but these have nearly all gone. So that the three or four old firms, which still remain, do so rather by force of habit than from considerations of business. The depreciation extends to most of the small streets running into the Bowery.¹⁶⁴

Among the old firms still on the Bowery was Hammacher, Schlemmer & Co., founded in 1848 by German immigrants. First located at 221 Bowery, Hammacher & Co, specialized in hardware. Between 1859 and 1904, the company occupied a substantial, five-story Italianate building, still standing at 209 Bowery, before moving uptown. No. 209 Bowery has since been stripped of its Italianate detail and refenestrated.¹⁶⁵ John P. Jube & Co., founded on the Bowery in 1842, commissioned a stylish cast iron front loft building in 1869 (97 Bowery, Peter Tostevin, architect), and remained on the Bowery until 1930.

RISE OF TAMMANY HALL ON THE BOWERY

Tammany Hall played central role in Bowery history throughout the nineteenth century, supporting the rights of immigrants in exchange for a demographic advantage. Immigrant wards were typically a Democratic stronghold, but impoverished. But numbers can outweigh dollars, and, when necessary, Tammany dollars helped pay for a number of repeaters [repeat voters] to ensure "democratic" victory. As the outsider's insiders, the Tammany machine ran Democratic politics in New York in the nineteenth century. Reverend Charles

¹⁶³ NYT, December 17, 1878. "Steam on the Third-Avenue Railroad".

¹⁶⁴ NYT, December 17, 1878. "Decline in rents & quality."

¹⁶⁵ Hammacher-Sclenmer's website provides some corporate history: <http://www.hammacher.com/Editorial/History>

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Stelzle, religious and labor reformer, wrote of the role of Tammany Hall in the poor immigrant wards in his autobiography, *A Son of the Bowery*:

. . . Tammany Hall's influence on the East side was . . . largely due to the very human qualities shown by its representatives. They not only know everyone who lives in the block, but they know about his domestic and economic and social needs. They know about them the whole year round, and try to supply them; whereas the reformers live uptown and—so it appears to the people—seem to be in business for the purpose of taking privileges away from the people, rather than furnishing them with jobs, and coal, and food, and getting them out of the police courts, if they happen to have trouble with the police.¹⁶⁶

Tammany's battle against reformers had something to do with enfranchising and protecting the rights of the poor, and it was also at its roots a religious battle—Protestant and Methodist reformers vs. a pro-Catholic and Jewish-tolerant Tammany Hall. The main conflict arose between reformers and East Side patron saint, Big Tim Sullivan, who was entrenched and enriched by many business enterprises—gambling, prostitution, and theatres—targeted by reformers.

Big Tim Sullivan, Patron Saint of the Bowery

From his office at 207 Bowery, "Big" Tim Sullivan "ruled supreme in politics south of Fourteenth Street," throughout the late nineteenth and early twentieth century.¹⁶⁷ Occidental Hotel (formerly Westchester House), at the corner of Bowery & Broome, had been a Tammany meeting place since the 1850s. Sullivan maintained an apartment at the hotel (which was not in his 10th Ward district), and operated his "headquarters" out of 207 Bowery, which was in the 10th Ward. The Metamora Club, or Comanche Club, as it was known, was owned by theatre impresario and fellow Democrat, H.C. Miner.¹⁶⁸ Born ca. 1862 or 63 in the 4th Ward to a poor Irish immigrant family, Sullivan was raised in the Five Points (6th Ward). Fiercely loyal to his neighborhood, Sullivan rose to become a beloved and powerful figure within it: "Below 14th Street, Big Tim Sullivan was Tammany Hall."¹⁶⁹

During the 1890s, 1 percent of Americans held 25 percent of all wealth; 10 percent held 72 percent; 40 percent were below poverty; while 45 percent were just above it.¹⁷⁰ The high-density tenement wards surrounding the Bowery were populated for the most part by the 40 percent below poverty, along with some of the 45 percent barely above. Tim Sullivan, however, rose out of poverty to become a very wealthy man with legitimate investments in theatres and real estate and other income from gambling and, though he always denied it, prostitution. Sullivan's "games" were raided by reformer Anthony Comstock, in constant battle against all forms of amusement of the Bowery, legal and otherwise. In spite of Sullivan's illegal activities, and perhaps because of Comstock's reformist incursions into Sullivan's territory, "the Big Feller" remained beloved to his

¹⁶⁶ Stelzle 1926:18.

¹⁶⁷ NYT, September 15, 1913, "Thousands Mourn at 'Big Tim's' Bier."

¹⁶⁸ Ferrara 2011.

¹⁶⁹ Welch 2008: 43, quoting Henderson 1976.

¹⁷⁰ Giamo 1989:14.

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constituents. Every Christmas, Tim fed thousands of homeless and lodging house men on the Bowery. In a gesture recalling a gift of shoes he received as a child, courtesy of the local ward boss, Big Tim offered thousands of pairs of shoes to the needy every year.¹⁷¹

Sullivan's political activities and businesses on the Bowery are too numerous to detail, but several biographies of Tim Sullivan contain further information. In short, Sullivan ruled the Bowery during its rowdy years as a thrill-seeker's paradise, and his political representation brought power and self-respect to many of his impoverished constituents. An inordinate amount of that power was concentrated in his hands. Sullivan's biography is ingrained in the history of the street and the immigrant wards he represented. St. Patrick's Cathedral on Mott Street was mobbed with mourners at Big Tim's funeral in 1913. The funeral procession down the Bowery was slowed by the crowds of Sullivan's constituents; Many hung out of windows and from the El in order to get a glimpse of his funeral cortege heading down the Bowery and over the bridge to the cemetery in Brooklyn. In 1913 and 1914, Christmas dinners were still offered at the clubhouse. In 1915, the clubhouse remained padlocked on Christmas day, and the following year it was sold.¹⁷²

In 1911, a three-block extension of Delancey Street was opened to provide direct access to the new Williamsburg Bridge (1906). In honor of Big Tim the street was named Kenmare, for the Irish village in County Kerry that was the birthplace of his mother. A horse watering fountain on Delancey at the head of Kenmare, since removed, was later dedicated in Sullivan's memory.

BOWERY AMUSEMENTS

What infinite use Dante would have made of the Bowery! . . . The Bowery is one of the great highways of humanity, a highway of seething life, of varied interest, of fun, of work, of sordid and terrible tragedy; and it is haunted by demons as evil as any that stalk through the pages of the "Inferno."¹⁷³

Big Tim and his business associates were players in the gambling and prostitution rackets on the Bowery and within Sullivan's 10th Ward. By the mid-1880s, the Bowery was already infamous for "lager-beer saloons and disreputable music halls," and many a saloon or music hall was a front for a backroom game of craps or stutz, or trolling ground for working girls.¹⁷⁴ By 1882, when the "Bowery" boardwalk of Coney Island was built, the name "Bowery" had become synonymous with low-brow and thrilling entertainment. By 1884, an evening on the old Bowery would have been illuminated by 218 arc lights; by 1891, there were 263, mostly on the west side of the street.¹⁷⁵ The exotic and brilliantly lit Bowery attracted all manner of visitors, from curious tourists, to slumming uptowners, to the single men and women or families seeking a diversion from tenement life. In 1898, a police census identified 99 "places of amusement" on the Bowery, ranging from dime museums to

¹⁷¹ NYT, December 26, 1899.

¹⁷² Welch 2008:190.

¹⁷³ Theodore Roosevelt. 1913. *History as Literature*. Chapter VII: Dante and the Bowery.

¹⁷⁴ Kernan 1885:64.

¹⁷⁵ Harlow 1931:403.

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faithful performances of “legitimate” theatre.¹⁷⁶ In 1887, the Sunday Law known as Penal Code Section 277 seemed designed to target Bowery amusements, prohibiting:

. . . . the performance of any tragedy, comedy, opera, ballet, farce, negro minstrelsy, negro or other dancing, wrestling, boxing with or without gloves, sparring contest, trial of strength, or any part or parts therein, or any circus, equestrian or dramatic performance, or exercise, or any performance or exercise of jugglers, acrobats, club performances, or rope dancers upon Sunday.

But the remainder of the week (and often on a Sunday), all this and more could be found on the Bowery.¹⁷⁷ This era—the Bowery’s “bad old days”—is well documented in Alvin F. Harlow’s comprehensive history of the Bowery to 1931, *Old Bowery Days* (1931), and Luc Sante’s *Low Life* (1991), which draws heavily upon Harlow’s work. Eric Ferrara’s *The Bowery* (2011) provides excellent and sordid details of the “grit, graft and grandeur” of Bowery gangsters, politics, and crime. Thomas Allston Brown’s *A History of the New York Stage from the First Performance in 1732 to 1901* (1903) provides detailed information about the history, management, and bills at many Bowery venues. Other information on this era on the Bowery, including Bowery entertainment venues, is found in the *New York Times* archive. Apparently, theatre buildings and concert halls were extraordinarily prone to fires, explosions, and other reportable tragedies.

Variety Theatres & Music Halls

On September 11, 1879, the curtain rose on the German-language Thalia Theatre, located in the old Bowery Theatre. The Thalia stood next to the stolid Atlantic Garden, still a center of German life on the Bowery twenty years after its founding. The Atlantic Garden’s proprietor, William Kramer, purchased the old Bowery Theatre and required that the Thalia’s operators provide exclusively German-language programming. But the same year that the Thalia opened, the venerable Stadt Theatre, across the street, once known as the place to hear Mozart on the Bowery, was rented to John A. Stevens. Renamed the Windsor Theatre, it featured less lofty, English language acts until it was destroyed in 1883.¹⁷⁸

Several Volksgartens cropped up along the Bowery in the 1850s and 60s and remained open into the 1880s. The Deutscher Volksgarten, 113 Bowery, operated by the partnership of Meyer & Kaiser, was a three-story brick building fronting the Bowery, with an extension running through the block almost to Chrystie Street. Behind the first floor bar room stood a large concert hall with a stage in the extension.¹⁷⁹ The Old Volksgarten, 231-233 Bowery, also ran through the block to Chrystie Street (193, 195, 197). The building, which dated to the mid-nineteenth century, was destroyed by a gas explosion in 1895. Shortly after the Civil War, it housed Conkling’s Museum of the Late War, a short-lived Civil War wax museum. The London Theatre, owned by Harry Miner, stood next door.¹⁸⁰

¹⁷⁶ Ibid: 454.

¹⁷⁷ NYT December 28, 1887.

¹⁷⁸ Harlow 1931: 386; NYT, November 30, 1883.

¹⁷⁹ NYT, August 6, 1884.

¹⁸⁰ NYT, November 15, 1895.

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Around 1880, the old Federal-era rowhouses at 104-106 Bowery were converted from commercial space to a theatre, which operated for several decades under various names, including the National, Roumania, Oriental, Adler Theatre, the Teatro Italiano and the Liberty.¹⁸¹ As the Manhattan Concert Hall, owned by Alderman Fleck, 104 Bowery got a mention in the Mazet Committee testimony on vice on the Bowery.¹⁸² Refaced in the twentieth century, the theatre still stands, repurposed as a lodging house and, later, a hotel. The vaudeville historian Trav S.D. makes a distinction between the Variety Theatre and the Music Hall: "Instead of a bar with a theatre attached [a variety theatre was] a theatre with a bar attached."¹⁸³ But while many of the German-language venues still appealed to families, other less reputable venues on the Bowery were implicated in the corruption of families and the exploitation of children. According to the Society for the Prevention of Cruelty to Children (SPCC), "One of the chief sources of the development of crime in the very young has been the low music halls and variety shows in the Bowery."¹⁸⁴ In 1883, the SPCC raid on Spencer's Palace Music Hall (300-302 Bowery), resulted in Sandy Spencer being sent to jail for violation the excise laws. Bowery Garden (AKA one of the many Volks Gartens [113 Bowery]), was refused a license.¹⁸⁵

Gambling

The Bowery had established a reputation as a gamblers' street by the mid-nineteenth century "gambling dens" specializing in craps, stuss/stutz, faro, and the Chinese game *fan tan* were easily found throughout the Bowery and in adjoining neighborhoods. The rough crowd attracted by the gambling tables, and the inevitable fights and violence, lent further credibility to the reformers claims that the Bowery was devolving into an amoral vice-plagued wasteland. A faro table on the second floor of 40 Bowery, was the scene of a gambling-related murder in 1873, when Herschel Mendlebaum, known as a fencer of stolen goods, was beaten to death after losing a considerable amount of cash and refusing to made good to the bank.¹⁸⁶

Inevitably, the Bowery became a special project for Anthony Comstock, Secretary of the New York Society for the Suppression of Vice. He and his gang of reformers raided games up and down the street, including a raid on a "quick action" or "grand stand" crap game in a reputed Sullivan-run gambling house, 99 Bowery, at the back of a restaurant operated by Samuel Goldberg and his son Isaac.¹⁸⁷

Beer Dives and Saloons

The rough beer dives and saloons of the Bowery are too numerous to mention individually, but a notable few deserve special attention, particularly those associated with some of the major characters of the late-nineteenth-century Bowery.

¹⁸¹ Municipal Archives Block & Lot File 239/27-30. A history of this building recently appeared in the New York *Times*. Dan Barry. March 14, 2010. *On the Bow'ry*. New York *Times*. Metropolitan Section, pages 1 &10.

¹⁸² Mazet Committee, Vol. 2, 1899: 1307.

¹⁸³ S.D. 2005:67.

¹⁸⁴ NYT, December 1, 1883; NYT, January 27, 1884.

¹⁸⁵ NYT, December 1, 1883; NYT, January 27, 1884.

¹⁸⁶ *Murdered by a Gambler*, April 21, 1873.

¹⁸⁷ *Sullivan's Game Raided* NYT March 5 1899.

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Owney Geoghegan

In 1884, the Society for the Prevention of Cruelty to Children (active on the Bowery since 1875) proudly proclaimed that:

During the past year the society has secured the conviction and imprisonment of the notorious Owney Geoghegan; it has made of Sandy Spencer's Music Hall a thing of the past; it has obliterated a number of haunts of infamy into which little girls, the children of hardworking and respectable mechanics, were lured to their eternal ruin, and it has prosecuted to conviction the proprietors of these places. Another great work is the rescue of young children from the degrading influence of the Bowery dives and low variety shows. The vile den of Owney Geoghegan in the Bowery was also forced to close by the society during the year. . . Geoghegan was tried in the Court of Special Sessions, found guilty, and sentenced to one month in the penitentiary and to pay a fine of \$500. He paid his fine, served his time, and closed up his establishment to the infinite satisfaction of the public.¹⁸⁸

Geoghegan, "known personally in every local department of justice, and by reputation to every reader of the criminal reports in the newspapers for the last 10 years," was described in his 1885 obituary as a "noted prize fighter," "'dive' keeper" and "typical New-York rough." His dive at 103 Bowery opened in 1880, next door to another competing dive, Billy McGlory's. Both offered entertainment in the form of dance bands and "low comedy," but to attend a performance was taking your life in your hands. Geoghegan was brought down by the SPCC for allowing a 10-year-old boy to peddle oranges in the dive at all hours of the night. Imprisonment after the SPCC bust was credited with shattering Geoghegan's health. He died in January 1885 at the age of 45.¹⁸⁹

Farley's Saloon

Tammany politician and "Boodle Board" Alderman Patrick Farley opened his "picturesque and prosperous" Farley's Saloon, 131 Bowery, around 1884. In 1896, Farley reclassified his saloon as a "hotel," shortly after the enactment of the Raines Law. Farley's would have been just one of many "Raines Law Hotels" on the Bowery. Enacted by the state legislature in March 1896, the Raines Law forbade the sale of alcohol on Sundays except in hotels and required that the hotels serve a meal and offer accommodations for at least ten guests. Saloons got around the law by creating hotel rooms in floors above the bar or in back rooms and serving food, usually just sandwiches, to "guests."

By 1900, the building housing Farley's saloon was purchased by the Church Temperance Society (279 4th Ave.), which "converted" it to lofts and stores. Farley then appears to have relocated next door, to 133 Bowery. Prior to Farley, Edward Haeuser owned and operated a rooming house at 133 Bowery, which he leased from

¹⁸⁸ NYT, December 1, 1883; NYT, January 27, 1884.

¹⁸⁹ *Owney Geoghegan Dead*. January 21, 1885. *New York Times*.

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long-time owners, the Somerindyck family.¹⁹⁰ Farley passed to business on to his bartenders upon his death in 1914. Until recently, the HAEUSER name remained in the parapet of 133 Bowery.

McGurk's Suicide Hall

McGurk's Saloon (295 Bowery, demolished 2005) became the symbol of the Bowery's depravity. It earned the name McGurk's Suicide Hall after a number of down-on-their-luck prostitutes ended it all at the saloon by slugging back carbolic acid or other fatal concoctions. Much has been written elsewhere about this notorious dive [including in Harlow 1931 and Sante 1991], which opened in 1895 and closed by 1902, when McGurk either relocated or fled to California. The Suicide Hall then was home to a lodging house, then artist lofts, before it fell to the urban renewal wrecking ball in 2005.

Dime Museums

The dime museum was a curious phenomenon of the last quarter of the nineteenth century on the Bowery, offering a voyeuristic twist on the typical swindle. Pandering to the average person's morbid curiosity, dime museums advertised the opportunity to take in the wonders of the world and to come face-to-face with human and animal "freaks" of nature, all for a dime. But takers were soon taken when they were forced to continue paying in order to have more "wonders" revealed. Most, if not all, of the museums were fronts for gambling and prostitution. Worth's Museum of Living Curiosities, known as the displayer of a giant squid, was housed in 101 Bowery, next door to the Windsor Palace Dive and the New American Museum (103 Bowery). Bunnell's New American Museum (associated with Barnum's Circus), occupied all five stories of the building that burned at 298 Bowery in 1879.¹⁹¹ Its replacement was the Globe Dime Museum (the replacement building still stands). In 1887, the curious could gawk at Jo-Jo the dog-faced boy, in residence at Alexander's Musée, 317 Bowery.¹⁹² At 138 Bowery, the Gaiety Musée & Concert Hall included a first floor theatre, with a museum on the upper two stories. It was out of business by 1902 or 04.

New-York Museum, 210 Bowery (1932 (façade); mid 19C building) opened as a dime museum in the 1880s, only to be refused a license in 1883 and then busted New-York Museum, year later as a gambling den and for having 12-year-old girls (probably prostitutes) in the back room. It became the Fairyland Dime Museum by 1889, and was out of business by 1896. During the 1880s and early 1890s, 229 Bowery housed the photographic studio of Charles Eisenmann, renowned for his extensive photographic documentation of the Bowery's sideshow and dime museum "freaks." Among his most famous and popular *carte-de-visite* images are those of JoJo the Russian Dog Faced Boy, General Tom Thumb, and a host of the era's most celebrated congenitally deformed and genetically mutated (and the occasional high-society portrait), all captured on glass plate negatives at Eisenmann's Bowery studio. In December 1883, at the urging of the SPCC, Mayor Edson cracked down on Bowery dime museums for prostitution, child labor and excise law violations, refusing licenses to the New American Museum (then at 190 Chatham Street); New-York Museum (210 Bowery); and

¹⁹⁰ MAB&L; NYT, May 23, 1914. "Three Bartenders Get Farley Saloon." Research on E. Haeuser by Sally Young. For more on the Boodle Board, a corruption scandal involving alderman accepting bribes in exchange for offering preferential contracts to corporate syndicates in the 1880s, see Burrows & Wallace 1999:1057.

¹⁹¹ NYT, June 3, 1879; NYT December 1, 1883; NYT December 26, 1887.

¹⁹² NYT, December 28, 1887. "Sunday Picture Shows; Somebody Waging War on Them."

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the Globe Museum (298 Bowery); all remained in business.¹⁹³ By the end of the 1890s, however, dime museum era was over.

Fake Auctions & Pawn Shops

In the late-nineteenth century, the Bowery was home to many auction houses and pawnshops, but how many were legitimate, if any, is unknown. Firuski & Son held auctions at 85 Bowery in the 1880s and 90s; 70 Bowery was pawn shop and auction house of Eugene Rosenbaum as late as 1922. The building at 258 Bowery housed a swindling auction house in the 1880s, as reported in the *New York Times*. Rappaport Pawn Shop was in business at the same location in the 1890s and early 1900s. An infamous Bowery ploy for taking money from fools was the fake auction. Out-of-town rubes would be swindled into bidding on items, only to be told that their winning bid was for something else or to find out later that the “diamond” jewelry was paste.

Mike Lyons’s Famous Bowery Restaurant

Mike Lyons’s Restaurant (261 Bowery or 259-261 Bowery) opened in 1870 as Cunningham & Lyons “a corned beef and cabbage house.” In 1878, Mike Lyons became the sole proprietor of the restaurant, which catered to the entertainment crowd—patrons of theatres, museums, and Bowery sightseers. Lyons’s, Farley’s and the Occidental Hotel were at the center of the political, theatrical and “sporting” life of the Bowery in the late nineteenth century. Open around the clock from 1872 until 1905, at 5 am, leftovers were offered to “Bowery men.” “In the palmy days when the Bowery was a blaze with light,” Mike Lyons’s Restaurant became “the center of East Side Bohemia.”¹⁹⁴ In 1905, Mike Lyons was forced to call a locksmith to create a key—business was flagging, and the restaurant began closing at midnight. Mike Lyons described the changes on the Bowery:

Thirteen years ago the change began I’m not saying whether it was for good or ill—but it killed the old Bowery. The theatres shut up. The gambling halls stopped business, and you couldn’t hear any more the fiddles and pianos thrumming in the basements under the sidewalks as you walked along. Reform, they called it. Far be it for me to discuss it. I just know that the lights began to grow dim. Still, they could kill out the Bowery, but they couldn’t kill off the men and the memory of the old days.¹⁹⁵

In 1910, the restaurant folded. Mike Lyons was asked by a reporter to predict the future of the Bowery, to which he replied: “Wholesale.”

REFORM IN VARIOUS FORMS

In 1873, Anthony Comstock founded the New York Society for the Suppression of Vice, Christian-based morality crusaders who sought to conform the world to their limited view of social acceptability and culture. Everything the Bowery had to offer in the way of amusement—theatres, dime museums, auctions, saloons, dancing, prostitution, gambling and games of chance—all (even the legal diversions) were seen a morally corrupting and strictly proscribed by late-nineteenth century reformers.¹⁹⁶

¹⁹³ NYT, December 1, 1883; NYT, January 27, 1884.

¹⁹⁴ NYT, March 18 1910. “Last Order Given in Mike Lyons’s.” Harlow 1931:414.

¹⁹⁵ *Lights Out At Twelve In Mike Lyons’s Now*. June 23, 1905. *New York Times*.

¹⁹⁶ S.D. 2005: 29.

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The Bowery Mission

From the time of its founding in 1879 until 1909, the Bowery Mission occupied no fewer than 4 locations on the Bowery below Houston Street (14, 36, 55, 105 plus a restaurant outpost at 262 Bowery). When the Bowery Mission, established by the Rev. and Mrs. A. G. Ruliffson, first opened at 14 Bowery in 1879, it was on a particularly shady stretch of the Bowery.

In that one block, Chatham Square to Bayard Street, were eight concert halls; five gambling houses; four fake museum—blinds for lottery schemes or indecent exhibitions; seven saloons, not one of them conducted legitimately; nine "hotels" of the rankest sort; five lodging houses, ranging in price from twenty-five to seven cents; while in the adjoining block, in Bayard Street, every house —without exception—was a den of ill-repute. In addition it must be mentioned that the Whyo gang, the Cherry Hill gang, and the Five Points gang had their headquarters there, and sometimes worked in concert to the discomfort of peaceful citizens, and, again, fought their battles in pitched array to the bodily injury of inoffensive non-participants.¹⁹⁷

Taken over by the Christian Herald Association, the mission soon moved to 36 Bowery, where it became officially known as "The Bowery Mission and Young Men's Home." Until 1909, the mission relocated several times, including 105 Bowery, 55 Bowery, and eventually, 227 and 229 Bowery. In 1898, when 105 Bowery was destroyed by fire, operations moved to the annex at 55 Bowery. Until that time, 55 and 262 Bowery had been operating as restaurant outposts for the mission. When its home at 55 Bowery was razed for the Manhattan Bridge around 1908, the mission secured an 1876 Neo Grec former coffin factory (attributed to the architect William Graul), at 227 Bowery. In 1908-1909, the architecture firm of brothers Henry G. & Marshall L. Emery inserted a two-story Tudoresque chapel into the five-story, four-bay brick and stone loft building, including a half-timbered wall under a pan-tiled shed roof with a large stained-glass panel lighting the Mission Chapel. When the building was first occupied by the Bowery Mission in 1909, the upper three stories were still used for light manufacturing.

In 1980, the mission expanded into 229 Bowery, formerly the photographic gallery of Charles Eisenmann, who documented the freaks of Bowery sideshows and dime museums a century earlier. The three-story, three-bay Federal-era rowhouse laid in Flemish bond brick with later alterations is one of a handful of modest houses of this period left intact on the Bowery. It retains its paneled stone lintels; the Italianate cornice with four brackets was added sometime in the mid-nineteenth century. The first floor façade has been modified with vaguely Colonial Revival brickwork to unify the entrance with Bowery Mission. Despite the rapid gentrification of the surrounding neighborhoods, the mission continues to serve those in need on the Bowery, as it has since 1879. Today the Bowery Mission offers food, clothing, shelter, transitional housing and a job-training program. The accrual of Federal, Italianate, Neo Grec and Tudoresque architectural motifs conveys much of the Bowery's rich architectural history in just two buildings, and these details have been well preserved in the recent rehabilitation undertaken by the mission to celebrate its centennial in this location in 2009. The mission (227

¹⁹⁷ Kildare 1906:175.

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Bowery only) was granted New York City Landmark status in 2012.

The Young Men's Institute, 222 Bowery

The Young Men's Christian Association (YMCA) supported moralizer Anthony Comstock's efforts to quash vice. The Young Men's Institute (222 Bowery, Bradford L. Gilbert, 1884) was founded as an outpost of moral virtue in the debauched Bowery. Reportedly the first YMCA building in New York, the institute was dedicated to the principle that preoccupying young men with sports and fitness would distract them from the more popular Bowery past times of alcohol, prostitution, and gambling. In April 1890, to a packed house at 222 Bowery, forty young men demonstrated a gymnastics program filled wholesome "feats of strength, wand exercises, fancy club swinging, high-jumping, horse and parallel and horizontal bar work, vaulting, and rope climbing. . . ." ¹⁹⁸

THE BOWERY MYTH IN SONG & STORY

Without ever actually visiting, most Americans knew of the Bowery and its unsavory reputation through popular culture. In 1891, Charles Hoyt's Broadway musical, *A Trip to Chinatown*, included the song "The Bowery." Though little else is remembered of this San Francisco-based plot, the song details the perils of a trip down New York's Bowery, acknowledging perilous dives, auction houses, and concert halls that made it infamous:

The Bowery

Oh! the night that I struck New York,
I went out for a quiet walk;
Folks who are "on to" the city say,
Better by far that I took Broadway;
But I was out to enjoy the sights,
There was the Bow'ry ablaze with lights;
I had one of the devil's own nights!
I'll never go there anymore.

Refrain:

The Bow'ry, the Bow'ry!
They say such things,
And they do strange things
On the Bow'ry! The Bow'ry!
I'll never go there anymore! ¹⁹⁹

Two novels—tragedies—are set on the Bowery of the 1890s: Stephen Crane's *Maggie: A Girl of the Streets* (1892 or 93); and Theodore Dreiser's *Sister Carrie* (1900). Both novels offered many readers their only glimpse

¹⁹⁸ NYT April 16, 1890.

¹⁹⁹ *The Bowery*. Charles H. Hoyt and Percy Gaunt. From the play: *A Trip to Chinatown* (1891). Lyrics published by T.B. Harms & Co., New York (1892).

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of "Bowery life," albeit in melodramatic form. Stephen Crane's first novel, *Maggie: A Girl of the Streets*, tells a tale of the wickedness of the Bowery, which is implicated in the ruin of a young Irish girl from the tenements. Shunned by her family for falling for a boy who "ruins" her, Maggie turns to prostitution to support herself. She eventually commits suicide. In Theodore Dreiser's novel *Sister Carrie* (1900), Carrie comes to New York to make it big as an actress, while her husband, Hurstwood, devolves into a Bowery bum. The novel's climactic scene takes place in a Bowery flophouse, where "Hurstwood laid down his fifteen cents and crept off with weary steps to his allotted room. It was a dingy affair—wooden, dusty, hard. A small gas-jet furnished sufficient light for so rueful a corner." Hurstwood then turns up the gas and does himself in.²⁰⁰ Other authors delighted in the thrilling spectacle of the Bowery, including H.C. Bunner, editor of *Puck Magazine*. Julian Ralph of *Century Magazine*, similarly explored the highs and lows of Bowery life.

OUTSIDERS: 1890s

In 1891, Julian Ralph of *Century Magazine* wrote of the Bowery that ". . . no other city in Christendom possesses a street comparable with the Bowery. . . .the only noble and important thoroughfare which is foreign to the city and country that possesses it."²⁰¹ The Bowery's foreignness derived from the diversity of immigrant cultures that gave it life and liveliness—sometimes mixing, often not—and from the culture of pleasure-seeking that ran distinctly counter to the reformist tendencies of late nineteenth century America.

The Chinese, Italian and Russian and Polish Jews began arriving in increasing numbers after 1870. These new immigrants settled into the 6th, 10th and 14th wards flanking the lower half of the Bowery. Their influence on the street, like the German and Irish before them, would grow over time. By the 1890s, the Bowery was home to more than half of the saloons and pawnshops south of 14th street. By Julian Ralph's accounting in 1891, there were 17 saloons on the east and 65 on west side of the Bowery, and an average of six ground-floor liquor-selling establishments per block.²⁰²

Birthplace of American Tattoo Culture

The Bowery has a long association with American tattoo history, which, like so many emblematic, working-class art forms, was born on the Bowery. Working out of a twelve-foot-wide shop at 11 Chatham Square, the foot of the Bowery, Samuel O'Reilly patented the first electric tattooing machine in 1891 (patent #464,801), based on an 1876 Thomas Edison design for an engraving pen. Chatham Square and the Bowery served as the nightlife district for the bustling Fourth Ward to the east, where boarding houses and saloons catered to the sailors coming and going through the busy East Side docks. "Professor" Charlie Wagner began working out of Samuel O'Reilly's shop sometime during the tattoo craze of the 1890s. Wagner's 1904 refinement of O'Reilly's tattoo machine—the dual-coil reciprocating engraver—is still widely used today. Sometime after 1918, Wagner is credited with teaching the trade to Yiddish-speaking Russian-Jewish immigrant barber Willie Moskowitz, who opened tattoo parlor in basement of his barber shop at 4 Bowery. Though devoutly Jewish, Moskowitz's sons, Walter and Stanley, joined him in the family business.²⁰³ Professor Wagner built machines and sold ink

²⁰⁰ Dreiser 1900.

²⁰¹ Julian Ralph quoted in Harlow 1931: 389-390.

²⁰² Harlow 1931: 403, quoted in Sante 1991: 119.

²⁰³ Gabrielle Birkner. September 19, 2003. "Tracing a Tattoo Dynasty Back to Its Bowery Days," in *Forward*. Available online: <<http://www.forward.com/articles/8186/>>.

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and “flash” (stock designs), by mail order. By the mid 1920s, it appears that Professor Wagner and his tattoo supply business were located at 208 Bowery. Wagner continued to ply his trade on the Bowery until his death in 1953. Other Bowery tattooists of the early twentieth century included Apache Harry, 22 Bowery, whose work and shop were immortalized in a two-page, full-color spread in *LIFE* magazine in December 1936.²⁰⁴

The tattoo trade thrived on the Bowery until the early 1960s, when the New York City Health department shut down tattoo parlors during a hepatitis outbreak linked to a Coney Island tattoo parlor. In 1964, the New York State appellate court not only upheld the ban, effectively outlawing tattooing within New York City, but also took the opportunity to moralize from the bench, declaring that, “It is still true that there is no accounting for taste, but the decoration, so-called, of the human body by tattoo designs is, in our culture, a barbaric survival, often associated with a morbid or abnormal personality.”²⁰⁵ Tattooing, in many ways “perfected” on the Bowery, remained illegal in New York City until 1997.

Gay Resorts

During late 1890s, there were at least six “male degenerate resorts,” on the Bowery or in the vicinity, including Paresis Hall (392 Bowery, now 32 Cooper Square); Little Bucks (east side of Cooper Square); Manilla Hall, the Palm Club (Chrystie Street), Black Rabbit (183 Bleecker Street); and Little Jumbo, 119 Bowery.²⁰⁶ Gay “resorts” operated openly in Cooper Square during the 1890s. Paresis Hall and Little Bucks were widely discussed in the Mazet Committee hearing of 1899. Paresis Hall, along with so-called “straight”[yet crooked] resorts like the Volks Garten/Germania Assembly Hall (291-293 Bowery) and McGurk’s (295 Bowery) among other Bowery venues, were likely under Tammany protection. The committee testimony includes a dispute about why the tax valuations of various concert halls and Raines Law Hotels were not going up, while neighboring non-entertainment businesses were being raised in value. One exchange appears to be as much a comment on Bowery character as on real estate value:

Mazet Committee: How do you account for failure to raise in value on the Bowery?

Tax assessor: The Bowery has been going down in place of going up for years.²⁰⁷

Paresis Hall was the familiar name for the club otherwise known as Columbia Hall. By the late 1890s Paresis Hall was considered the “principal resort in New York for degenerates.”²⁰⁸ Paresis Hall was visited by the Charles Parkhurst’s City Vigilance League²⁰⁹ in April and May 1899; and much discussed in the testimony to

²⁰⁴ Walter Moskowitz. 2011. *Last of The Bowery Scab Merchants*. Oral History/Audio Book; *LIFE Magazine*. “One Out of Ten Americans is Tattooed.” December 21, 1936 (pp. 30-31).

²⁰⁵ Grossman v. Baumgartner, 22 AD 2d 100 - NY: Appellate Div., 1st Dept. 1964 (102).

²⁰⁶ NY State 1899; Chauncey 1994:34; Harlow 1931:411.

²⁰⁷ New York State Mazet Committee 1900, Vol II: 1537.

²⁰⁸ Paresis the term for insanity thought to be brought on by late-stage syphilis or consorting with “fairies.” (Chauncey 1994:33; 43).

²⁰⁹ Founded in 1892 by the reformer and anti-Tammany Reverend Charles Parkhurst, the league was devoted to fighting prostitution. Two committees of the state legislature were organized to investigate Parkhurst’s findings: the Lexow Committee (1894) and the Mazet Committee (1899). For detailed information about the work of Parkhurst, see Gilfoyle 1992: 298-303.

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the Mazet Committee of May and June 1899. The public record of the Mazet Committee includes descriptions of drag queens, flirting, and solicitations among men—variously called fairies, degenerates, nancys, and male harlots. As Joel S. Harris testified on June 1, 1899:

These men that conduct themselves there—well, they act effeminately; most of them are painted and powdered; they are called Princess this and Lady So and So and the Duchess of Marlboro, and get up and sing as women, and dance; ape the female character; call each other sisters and take people out for immoral purposesThe people that run this place used to run the Palm Club [possibly on Chrystie Street]²¹⁰

The testimony of George P. Hammond, Jr., described going “across the street to a place called Little Bucks, opposite,” which would have been on the block of Cooper Square between Fifth and Sixth Streets.²¹¹

QUIETING DOWN: 1900

Since the 1870s, Bowery was the stage for an endless cycle of reform vs. vice. Comstock’s morality crusade that began 1873, remained active on the Bowery. As late as 1907, Comstock was leading raids on penny vaudeville establishments (including 61 and 159 Bowery), resulting in arrests for “common gambling and displaying inappropriate pictures.”²¹² But vice and open criminality had reached a peak in the early 1890s, after which reform efforts succeeded, somewhat, in negatively impacting the gambling and prostitution business. The depression of 1893 also helped to put a lid on Bowery-style entertainment. By the turn of the century, the Bowery was a much quieter place but still populated by the legions of derelict, afflicted men who found shelter in the missions and flophouses.

LODGING HOUSES, FLOPHOUSES AND SROS

Boarding houses, widespread on the Bowery in the 1830s and 40s, were not stigmatized like the later lodging house, flophouse, or SRO. Young, single workers arriving in New York sought housing in reputable boarding houses, typically located in the lower wards, near the trades, industries and businesses at which they worked. The historian Richard B. Stott asserts that the vibrant entertainment culture of the Bowery arose to serve the young, single working-class crowd lodging on and around the Bowery by 1850.²¹³

But as the entertainment district degenerated over the course of the second half of the nineteenth century, and saloons and beer dives proliferated, the Bowery attracted legions of rootless individuals, often afflicted with mental illness and addiction. In 1863-4, the songwriter Stephen Foster lived in a lodging house at 15 Bowery. He reportedly spent much of his time in the back of grocery at Chrystie & Hester Streets, composing songs mostly written for minstrel shows.²¹⁴ A tragic figure, Foster’s alcoholism has been implicated in his death.

²¹⁰ N.Y. State, *Report*, vol. 2, p. 1429.

²¹¹ Mazet Committee. Testimony of George P. Hammond, Jr., Vol. II, p. 1431.

²¹² NYT, January 23, 1907. “Comstock on the Bowery.”

²¹³ Stott 1990:205-209.

²¹⁴ Among Foster’s well-know songs are *Camptown Races*, *Jeanie with the Light Brown Hair*, *My Old Kentucky Home*, *Oh! Susanna*, *Old Folks at Home (Swanee River)*, and, published after his death, *Beautiful Dreamer*.

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Found unconscious on the floor of the lodging house in mid-January, 1864, he died two days later at Bellevue Hospital. By 1890, it was estimated that 9,000 homeless men, many of them alcoholics or gambling addicts, found lodging on the Bowery and Park Row.²¹⁵ Bowery flophouses were a male world.

A range of accommodations was available at a range of prices: At the turn of the twentieth century, a 25¢ hotel, with private room and clean sheets, was the top of the line; the more populated 15¢ lodging house might “provide little wooden cubicles about four feet by seven” and offer you dirty sheets; a 10¢ might be one of the “cheapest and most undesirable places lodg[ing] the men in dormitories; 7¢ could get you a squalid hammock in a windowless subcellar (as exposed by reformer Jacob Riis); and for 5¢, the literal flophouse offered no more than a person-sized spot to flop on a wooden floor, and a veritable guarantee of communicable disease and lice.²¹⁶

Lodging Houses were regulated by law along with tenement houses beginning in 1867, with revisions to the laws in 1879 and 1901. Though many purpose-built lodging houses were constructed on the Bowery post-law, the buildings bear the footprint of lofts, such as the Alabama Hotel, 219-221 Bowery (1889, designed by James Ware, father of the dumbbell tenement). Lofts could be built out to the lot lines on three sides (rather than in dumbbell form to admit light to interior rooms). The dormitory style of housing men, in large open wards, enabled the lodging houses to nominally meet the legal requirements. Bowery lodging houses were often converted loft buildings. A lodging house might have separate rooms with wooden partitions, though the partitions stopped well short of the ceiling to comply with Lodging House Act regulations mandating access to natural light and ventilation; other cubicle dividers might be fashioned out of chicken wire, affording all of the comforts and none of the security of an outdated prison or a mental hospital. As housing reformer Louis H. Pink described:

A floor formerly used for business or manufacturing, with windows at the front and rear, is divided off into as many . . . little cubbyholes as space will permit. Only a few have direct light and ventilation from the outside. Bathing facilities are poor and scant. The common sitting-room is small and crowded. Such are the homes for single men provided by our great and enterprising cities.

In 1908 the *New York Times* reported that the “Ancient Bowery Haunts” were disappearing as the City Lodging House Committee tried to enforce regulations requiring greater investment in the safety—or at least the fire-proofing—of lodging houses.

You can't use wooden partitions any more. You must have sheet iron or something else that won't burn, And the first floor must be absolutely fireproof. You must provide shower baths for the guests, and you can't take in a boy under 16 years old, and you must make a written report whenever a sailor who stops at your house gets sick. And you must have a special license that allows you only a certain number of beds on each floor, and that license

²¹⁵ Harlow 1931:407.

²¹⁶ Pink 1928:179; Harlow 1931: 407.

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must be renewed every year.²¹⁷

By the early twentieth century, most of the old flophouses were bought up by “the Italians and Sicilians.”²¹⁸ Between the 1910s and 90s, the Lyons Hotel Co., the Gattos, Mazzaras, Cambareris, and Ghelardis were the primary owners of most of the lodging houses, flophouses and SROs on the Bowery. New York City housing reformer Louis H. Pink, writing in 1928, cited lodging house chain operator Nathaniel H. Lyons as a pioneer in raising the standards of lodging house accommodations, though Pink maintained that even those standards remained quite low:

Nathaniel H. Lyons has gradually built up a chain of twenty [lodging houses] in New York and Brooklyn. Service is standardized, a certain amount of cleanliness is assured, and the business has proved stable and profitable. Yet the buildings are all old, converted from other uses, and located in poor, though convenient, neighborhoods. Even the best of the commercial houses, such as the Lyons chain, are neither safe nor homelike, but Lyons was the pioneer in making the lodging house a legitimate business and in raising the standards as high as possible in antiquated plants.²¹⁹

In 1948, the Lyons Hotel letterhead listed twenty “Lyons Houses.” Of 13 houses in Manhattan, 11 were on the Bowery and one was just off the Bowery on Park Row:

Peoples, 20 N. William Street
Parks, 128 Park Row
Plaza, 25 Bowery
Newport, 83-85 Bowery
Boston, 103-105 Bowery
Delevan, 143 Bowery
Alabama, 219-221 Bowery
Majestic, 270 Bowery
Mascot, 81 Bowery
Union, 140 Hester (corner of Bowery)
Windsor, 268 Bowery
Nassau, 262 Bowery
Uncle Sam, 276-284 Bowery²²⁰

SRO, a term that came into use during the 1940s, refers to the Single Room Occupancy living unit—commonly a bedroom without a kitchen or attached bathroom. In many cases, Bowery lodging houses, by definition

²¹⁷ NYT, March 29, 1908. “Pines for Old Lodging Houses.”

²¹⁸ Ibid.

²¹⁹ Pink 1928:179.

²²⁰ Letterhead found in the Block and Lot folder 423/8, Municipal Archives. This Lyons House was known as was the Delevan, 143 Bowery.

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intended for short-term stays, became permanent housing for men. Few alterations were made to the cubicle system to adapt for long-term residency, though most houses added chicken wire ceilings to provide some security against theft or intrusion. An oral history project in 2000 found men living in Bowery SROs in conditions unchanged since the early twentieth century. In the twenty years since the flophouse oral history project, the old lodging houses and flophouses have almost entirely disappeared from the Bowery. With the exception of the Sunshine Hotel (241 Bowery, open since the 1920, founded by Frank Mazzarra) and parts of the Prince Hotel (218-220 Bowery), cubicle-based "hotels" or bedhouses on the Bowery today, such as 81 Bowery, typically house Chinese immigrants.²²¹

The following is a list, likely not comprehensive, of lodging houses, flophouses, and/or SROs, known to have operated on the Bowery during at some point during the period 1850-2011. The names and addresses were assembled through a search of the building permit applications in the Municipal Archives Block & Lot folders, numerous books, articles, and maps:

Alabama, 219-221 Bowery
Andrews, 197 Bowery (same as Montauk)
Arcade House, 317 Bowery
Ardmore, 83 (later Newport, [Lyons])
Arlington, 212 Bowery
Boston Hotel, 103-105 Bowery (Lyons)
Clover, 312-314 Bowery
Crystal, 165 Bowery (Frank Mazzara)
Dandy, 107 Bowery
Defender, 300 Bowery
Delevan, 143 Bowery
Excelsior, 300 Bowery
Equitable, 125 Bowery (Same as Providence, Owl), 129 Bowery
Germania, 81 Bowery
Grand Hotel, 108 Bowery
Grand Windsor (same as Windsor, 268 Bowery?)
Great Northern, 268 Bowery
Gotham, 356 Bowery
Kenton Hotel, 331 Bowery
Lakewood, 243 Bowery (Mazzara)
Lincoln, 184 Bowery
Madison, 250 Bowery
Majestic House, 270 Bowery (Lyons).
Mascot, 81 (Lyons) AKA Germania Hotel
Monroe, 210 Bowery
Montauk, 197 Bowery (later Andrews)

²²¹ Isay, David and Stacy Abramson. 2000. *Flophouse*. Random House. With photos by Harvey Wang; Owner names for many Bowery lodging houses were gathered from the Municipal Archives Block & Lot Folders.

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Nassau, 262 Bowery (Lyons)
Newport, 83 Bowery (previously Ardmere);
Newport, 85 Bowery
Oriental, 20-22 Bowery
Owl, 125 Bowery (Same as Providence, Equitable AKA 237 Grand)
Palace, 313 Bowery
Palma House, 90-92 Bowery
Palmer House (same as Palma House?)
Pioneer, 146 Bowery (Gattos)
Prince Hotel, 218 Bowery
Providence, 125 Bowery (also Equitable, 1895, then Owl)
Puritan House, 183 Bowery
Savoy Hotel, 185 Bowery
Sunshine, 241 Bowery. Mazzara Family—1920s; also 243. Old Pickle factory
Uncle Sam's Hotel, 276-280 (Lyon's)
Victoria, 96 Bowery
White House Hotel, 340 Bowery, Euzebius Ghelardi, 1917-1998 (sold)
Windsor House, 268 Bowery [Lyons] (same as Great Northern)

Lodging houses named, but not linked to an address:

Comet
Essex
Houston
Lion
Marathon
Niagara
Progress

Known Lodging house addresses, unknown name:

10 Bowery
16 Bowery
28 Bowery
94 Bowery
98 Bowery
100 Bowery
101 Bowery (M&D Hotel Co., Camereri)
110 Bowery
173 Bowery
207 Bowery
213 Bowery (One Mile House?)
223 Bowery
225 Bowery (future Salvation Army Mem. Hotel)

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283 Bowery
302 Bowery
316-318 Bowery
325 Bowery
354 Bowery

ENDINGS & BEGINNINGS

The year 1910 was another point of significant changes on the Bowery. Along with the opening of the Manhattan Bridge on December 31, 1909, came the closing of two landmarks of Bowery History: Mike Lyons's Restaurant, 261 Bowery, shuttered in March, after 38 years on the Bowery. The Atlantic Garden (50 Bowery, 1858-1910, coincidentally opposite the approach to the Manhattan Bridge) closed October 2, 1910, after 52 years in business.

Atlantic Garden

Kleindeutschland had been on the move uptown and out to Brooklyn, leaving the old Atlantic Garden far from the center of German life in New York. Long-time musical director Charles Eschert, who had lead the first "ladies orchestra" in a performance at the Atlantic Garden in 1884, among other notable performances, broke his baton after the last performance of the Atlantic Garden's house orchestra at the Bowery landmark on October 2, 1910. The building reopened as a Yiddish vaudeville theatre, but by August 8, 1911, the *New York Times* reported the imminent demolition of the old Atlantic Garden and the planned replacement, a movie theatre and office tower. Not a year later, William Kramer's sons and heirs had a plan drawn up for an office tower on the Bowery side and model apartment house fronting Elizabeth. But the old biergarten had yet another (short) life hosting boxing matches as the Atlantic Garden Athletic Club.

The Atlantic Garden and Thalia were sold together in 1916, and a proposal was made to replace them with a 12-16 story office tower. The buildings remained standing until the old Bowery Theatre, renamed Thalia in 1879, and since home to German, Yiddish, Chinese and Italian theatre, burned down for the final time in 1929. Next door, the size and shape of the old Atlantic Garden, along with a significant portion of the original roof, remains behind the metal-clad façade of the current 50 Bowery.²²²

Manhattan Bridge

When the Manhattan Bridge (Henry F. Hornbostel, architect; Gustav Lindenthal, engineer 1905-1909), opened December 31, 1909, it was one of three bridges (along with Brooklyn [opened 1883] and Williamsburg [opened 1903]) linking Manhattan's Lower East Side with Brooklyn. Four city blocks were cleared to make way for Carrère & Hasting's Manhattan Bridge Plaza. A monumental arch and colonnade frame the bridge approach, which stands atop the bulldozed ruins of many landmarks of the Bowery's nineteenth-century history (among them the Bowery Mission of 55 Bowery; and several biergartens, theatres, and lodging houses on the block between Bayard & Canal, formerly 31-63 Bowery). The largest suspension bridge at the time of construction, the Manhattan was the only one of the three bridges designed to accommodate all contemporary forms of transportations: trolley, subway, pedestrians, and cars. The steel bridge was "beautified" by the monumental stone triumphal arch and colonnade designed by the firm known for the New York Public Library's main

²²² NYT October 4, 1910; NYT March 10, 1912; NYT Nov 2, 1913; NYT June 16, 1916.

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building (1897-1911), among other notable contributions to New York architecture. Rather than an attempt to elevate the Bowery in status, the colonnade and arch formed a monumental welcome mat to Brooklyn, since 1898 part of the greater New York Metropolitan region and considered the future of New York.

Local business interests also saw the bridge as a catalyst for improving the neighborhood business climate and therefore its overall character, reclaiming the commercial character of the street, lost in the era of dives, saloons, lodging houses. Meeting in one of the oldest buildings on the street, 42 Bowery, a group of businessmen and realtors convened the Manhattan Bridge Transit Improvement Association in March 1916. The members of the association vowed to "get rid of the few remaining lodging houses, cheap show places, and old buildings in the district, and start a new era of social conditions and enterprise here." Since "the Bowery has been maligned in song and story from the Atlantic to the Pacific," the businessmen felt it was "impossible to give the Bowery a good name so long as it retained, the old one." The group considered renaming the Bowery Peter Cooper Street or Hewitt Avenue, before voting on Central Broadway.²²³

WORLD WAR I

At the onset of World War I, labor agencies set up shop on the Bowery to sign up Bowery men for the domestic labor force. The Bowery was undeniably the best place to find a large number of jobless men. In 1917, the 115 clothing shops on the Bowery served only men; no clothing stores catered to women. In November 1917, the *New York Times* announced that:

One of the best places in the city today to find a job is the Bowery. Any able-bodied man willing to work in a munition factory, cut trees in the Maine woods, wield a pick and shovel on a railroad, or go into a coal or iron mine can find the opportunity and good pay besides. It is in sharp contrast to the traditional history of that interesting thoroughfare, so often associated with schemes for taking away one's spare cash . . . The change is due, say the business men there, to the scarcity of labor. All the way from Cooper Union south to Chatham Square the Bowery is lined with labor agencies. There are probably fifty; In some blocks there are more than there were saloons and dance halls in the Bowery's liveliest days.²²⁴

The *New York Herald* conducted a survey of Bowery businesses in 1917, and found 63 Saloons, 51 flophouses, 14 theaters and movie houses, 41 cheap restaurants, 9 pawn shops, 5 missions, and 21 labor agencies.²²⁵ In the booming post-war 1920s, Prohibition (enacted in 1919) did little to curb the alcohol trade on the Bowery, though it was no longer legal. The Federal-era building at 325 Bowery is alleged to have been a speakeasy operated by Meyer Lansky, but this is unconfirmed. No doubt there were innumerable places along the Bowery to procure a drink. But as the outright bar and saloon businesses waned, and illegal trade increased, the Bowery's reputation was not improved, at least not in the evening hours. During this era, the character of the

²²³ NYT March 13, 1916. "Uplift for the Bowery."

²²⁴ NYT, November 4, 1917. "Bowery Has Jobs for All."

²²⁵ Sante 199138.

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Bowery “coarsened.” As “rowdy and bawdy” was replaced by “tawdry and dangerous.”²²⁶ By day, however, the Bowery was a different place. During business hours, Mike Lyons’s prediction of the Bowery’s wholesale future came to pass.

WHOLESALE

In 1931, Alvin F. Harlow described the Bowery as “a sober, humdrum business street, pestered . . . only by the crowd of wastrels and unfortunates who haunt the missions and labor agencies.”²²⁷ The Bowery had been home to many crockery and domestic furnishings and commercial fixtures business in the 1820s, but the Bowery as a store fixture and restaurant supply district appears to have been a phenomena arising in the early 20th century. The wide street, with wide sidewalks and relatively direct access to major routes, made the Bowery an ideal place for a business that relied on bulk deliveries. Few people would complain about the truck traffic. By the late nineteenth century, a jewelry district emerged between Delancey and Canal. Store fixture sellers were concentrated in that stretch during the 1920s-1970s. Restaurant Supply houses colonized the street by the 1920s. Harlow counted more than 20 restaurant supply houses and 15 lighting fixture stores in business on the Bowery by 1931.²²⁸ Many long-time businesses remain in the active specialty district. Globe Slicers, 266 Bowery (ca. 1860), since 1947; and Bari, 236-244 Bowery, on the Bowery since 1950.

Today, the Bowery is divided into three distinct wholesale or specialty districts, which are slowly being eroded by rising rents and changing uses on the street. The Diamond District is centered on the corner of Canal and Bowery, and extends on the Bowery between Canal and Hester, and along Canal to Mott Street. The Lighting District stretches out along the Bowery between Grand and Delancey/Kenmare, and the Restaurant Supply District still bustles between Delancey/Kenmare and East Houston. Pallets of plates and glassware are offloaded onto the Bowery’s broad sidewalks. The sidewalks are also conveniently wide to accommodate the display and maintenance of large kitchen appliances, sinks, refrigerators, and steel counters, which are frequently observed being degreased, painted, or disinfected by the curb.

STREET LIFE

While the fortunes of most of New York rose in the 1920s, the Bowery continued to drag along at the bottom. Many lofts were converted to lodging houses during the 1920s. Lincoln Hotel, 184 Bowery, converted in 1924 from manufacturing lofts. What is today known as the U.S. Pacific Hotel was a former theatre refaced in 1928, when it was converted to a lodging house, known as the Comet Hotel.²²⁹ A “thieves market”—an open air flea market with men hawking used items of uncertain provenance—unofficially operated on the Bowery between East Houston & Delancey. It was well-known enough to earn a mention in the *Federal Writers’ Project Guide to New York City*, published in 1939.²³⁰ Between 1935 and 1938, photographer Berenice Abbott documented typical Bowery scenes, including numerous Bowery-based barber schools, which practiced on the legions of

²²⁶ Welch 2008:163.

²²⁷ Harlow 1931:529.

²²⁸ Harlow 1931:529-530.

²²⁹ Many conversions are noted in Section 7: Resource Inventory. Building Permit Applications, Block & Lot Folders, New York Municipal Archives.

²³⁰ Federal Writers’ Project (FWP) 1939:110.

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Bowery men; restaurant windows with extensive menus painted on the glass; and the overshadowing of the street by the hulking El.²³¹

Breadlines formed on the Bowery in the Depression-era 1930s. Men lined up at the Bowery Mission (227 Bowery) and neighboring Salvation Army Hotel (225 Bowery) for a hot meal. At the mission, the free meal came with a sermon. In 1939, five cents could get a man a meal of beef stew, oatmeal, and coffee at the Salvation Army Hotel's "buttermilk bar."²³² There were five-cent restaurants and luncheonettes in many Bowery storefronts, serving cheap meals to those who could afford them. Upon the repeal of the Volstead Act, ending Prohibition, in 1933 many restaurants added alcohol to the menu or returned to operation as outright bars.

On April 5, 1948, *Time* Magazine reported of the failure of the Bowery Comeback Association. According to the *Time* reporter: the BCA was "dedicated to turning bums into good citizens, tried its hand at helping vagrant women by offering them 1) a free beauty treatment, 2) a new wardrobe, 3) room rent for four weeks and 4) \$60 in cash. There were no takers."²³³ But the Bowery was notoriously a male world—few women, other than prostitutes, visited the Bowery and even fewer lived there.

Sammy's Bowery Follies

Sammy Fuchs opened Sammy's Bowery Follies at 267 Bowery in 1934, later expanding to include 265 Bowery. The "Low Down New York Cabaret" was a place for "bums and swells to mingle." According to a 1944 *Life* magazine article about the night club:

Sandwiched between the flophouses and missions which litter New York's Seedy Bowery is a nightclub called Sammy's Bowery Follies. From 8 in the morning until 4 the next morning, Sammy's is an alcoholic haven for the derelicts whose presence had made the Bowery a universal symbol of poverty and futility. It is also a popular stopping point for prosperous people from uptown who like to see how the other half staggers.

The cabaret featured former vaudevillians, harkening back to the Bowery's heyday, but the uptown slummers were "attracted less by the entertainers than by the general spectacle of dirt and degradation offered by the frowzy men and blowzy women whom Sammy likes to have around his saloon to provide 'atmosphere.'"²³⁴ Many nights of debauchery and degradation at Sammy's were documented by the crime scene and spectacle specialist, the photographer Weegee (Arthur Fellig), during the 1940s. Beginning his career in New York in 1936, for two decades Weegee trawled the Bowery in search of sensational images, many reproduced in his book *Naked City* (1945). Shots of Bowery men sleeping in missions, murder victims, and—especially—the drunken revelers at Sammy's are among Weegee's most recognizable photos. The party at Sammy's ended in

²³¹ Many of Berenice Abbott's Progress Administration/Federal Art Project photos of the Bowery are available online through the New York Public Library Digital Gallery: http://digitalgallery.nypl.org/nypldigital/explore/dgexplore.cfm?col_id=160

²³² FWP 1939:121

²³³ *Time* Magazine, Monday, April 5, 1948. MANNERS & MORALS: Americana. Available online: <http://www.time.com/time/magazine/article/0,9171,798296,00.html>

²³⁴ Partial clipping from LIFE Magazine article, in Sammy's Bowery Follies (N.Y.), Billy Rose Theatre Collection photograph file; New York Public Library for the Performing Arts / Billy Rose Theatre Division.

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September 1970, a year after the death of its founder.²³⁵ It has since been demolished and replaced by public housing.

CAR CULTURE

Car culture arrived on the Bowery in the 1950s, as works of monumental architecture and historical significance were replaced by diminutive service stations surrounded by wind-blown parking lots. In 1945, the venerable old People's Theatre was demolished in favor of a parking lot and service station of the Banner Oil Company, later replaced by a Gulf Service Station (199-201) and the associated Daily Restaurant (205 Bowery). In 2000, the old gas station lot was replaced by a "luxury" condominium development.

No. 360-364 Bowery was home to one-story brick stores built in 1940 before it became a Sunoco service station by 1945. Now housing the Bowery Bar, considered to be the harbinger of gentrification in the neighborhood when it opened in the mid-1990s, the enameled-steel paneled gas station exterior is largely intact. The Dry Dock Savings Bank offered its magnificent Victorian Gothic building for sale in the early 1950s.²³⁶ The bank, built in 1875, was designed by Prague-born, Vienna-trained architect Leopold Eidlitz, considered America's first Jewish architect. On November 9, 1954, the *New York Times* reported the sale: "BOWERY BUILDING CONVEYED BY BANK; Old Dry Dock Structure to Be Replaced by 'Gas' Station."²³⁷ The L.B. Oil Company demolished the bank in 1955 and replaced it with a one-story brick garage (MAB&L). The garage was recently refaced in green, black, and orange glazed brick (with an erroneous construction date of 1954 in the parapet), and serves as the restaurant for the Bowery Hotel.

Urban renewal efforts, abandonment, or neglect resulted in loss of many old Bowery buildings, including all buildings on the north edge of the block bounded by Bowery, East Houston, Chrystie, and Stanton; and the block face fronting the east side of the Bowery (Cooper Square) between East 4th and 5th Streets. Amid all this destruction, one demolition that would not be mourned came about between 1955 and 57, when the elevated tracks were dismantled and removed from the Bowery.

Bowery Post-Elevated: 1956-1975

NEW BOHEMIA

The Bowery Blinks in the Sunlight; Streets are born, live and die--and then, sometimes, are reborn. Such a one may be The Bowery, the erstwhile Street of Noonday Darkness, now that the 'el' is gone.²³⁸

²³⁵ Robert McFadden. September 28, 1970. *The Bowery Follies Folds In Last Vaudevillian Fling; Bowery Follies Goes Out Singing*. *New York Times*. p. 43.

²³⁶ Columbia has a copy of the brochure in its digital archives. <http://nyre.cul.columbia.edu/projects/view/17043>; The original architectural drawings may also be at Columbia: http://www.columbia.edu/cu/lweb/archival/collections/ldpd_3460581/.

²³⁷ NYT. November 9, 1954. *Bowery Building Conveyed By Bank*. *New York Times* online archive.

²³⁸ NYT/Berger, Meyer. May 20, 1956. "The Bowery Blinks in the Sunlight." *New York Times* online archive.

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When the elevated rails came down in late 1955 and early 1956, the sun shone directly onto the Bowery for the first time since 1877. For almost a century, the Bowery had declined in the shadow of the 3rd Avenue El. Since the end of the Civil War, the Bowery had been widely known as home to the legions of men living outside of mainstream society, who were housed in its many lodging houses as well as its gutters. Seemingly the only activity undisrupted by the constant din of the El was the business of getting drunk in its shadows. The Bowery of the 1950s was still a place for outsiders, as it had been during the 1890s, as a haven for gay culture; and in the 1840s-1880s, as the stomping grounds of the Irish and German immigrants before their acceptance as "Americans." But by the 1950s and 60s, the range of Bowery denizens expanded to include artists, poets, musicians, and countercultural religious leaders and followers.²³⁹

Artists began occupying the Bowery's large, cheap loft spaces as early as the 1940s, but it was not until the change in the housing laws legalizing artist occupancy of loft buildings (1961) that an influx of artists and creative intellectuals began to change the character of the street. Homelessness, addiction, vagrancy, and prostitution on the Bowery continued unabated into the 1980s. The young "New Bohemians" co-existed with the "Bowery Bums" the legions of men who still roamed the Bowery, capturing the occasion sensational headline to remind the rest of the straight world to stay away.²⁴⁰

The East Village

'Village' Spills Across 3rd Avenue: Demolition of El Opened the Way for Bohemia's Expansion, declared the *New York Times* in early 1960.²⁴¹ Among the new "East" Village crowd were the beat writers, abstract expressionist painters, jazz musicians, and playwrights, forced eastward by rising real estate values and gentrification in the former Bohemian center of Greenwich Village. Poet LeRoi Jones [now known as Amiri Baraka] and writer Hettie Jones moved their young family to 27 Cooper Square in 1960, followed by musician Archie Shepp and other creative "bohemian" neighbors. Between 1962 and 1965, Beat poet Diane di Prima lived and wrote at 35 Cooper Square (recently demolished). With LeRoi Jones, di Prima produced several editions of their legendary and influential mimeographed journal, *The Floating Bear*, in the upper floors of the house. The first *Floating Bear* edition published at 35 Cooper was #26, dated 1962, and guest edited by Billy Name, a regular visitor and part-time resident of 35 Cooper. The offices of the New York Poet's Theatre and the Poet's Press, as well as *Floating Bear*, were housed at 35 Cooper during di Prima's residency.

As recollected by Diane Di Prima:

We were visited there by probably hundreds of artists and art patrons, including William Burroughs, Cecil Taylor, Frank O'Hara, etc. etc. George Herms (the

²³⁹ During the mid 1960s, A.C. Bhaktivedanta Swami Prabhupada "emerged as a major figure of the Western counterculture, initiating thousands of young Americans" into the Krishna Consciousness movement (Klostermaier 2007:309). While staying with supporters on the Bowery, the Swami, later famous as the Beatles guru, initiated the legal process to incorporate his new religious organization, "International Society for Krishna Consciousness (ISKON). By July 1966, the organization was headquartered at 26 Second Avenue.

²⁴⁰ Lawrence O'Kane. May 14 1963. "The Bowery death toll from drinking wood alcohol has apparently risen to 48. . . . Alcohol Deaths Reach 48 in City; 42 Bowery Drifters Being Treated for Poisoning." *New York Times*.

²⁴¹ Edmond J. Barnett. February 07, 1960. "'Village' Spills Across 3rd Avenue: Demolition of El Opened the Way for Bohemia's Expansion." *New York Times*. Page R1.

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California assemblage artist) and his family lived with us for a while, as did many other artists, poets, musicians.²⁴²

Diane di Prima left when the building was sold to Stan Sobossek, a painter, in fall 1965. Sobossek ran a bar and club here, ca. 1965-1970s, beneath his painting studio. The building continue to serve the “New Bohemian” culture of the newly-minted “East Village.” Billy Name, a central figure in Andy Warhol’s factory scene of the 1960s, described the diminutive, Federal-era house at 35 Cooper Square in a personal email to Bowery researcher Sally Young:

the house looked dramatically rustic from the street and gave implications that it's [sic] location near the bowery in lower manhattan may have once . . . rung . . . a different cultural bell. i seem to recall wooden broad plank floors and a very comfortable homey feeling from all the wood and open space and kitchen. and, as opposed to all the tenement buildings in it's [sic] surrounds it actually looked and felt like it might be the perfect home for walt whitman i was privileged to work with diane when i was very young (20 years old in 1960) and to cross paths in her abode with a full roster of the 'beat' poets and many of the central avant garde cultural figures in the art scene of the day.²⁴³

Five Spot

In the 1950s, the Termini brothers opened the Five Spot at 5 Cooper Square. As described by Hettie Jones, who first visited this “small, low-ceilinged bar” around 1957, “when you opened the door the music rushed out, like a flood of color onto the street.”²⁴⁴ Thelonius Monk, Charlie Parker, Sonny Rollins, Ornette Coleman and Charles Mingus—among other giants of jazz—played for audiences of artists, writers, poets, and fellow musicians. It became the hangout for the Abstract Expressionists, some with studios on the Bowery, like Mark Rothko, and Michael Goldberg, Willem DeKooning, Jackson Pollock, and Franz Kline. The Five Spot was a place for all of the “New Bohemians.” “Downtown was everyone’s new place,” wrote Hettie Jones in her autobiography. “The cafes were hosting new poetry, there were new abstract expressionist paintings in a row of storefronts galleries on East Tenth Street, new plays in new nook-and-cranny theatres...And all of us were there—black and white. . . .”²⁴⁵

In the early 1960s, the Five Spot relocated to St. Mark’s Place, just of Third Avenue. The buildings fronting Cooper Square, including the original Five Spot and some of the oldest houses on the Bowery, were demolished. Hettie Jones recalled that the buildings had been structurally compromised by excavations for underground infrastructure.²⁴⁶ After hosting a gas station for decades, since 1985, the sitet has been occupied by non-contributing JASA Green residence.

²⁴² Diane di Prima to Sally Young. Courtesy of Sally Young. A detailed account of di Prima’s time at 35 Cooper Square is found in

Diane di Prima. 2001. *Recollections of My Life as a Woman: The New York Years*. Viking: New York.

²⁴³ Billy Name to Sally Young. Uncorrected from the original email. Courtesy of Sally Young.

²⁴⁴ Jones 1990: 33-36

²⁴⁵ Jones 1990: 34.

²⁴⁶ Jones to Culhane, 2011.

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A New Theatre District

As it has been in the mid-nineteenth century on the lower Bowery, the upper Bowery in the 1960s and 70s was a fertile ground for theatre. Experimental theatres and small theatre companies, including La MaMa and the New York Poet's Theatre, abounded on the Bowery and surrounding streets. No. 316-318 Bowery was home to the Bleecker Street Theatre Workshop in the 1960s. Some of the theatres occupied old German music halls, while others took over lofts and banks. The Amato Opera got its start on the Bowery in 1948, the year it was founded by husband & wife, Tony & Sally Amato. The "World's Smallest Opera House" occupied three locations on the Bowery, settling into 319 in 1962.²⁴⁷ The former cigar rolling factory, designed by Julius Boeckell & Sons (1899), housed the Holy Name Mission (1926-1962), before Amato moved in. The 61st and last season of Amato Opera ended in May 2009. A year after Amato Opera opened at 319 Bowery, the former Bond Street Saving Bank across the street was converted into the Bouwerie Lane Theatre. The imposing cast-iron landmark housed avant-garde theatre from 1963 until 2007, when the Jean Cocteau Repertory, in residence since 1974, departed for financial reasons.²⁴⁸

LOWER MANHATTAN EXPRESSWAY

The El may have been removed, but the threat of the Lower Manhattan Expressway hung over the neighborhood from 1929 until 1971. First proposed in 1929, in 1941, the city approved a regional plan that included a major elevated highway project linking the Holland Tunnel with the Manhattan and Williamsburg Bridges via the route of Broome Street, and paralleling the Bowery as it overshadowed Sara D. Roosevelt Park and Chrystie Street. The Manhattan and Williamsburg Bridges would each have exit spurs from this ten-lane, 1.2-mile highway (*see* LOMEX illustration by Paul Rudolph). The threat of this plan and its negative impact on property values was a disincentive for landlords to invest in their properties or to upgrade them. Urban Renewal under zealous redeveloper Robert Moses resulted in the loss of millions of square feet of loft space citywide during the 1950s and 60s (Petrus 2006), but the Bowery and SoHo escaped the fate of widespread demolition. The concentration, size and quality of nineteenth-century loft buildings, coupled with affordability resulting from the decline in manufacturing as well as the decades-long threat of the Lower Manhattan Expressway, created the ideal neighborhood for a growing community of artists.

LEGALIZING ARTISTS LOFTS

In 1960 and 1961, Artists Tenant Association (ATA) formed to advocate for artists rights in the face of a city-wide crackdown on illegal occupancy and enforcement of fire codes. In 1961, the city formalized artist occupation of otherwise non-residential loft space through the Artist's in Residence (A.I.R.) program, which included a requirement that artists post an "A.I.R." sign in the window of their loft buildings, identifying their location for fire department. Three years later, in April 1964, the Multiple Dwelling Law (MDL) was amended to include article 7-B: *Joint Living-Work Quarters For Artists, or General Residential Occupancy of Loft, Commercial Or Manufacturing Buildings, which legalized artist live-work space in loft buildings in New York City*. Among the justifications of the public purpose of the legalization of artists' live-work space included the legislative finding that: "the cultural life of cities . . . within this state and of the state as a whole is enhanced by

²⁴⁷ Place Matters/MAS. June 22, 2009. The Amato Opera, A Place that Matters. Beth Bingham. <http://mas.org/the-amato-opera-a-place-that-matters/>. Accessed 8/26/2009.

²⁴⁸ Bond Street Saving Bank LPC Designation Report LP-0192, January 11, 1967; Robertson, Campbell. March 27, 2007. *From the Ashes of the Cocteau Repertory, a New Company is Born*. New York Times Online Archive.

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the residence . . . of large numbers of persons regularly engaged in the arts.”²⁴⁹

Open, empty, cheap commercial space, well lit by large windows was plentiful on the Bowery, and hundreds of former manufacturing lofts were legally taken over by artists.²⁵⁰ Some artists occupied the earliest buildings on the street. From 1963 until her untimely death in 1970, sculptor Eva Hesse lived and worked in her studio at 134-36 Bowery, in the attic of a 1790s townhouse retrofitted with windows and skylights. Long-time flops and lodging houses were also converted into artists’ live-work space. The Alabama Hotel (219-221 Bowery, 1889) was a lodging house in the Lyons Hotel Company empire. In 1967, it was converted to artists’ studios. In 1969, the upper floors of an 1855 Italianate loft building, which had been a lodging house in intervening years, was similarly converted.²⁵¹

But the enactment of article 7-B was not an unmitigated victory. It prevented the co-occupancy of buildings by manufacturing and artists, and many lofts remained out of reach to artists. Not until an amendment of 1971, which also relaxed stringent fire and building code enforcement, were artists given preference and legal rights to occupy and own loft space in lower Manhattan. This was a victory for artists in SoHo, who occupied buildings at this time. But later arrivals found themselves shutout of SoHo, where many formerly impoverished artists were now in legal control or possession of millions of dollars worth of real estate, and real estate values skyrocketed.²⁵² SoHo gentrification may have enhanced the Bowery’s appeal to young artists arriving in the 1970s. As is the pattern of gentrification, artists locate where rent is affordable and space is abundant and are soon followed by upper classes that skew the real estate market, driving artists elsewhere. The Bowery, still home to an active prostitution trade and a large homeless population, remained relatively affordable into the 1990s.

GREEN GUERILLAS

The widening of East Houston Street in the 1930s resulted in the demolition of the buildings fronting it on the north. Irregular slivers of lots remained at the northwest and northeast corner of Bowery and Houston. Filled with demolition debris, these lots accumulated decades-worth of illegally dumped garbage and grew up in weeds. The East Village of the early 1970s was a blighted neighborhood, pocked with abandoned buildings and vacant lots. Community activists calling themselves the Green Guerillas started to “rally people to use community gardening as a tool to reclaim urban land, stabilize city blocks, and get people working side by side to solve problems.”²⁵³ The Green Guerillas planted window boxes and tree pits, and broadcast “seed bombs” in vacant lots.

In late 1973 and early 1974, the Green Guerillas, among them an energetic member named Liz Christy, cleared the lot at the northeast corner of the Bowery and East Houston. In late April 1974, the New York City Office of Housing Preservation and Development agreed to rent the site for a \$1 a month to the *Bowery Houston*

²⁴⁹ Laws of the State of New York. “New York State Multiple Dwelling Law,” Article 7B, Section 275.

²⁵⁰ The New Museum, which relocated to the Bowery in 2006, has compiled a list called the Bowery Artist’s tribute, with names and addresses of Bowery artists and their live-work spaces. <http://www.boweryartisttribute.org/>

²⁵¹ Thomas Ennis. August 6, 1967. “Bowery Hotel Where Derelicts Slept Being Converted to Artists Studios.” *New York Times*; NY Municipal Archives, Building Permit Applications, Block & Lot Folders.

²⁵² Petrus 2006.

²⁵³ <http://www.greenguerillas.org/>

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Community Farm and Garden. Considered the first community garden in New York, according to the garden's official history, at first "sixty raised beds were planted with vegetables, and then trees and herbaceous borders were added."²⁵⁴ The garden was dedicated as the Liz Christy Garden in 1986, in honor of one of its founding members. In 2002, it became one of a handful of community gardens protected by law in New York. Community gardening worked as a strategy to build community relationships and reclaim the neighborhood from blight. The Green Guerillas instigated a community gardening movement in the neighborhood that continues to this day.

While resident activists were working together to improve the neighborhood through gardening and other community-building activities, the blighted and rough reputation of the Bowery (and therefore its relatively low rents), continued to attract artists and musicians. The 1970s were an economically bleak period in New York City history, out of which grew some of the most influential and original music and art movements of the twentieth century, among them punk, no wave, and graffiti.

NEW MUSIC VENUES

As with the experimental theatres proliferating in the neighborhood, the Bowery gave rise—and venues—to new forms of underground and avant-garde music. The jazz club, the Tin Palace (325 Bowery, founded 1970); and CBGB (315 Bowery, founded 1973) are still considered among the greatest music clubs of the Bowery's "late" bohemian era.

The Tin Palace

Paul Pines, a bartender at Phebe's (359-361 Bowery), opened the jazz club, The Tin Palace, at 325 Bowery in 1970. 325 Bowery was reputed to be a speakeasy run by Meyer Lansky in the Prohibition era, which, at the time Pines took it over, had degenerated to a dive bar serving the lodging house men of the Bowery.²⁵⁵ From 1970 to 1976, Pines and partners, including the jazz critic Stanley Crouch, booked an "avant-garde series on Sundays," including performances by James "Blood" Ulmer and Henry Threadgill; and "... more straight-head music the rest of the week." Described in *New York Magazine* in 1976: "Although the neighborhood is raunchy—a sprinkling of broken glass, bedsprings, and Bowery types—the Tin Palace is a pleasant refuge, with its Art Deco bar, carved wood railing from the defunct Broadway Central Hotel, and its tables covered with red-checked cloths. There's a lively crowd here for jazz seven nights a week."²⁵⁶ Pines left in 1976, but under the management of Stanley Crouch and other partners, the club remained open until around 1980.

CBGB & OMFUG (1973-2006): American Punk and No Wave

In 1969, Hilly Kristal began leasing the Palace Bar at 315 Bowery, on the ground floor of the Palace Hotel lodging house. An ocean of alcohol had flooded over the time-worn bar since the first saloon began operating there around 1878. Kristal kept the original bar and many of the original fixtures, and he hoped to maintain the regular clientele while attracting the new creative class in the neighborhood. Hotel denizens and members of the local Hell's Angel's crew drank alongside artists, writers and musicians living on or near the Bowery until

²⁵⁴ <http://www.lizchristygarden.org/>; <http://www.greenguerrillas.org/>

²⁵⁵ <http://www.furious.com/perfect/tinpalace.html>

²⁵⁶ *New York Magazine*, August 16, 1976, p. 52. Available online through <http://books.google.com>.

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1971, when the rough crowd was more than Kristal wanted to handle. He closed the bar but held on to the lease, while focusing his attention on his country music bar, Hilly's, in the West Village.

Tiring of endless noise complaints from the neighbors on West 13th Street, in 1973, Kristal relocated his business to his leased space at 315 Bowery. The new club was given a new name: CBGB, in honor of the Country Bluegrass and Blues he intended to showcase there. The subtitle of the club, OMFUG, or Other Music for Uplifting Gourmandizers, reflects the broader mission of Kristal, embracing just about any and all musicians playing original music at CBGB.²⁵⁷ Ironically, there is perhaps no better contemporary summary history of the Bowery's high and low culture polarities, gentrification and homelessness, and of the cultural significance of CBGB, than is encapsulated in the ruling of the Civil Court judge presiding over the lease dispute between the Bowery Residents Coalition (BRC) and CBGB.

In 1973, the Bowery continued to be an embarrassment to the City of New York. This was traditionally a section of town plagued, for many generations, by destitution, degradation, and substance abuse. When CGBG took possession of the premises, it was inconceivable that providing services to the homeless would become big business, or that gentrification would successfully cover up the sins of the past. It was also unfathomable that CBGB would evolve into a major cultural institution that provides a venue and voice for a unique and original genre of music. CBGB has had both a local and world-wide impact that continues to reverberate today. Consequently, CBGB is credited with being the anchor of what has become the "renaissance" of The Bowery. CBGB has proven itself worth of being recognized as a landmark – a rare achievement for any commercial tenant in the ever diverse and competitive real estate market of New York City.²⁵⁸

Nevertheless, the dispute, which first hit the courts in 2005, led ultimately to the BRC refusing to renew the CBGB lease and the shuttering of the legendary club in 2006. Patti Smith, whose career was made in the experimental theatres and clubs of the Bowery and environs, headlined the final show. From tenement to saloon and flophouse to incubator of avant-garde cultural movements to its current incarnation as one of the many new, upscale boutiques on the Bowery, 313 Bowery is among the most individually significant sites on the Bowery, but is not currently considered a New York Landmark. The interior of the club, largely preserved by the commercial tenant, the upscale menswear designer John Varvatos, continues to be a pilgrimage site for tourists and generations of music fans.

Bowery, still the center of homelessness in New York, did not rise in value as quickly as nearby SoHo. Into the 1980s and 90s, the Bowery remained an affordable place for young artists and musicians to establish a toehold

²⁵⁷ The history of CBGB and 313-317 Bowery were generously provided by Lisa Kersavage of Municipal Art Society, and come from an unpublished report to LPC by Kersavage and Marci Reaven (of Place Matters), entitled *Historical documentation of 313-315 Bowery*, July 24, 2006.

²⁵⁸ Quoted in Kersavage: Civil Court of the City of New York, Palace Renaissance, Inc., Petitioners-Landlord against Sareb Restaurant Corp. d/b/a C.B.G.B, Respondent-Tenant, submitted 6/16/05

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in New York's downtown art scene. The punk and no wave music scene of the late 70s and early 80s rose to prominence in Bowery clubs, and many of the musicians walked home after gigs to their apartments in the neighborhood.²⁵⁹ The 1980s became a critical time of transition on the Bowery, as the influx of young artists was followed by gentrification's traditional procession of middle and upper class cultural "poachers." Low real estate values enabled New York University to buy up extensive real estate in the East Village, further elevating real estate values—and decreasing availability of affordable loft space—in the neighborhood.

CHANGING DEMOGRAPHICS

With the exception of the period of the elevated train (1878-1956), which helped homogenize the Bowery by making it almost universally unbearable, Chatham Square and Cooper Square, the two poles of the Bowery, developed independently of one another throughout the Bowery's history. After the El came down, the East Village culture of the young artistic crowd began to define the character of the Bowery north of Houston Street; scattered outposts in the form of artist lofts extended south along the Bowery to Grand Street. At its southern extent, the Bowery at Chatham Square was growing into a crossroads for a new and expanded Chinatown.

Since the 1870s, the southern end of the Bowery was the eastern boundary of New York's first Chinatown. In 1965, the federal Immigration and Nationality Act abolished closed-door immigration policies that, since 1882, had almost entirely excluded Chinese from legally immigrating to America, laws which had historically limited the population and geographic scope of Chinatown. The 1965 law, which went into effect in 1968, enabled 170,000 immigrants from the eastern hemisphere to immigrate annually. Additionally, the law provided an unlimited amount of visas for family members of U.S. citizens. As a result of the 1965 act, immigration doubled between 1965 and 1970; new Chinese immigrants flooded into a historically small Chinatown. The immigration boom dramatically altered the geographic extent of Chinatown, as it moved well beyond the boundaries of its historic core of Doyers, Pell and Mott Streets, south of Canal Street, pushed eastward across Chatham Square.²⁶⁰

To meet the demand of the Chinatown population explosion, the city proposed the creation of Confucius Plaza, a tower of unprecedented height in the area, rising from a superblock at the north end of Chatham Square, across from Chinatown's historic core. Designed by the architecture firm Horowitz & Chun, previously known for its institutional work, the forty-four-story brown brick apartment building also contains a public school and ground-level stores. The curvilinear footprint occupies six acres at the foot of the Manhattan Bridge, assembled by demolition of historic blocks and closing of through streets. Planned in the late 1960s, the permit was filed in 1971, but ground was not broken until September 11, 1973.²⁶¹

Though built to serve the community, the construction of Confucius Plaza was met with accusations of discrimination in hiring and the exclusion of Chinese from the construction crews, and Chinese demonstrated at

²⁵⁹ *Punk* magazine's "Summer 1979 Punk Club Guide" rated Great Gildersleeves (331 Bowery btw 2nd & 3rd) as "This place is smokin!." A major venue for a wide array of shows beginning in 1977, and the club continued to operate into the early 1980s. <http://streetsyoucrossed.blogspot.com/2005/08/other-rock-club-on-bowery.html>

²⁶⁰ For details on this phenomenon, see "Chinatown & Little Italy Historic District, New York, NY." 2010. National Register of Historic Places Nomination.

²⁶¹ MAB&L; NYT September 12, 1973. "Ground is Broken for Huge Project Serving Chinatown."

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the construction site. This conflict resulted in the organization of Asian Americans for Equality (AAFE), which remains an active advocate for the Chinatown community.²⁶² The project was completed in 1975. Confucius Plaza, as the building defining the end of the Bowery Historic District period of significance, is exceptionally significant as an architectural tactic for addressing the population explosion of Chinatown associated with the changing immigration laws of the 1960s. This demographic shift permanently changed the character—and political power—of Chinatown.²⁶³ This monumental architectural work effectively acknowledges the Chinese presence in the community, in scale to meet demand and in name. In addition to the tower's reference to Confucius, the public school on site P.S. 124, Yung Wing Public School, is named for a member of the Yale class of 1854, the first Chinese graduate of an American university. As the most massive residential building constructed by that time in the historic neighborhoods of the Lower East Side and Chinatown, Confucius Plaza represents a break from the historic scale of Bowery development and therefore can be construed as an "end" point of the historical era, architecturally speaking.

CONCLUSION

"For sentiment's sake, it is hoped that the old thoroughfare of Stuyvesant and Bayard and Delancey will hold its own."²⁶⁴

The Bowery is one of few streets in which its name evokes meaning beyond just a location on the map. The history of New York itself can be told through the failures and fortunes of The Bowery—and through its sites, structures, and buildings. The Bowery's rich history is complex; it is not always a happy story but a compelling one. It is the story of, among others, Native Americans, free Africans, Dutch merchants, English gentry, working class immigrants, poets, writers musicians, scam artists and fine artists, Bowery bums and the slumming well-to-do. In the twentieth century and early twenty-first century, the Bowery lost many buildings to urban renewal, gas stations, parking lots, and large-scale multiple dwellings. The Bowery of today has shed its gritty image, as its name is invoked to sell expensive products and market luxury real estate. While some new buildings have been developed on the abundant vacant lots created in the 1950s and 60s, some of the earliest extant historic buildings have been lost--demolished or altered--in the last 20 years. Still, today, there remain exemplars of New York's architectural tastes from every decade since 1780. The historic Bowery streetscape, praised by urban preservationist Anthony M. Tung for its "disjointed beauty," is a testament to its long period of significance as well as to constant change. The rhythm and texture of two-and-a-half to 44-story brick and stone buildings constructed over a span of two hundred years tell the story of the architectural evolution of New York, and the stories of the people who lived that history.

²⁶² NYT, June 1, 1974. "Asians Picket Building Site"

²⁶³ Confucius Plaza, planned by the Urban Development Corporation in the late 60s, has been cited as an architectural vestige of the abandoned LOMEX plan: a monument intended to mark the location of the Manhattan Bridge, clearly visible from distant roadways (Volner & Josephson); and a high density high-rise prescribed the urban designer Paul Rudolph in his futuristic, dehumanized vision of a lower Manhattan honoring the automobile above all else. The timing of the design (1968-1971), the time of the unofficial (1968) and official (1971) abandonment of the LOMEX concept however, does not support this claim.

²⁶⁴ Harlow 1931:544.

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National Register of Historic Places Nominations

Bond Street Savings Bank
Bowery Savings Bank
Cooper Union Foundation Building
Chinatown & Little Italy
Manhattan Bridge, Approach & Colonnade
Mooney House
Young Men's Christian Association Building

New York City Landmarks Designation Reports

Bond Street Saving Bank LPC Designation Report LP-0192, January 11, 1967
Bowery Savings Bank, 130 Bowery
Citizen's Savings Bank, 54 Bowery
Cooper Union, 7 E 7th Street
Germania Bank, 190 Bowery
Germania Fire Insurance, 357 Bowery
Hardenbrook-Somerindyck House, 135 Bowery
John Jube Carriage Manufacturers, 97 Bowery
Manhattan Bridge Approach & Colonnade
Mooney House, 18 Bowery
NoHo, NoHo East and NoHo Extension Landmark District
Stone Street Landmark District
Young Men's Association, 222 Bowery

Websites

America Singing: Nineteenth Century Song Sheets in the Library of Congress:
<http://memory.loc.gov/ammem/amsshtml/amsshhome.html>

Berenice Abbott's Photos of the Bowery: http://digitalgallery.nypl.org/nypldigital/explore/dgexplore.cfm?col_id=160

Bowery Artist's Tribute: <http://www.boweryartisttribute.org/>

Great Gildersleeves: <http://streetsyoucrossed.blogspot.com/2005/08/other-rock-club-on-bowery.html>

Green Guerillas: <http://www.greenguerillas.org/>

Hammacher Schlemmer: <http://www.hammacher.com/Editorial/History>

Liz Christy Garden: <http://www.lizchristygarden.org/>

M'finda Kalunga Garden: <http://www.mkgarden.org/about.html>

Tin Palace: <http://www.furious.com/perfect/tinpalace.html>

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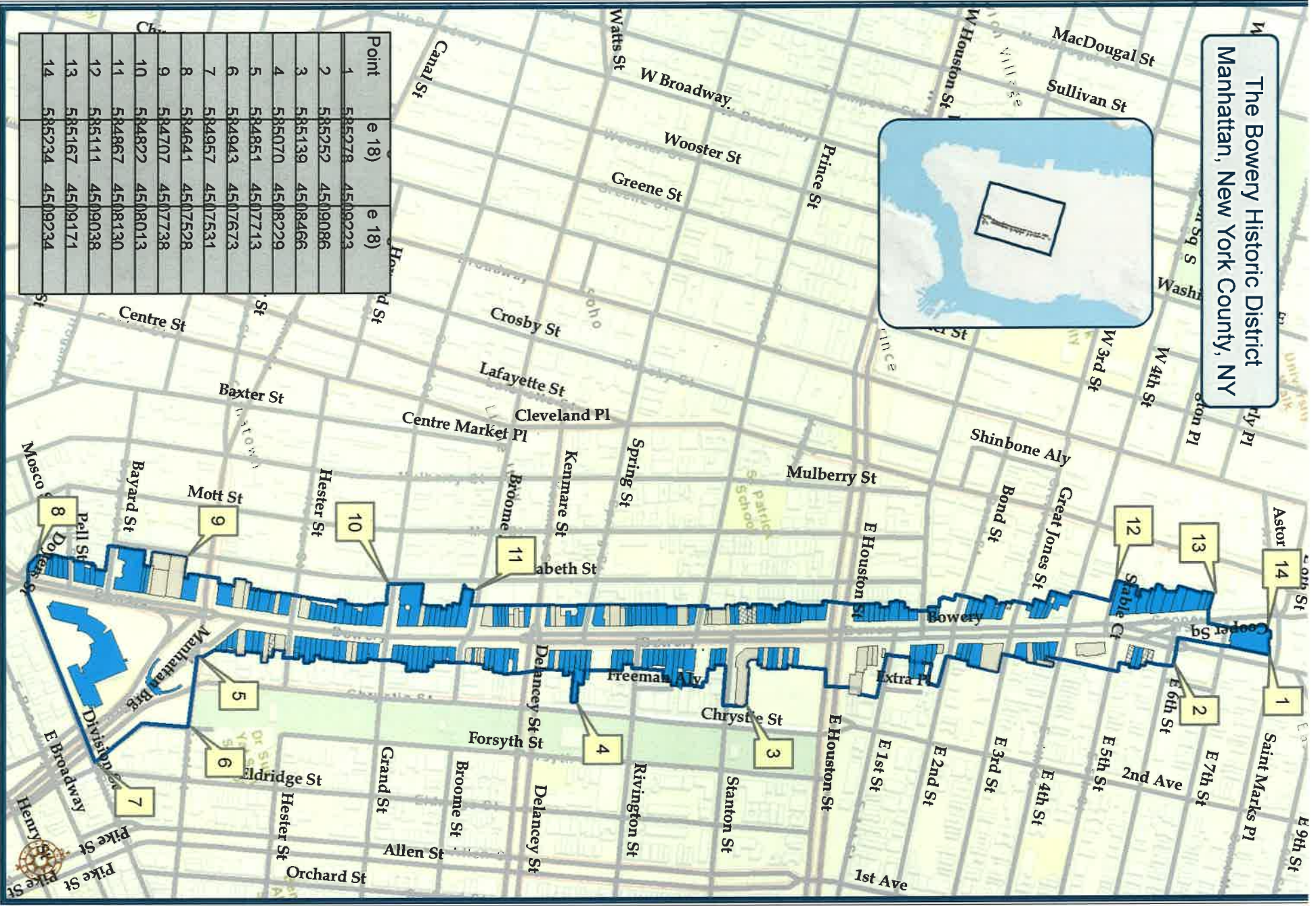
Verbal Boundary Description

The boundary is indicated by a heavy line on the enclosed map with scale.

Boundary Justification

The Bowery National Register Historic District encompasses all buildings fronting the Bowery with Bowery addresses, as well as Confucius Plaza, the Manhattan Bridge approach and colonnade, and buildings fronting the west side of Cooper Square, historically part of the Bowery, and east side of Cooper Square from East Fourth Street to East Sixth Street. The route of the Bowery itself, irregular and unchanged since it was formally established as a road by the Dutch in 1625-26, is included as a contributing resource. The Bowery is one of the original roads of New Amsterdam and the first road connecting the nascent Dutch settlement to outlying lands and settlements beyond Manhattan.

The Bowery Historic District
Manhattan, New York County, NY



Point	e (18)	e (18)
1	585278	4509223
2	585252	4509086
3	585139	4508466
4	585070	4508229
5	584851	4507713
6	584943	4507673
7	584957	4507531
8	584641	4507528
9	584707	4507738
10	584822	4508013
11	584867	4508130
12	585111	4509038
13	585167	4509171
14	585234	4509234



1:7,500



- Contributing Building
- Not Contributing
- Vacant Lot



The Bowery Historic District
Name of Property

New York County, New York
County and State

10. Geographical Data

Acreage of Property 50.29

UTM References

(Place additional UTM references on a continuation sheet.)

1 118 585278 4509223
Zone Easting Northing

3 118 5851139 4508466
Zone Easting Northing

2 118 585252 4509086

4 118 585070 4508229*

*SEE MAPS FOR ADDITIONAL UTM REFERENCES

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Kerri Culhane, Architectural Historian (edited Daniel McEneny, NYSHPO)

organization NYS Historic Preservation Office date _____

street & number PO Box 189 telephone 518-237-8643x-3257

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 **photographs** of the property.

Additional items

(Check with SHPO or FPO for any additional items)

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

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: public reporting burden for 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. 20503

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

The Bowery Historic District

Name of Property

New County, New York

County and State

Section 11 Page 1

Additional Information

The Bowery Historic District National Register nomination was funded in part by grants from the National Trust for Historic Preservation's Elizabeth and Robert Jefferies Preservation Fund for New York City and Preserve New York, a grant program of the Preservation League of New York State and the New York State Council on the Arts.

Author: Kerri Culhane, Architectural Historian

With research and writing contributions from David Mulkins, Sally Young and Mitchell Grubler, Bowery Alliance of Neighbors

Sponsored by: Two Bridges Neighborhood Council & Bowery Alliance of Neighbors
275 Cherry Street
NYC 10002

Photographs

The Bowery Historic District
Manhattan, New York, NY (New York County)
Kerri Culhane, June 2011
Location of Original Digital Files: NYSOPRHP

1. NY_NY_The Bowery Historic District_0001.
Looking NNE on the Bowery from Bond Street & E 2nd Street. Cooper Union Foundation Building visible in center of shot; Landmark Bond Street Savings Bank on left.
2. NY_NY_The Bowery Historic District_0002.
Streetscape, west side from 2 Bowery. Looking N.
3. NY_NY_The Bowery Historic District_0003.
Streetscape, 10-18 Bowery. Looking NNW,
4. NY_NY_The Bowery Historic District_0004.
Streetscape, west side, 10 Bowery to Canal Street. Looking N.
5. NY_NY_The Bowery Historic District_0005.
Looking SSW from the Bowery north of Canal/Manhattan Bridge Approach.
6. NY_NY_The Bowery Historic District_0006.
Streetscape, 2-24 Bowery. Looking WSW. North elevation of Georgian Landmark Mooney House visible at corner of Bowery & Pell.
7. NY_NY_The Bowery Historic District_0007.
40-42 Bowery. Looking NW.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

The Bowery Historic District

Name of Property

New County, New York

County and State

Section 11 Page 2

8. NY_NY_The Bowery Historic District_0008.
Intersection of Canal & Bowery, looking SSW from NE corner. Citizen's Savings Bank at corner. Site of Atlantic Garden and the Bowery Theatre to the left of the bank.
9. NY_NY_The Bowery Historic District_0009.
76 Bowery. Looking SW.
10. NY_NY_The Bowery Historic District_0010.
Hotel, SW corner Broome & Bowery. Looking SW.
11. NY_NY_The Bowery Historic District_0011.
Streetscape, 94-100 Bowery . Looking WNW.
12. NY_NY_The Bowery Historic District_0012.
Streetscape, SW corner Bowery & Hester. Looking SW.
13. NY_NY_The Bowery Historic District_0013.
112-114 Bowery. Looking SW.
14. NY_NY_The Bowery Historic District_0014.
Streetscape, west side 100 block Bowery. Looking SW.
15. NY_NY_The Bowery Historic District_0015.
Streetscape, 132-140 Bowery. Looking SW.
16. NY_NY_The Bowery Historic District_0016.
Streetscape, West Side, Grand to Broome. Looking SW.
17. NY_NY_The Bowery Historic District_0017.
SW corner Spring & Bowery. 184-188 Bowery. Looking W.
18. NY_NY_The Bowery Historic District_0018.
184-186 Bowery
19. NY_NY_The Bowery Historic District_0019.
Eclectic streetscape, 202-220 Bowery. Looking SW.
20. NY_NY_The Bowery Historic District_0020.
Streetscape, west side, 262-270 Bowery. Looking WNW.
21. NY_NY_The Bowery Historic District_0021.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

The Bowery Historic District

Name of Property

New County, New York

County and State

Section 11 Page 3

SW Corner East Houston & Bowery. Looking SW.

22. NY_NY_The Bowery Historic District_0022.

Streetscape, West Side, Bond Street to Great Jones Street. Within NoHo Landmark District. Looking NW.

23. NY_NY_The Bowery Historic District_0023.

Cooper Square, west side. Looking N.

24. NY_NY_The Bowery Historic District_0024.

Manhattan Bridge Approach Colonnade & Arch and Confucius Plaza. Looking SE.

25. NY_NY_The Bowery Historic District_0025.

NE corner Bowery & Canal, looking NE. Storefronts rebuilt after Manhattan Bridge approach cut through, post 1909.

26. NY_NY_The Bowery Historic District_0026.

Streetscape, east side, left to right from Grand to Hester. Looking NE.

27. NY_NY_The Bowery Historic District_0027.

Streetscape, NE Corner Grand & Bowery. Looking NE.

28. NY_NY_The Bowery Historic District_0028.

Streetscape, east side, between Grand & Broome. Looking NE.

29. NY_NY_The Bowery Historic District_0029.

Streetscape, east side from Broome Street (left).

30. NY_NY_The Bowery Historic District_0030.

Streetscape from SE corner Delancey. Looking ESE.

31. NY_NY_The Bowery Historic District_0031.

Streetscape, east side, 187-193 Bowery. Looking ESE.

32. NY_NY_The Bowery Historic District_0032.

NE corner of Bowery & Rivington Street. Looking NE.

33. NY_NY_The Bowery Historic District_0033.

Bowery Mission, 227-229 Bowery. Looking NE.

34. NY_NY_The Bowery Historic District_0034.

Streetscape, east side, from Stanton. New Museum building in center of frame. Looking SE

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 4

The Bowery Historic District

Name of Property

New County, New York

County and State

35. NY_NY_The Bowery Historic District_0035.
Streetscape, east side, 267-259 Bowery. Looking ESE.

36. NY_NY_The Bowery Historic District_0036.
Looking NE to the Liz Christy Garden, SE corner Bowery & East Houston.

37. NY_NY_The Bowery Historic District_0037.
Streetscape, 300 block, east side. Looking NE.

38. NY_NY_The Bowery Historic District_0038.
Streetscape, east side from E. 2nd Street, 333-325 Bowery. Looking E.

39. NY_NY_The Bowery Historic District_0039.
Looking NNE from Chatham Square, 2 Bowery on left; Confucius Plaza on right.

Contributing resources previously listed in the National Register:

Mooney House
Cooper Union Foundation Building
Bowery Savings Bank
Young Men's Christian Association Building
Bond Street Savings Bank
Manhattan Bridge Approach & Colonnade

Contributing resource designated New York City Landmarks:

Mooney House, 18 Bowery
Citizen's Savings Bank, 54 Bowery
Bowery Savings Bank, 130 Bowery
Germania Bank, 190 Bowery
Young Men's Association, 222 Bowery
Bond Street Savings Bank, 330 Bowery
Manhattan Bridge Approach & Colonnade
John Jube Carriage Manufacturers, 97 Bowery
Hardenbrook-Somerindyck House, 135 Bowery
Germania Fire Insurance, 357 Bowery
Cooper Union, 7 E 7th Street
Contributing resources to the NoHo, NoHo East and NoHo Extension NYC Landmarks Districts: 300, 302, 304, 306, 308, 312-14, 316-18, 320-22, 324, 330, 332, 334, 340, 342, 344, 354, 356 Bowery; 16-26, 28-30, 32, 34-36, 38-50, 52, 54, 56-62 Cooper Square.

Bowery Architects/Builders, also see Section 7 building list

Almiroty, Randolph H.
Bardes, Philip

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

The Bowery Historic District

Name of Property

New County, New York

County and State

Section 11 Page 5

Baxter, Charles, & Son
Benedict, W.K.
Bernstein & Bernstein
Bloodgood, Freeman (mason)
Blum, George & Edwin and Katz, S. Walter
Boeckell, Julius
Boeckell, Julius, & Son
Boehler, Rudolf C.P.
Brazier, Clarence
Calhoun, Charles L.
Carrère and Hastings
Cooper; Peter
Correga, John
Cumming, Roger
DaCunha, George
DeBand, Halsey C.
Dilthey, William
Engelbert, Henry
Feinichel, Irving
Feiser, Henry J.
Fisher, Jacob
Friend, John H.
Fryer, William J.
Gilbert, Bradford L.
Ginsbern, Horace, & Associates
Graul, William
Gregory, William S.
Gronenberg & Leuchtag
Guttman, Arthur
Harrison, Joseph
Heinecke, Louis F.
Horowitz & Chun
Huberty, Hudswell & Helmle
Iba, Caspar
Jardine, D[avid] & J[ohn]
Jenth, Frederick
Jose, William
Kastner, Julius
Kinkel, Charles
Klemt, F.W.
Koon, Louis
Kron, Herman, RPE

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

The Bowery Historic District

Name of Property

New County, New York

County and State

Section 11 Page 6

Lindenthal, Gustav, Engineer
Lindsey, Edward D.
Lowinson, Oscar
Maynicke, Robert
McCabe, George
McDuffee, Fred
McKim, Mead & White
Mettam, Charles
Meyers, Charles [C.B.]
Mitchell, Joseph
Mook, Robert
Müller, Max
Nathan, Fritz
Neville & Bagge
Nitchie, John E.
Pelham, George Frederick
Pfeiffer, Carl
Pollard & Steinam
Prague, John G.
Saint Gaudens, Augustus [sculptor]
Schneider & Herter
Shampman & Shampman
Sheinart, Louis A.
Snook, J.B.
Snook, J.B., & Sons
Straub, Charles M.
Suess, George H.
Thompson, Theo
Tostevin, Peter
Turner & Killian
Wagner, Albert
Ware, James E.
Waring, W.E.
Weiher, Lorenz
Wennemer, Frank
Werner, Charles
White, Stanford
Whyte, Nicholas
Wightman, James S.
Williams, John T.
York & Sawyer



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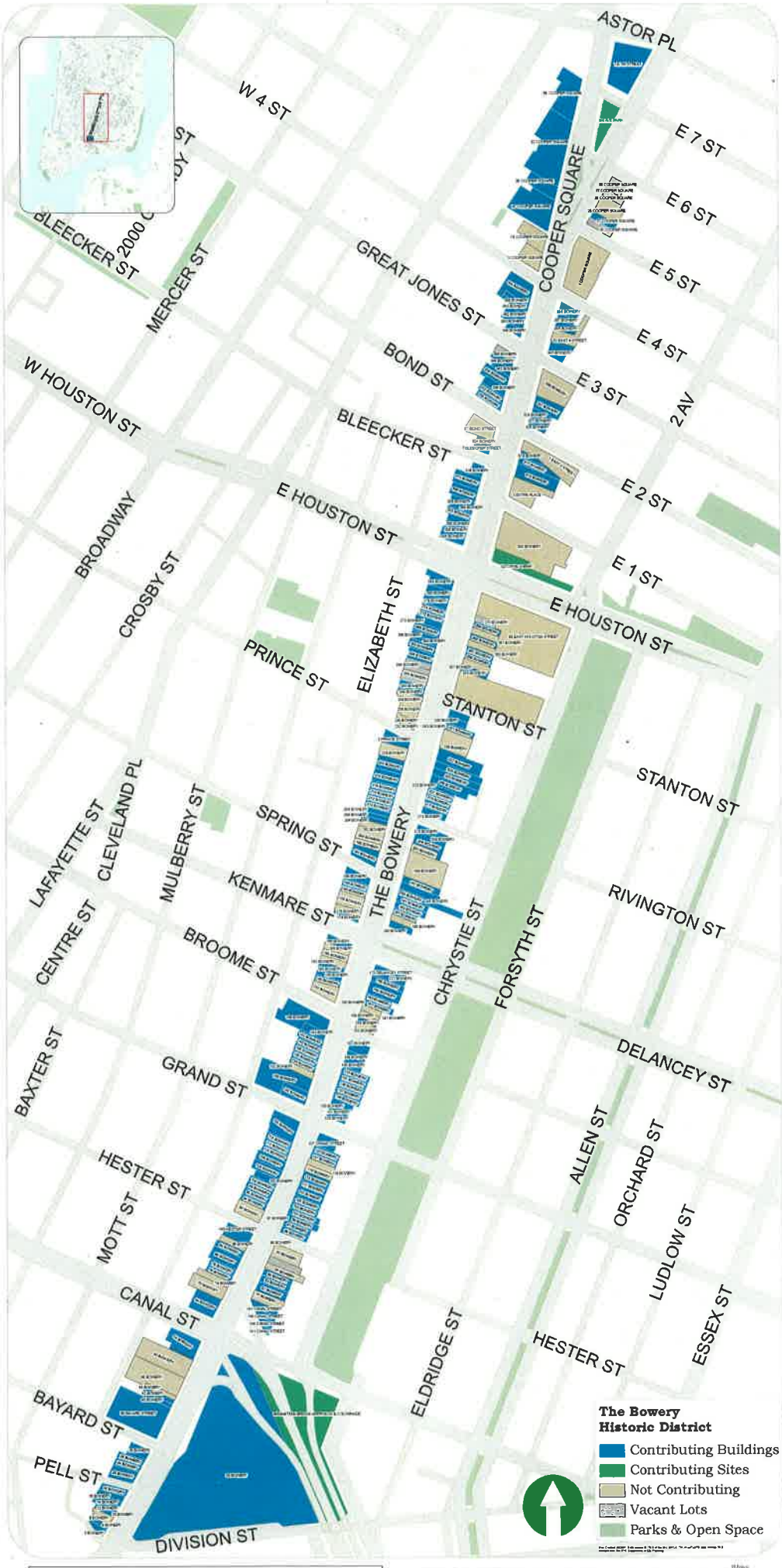


Photo Key



- The Bowery Historic District**
- Contributing Buildings
 - Contributing Sites
 - Not Contributing
 - Vacant Lots
 - Parks & Open Space

Map Created 07/2011
 Data source: BYTES of the BIG APPLE (TM)
 MapPLUTO data Version 10.3 licensed from
 the NYC Department of City Planning.



- The Bowery Historic District**
- Contributing Buildings
 - Contributing Sites
 - Not Contributing
 - Vacant Lots
 - Parks & Open Space



EAST JONES ST

2 COOPER SQUARE

COOPER

1 COOPER SQUARE

358 BOWERY
356 BOWERY
354 BOWERY
352 BOWERY
350 BOWERY
348 BOWERY

359 BOWERY
357 BOWERY
355 BOWERY
52 EAST 4 STREET
347 BOWERY

BOND ST

346 BOWERY
344 BOWERY
342 BOWERY
338 BOWERY
334 BOWERY
332 BOWERY
330 BOWERY

E 3 ST

339 BOWERY
331 BOWERY
329 BOWERY
327 BOWERY
325 BOWERY

BLEECKER ST

57 BOND STREET
324 BOWERY
1 BLEECKER STREET

319 BOWERY
317 BOWERY
313 BOWERY
1 EAST 2 STREET

ST

316 BOWERY
312 BOWERY
308 BOWERY
306 BOWERY
304 BOWERY
302 BOWERY
300 BOWERY
298 BOWERY
294 BOWERY

3 EXTRA PLACE

ST

284 BOWERY
280 BOWERY

285 BOWERY
Liz Christy Garden

E

CROSS

PRINCE ST

ELIZABETH

LAND PL

MULBERRY ST

SPRING ST

KENMARE ST

BR

208 BOWERY
206 BOWERY
204 BOWERY

202 BOWERY
200 BOWERY
196 BOWERY
190 BOWERY

188 BOWERY
186 BOWERY
184 BOWERY
180 BOWERY
178 BOWERY
174 BOWERY

2

210

214

212 E

210 B

202 BOV

200 BOWE

196 BOWERY

190 BOWERY

188 BOWERY

186 BOWERY

184 BOWERY

180 BOWERY

178 BOWERY

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170 BOWERY

166 BOWERY

162 BOWERY

158 BOWERY

154 BOWERY

ABETH

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- 261 BOWERY
- 259 BOWERY
- 257 BOWERY
- 255 BOWERY

93 EAST HOUSTON STREET

267 BOWERY

263 BOWERY

STANTON ST

2 PRINCE STREET

- 226 BOWERY
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183 BOWERY

IE ST

H ST

RIV

ROOME ST

GRAND ST

HESTER ST

168 BOWERY
166 BOWERY
164 BOWERY
162 BOWERY
160 BOWERY
158 BOWERY
156 BOWERY
150 BOWERY

173 C
163 BC
161 BC
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110 BOWERY
108 BOWERY
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100 BOWERY
98 BOWERY
96 BOWERY
94 BOWERY
90 BOWERY

237 GRAND STREET
123 BOWERY
121 BOWERY
115 BOWERY
113 BOWERY
111 BOWERY
107 BOWERY
105 BOWERY
103 BOWERY
101 BOWERY
99 BOWERY
97 BOWERY
95 BOWERY

140 HESTER STREET

86 BOWERY
84 BOWERY
80 BOWERY
78 BOWERY
76 BOWERY

95 BOWERY
91 BOWERY
87 BOWERY
85 BOWERY
83 BOWERY

DELANCEY STREET
 171 BOWERY
 169 BOWERY
 165 BOWERY
 161 BOWERY

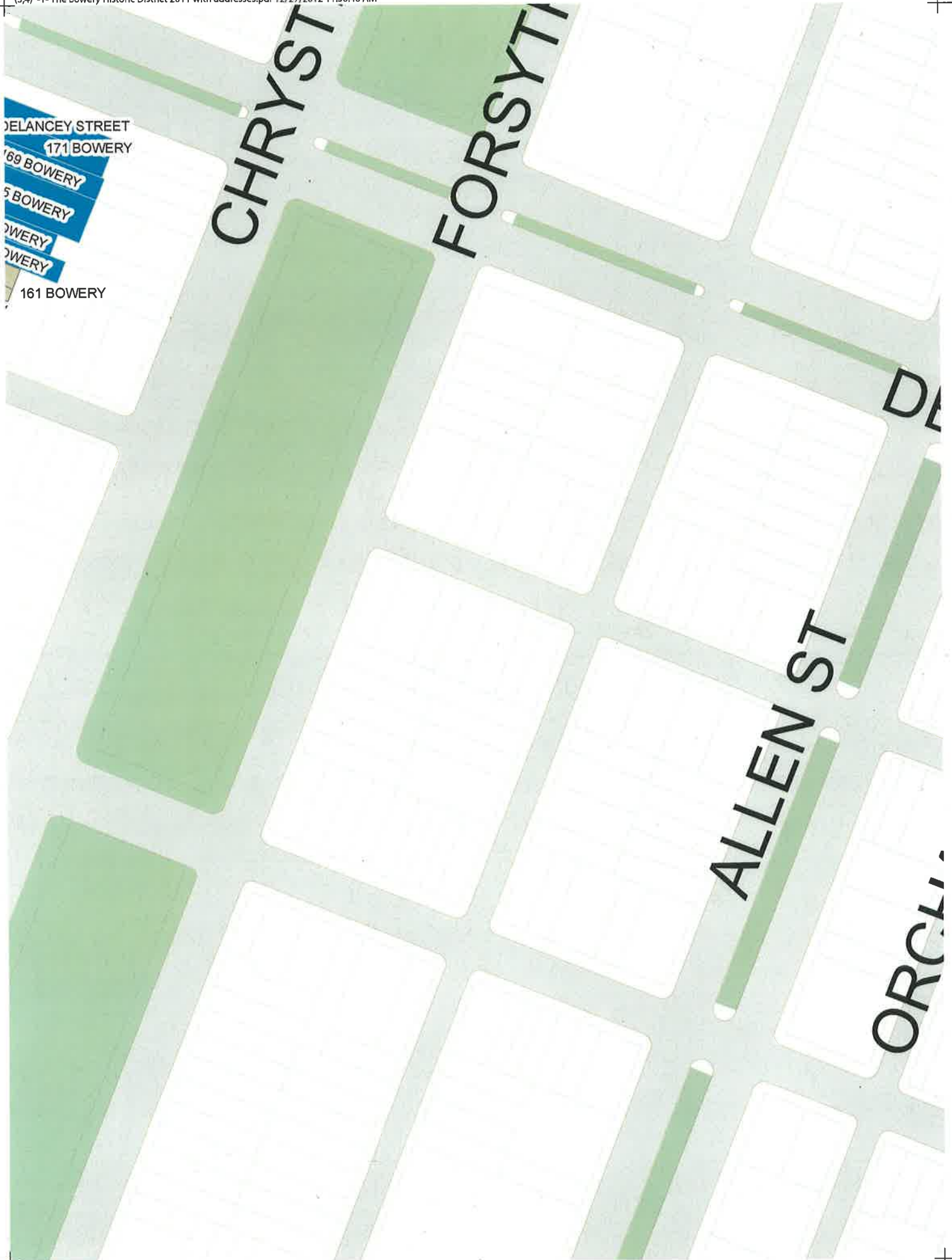
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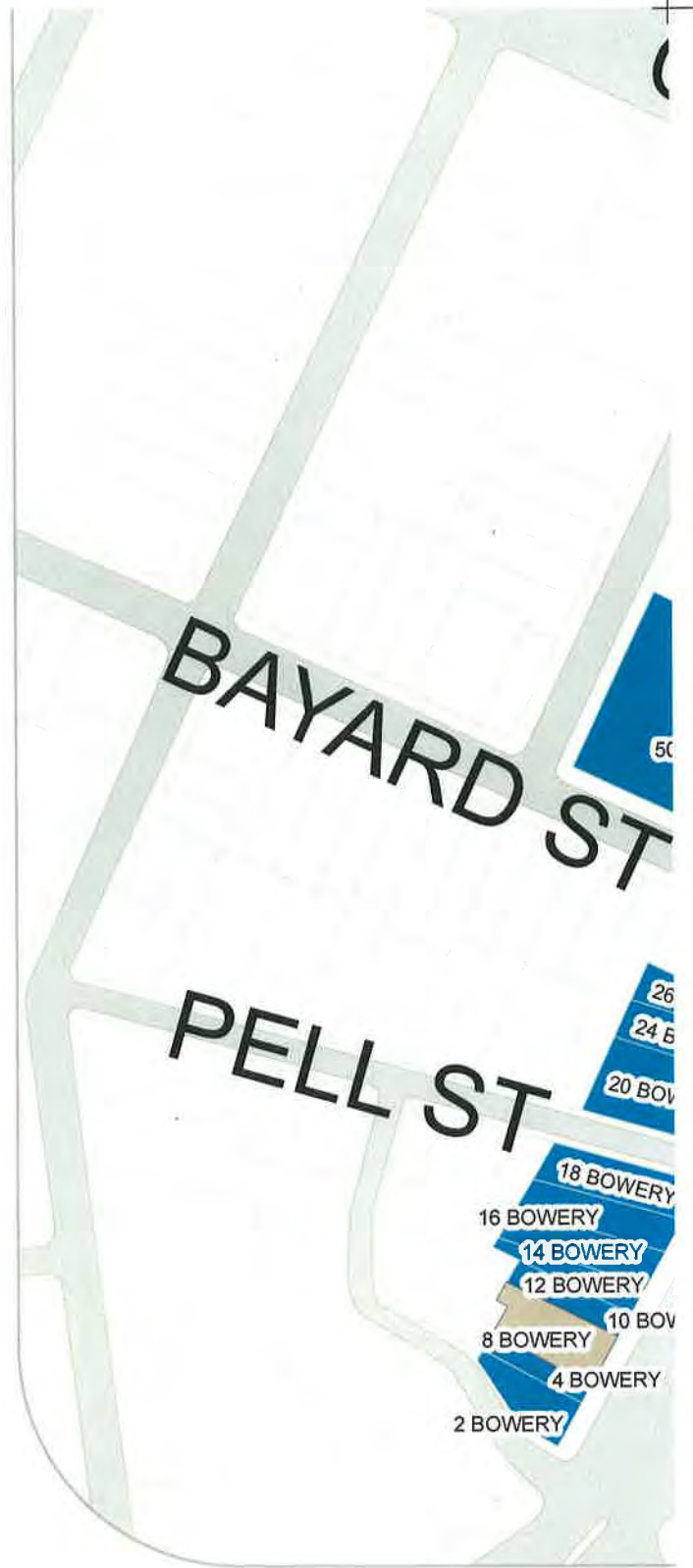
FORSYTH

ALLEN ST

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CANAL ST

70 BOWERY
64 BOWERY

81 BOWERY
77 BOWERY
151 CANAL STREET
149 CANAL STREET
145 CANAL STREET
141 CANAL STREET

54 BOWERY
50 BOWERY
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BAYARD STREET

28 BOWERY
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VERY

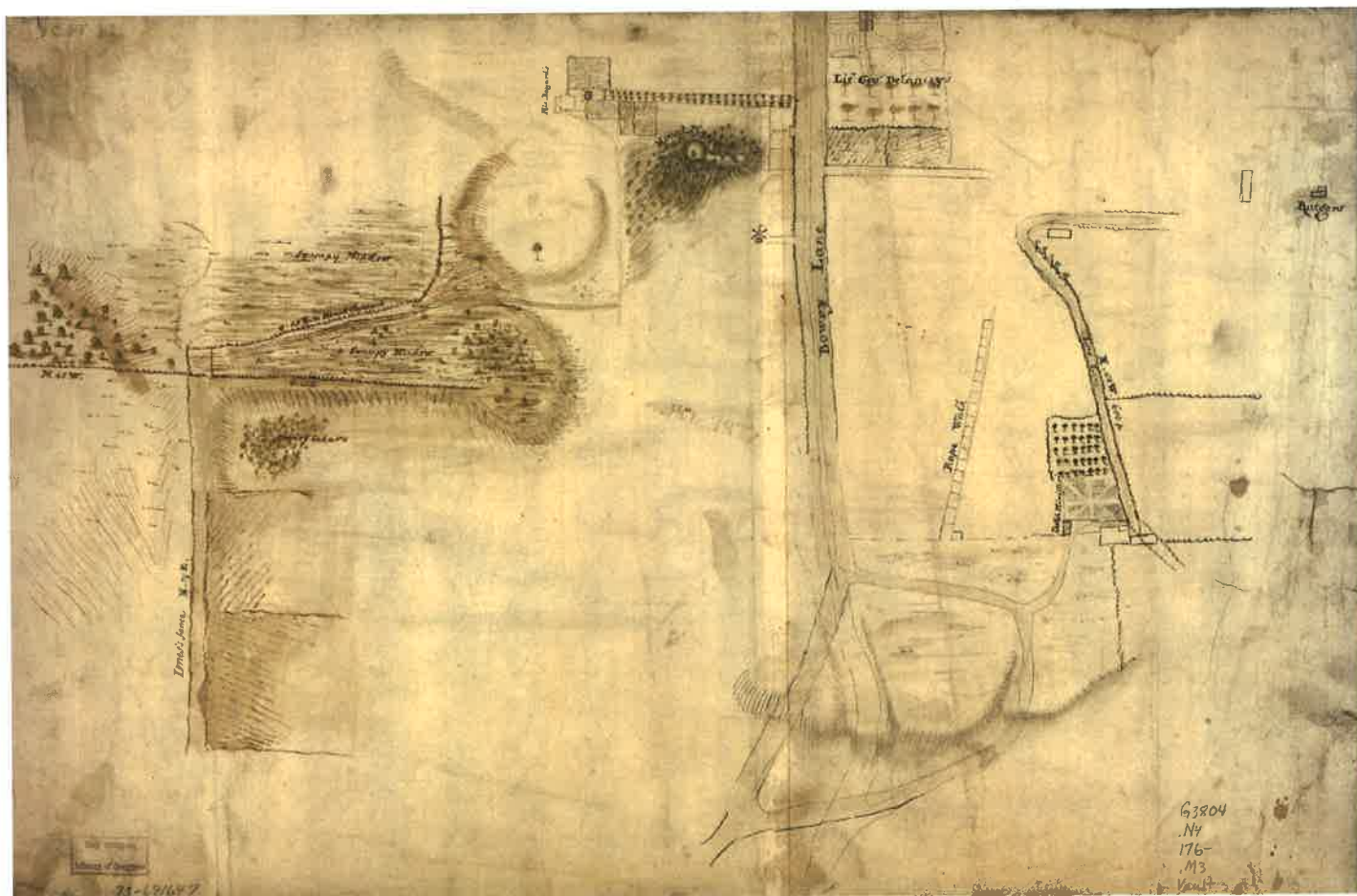
MANHATTAN BRIDGE APPROACH & COLONNADE

33 BOWERY

DIVISION ST



Early real estate development along the Bowery near Chatham Square by 1755. Detail from F. Maersch. 1755. *A Plan of the City of New York from Actual Survey*. Copy of map from Library of Congress Geography and Map Division.



Map showing the location of the Bayard and De Lancey Estates along the "Bowry Lane," ca. 1760s. Copy of map from Library of Congress Geography and Map Division.



Detail from the
Commissioners' Plan. 1811.
John Randel, Surveyor.
Courtesy of the Office of
the Manhattan Borough
President.

Wards surrounding the Bowery. F.W. Beers, 1873. Map of Central Portions of the Cities of New York and Brooklyn. Atlas of Long Island, New York From Recent Actual Surveys and Records Under the Superintendence of F. W. Beers.





The Bowery and the present site of Confucius Plaza indicated on a map of the planned route of the Lower Manhattan Expressway (LOMEX), drawn by Paul Rudolph, ca.1967. The LOMEX would have overshadowed Broome and Chrystie Streets on its way to the Williamsburg and Manhattan Bridges. Copy of map from the Paul Rudolph Archive, Library of Congress Prints & Photographs Division.









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China Town Center

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Lǐ Lǎo Jiǔ Tái

鴻興
HONG HING

廣生堂
GUANG SHENG TANG

廣生堂
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HSBC 滙豐

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GOLDEN BRIDGE RESTAURANT

全豐大酒樓
JIN FENG RESTAURANT

NO
TURNS

Bowery

HSBC 滙豐

HSBC 滙豐

HSBC 滙豐

Water Pan



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TRA
(212) 226-2
AIR

青春

護膚美容

NARIS
Beauty
Center
966-8728
917
325-9798

The
Diamond Center

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BER & MUNDY
NY ZUCKERMAN
FINE
JEWELRY

Gelber & Mundy
NY ZUCKERMAN

新城鑽石金行

ABA Jewelry

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一家一
個商純零發售中
State Beauty Center Inc
76 BOWERY ST. FL.
212-966-8728 / 917-325-9798

THE JEWELRY AUCTION
MARKET OF AMERICA INC
ROOM 202

華達

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SOHO HOTEL

SOHO HOTEL

New Generation Lighting

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BOWERY INTERIORS
148
212-941-8244

LITE ELITE

BOWERY

ONE WAY

Holland Tunnel

EXCEPT DELIVERIES
THIS BLOCK

NO LEFT TURN

MARSH WARE We Deliver

COFFEE

EVERYTHING
MUST
GO!

華厨餐館用具公司
零售批發 遠近送到
& J RESTAURANT MANUFACTURING IMPORT INC
14 BOWERY TEL: 431-9112 OR 431-9113 FAX:431-9693

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Adrian Wirth, SVP
212-891-7230

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CHINA TOUR & PRODUCTIONS, INC.
貿易中心·娛樂製作公司
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HAPPY LUCKY RESTAURANT
96 Tel: 212-219-1993

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火鍋專門店
EMPEROR JAPANESE
TAPAS SHABU RESTAURANT

粥城

順德同鄉會
南海同鄉會

豐盛源大飯店

100 BOWERY ST





HOLLAND TUN
←

SUN HOTEL
中興旅館

Diamond Corner 88 Bowery
Diamond Corner 88

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NATALIE JEWELRY
CREATIVE JEWELRY

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84

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CHAIRS-TABLES



Modern white building facade with grid pattern.

Grey building facade with fire escape on the left side.

Red brick building facade with ornate window frames and a fire escape.

Historic red brick building with a green mansard roof and ornate architectural details.

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