

1992

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional 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: Downtown Commercial Historic District

other names/site number:

2. Location

street and number: An irregularly shaped area around City Hall, including sections of Broadway, West Broadway, Memorial Drive, Church, Cianci, Colt, Ellison, Fair, Main, Market, Prospect, Smith, Van Houten, and Washington Streets NA not for publication

city or town: Paterson _____ vicinity

state: New Jersey code: NJ county: Passaic code: 031 zip code: 07501

3. State/Federal/Tribal Agency Certification

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

Signature of certifying official/Title: [Signature] Date: 12/15/98
Assistant Commissioner for Natural & Historic Resources/DSHPO
State or Federal agency and bureau: _____ American Indian Tribe: _____

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: _____ American Indian Tribe: _____

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): _____

Signature of the Keeper: [Signature] Date of Action: 2.12.99

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations n/ a

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

Property is

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or a 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.

Areas of Significance

(Enter categories from instructions)

Community Planning and Development
Commerce
Architecture

Period of Significance

ca. 1850 - 1935

Significant Dates

1851
1894
February 8-9, 1902
1913

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Carrère, John Merven
Hastings, Thomas
Edwards, Charles E.
Wentworth, Fred Wesley
(others unknown)

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 (Paterson City Hall)
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey (# _____)
- recorded by Historic American Engineering Record (# _____)
- See continuation sheet for additional HABS/HAER documentation.

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

10. Geographical Data

Acreage of Property: 41 (approx.)

Paterson, NJ Quad

UTM References

(Place additional UTM references on a continuation sheet.)

1	18	569460	4529500	3	18	569990	4529580
	Zone	Easting	Northing		Zone	Easting	Northing
2	18	569600	4529970	4			

See continuation sheet

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: George Lyons, Architectural Conservator/Historian
Brian Clancy, Research Assistant

organization: Cultural Resource Consulting Group

date: 8/31/1998

street and number: 54 Woodbridge Avenue

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city or town: Highland Park

state: New Jersey

zip code: 08904

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items.)

Property Owner

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

name:

street and 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 the 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, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Downtown Commercial Historic District
Paterson, Passaic County, New Jersey

Narrative Description

The Downtown Commercial Historic District in Paterson, New Jersey (Passaic County) is irregularly shaped, roughly resembling an inverted "Y" formed essentially by the primary avenues of Main and Washington Streets, running north and south, and Market Street, running slightly southward both east and west of Washington Street. Historically the heart of the city, the District includes mid- to late-19th-century commercial and residential buildings of two to four stories in the popular revival styles, primarily Italianate and Romanesque, with masonry or wood frames and most often faced with brick and crowned by wood or pressed-metal cornices. Gambrel- and gable-roofed buildings from the earlier 19th century were also predominant, but these have almost entirely disappeared (one remains at 268 Main Street), unlike the many buildings which have survived from the later 19th century. The District also features numerous commercial, residential and financial buildings dating from the early decades of the 20th century and designed in classicizing Beaux Arts and more progressive Art Deco and Moderne styles. Built after a tremendous fire destroyed much of the District, these buildings tend to be more monumental than their 19th-century predecessors, rising to four or more stories and constructed on steel frames with a variety of masonry, iron, and glass facades. These two periods of substantial construction remain evident today, despite a number of superficial alterations and intrusions. In its current condition, the District may be considered in four distinct subdivisions that reflect its historic character to a large extent — a surviving, small-scale, 19th-century commercial and residential district on Market, Prospect, and Cianci Streets; the primary 19th- and 20th-century commercial district centered on Main Street; another late-19th-century district now dominated by a street market on Broadway, Fair and Washington Streets; and an architecturally monumental district built around City Hall, historically the center of Paterson's financial life and still including several banks today. Much of the District's historic character has been affected by modern storefront alterations, but its streetscapes, particularly on Broadway, Church, Ellison, Main, Market, and Washington Streets, still convey a sense of the District's architectural profile during its period of significance.

The small-scale, 19th-century commercial and residential area is centered around Market and Cianci Streets. Although there are examples of 19th-century architecture in other areas throughout the District, such as on Broadway and the north end of Main Street, this area has best survived as a cohesive, predominantly 19th-century urban commercial streetscape. Most of the buildings in this neighborhood date to the late 19th century and stand only two to four stories high, combining a ground-story storefront with residential space above. Brick and terra cotta details accent facades, and rooflines are defined by Italianate scrolled brackets and cornices made of wood or pressed metal. Windows are largely articulated by straight, stone lintels and sills, occasionally detailed with decorative surrounds. Today some second-story space is utilized as office space, and most ground-floor storefronts have been modified with replacement materials.

The Main Street commercial area encompasses both sides of Main Street from Smith Street through Broadway as well as a few buildings on cross streets just off either side of Main. Above extensive ground-story storefront alterations, the Main Street streetscape appears very much as it did in the first decade of the 20th century following its reconstruction after the Great Fire of 1902. Historic photographs of Main Street show that most of the defining characteristics of this portion of the Downtown Commercial Historic District have not been altered drastically. Heavily projecting, classicizing cornices, some supporting prominent and ornately styled name plaques designating their historic owners, define a regularized roofline and a homogenous architectural character on the street. Facades are of brick or stone, articulating Beaux Arts, neo-classical, or Romanesque

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designs, and window bays are large and airy between lively surface decoration. Rising four or five tall stories, most of Paterson's larger and more flamboyant commercial buildings were built along this vital avenue.

The street market district is built around two streets, Fair Street east from Main (now restricted to pedestrians) and Washington Street from Fair to Broadway. These blocks, as well as two blocks on the north side of Broadway, are lined by expansive awnings which overhang the sidewalks, exactly as is visible in late-19th-century photographs of the area. Live poultry, fish, and produce are still sold along this market area. The architecture of these blocks also does not rise above four stories, although buildings here tend to be slightly taller than in the Market and Cianci Street area. Washington Street and Broadway feature several commercial/residential buildings with brick facades designed primarily in Italianate or Romanesque styles, some with arcaded window bays — unfortunately, the largest of these, a four-story Romanesque block visible in historic photographs on the northeast corner of Washington and Broadway, has not survived. Although currently buffered, road expansion and new development are quickly encroaching upon this northernmost section of the historic district.

Along with the commercial streetscape on Main Street, the financial district around City Hall is, architecturally and historically, the most significant area within the Downtown Commercial Historic District. While most of the banks that built this area are no longer in operation and the District currently cannot boast wealth equal to what it could during Paterson's industrial boom, a magnificent architectural statement survives almost completely. Stately, grand and profusely decorated, the buildings in this area are designed in high Beaux Arts style, with limestone facades and monumental, classicizing elements such as rusticated ground floors, ornate window surrounds, and the classical orders. Primarily financial and professional but also, in some cases, social and civic, all of these buildings date to the first decade and a half of the 20th century, many to the years 1902 and 1903.

Paterson's downtown is compact, its buildings tightly arranged in continuous street facade planes. Most buildings along the interior of blocks have common or party walls with neighboring buildings, while most corner buildings offer primary facades onto two streets. The combination of a grid plan intersected by diagonal streets (Market Street and West Broadway, primarily) produces a number of irregular corners, such as at the intersections of Market and Main Streets, Broadway and West Broadway, and Market and Church Streets. More thorough examination of architectural design and ornament is most effectively done with the following discussion of specific key buildings, those contributing buildings which, because of architectural or historical distinction, integrity and/or scale, rank as most significant to the district.

A few of the Downtown Commercial Historic District's key buildings illustrate the late-19th-century appearance of Paterson and contrast the blocks rebuilt following the 1902 fire. Two, for example, are representative of the architectural range in the smaller-scale commercial neighborhood around the intersection of Market and Cianci Streets. The three-story building on the northeast corner of the intersection (79 Market Street) is constructed of red brick, with a projecting wood cornice supported by Italianate, scrolled brackets. Its facade surface is flat and relatively plain, broken only by modest rectangular windows with straight sandstone sills and lintels. Directly across Market Street is another three-story commercial and residential building (73 Cianci Street) which is more intricately ornamented with a variety of brick patterns and terra cotta belt courses. Featuring two gabled oriel window bays on Cianci Street and a bracketed wood cornice, the building is enlivened by round- and segmented-arch window surrounds.

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Nearby, the 1897 Burhans Building (100 Prospect Street, northwest corner of Market Street) was also untouched by the fire and remains today in good condition, its engraved name plaque clearly visible on the Prospect Street facade. Built of blue-grey limestone in an eclectic, classicizing style, the building has arched windows throughout, two three-story oriel window bays on Prospect Street, and a pressed-metal, classicized cornice embellished with swags, dentils, and modillions. Although one of the larger buildings in its immediate neighborhood, the four-story Burhans Building is a restrained, small-scale version of the more monumental commercial buildings that would be built after the fire to the west, nearer to City Hall.

On the same street is the old fire house of the first volunteer company in Paterson to obtain a steam engine, Washington Engine Company #3 (ca. 1880, 77 Prospect Street), a historically symbolic building for a city so dramatically affected by fire. Now home to the American Federation of Musicians and drastically altered by the application of textured stucco over its entire facade, the building nonetheless retains the articulation and details of its original Romanesque-Revival brick facade. Still discernible under the stucco is the corbeling of arched window surrounds, a circular medallion above, and an arcuated, gabled cornice. The building's facade alteration and its location on a block weakened by adjacent parking facilities and other modern intrusions — the products of 1960s and 70s urban renewal efforts — make it an important example of the modern conditions threatening some of Paterson's historic architecture.

In the current street market neighborhood the Morning Call Building (83 Broadway), dating from the mid-1880s, is a four-story, Richardsonian Romanesque structure that stands out on a block containing a number of contemporary buildings along Broadway and Washington Street. The two-tone brick and terra cotta facade of the Morning Call features heavily articulated Corinthian pilasters and arches under a projecting, corbeled cornice, above which originally stood a balustrade and a massive, two-story tower. Engaged Corinthian columns between windows and lively floral decoration soften the weight of the building's masonry construction.

A group of late-19th-century buildings located in the area affected by the fire remain today as its most significant survivors: City Hall, the Second National Bank, the Paterson Savings Institution, and the Hamilton Club. Built by Carrère and Hastings in 1894 and restored after the fire, City Hall at 155 Market Street is no doubt Paterson's most significant and well-known building, having already been listed as an individual property on the National Register. This superb example of Beaux Arts design occupies its own block and boasts a 164-foot, four-face clock tower ornately detailed with sculpted wreaths, shields, urns and eagles. Resting on a granite podium and rusticated ground story, the building's nine bays on Market Street are defined by monumental composite-order pilasters surmounted by a modillioned cornice and balustrade. Its grand, arched entrance and composite windows are richly embellished with scrolls, brackets and elaborate surrounds. The building's rear facade on Ellison Street consists of projecting gabled wings, monumental arched bays, a high attic story, and a continuous cornice frieze of S-curves and shells. Three central windows are of leaded stained glass and commemorate civic leaders. The focus of the downtown commercial district since its erection, City Hall best represents Paterson's absorption of the broader use of monumental Beaux Arts design in late 19th-century public buildings nationwide. More importantly for the Downtown Commercial Historic District, its example also influenced the character of later buildings in adjacent blocks, particularly those reconstructed after the fire.

The Second National Bank (now First Union) at 9 Colt Street, immediately east of City Hall, is another

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key building to have survived the fire despite the destruction of every other building on its block. Another example of fully developed Beaux Arts style, the building features even more elaborate neo-Baroque and Second Empire ornament on its marble, limestone, and brick facade. Now only five stories in three horizontal divisions, the building originally carried a steep, two-story mansard roof with tall chimneys, dormers, and end towers (removed ca. 1920s). Above a rusticated ground story, its facade is articulated by projecting, fluted Corinthian columns. Its visual impact is indicative of the significant role it has played in the financial life of the city since its construction in 1895.

The Paterson Savings Institution (now housing the Passaic County Probation Department), at the northeast corner of Main and Market Streets, was critical in containing the fire from spreading further south. The building's brick and terra cotta facade, intricately ornamented in an eclectic, Romanesque Revival and Italian Beaux Arts style, suffered only minor damage and served with the Second National Bank as a model of fireproof construction for all major buildings erected in Paterson following the fire. A massive but almost continuously ornamented wall surface is broken by tall, arched window bays with pedimented third-story windows, and its angled corner bay features elongated keystones and voussoirs. The building is also significant for its later facade alteration; its first two stories, once accented by entrance porticos with Corinthian columns, were regularized ca. 1940 to conform with a new Moderne limestone facade added to an older building to the east (133-139 Market Street) acquired by the Savings Institution.

The Hamilton Club, on the northwest corner of Church and Ellison Streets, sustained heavy structural damage in the fire but was entirely restored to its original appearance as designed by Charles E. Edwards in 1897. The building is an excellent example of revived Italian Renaissance palazzo design, with a rusticated ground story, ornately pedimented second-story windows, strongly accented corner quoins, and a projecting, richly detailed, pressed-metal cornice. Scrolled brackets support both the window pediments and the cornice. An important social institution serving the wealthy beneficiaries of Paterson's 19th-century industrial success, the Hamilton Club remains a private club today.

The fire of 1902 devastated the southern half of the Downtown Commercial Historic District, but it was in rebuilding the area that the district achieved much of its architectural distinction, as is best illustrated by the buildings immediately adjacent to City Hall. Several major bank buildings were erected in this area within five years of the fire, all of which well represent the commercial and financial image of the reconstructed Paterson. The First National Bank (1902, 125 Ellison Street, northeast corner of Washington Street) commands a corner lot behind City Hall and rests on a massive rusticated ground story, with four rusticated columns framing three arched entry and window bays topped by exaggerated keystones and voussoirs. Continuous, vertical window bays rise three more stories above the ground story in a solid block, topped by a severe, classicized cornice and parapet. Also designed by Carrère and Hastings, the First National Bank best reflects the influence of City Hall on the district; its predecessor on the same site had been a less monumental building (built 1871) characterized by a lighter, Second Empire style.

The United Bank (now Margand) Building (1902, 152 Market Street) rises six stories, the top of which consists of ornately designed dormers set into a mansard roof. Colossal, rusticated piers and a bracketed, wrought-iron, second-story balcony dominate its eclectic Beaux Arts facade. The Citizens' Trust (1903, 140 Market Street) is a six-story, steel-frame building that dominates the view at the south end of Washington Street and the block opposite the front of City Hall. Its entrances are flanked by pilasters supporting arched

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transoms, and its overall monumentality is enhanced by finished rustication throughout the first two stories and up the piers above.

Constructed two years later was the Silk City Trust Company (126 Market Street, southwest corner of Hamilton), the only monumental granite building in the district. This building features a convex corner bay, stylized window pediments, exaggerated keystones and voussoirs, and rougher rustication over its entire surface. The 1909 addition to the east of the Second National Bank (167 Market Street, 1909) projects a purer Greek Revival facade in limestone, with two massive, fluted Doric columns flanking an iron entrance screen and supporting a frieze of triglyphs and metopes and a gabled parapet. Dating probably from a few years later and very well preserved today is the Franklin Trust (148 Market Street), a smaller Beaux Arts building of limestone occupying an irregular block at Market Street and Veterans Place. Its fluted composite-order pilasters, dentillated cornice and balustraded parapet are complemented by egg-and-dart moldings, a broken segmented-arch door pediment, and ornate cartouches inscribed with "FT" in each bay. Finally, the First National Bank of New Jersey (ca. 1910-1915, 133 Ellison Street) contrasts the bulk of the adjacent First National Bank with a smaller, three-story classicizing design. Now altered on its ground story, its facade is more delicately articulated with fluted Ionic pilasters and a more subtle cornice and parapet. As the caretakers of Paterson's industrial fortunes, these banks projected an appropriately distinguished architectural image.

Other buildings near City Hall further enhance the district. The Colt Building (ca. 1905, 5 Colt Street) housed various social organizations and stands adjacent to the 1890s Second National Bank, extending the latter's ground-story cornice line above two-story, rusticated, arched bays. Following the bank's elaborate decoration and that of City Hall throughout its tripartite horizontal division, the Colt Building originally had a balustraded parapet atop its cornice as well. The old Police Department (ca. 1905, 111 Washington Street), built as the City Recorder's Court on the site of the original (1814) Paterson City Hall, is a three-story Beaux Arts building that shares the ground-floor rustication and arched bays of the adjacent First National Bank. It adds more Italianate details, such as alternating gabled, straight and rounded window pediments with decorative brackets, and its limestone cornice is carved with a frieze of fleur-de-lis and egg-and-dart patterns below scrolled modillions.

The YMCA (orig. 1892, reconstructed 1903, 137 Ellison Street), which later served as the annex to City Hall, is a four-story Beaux Arts block with a granite podium, rusticated ground story, and central, arched entrance elaborately framed by paired pilasters and topped by the sculpted bust of a knight. Embellished with wreath, garland, and shield motifs and originally carrying balustrades in the parapet frame visible today above its heavy cornice, the building closely followed the architectural model of City Hall. Similarly, the Romaine Building (1902, 136 Washington Street) initially was topped by a balustraded parapet, yet its otherwise intact facade offers a bolder treatment of the standard Beaux Arts model. Alternating recessed and projecting bays are defined by limestone quoins, and windows progress from full-arch surrounds on the second story to basket-handle, segmented-arch, gabled, and finally straight-lintel surrounds above. The much smaller Walton Building (ca. 1905, 121 Ellison Street) presents an ornate, neo-baroque interpretation of Beaux Arts design. Courses of sandstone quoins rise to richly detailed, rounded pediments set against an attic story, and the building's main entrance on Washington Street is framed by stylized brackets and surmounted by an effusively ornamented oval overdoor. All of these buildings, whether commercial, municipal or social in function, illustrate in their architecture variations on the dominant theme visualized by City Hall.

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The post-fire rebuilding of Paterson in the first decade of the century was not limited to classicizing office blocks, however. The Free Masons Hall at 180 Market Street is the most purely Gothicized building erected in the reconstructed district and features steeply pitched gables, pointed-arch window groupings, and a quatrefoil set into the apex of the front gable. Across the street at 199 Market Street is a building designed in an eclectic classicizing style and composed of corniced side bays around an elaborately decorated arched central bay, all articulated by strongly emphasized limestone quoins. To its right, the Blackburn Building (207 Market Street, originally the headquarters of the Passaic County Republican League) presents colossal pilasters carrying an arcade in a richly ornamented Romanesque Revival style, the closest precedent of which in Paterson is the Morning Call Building on Broadway.

Besides City Hall, the other buildings that survived the fire influenced what was later rebuilt in their vicinity. The intersection of Church and Ellison Streets, for example, features three buildings that suggest stylistic continuity with the earlier Hamilton Club on the northwest corner. Across Church Street, the old YWCA building (ca. 1905-1909) follows the model of the Hamilton Club, with a similarly bracketed balustrade, arched ground-story window bays, and a heavy cornice that originally carried a parapet. The Pruden Building (1902-1903) on the southwest corner is a post-fire professional block also designed according to palazzo principles, with gabled and segmented-arch window pediments and a projecting cornice, although it is not as luxuriously detailed as the Hamilton Club. The later Fabian Building and Theatre (ca. 1920-1925) on the southeast corner is an immense nine-story block that expands the Club's tripartite horizontal division to a Sullivanesque base-shaft-attic composition. The Fabian Building features a diamond brick pattern along its attic wall surface. Historic photographs show that the YWCA replaced a smaller, unattached residential building that had not been damaged by the fire, and both the Pruden and Fabian Buildings replaced churches that had been destroyed by it. Thus, a previously residential intersection dominated by the Hamilton Club was rebuilt after the fire with commercial development following the stylistic precedent of the 1897 social institution.

Two other buildings near the intersection continue the trend toward monumental three-story blocks. Just west of the Hamilton Club, the B.P.O. Elks Building (1908, 151 Ellison Street) elaborates on the Hamilton Club's facade with a slightly contrasting image befitting its status as a rival social club, with an embellished second-story balcony and stylized Ionic columns enlivening the building's upper two stories. The building's scrolled window pediments of the second story were originally repeated above the projecting cornice in the center bay of a low parapet (now lost), which featured the name "Elks" in relief. The Board of Education building (33 Church Street, immediately north of the YWCA), built in 1926, varies the theme even further in a Greek Revival style, with colossal columns supporting a pediment.

A similar post-fire transformation occurred at the intersection of Main and Market Streets, where on the northeast corner the Paterson Savings Institution had been a notable survivor of the fire. The other three corners, however, had not been touched by the fire, and the three buildings that now stand there all date from the early 1920s. The three-story building at 253 Main Street (southeast corner, now the Leather Outlet) is the only low-rise of the four, but its highly ornate, glazed terra cotta facade is enlivened by rich Gothicizing features. Attenuated engaged colonettes, carved along their height in a criss-cross pattern, frame large plate-glass windows and decorative panels with heraldic shields; an arcuated cornice is studded with small, smiling faces. The Elbow Building (northwest corner, 242-244 Main Street), despite the alteration of its original windows, retains most of its eclectic, Gothicized ornament throughout its six stories. Also done in terra cotta with similar decoration, the building's colonettes are studded with a repeated floral motif and topped with lion's

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heads, and its arcuated cornice supports a castellated parapet with quatrefoil panels. The building's name appears in relief twice, on the cornice at the corner and in the Market Street door alcove, which remains unaltered and features pointed-arch paneling. Finally, the Mainmark Building (southwest corner, 260-262 Main Street) rises six stories in a style influenced more by Art Deco than by historicism. Decorated with geometric and floral forms in patterned brick, limestone and metal, the building's facade alternates tripartite window arrangements with thin piers, both emphasizing the vertical.

In addition to ornamental similarities in all four buildings, both the Elbow and Mainmark Buildings offer an angled corner entrance bay, further suggesting the model of the earlier Paterson Savings Institution and fostering the continuity at this intersection. The massive six-story building to the north of the Savings Institution (225-229 Main Street) sustains the ornamental continuity, and in fact it was designed (ca. 1920) by Fred Wesley Wentworth, the architect of the Elbow Building. Although altered on its ground story storefront, the eclectic Arts and Crafts facade of its upper stories remains intact, ornamented with metal panels of floral motifs and topped by an ornate, emerald-green pediment of glazed terra cotta. The building is also significant as an example of the second wave of post-fire construction — it replaced a shorter building which itself had been built in 1903.

As is visible even today, the rebuilding of Main Street between Market and Van Houten yielded some of the city's most important architecture in conjunction with developing commercial success. The National Building (1902, 201 Main Street, southeast corner of Ellison) sets three tall stories in a Romanesque Revival, terra-cotta arcade, including a rounded corner bay. The building is decorated with foliate moldings, lion's-head panels, and attenuated compound colonettes. Diagonally across Main Street stands the massive Quackenbush Department Store (1902, 186-196 Main Street), a lavishly decorated Beaux Arts block that reflects the early-century growth of retail business. Although the building's first two stories have been greatly altered by a stucco front, heavily rusticated piers, bold double-scroll capitals and a decorative scheme of lion's heads, medallions, shields, swags, and floral motifs all remain pronounced.

On the northwest boundary of the district, the triangular blocks formed by the intersection of West Broadway, Broadway and Main Street feature two distinctive buildings from the 1920s and 30s that contrast stylistically with the older post-fire buildings to the south on Main Street and around City Hall. Dating from ca. 1920, the building at 2-6 West Broadway combines classicizing details with more modern elements. The ornate broken pediment crowning the building's corner bay is its only traditionally classical feature, and its limestone facade is otherwise articulated by more subtle, abstracted means, including a flattened wall surface, reduced cornice lines, small floral panels, and smooth granite disks. The Downtown Dental Center (1-7 West Broadway) is a fine example of Art Deco design and is dated 1925-31. Surpassing the abstraction of its counterpart across the street, its triangular mass is defined by a sheer limestone surface broken only by the entrance bay and four two-story vertical window bays facing each street. Low-relief panels of geometric, linear ornament are restricted to the borders of doors and windows and an attic frieze, and a streamlined eagle and shield stand above the main door on the corner. While 2-6 West Broadway has been heavily altered along its ground-floor storefront, the original form of the Downtown Dental Center remains largely intact. Each only two stories and designed in a progressive style, these two buildings form a low-rise ensemble which contrasts with Paterson's older, traditionally styled, multi-story buildings to the south and east.

A similarly modern aesthetic appears half a block east at 60-62 Broadway, a three-story building

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originally dating from ca. 1910 that was drastically altered in the early 1930s with a polychromed, terra cotta facade. The new facade boasts a fully developed Art Deco design, invigorated by fluted pilasters and a variety of geometric, floral, and abstract motifs, including an obelisk and sunbeam image atop its central bay. Again, the building is notable as an example of progressive design from the later years of the post-fire reconstruction of Paterson's commercial district. Like Fred Wesley Wentworth's buildings on Main Street to the south, it suggests that the architectural transformation of Paterson — along with its commercial success — lasted beyond the first decade of vigorous construction following the fire.

This survey of the Downtown Commercial Historic District's key buildings suggests the broader architectural character of the District, illustrating the distinct periods of construction which occurred during the District's period of significance. The four rough subdivisions recognizable in the District currently — the two late-19th-century areas at Market and Cianci Streets and Broadway, Fair and Washington Streets, the early-20th-century commercial area built around Main Street, and the monumental Beaux Arts financial district around City Hall — all retain historic integrity and project an accurate, richly descriptive image of the District's historical development.

Comprehensive Inventory

The following inventory, organized alphabetically by street and numerically by property address, briefly describes all the resources in the Downtown Commercial Historic District, comprising 210 contributing buildings, 1 contributing object (at 183 Main Street), and 73 non-contributing buildings.

Contributing buildings are structures of substantial architectural or historical interest and merit. Some alterations to these buildings may have occurred without affecting the historic integrity of the building. Thirty-eight contributing buildings deemed particularly significant to the district have further been designated as *key buildings*.

Non-contributing buildings are either historic buildings which have been sufficiently altered so as to remove their historic integrity or buildings constructed after the period of significance.

Addresses given correspond to those shown on tax maps used for the sketch maps included with this nomination; in a few cases, these differ slightly from current street addresses (as posted on doors, awnings, etc.). Descriptions assume a rectangular plan and ground-story replacement materials, unless noted otherwise. Significant structural problems, deterioration, and modifications are noted.

Broadway

- 34-38 The Star of Hope Mission, a 2-story, 8-bay Romanesque Revival brick building, erected in 1883 as the William Strong Livery Stable (Zakalak 1987). Irregular ground-story fenestration with two carriage doors, a main door, four windows. Italianate round-arched window molds, leaded transoms, and a corbeled brick-course cornice. Contributing.
- 35-37 3-story, 4-bay brick vernacular commercial building, late 19th century. Straight stone lintels and sills, cornice altered (or replaced?). Aluminum siding and heavily altered first story, with modern addition projecting forward from original. Contributing.

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- 39-41 The Greater Paterson Arts Council, a 1-story, 3-bay, wood-frame ecclesiastical building with a brick facade, constructed in 1825 as the First Baptist Church in Greek Revival style. Brick facade with 1904 cornerstone added by German Presbyterians in Victorian Gothic style (Zakalak 1987). Pointed-arch windows and doors, octagonal spire and dentillated brick banding and moldings. Contributing.
- 40-42 5-story, 4-bay, yellowish-orange brick Beaux Arts/classicized building, ca. 1905-1910. Colossal Ionic pilasters, dentillated cornice, and stone lintels. Severe water damage to upper story. Contributing.
- 44 Open lot.
- 45 See 1-7 West Broadway.
- 60-62 3-story, 3-bay Art Moderne/Deco building, ca. 1910, altered early 1930s. Polychromatic terra-cotta facade with castellated parapet and fluted pilasters articulating window groups. Embellished with a variety of geometric, floral, abstract motifs. Key.
- 61 1-story, red brick, late-20th-century utilitarian building. Non-contributing.
- 63 1-story, red brick, late-20th-century utilitarian building. Non-contributing.
- 64-66 3-story, 4-bay Italianate brick building, late 19th century. Oriel windows covering 3 bays above second story. Leaded glass transom on second story, pressed metal cornice. Contributing.
- 65-73 Certified Supermarket, heavily rebuilt late-20th-century, with white painted brick; central section has remnant of earlier parapet. Non-contributing.
- 68 2-story, single-bay, limestone Art Deco building, ca. late 1920s. Flattened wall surface and ornate decorative panels with shell, feather, scroll, and fan motifs. Contributing.
- 70 3-story, 3-bay, red brick, Italianate building, ca. 1880. Bracketed lintels, segmentally arched window pediments, and a bracketed cornice. Contributing.
- 72 3-story, single-bay, red brick, Italianate/eclectic building, ca. 1880. Tripartite window groupings, decorative frieze panels, and a bracketed, dentillated cornice. Contributing.
- 74 3-story, 2-bay (8 bays on Washington Street), yellow brick building with a classicizing cornice and Italianate brackets, ca. 1890. Contributing.
- 75 2-story, single-bay, tan brick vernacular building with Art Deco elements, ca. 1925. Brick pediment with limestone details. Contributing.
- 77-79 2-story, 2-bay (6 bays on Washington Street), tan brick vernacular commercial building, ca. 1925. Limestone cornice, with a brick and limestone decorative element above. Contributing.
- 81 2-story, mid- to late-20th-century market building housing four stores; originally the site of a monumental Romanesque revival building. Non-contributing.
- 82-84 3-story, 3-bay (7 bays on Washington Street), brown and ochre brick, vernacular/ Italianate building, ca. 1895. Tripartite brick piers, double transom windows, scrolled modillions supporting a dentillated cornice with egg-and-dart molding. Rounded corner bay. Original home of Citizens

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Trust Company, 1901-02, then Paterson *Guardian*. Contributing.

- 83 The (Morning) Call, a 4-story, 3-bay, beige brick, Romanesque building, ca. 1880. Arched window surrounds, colossal pilasters, foliate terra-cotta capitals and frieze bands. Center-bay window groupings with Corinthian pilasters, main entrance with brick pilasters and rusticated brownstone capitals. Key.
- 85 2-story, late-20th-century utilitarian building. Non-contributing.
- 86-88 3-story, 3-bay, sandstone classicized building, 1902-03. Main entrance surround and second-story segmental and basket-handle arch surrounds with exaggerated keystone and voussoirs, arched, leaded-glass transoms on second story. Bracketed cornice with lion-head ornament and parapet above. Known first as Dr. Luckey's and later as the Lyric Hall in the teens and twenties. Pronounced structural collapse evident in center-bay window and main door. Contributing.
- 87 3-story, 3-bay, beige brick, eclectic building, ca. 1885. Elaborate, foliate terra-cotta panels, corbeled arches, pedimented lintels, and pressed metal cornice with brackets and dentils. Contributing.
- 90 3-story, 3-bay, tan brick, Romanesque vernacular building, ca. 1905. Tripartite arched window groupings, sandstone belt cornice, sandstone window surrounds with keystone, subtle metal cornice with 3 floral buttons. Third-story windows filled in with brick and cement. Contributing.
- 92-96 3-story, 3-bay, orange brick, eclectic building, ca. 1885. Centered gable and two-story, ornate cast iron oriel, with foliate and geometric embellishments. Brownstone sills, fixed oval windows flanking third story oriel. Contributing.
- 98-100 4-story, 4-bay, tan brick Italianate building, ca. 1875. Ornate foliate window hoods and bracketed sills. Bracketed cornice with dentils and modillions, floral medallions in frieze. Contributing.

Church Street

- 17 2-story, 3-bay (4 bays on Van Houten Street), brick building with classicizing and early Art Deco detailing, ca. 1920-25. Cornice comprised of geometric patterning in limestone, main entrance has heavy, slightly arched entablature. Contributing.
- 18 2-story, 2-bay (7 bays on Van Houten Street), brick vernacular building, ca. 1900. "No. 18 Church Street" in applied copper-alloy metal letters. Prominent arch pressed metal overhang with scroll brackets on Van Houten Street entrance, leaded glass transom window. Contributing.
- 19-21 2-story, 3-bay brick and sandstone addition, ca. 1920, fronting an older, 3-story brick Victorian building, ca. 1880, still visible but set back further from street. Three gables of original building have been plastered over, but patterned brick floral motifs visible. Contributing.
- 20-22 2-story, 4-bay brick and sandstone Beaux Arts building, ca. 1910-1912. Cartouches over end windows on second story. Classicized roof cornice supported by plain brackets, historically known as the "Lambert Building" (name still engraved in parapet). Contributing.
- 23-25 3-story, 4 bay, brick building with classicizing characteristics, ca. 1910. Scrolled keystone above

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- main entrance with applied metallic design in door transom; roof cornice includes rosettes on the pilasters. Contributing.
- 24 1-story, white brick, eclectic building, ca. 1970. Non-contributing.
- 26 Open lot.
- 27 2-story, 4-bay classicized building with vernacular roof line, ca. 1915, significantly altered by current owner. First story now has "brick face," with a series of wood panels below second story. Only original material still visible is the second-story sandstone facade. Contributing.
- 28 3-story, 2-bay brick vernacular building, ca. 1890. First story oriel has a centered, semi-arched dormer and still retains ornately scrolled wood brackets, with transom over the main entrance. According to residents, once the residence of Mayor McBride. Contributing.
- 29 2-story, 2-bay sandstone building, classicizing characteristics, ca. 1900. Secondary entrance has limestone door surround; dentillated roof cornice with parapet. Limestone tassels adorning pilasters. Contributing.
- 30 2-story brick building, ca. 1915, with facade altered in International Style. Original building of 3 stories is set back from the sidewalk with a gable roof. Non-contributing.
- 31-33 Paterson Board of Education, a 3-story, 5-bay, red-brick and white/grey marble Colonial revival building. 1926 date inscribed over door. Tripartite facade division, engaged colossal marble columns, pediment with oval oculus in parapet, classicized cornice surmounted by roofline balustrade. Key.
- 32 The Hamilton Club, a 3-story, 8-bay (3 bays on Ellison Street) beige brick, Italian-Renaissance-revival building, built 1897 by Charles E. Edwards. Pedimented scroll-supported lintels, arched door and window surrounds with voussoirs, highly ornate bracketed pressed metal cornice, scroll supported balustrades, sandstone quoining, shields. Main entrance has arched surround with voussoirs and shields, swag embellishments. Key.
- 35-37 4-story, 5-bay (8 bays on Ellison Street) classicizing Baroque Revival brick building, ca. 1909, historically the YWCA (but currently office space). Tripartite facade division, with exaggerated Gibbs surrounds and heavy-relief garland ornamentation, especially in second story center pediment. First-story window surrounds in sandstone, quoining pattern with a center keystone, second-story early Art Deco pediments with a center keystone. Key.
- 39-51 9-story, 9-bay (7 bays on Ellison Street), brick Sullivanesque building with classicized limestone cornice, ca. 1920-25, historically and currently known as the Fabian Building/Theater. Diamond brick pattern on attic story. with brick lettering "Fabian Bldg." on Church Street. Key.
- 44 The Pruden Building, a 3-story, 8-bay (3 bays on Ellison Street), cream brick, classicized building, ca. 1905. Doric limestone pilaster framing main entrance, segmentally arched belt coursing lintels above. Asymmetrical brickwork on extreme left end of Church Street facade. Elaborate modillions supporting projecting cornice, egg and dart moldings. Building has been neglected, with partial roof collapse. Key.
- 52-54 4-story, late-20th-century building. Non-Contributing.

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Cianci Street

- 44 3-story, 4-bay vernacular building patterned in red and yellow brick, late 19th century. Original storefront materials on Cianci Street. Contributing.
- 46 3-story, 3-bay brick Italianate building, ca. 1890. Wood cornice with brackets, modern aluminum siding. Contributing.
- 47 3-story, 3-bay Italianate building, ca. 1880s. Cornice supported by paired Italianate brackets. Building covered by modern vinyl siding, entire first story is renovated. Contributing.
- 48 1-story, 1-bay vernacular building, with alternating brick pattern and sandstone trim, ca. 1910. Contributing.
- 49 2-story, 3-bay, Italianate/vernacular brick building, ca. 1910. Sandstone scroll and female-head motif above second-story windows. Cornice of sandstone slabs with brick capping, wrought iron railing on balcony and fire escape. Contributing.
- 50 3-story, 3-bay brick building, ca. 1890, with modern alterations of false semi-coursed ashlar block and false brick. Pressed metal, yellow painted cornice has a central pediment with 4 brackets. Contributing.
- 51-53 4-story, 5-bay, massed commercial building, ca. 1920s. Basket pattern brick, steel and glass storefront, facade accented by grey cast-stone squares, "FL" indicated in name block on parapet. Cornice has rowlock string course over soldier string course, capped by cast stone. Contributing.
- 52-54 3-story, 2-bay, commercial vernacular building, yellow brick and modern aluminum siding, dated 1916 on eagle-motif cartouche. Crenellated roof cornice, jack arch windows and doors with stylized keystone over doors. Contributing.
- 55 3-story, 3-bay, brick vernacular building with Italianate detailing, ca. 1880s. Bracketed cornice; aluminum siding covers the second and third stories. Contributing.
- 73 3-story, 7-bay (2 bays at #74 Market Street), vernacular Italianate brick building, ca. 1885. Varied brick patterning on facade. Full and segmentally arched window molds, twin 2-story gabled oriels, bracket supported overhanging pressed metal cornice, terra cotta belt courses, transom window over main entrance. Key.
- 75-77 1-story, late 20th century building. Non-contributing.
- 79 Open lot.
- 81 3-story, 2-bay, classicizing commercial building, ca. 1900. Doric pilasters on second and third stories with limestone capping, pressed metal roof cornice with parapet. Contributing.
- 83 3-story, 3-bay, brick utilitarian building, ca. 1920. Horizontal limestone string courses accenting first and third stories, limestone window sills on second story. Patterned brown-and-tan brick cornice, with limestone coping on parapet wall. Contributing.
- 85-87 3-story, 9-bay, brick industrial warehouse building, ca. 1890. Classicizing pressed metal cornice, sandstone lintels. Contributing.

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89-93 3-story, 11-bay, brick squared building, ca. 1900. Limestone lintels and sills, tile coping on parapet front. Contributing.

Colt Street

- 5 The Colt Building, a 7-story, 5-bay (3 bays on Ellison Street), white brick and limestone, classicizing Baroque Revival/Beaux Arts building, dated 1903. Tripartite horizontal division, with large arched bays on ground story. Heavily embellished with brackets and garlands, balustraded sills, pedimented lintels with keystones, Gibbs surrounds, and carved intertwining serpents. Carved modillions supporting cornice; originally had roofline balustrade. Key.
- 9 The Second National Bank Building (historically; now First Union), a 5-story, 7-bay (1 bay on Market Street), 7-bay, Beaux Arts bank building, ca. 1895. Tripartite horizontal division, colossal Corinthian pilasters, elaborate ornamental courses, embellishments include lion's heads, figurines, fleur-de lis, cartouches, and wrought iron railings. Original Second-Empire mansard roof removed ca. 1920-25. Key.

Ellison Street

- 72-78 1-story, 12-bay, brick vernacular irregular-plan building, ca. 1910. Rounded at corner of Prospect Street. Cornice concealed. Contributing.
- 80 Open lot.
- 82 3-story, 4-bay, completely re-sided building. Non-contributing.
- 84 3-story, 2-bay, limestone classicizing building, ca. 1915. Historically known as Radin's, with name applied in copper-alloy metal lettering above third-story windows. Large lintel above third-story windows, limestone roof cornice. Contributing.
- 86 Open lot.
- 88 1-story, brick facing, completely re-sided building. Non-contributing.
- 90 1-story, complete facade renovation. Non-contributing.
- 92 2-story, complete facade renovation. Non-contributing.
- 115 2-story, 4-bay, brick Italianate/eclectic building, ca. 1900. Italianate pressed-metal roof cornice with brackets and dentils; first-story cornice with egg-and-dart molding has an older sign reading "James K. Odea" in rough stone. Contributing.
- 117 1-story, late 20th century building. Non-contributing.
- 119 3-story, 2-bay, classicizing granite building, ca. 1900. Tripartite horizontal division, granite pilasters, alternating smooth and rough-faced granite courses, pressed metal cornice, recessed panels embellish frieze. Contributing.
- 121 The Walton Building (historically), a 3-story, 3-bay (6 bays on Washington Street), brick

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- classicizing/neo-baroque building, ca. 1903. Window bays framed by sandstone molding and pronounced quoin pattern, framing Gibbs surrounds and topped by ornate rounded pediments. Stylized sandstone roof cornice, decorative sandstone panels with swags and shields between first and second stories. Washington Street entrance has elaborate door surround with oval overdoor. Key.
- 125-131 The First National Bank, a 4-story, 3-bay, sandstone classicizing building, built by Carrère and Hastings, 1902. Tripartite horizontal facade division, roofline balustrade, balustrade sills, arched exaggerated voussoirs flanked by columns and a scroll keystone above main entrance, roof cornice composed of scroll medallions, egg-and-dart over dentils, rusticated sandstone belt coursing. Key.
- 133-135 The First National Bank of New Jersey (historically), a 3-story, 5-bay, brick classicizing building, ca. 1910. Tripartite horizontal division, roofline brick balustrade, colossal fluted sandstone pilasters, pressed metal classicizing cornice. Key.
- 137-141 The YMCA building (historically; also City Hall Annex), a 4-story, 6-bay, grey/beige brick, sandstone and granite Beaux Arts building, built in 1903 as a replacement of 1892 original. Wide overhanging dentillated cornice with modillions, keystone arch window surrounds, sandstone pilasters, rusticated granite basement, voussoirs, balustraded parapet (partially dismantled), main entrance has keystone arch with knight's head bust flanked by stepped pilasters, secondary door ornamented with shields, swags, and wreaths. Key.
- 143-147 Open lot (historically the Paterson *Evening News* building, now demolished).
- 149-151 The Elks Club (historically), a 3-story, 3-bay, sandstone Beaux Arts/Classical revival building, dated 1908 on cornerstone with "BPOE 60." Simply decorated frieze, wrought iron balustrade with supporting brackets, large embellished cartouches that read "BPOE," marble entablature at main entrance. Scrolled window pediments, originally repeated in center name plaque on now-lost parapet. Key.
- 150-154 3-story, 2-bay, granite classicized Moderne building, ca. 1915-1920, sandstone cornice with sandstone parapet. Contributing.
- 153-155 3-story, 4-bay, brick vernacular building with some classicizing details, ca. 1905-1910, classicizing pressed metal cornice supported by scrolled brackets. Contributing.
- 156-158 4-story, 6-bay, brick classicizing building, ca. 1910, historically known as Will Gard Building. Pressed-metal, Italianate cornice with asymmetrical brackets, cartouches above 3rd-story windows, 2 sets of lanterns flank windows at the west and east end of the facade (probably originally flanked doors). Contributing.
- 157-159 See 32 Church Street.
- 180-184 Open lot.
- 186-190 3-story, 3-bay, brick classicizing building, ca. 1910, limestone over granite pilasters at end bays, second-story cornice with large medallions, limestone frieze. Contributing.

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- 7-11 3-story, 9-bay, brick-frame, vernacular building with classicized details, likely late 19th century. Clapboard siding on front facade, 15 over 15 windows for 8 bays and French doors on the westernmost bay. Elongated gable over middle three bays, roof cornice has paired brackets and dentils. First-story facade has original commercial storefront. Historically Quinn Brothers, now Paterson Seafood and Fish Market. Contributing.
- 8-12 Open lot.
- 13-17 Two 1-story, late-20th-century buildings which replaced an earlier 2-story, side-gable roofed building. Non-contributing.
- 14 3-story, 3-bay, frame Italianate commercial row house, late 19th century. Clapboard siding, classicized lintels, wood cornice with scroll brackets. Second-story windows replaced, third-story windows boarded. Contributing.
- 16-18 3-story, 3-bay, pale yellow brick vernacular (utilitarian) building, ca. 1900, corbeled brick cornice. Modern awnings repeat effect of original awnings visible in historic photographs. Contributing.
- 19 3-story, 3-bay, brown brick vernacular building, ca. 1890. Sandstone sills, segmentally arched dentilated window molds, corbeled cornice. Modern awnings repeat effect of original awnings visible in historic photographs. Contributing.
- 20 See 64 Washington Street.

Main Street

- 63-65 3-story, 4-bay, brick Italianate/vernacular row house, ca. 1880s. Second and third stories are intact, first-story storefront only minor alterations. Contributing.
- 64-68 3-story, 6-bay, brick Italianate/vernacular row house, ca. 1880s. Scrolled brackets supporting straight wood cornice, straight lintel windows. Now has corrugated metal siding. Contributing.
- 67 2-story, 2-bay, brick Italianate/vernacular row house, ca. 1880s. Brick piers and attic remain, framing replacement materials. Ornate wood cornice above, with classicized floral-shell motif and two projecting brackets at ends. Contributing.
- 69 2-story, 4-bay, brick Italianate/vernacular row house, ca. 1880s. First story now sided with synthetic board, second story intact, stone lintels. Contributing.
- 70 3-story, 2-bay, brick Italianate/vernacular row house, ca. 1880s. Scrolled brackets supporting straight wood cornice, straight lintel windows, now has false rusticated stone facing on ground story. Contributing.
- 71-73 1-story, late-20th-century building. Non-contributing.
- 72-74 3½-story, 4-bay, brick Italianate/vernacular revival, ca. 1880s. Straight-lintel windows and scrolled brackets supporting a wood cornice. Contributing.
- 75 Late 20th century building. Non-contributing.
- 76-82 Open lot.

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- 84-88 3-story, 4-bay, brick Romanesque revival building, ca. 1900. Classicized wood cornice. All primary windows boarded up. Contributing.
- 85-87 2-story, 2-bay, brick vernacular building, ca. 1900. Entire facade is re-faced with metal paneling. Original side facade partially visible, obscured by later structure. Contributing.
- 89-91 2-story, 3-bay, brick Italianate/vernacular building, ca. 1890. Second story has stucco facing over the original brick; middle bay windows bricked over on both stories. Classicizing roof cornice. Contributing.
- 90 3-story, 1-bay, sandstone Art Moderne building, ca. 1930. Incised colossal pilasters, frieze panels with geometric and floral motifs, carved hexagonal medallions, foliate embellished plaques and frieze bands. Contributing.
- 92 3-story aluminum-sided building, facade alteration. Non-contributing.
- 93-95 1-story, late-20th-century building. Non-contributing.
- 94-96 2-story, facade alteration. Non-contributing.
- 97 3-story, 3-bay, brick vernacular building, ca. 1890. No ornament except for wood cornice, supporting by large end brackets with oval and diamond panels between them. Contributing.
- 99 2½-story, 3-bay, brick vernacular building, ca. 1890. Side gable, similar to No. 97 Main Street but with an even simpler cornice. Contributing.
- 98-100 2-story, 2-bay, limestone early-Moderne building, ca. 1920. Ornate panels with vegetal motifs between and above windows, scroll keystones, garlands set in rectangular panels, low-gabled cornice. Contributing.
- 101-103 2-story, possibly early 20th century, facade completely replaced with metal siding. Non-contributing.
- 102-104 1(?) -story building, facade alteration. Non-contributing.
- 105-107 2-story, 1-bay, brick vernacular building, ca. 1910. Brick cornice with cast-stone capping. All upper-story windows are filled or covered in brick. Contributing.
- 106-110 See 2-6 West Broadway.
- 109 2-story, 1-bay, brick vernacular building, ca. 1890, original brick almost entirely concealed by synthetic metal tiling above window-bay, cornice has been removed, minimal ornament. Contributing.
- 111 2 ½-story, 3-bay, brick vernacular building, ca. 1890. First story altered by storefront frame, cornice has been removed. Hipped roof, minimal ornament. Contributing.
- 120-134 Late 20th century concrete strip mall. Non-contributing.
- 121 2-story, 3-bay, brick vernacular corner building, ca. 1900-1910. Brick with limestone cornice slabs, alternating horizontal and vertical brick patterns. Contributing.
- 123-125 3-story, 2-bay, brick vernacular building, ca. 1890. Pressed-metal decorative panels, patterned

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- brick on facade. Storefront replacement extends over part of the second story, all windows boarded with wood. Contributing.
- 127 3-story, late 20th century brown brick building. Non-contributing.
- 129 3-story, 2-bay, Italianate building, ca. 1890. Pressed-metal cornice with Italianate medallions and brackets. Major alteration to facade by replacement tile surface. Contributing.
- 131 Identical to 129 Main Street, with an added story above. Contributing.
- 133-135 3-story, 3-bay, Italianate building, ca. 1890, originally Jones Brothers. Pressed metal classicized straight pressed metal cornice with dentils, tripartite windows, original parapet has been removed and refaced with metal. Contributing.
- 136 3-story brick, 2-bay, classicized building, ca. 1902-03. Tall, plain roof cornice, entablature over second story. Windows boarded and painted. Contributing.
- 137 4-story, 3-bay, brick Italianate/Romanesque Revival building, ca. 1890, originally Muzzy Brothers. Pressed metal roof cornice with garland motif and ornate brackets with modillions and dentils, third-story cornice in limestone, arched windows on third story below circular windows on fourth story. Contributing.
- 138 3-story building, ca. 1902-03, originally King Dental Company. Total facade replacement. Non-contributing.
- 139 3-story, 2-bay, brick vernacular building, ca. 1890, originally Great Atlantic and Pacific Tea Company. Plain roof cornice with brackets, replacement facade. Contributing.
- 140 3-story, 2-bay, stone Beaux Arts building, 1902-03, originally I. Horwitz (a tailor/clothier). Arched third-story windows with exaggerated keystone and voussoirs, cornice with smaller blind arches and acanthus-leaf framing brackets. Contributing.
- 141 4-story building, facade alteration. Non-contributing.
- 142-144 The Slater Building, a 3-story, 3-bay, terra-cotta tile classicizing building, dated 1913 on cornice. Colossal ionic pilasters, egg-and-dart molding over dentillation on cornice, parapet with ball finials. Contributing.
- 143 4-story building, facade alteration. Non-contributing.
- 145 2-story, 1-bay (13 bays on Van Houten Street) building, ca. 1880s. Heavily altered facade with aluminum siding (over brick?). Non-contributing.
- 146-148 The Diskon Building, a 4-story, 3-bay (7 bays on Van Houten Street), yellow-brick, Beaux Arts commercial building, ca. 1915. Colossal pilasters, capitals decorated with scroll brackets and swags. Stone, bound curtain motif on window surrounds. Dentillated, pressed metal cornice with triglyphs and metopes. Contributing.
- 157-181 Modern 2-story, brick shopping mall, occupying northern two-thirds of block bounded by Main, Washington, College (Van Houten) and Ellison Streets. Non-contributing.
- (Block formerly included Meyer Brothers department store, destroyed in 1991 fire. See 183 Main

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Street entry for remaining pier of Meyer Brothers store.)

- 162-166 4-story, 2-bay (6 bays on Van Houten Street), brick commercial building with Gothicized details, ca. 1915-1920. Limestone trim and cornice with interlocking arch pattern, Gothicized floral first-story cornice, original storefront and windows have been heavily altered. Contributing.
- 168 3-story, 3-bay, terra cotta and stone Beaux Arts building, ca. 1915, roof cornice is missing, terra cotta details surround second story windows, all covered over. Contributing.
- 170-172 4-story, 4-bay, plaster/stucco classicized building, ca. 1905-10, historically Woolworth's. Scrolled medallions and dentillated cornice over every story, facade articulated by composite-order columns and colonnettes with Doric pilasters on ends. Outer bays angled slightly for convex facade effect, pressed metal cornice. Replacement windows, all covered over. Contributing.
- 174-178 3-story, 2-bay, brick classicized building, 1902-03, originally Colonial Life Insurance Company and part of Woolworth's. Doric pilasters frame bays, which are divided into three windows each. Original plain, classicized cornice missing, all windows covered over. Contributing.
- 180-184 4-story, 6-bay brick commercial building with Italianate details, 1902-03, originally New York Dental Parlors. String-course cornice along each story, segmentally arched window surrounds, subtle pilasters between windows. Four ornate, elongated scroll brackets supporting pressed-metal, dentillated cornice with rosette frieze. Replacement facade covering first two stories. Contributing.
- 183 Remnant pier of Meyer Brothers department store building, 1902-03 (burned 1991). Ornate Beaux Arts style, with a large scroll under a massive stepped architrave, decorated with a large swag, shields, ribbons, and fluting detail on attic story. Contributing object.
- 185-187 3- or 4-story building, complete facade replacement over earlier building. Non-contributing.
- 186-196 The Quackenbush Department Store (historically), a 4-story, 3-bay, (13 bays on Ellison Street) brick Beaux Arts building, 1902-03. Elongated, double-scroll capitals atop monumental piers, with heavily rusticated pilasters framing windows in between piers. Highly ornate decorative elements throughout, including lion's heads along the cornice and medallions, shields, swags, egg-and-dart and floral motifs on piers. Massive pressed metal cornice with dentils, modillions and a parapet originally topped by large urns above each pier. All windows boarded or filled, flat stucco surface covering first two stories, originally featuring a triumphal arched entrance bay. Key.
- 189-191 3- or 4-story building, complete facade replacement over earlier building. Non-contributing.
- 193 5-story, single-bay (6 bays on Ellison Street) limestone Beaux Arts building, 1902-03. Monumental piers and pilasters, heavy pressed metal cornice with pronounced modillions and slight projections above piers. Hanging wreath ornament and lion's heads at top of each pier. Contributing.
- 201-207 The National Building (historically), a 3-story, 6-bay, (11 bays on Ellison Street) terra cotta Romanesque Revival building, 1902-03. Arcuated roofline balustrade, heavily arched window bays supported by colossal terra cotta compound columns. Foliate and interlacing terra cotta embellishments, lions heads plaques, medallions. Key.
- 202-204 5-story, 2-bay, (8 bays on Ellison Street) brick Beaux Arts building, 1902-03. Heavily projecting pressed-metal cornice with scroll modillions and perforated parapet. Horizontal facade division,

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- with base, shaft and attic story. Egg-and-dart beading, exaggerated, heavy quoins articulated at corners. Contributing.
- 206-208 The Inglis Building, a 3-story, 2-bay, limestone Beaux Arts building, 1902-03. "Inglis" inscribed on parapet. Rusticated side piers, heavy terra cotta cornice with modillions and 3 large scroll brackets with fruit swags. Elaborate pediments with cartouches and scrolls over third-story windows. Contributing.
- 209 3-story, 2-bay, wood Italianate building, 1902-03. Pressed metal cornice supported by two large brackets topped by onion finials. Large sign frame added ca. 1920 on third story, constructed of wood with egg-and-art pressed metal border. Contributing.
- 210-212 The Rogowski Millinery (historically), a 3-story, 4-bay, brick and terra cotta classicized building, 1902-03. Name in relief on parapet and cornice. Modillioned cornice with stylized parapet, rusticated side piers. Arched windows with keystones framed by Ionic colonettes. Contributing.
- 211 The Fabian Building, a 3-story, 4-bay, brick and terra cotta Romanesque building, ca. 1910. "Fabian Building" in relief below classicizing terra cotta cornice. Monumental Corinthian pilasters supporting arches over each bay, egg-and-dart course above arches and below name. All windows boarded. Contributing.
- 213 1-story, late-20th-century building. Non-contributing.
- 214 3-story, 3-bay, terra cotta Beaux Arts building, 1902-03. Thin pilasters, dentillated cornice, parapet. Four wreaths above pilasters. Most of facade covered by modern facing. Contributing.
- 215-217 1-story, late-20th-century building. Non-contributing.
- 216 3-story, 3-bay, terra cotta Beaux Arts building, 1902-03. Arched windows with center scrolls and acanthus leaves, fruit clusters, articulated by pilasters. Original cornice and inscribed parapet removed, extensive facade re-siding. Contributing.
- 218-220 3- or 4-story building, total facade alteration. Non-contributing.
- 219-223 2-story, total facade alteration over earlier building. Non-contributing.
- 222-224 2-story building, total facade alteration. Non-contributing.
- 225-229 6-story, 5-bay, iron and terra cotta Arts and Crafts/eclectic building, ca. 1920. Ornamented with panels of floral motifs, articulated by attenuated, stylized pilasters. Modillioned cornice supports a low gabled parapet of glazed emerald-green terra cotta with a criss-cross field and ornate central cartouche. Flattened scroll brackets at capitals of piers. Key.
- 226 Ca. 1930s replication of Scheuer Building facade, replacing 1902-03 building. See 228-232.
- 228-232 The Scheuer Building (historically; name plaque on parapet now removed), a 3-story, 5-bay, limestone classicizing Beaux Arts building, 1902-03. Rusticated facade with stringcourses between stories, arched windows with scroll keystone on second story, basket-handle arch over wider center bay. Bottom of classicized roof cornice remains. 226 Main Street is a 2-bay, 2-story addition in the same style. Contributing.
- 231 The Paterson Savings Institution (historically), an irregular-plan, 6-story, 3-bay (6 bays on Market

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- Street, 1 angled corner bay), tan brick, Italian Beaux Arts/Romanesque/eclectic building, ca. 1890. Embellished terra cotta surface decoration throughout, pronounced window-bay arcade on fifth story, colossal brick pilasters. Pedimented fourth-story windows, exaggerated keystones and voussoirs around corner-bay windows. Attic story has ornate foliate panels and frieze band, with modillioned, overhanging cornice. First and second stories altered ca. 1940 to regularize Moderne facade with 131-39 Market Street to the east (see also 131-139 Market Street). Key.
- 234 The Gray Building (after W. B. Gray, shirtmaker), a 3-story, single-bay, brick classicizing building, 1902-03. Brick with stone quoins along sides and alternating brick and stone voussoirs and keystone on low arch over second-story window. Baroque Revival broken, rounded pediment atop facade, with embellished cartouche that reads "Gray," pressed metal cornice. Contributing.
- 236 3-story building, ca. 1902-03, 1950s facade alteration. Non-contributing.
- 238 3-story building, ca. 1902-03, 1950s facade alteration. Non-contributing.
- 240 4-story, 3-bay, brick commercial vernacular building, ca. 1903. Straight stone lintels and sills, pressed metal, classicized, dentillated cornice. Contributing.
- 242-244 The Elbow Building, an irregular-plan, 6-story, 4-bay (3 bays on Market Street, 1 angled corner bay), terra cotta Gothic revival/eclectic building, ca. 1920. Arcuated terra cotta cornice, castellated parapet with decorative panels, floral studs along attenuated colonnettes. "Elbow Building" inscribed on cornice above corner bay and in Market Street entrance alcove. Key.
- 253-255 An irregular-plan, 3-story, 6-bay (1 bay on Market Street), terra cotta eclectic/Gothicized building, ca. 1930. Three-story terra cotta pilasters framed by attenuated engaged colonnettes. Horizontal rectangular panels between second and third stories have shields with foliate ornament on a criss-cross field. Ornate, arcuated terra cotta cornice studded with smiling faces along roofline, raised parapet above center of Main Street facade. Key.
- 257-259 Open lot.
- 260-262 The Mainmark Building, an irregular-plan, 6-story, 3-bay (5 bays on Market Street, 1 angled corner bay), brick and limestone Art Deco building, ca. 1925. "Mainmark Bldg" inscribed above second story on corner bay. Linear articulation throughout with pronounced vertical emphasis, defining tripartite window groups within each bay. Parapet decorated with panels of geometric and stylized floral motifs, two-story entrance surround with decorative iron framing. Key.
- 261-263 1-story, late 20th century, cinder-block building. Non-contributing.
- 264-266 4-story, 5-bay, brick Italianate building, ca. 1895. Dentillated Romanesque arcade with keystones framing window bays, central bay slightly larger. Pressed metal roof cornice with 6 brackets and medallions, rounded pediment over central bay. Contributing.
- 265-267 3-story, 2-bay commercial vernacular building, ca. 1915-20. Tripartite window bays with keystone, stringcourse cornice between second and third stories, roof cornice removed. Facade completely re-faced with late 20th century replacement materials. Contributing.
- 268 3½-story, 3-bay, Dutch colonial revival building, early to mid-19th century but altered by modern synthetic siding. Side gambrel roof, 2 dormer windows, second-story oriel bay. Contributing.

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- 269 3-story, 3-bay vernacular commercial/residential building, originally ca. 1920 (?) but heavily altered by modern modifications. Non-contributing.
- 270 2-story, 1-bay, glass and tile block building, ca. 1940 (?), replacement facade. Non-contributing.
- 271 4-story, 2-bay, brick vernacular commercial building with Art Deco details, ca. 1920. Soldier-brick courses horizontally between stories, soldier-brick lintels and jambs, sandstone sills. Sandstone frieze carved in geometric, zigzag pattern below soldier-brick cornice with sandstone capping. Contributing.
- 272 1-story building with late-20th-century alteration. Awning shows address as 268 in error. Non-contributing.
- 273 3-story, 3-bay building with extensive late-20th-century alterations. Non-contributing.
- 274 2½-story, 2-bay, commercial/residential building, ca. 1920s. Tripartite windows with transom, perforated parapet wall. Contributing.
- 275-277 3-story, 6-bay building with extensive late 20th century alterations. Non-contributing.
- 276-278 2-story, 2-bay (?), side-gable building, ca. late 19th century but completely re-sided and altered in late 20th century. Non-contributing.
- 279 4-story stuccoed over brick, 3-bay, (11 bays on Smith Street) classicized building, ca. 1890s. Post-and-lintel masonry frame throughout, semi-regular fenestration on Smith Street facade, pressed metal cornice, modillions, low parapet. Windows infilled. Contributing.
- 280 3-story, 2-bay, Moderne building with brick facing over sandstone, ca. 1930. Elongated keystones over 3-story window bays. Flat, sandstone roof cornice and classicized, wood first-story cornice with dentils and round disk ornament. Brick facing over window bays deteriorated. Contributing.
- 282-286 1-story, late 20th century building. Non-contributing.
- 288 4-story, 2-bay, brick Beaux Arts classicized building, ca. 1910. Limestone keystones and soldier brick voussoirs on windows, limestone stringcourse cornice between second and third stories. Modillioned limestone roof cornice with triglyphs, rosette disks in metopes, parapet divided by projections at center and ends. Flat stucco front added to first two stories. Contributing.
- 290-294 Lockwood Furniture Company building (historically), a 6-story, 3-bay, brick classicizing Italianate building, ca. 1905. Bays framed by monumental, modified-Ionic pilasters and each divided into two arched window bays. Heavily projecting, classicized pressed-metal cornice supported by scroll medallions. Contributing.
- 296 3-story, single-bay, limestone Art Deco/Moderne building, ca. 1925. Linear detailing, high flat cornice, stylized quatrefoils, abstracted pilasters with stepped capitals on ends. Entire facade within limestone frame re-sided with modern materials, replacement windows. Contributing.
- 298-300 The Van Dyck Building, a 6-story, 3-bay, limestone classicized commercial building, ca. 1905. Two projecting oriel bays on bottom two stories, maybe modern alteration. "Van Dyck Building" inscribed above third story center bay. Tripartite window groups within bays, divided by colossal composite-order pilasters above third story. Classicized, pressed-metal roof cornice, stringcourse cornice

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between third and fourth stories. Contributing.

- 302-304 The Buckley Building, a 3-story, 3-bay, brick Italianate building, ca. 1890. "Buckley Building" in relief on pressed-metal cornice, decorated with floral buttons above heavy end brackets. Wood colonnettes separate window bays. Contributing.
- 306-308 3-story, 4-bay, concrete-block classicizing building, ca. 1890. Engaged Ionic columns articulate windows and support plain classicized entablatures on second and third stories. Metal roof cornice is a large, plain entablature. Contributing.

Market Street

- 58-60 1-story, 4-bay brown, pattern-brick commercial building, ca. 1915-20. Center brick medallion. Contributing.
- 62-68 Open lot.
- 67 3-story, 3-bay, vernacular Italianate building, ca. 1880s. Wood clapboard on first story, second and third stories are now covered in plaster painted yellow, wood cornice, wood storefront alcove. Contributing.
- 69 4-story, 4-bay, red brick, vernacular building, late 19th century. Soldier-brick lintels, rowlock-brick sills, wrought iron fire escape with curved balusters. Contributing.
- 71 4-story, 3-bay, red brick, vernacular Italianate building, ca. 1890. Segmented arch lintels with ornate shell decoration, sandstone cornice. Contributing.
- 73 2-story, side-gable building, severely altered and re-sided. Non-contributing.
- 74 See 73 Cianci Street.
- 75 3-story, 2-bay (5 bays on Cianci Street), yellow brick, commercial vernacular building, 1916. Two-story oriel windows on Cianci with ornamental woodwork. Stepped, crenellated parapet with cast-stone cornice and insignia cartouches. Secondary door has jack arch stylized keystones. Contributing.
- 76-78 3-story, 5-bay, vinyl-sided Italianate (?) commercial building, late 19th century (?). Entire facade and cornice re-sided. Non-contributing.
- 79-81 3-story, 2-bay (10 bays on Cianci Street), red brick, Italianate vernacular building, ca. 1885. Wide overhanging wood cornice with scrolled brackets, straight sandstone lintels and sills. Excellent condition. Key.
- 80 3-story, 3-bay, red brick, commercial Italianate building, ca. 1885. Third story partially removed. Contributing.
- 82 2-story building heavily altered in 1960's -1970's. Non-contributing.
- 83 4-story, 8-bay, light-blue painted brick, vernacular building, ca. 1890. Wood-framed windows (various sizes), rowlock-brick sills, paneled cornice, large wrought iron fire escape covers facade. Contributing.

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- 84-92 2-story, 5-bay, steel, concrete, and gravel/stucco commercial style building, ca. 1950s (?). Display windows appear original, projecting, vertical "Robak" sign intact. Building is extensively altered. Non-contributing.
- 85 1-story, 5-bay beige metal sided and red brick, eclectic building, ca. 1925 (?). Brick pilasters articulation, heavily altered. Non-contributing.
- 87 3-story, 2-bay, yellow brick vernacular building, ca. 1925. Stoop has diamond/geometric design in tile, cut stone blocks accentuate windows, brick patterning on roof cornice, large overhanging sign. Contributing.
- 89 3-story, 3-bay, red brick Italianate vernacular building, ca. 1885. Wood roof cornice with fluted brackets, inset diamond pattern in intervening panels, pressed metal first-story cornice. Contributing.
- 91 3-story, 4-bay, red brick Italianate building, ca. 1890. Brick window arches with cast-stone rosettes in between, cast-stone vegetal panels, pressed metal cornice with brackets, dentils, and decorative panels. Contributing.
- 93 3-story, 3-bay, red brick Italianate vernacular building, ca. 1880s. Pressed metal cornice with scroll brackets and floral capitals over end brackets. Floral keystone lintels, corbeled brick belt cornice. Contributing.
- 94 3-story, irregular-bay, stuccoed building. Facade entirely altered from original. Non-contributing.
- 95 4-story, 2-bay, beige aluminum-sided vernacular building, completely altered facade. Non-contributing.
- 96 4-story, 1½-bay, dark red fire glazed brick Italianate vernacular building, ca. 1900, limestone sills with keystones, bracketed wood roof cornice, dentillated first-story cornice, wrought iron fire escape. Contributing.
- 97 4-story, 4-bay, red/brown brick vernacular/Beaux Arts building, ca. 1890. Projecting cornice with scroll brackets and dentils; fourth story has sandstone keystones and exaggerated voussoirs in striped pattern that extends horizontally to become quoining. Contributing.
- 98-100 The Druids Hall (historically), a 3-story, 5-bay, painted red brick vernacular/classicized building, dated 1887 on facade. Pilasters on first-story facade, main entrance has pediment with garland and brackets, stone sills and lintels on windows. Originally a meeting hall, now commercial. Roof cornice missing. Contributing.
- 99 3-story, 3-bay, pink painted brick vernacular/Italianate (?) building, ca. 1885. Bracketed cornice covered by modern siding. Contributing.
- 101 See 100 Prospect Street.
- 102-104 3-story, 3-bay, red painted vernacular building, ca. 1890. Parapet with low hipped gable, pressed-metal cornice. Now sided with metal material. Contributing.
- 103-105 3-story brick building, completely re-sided. Non-contributing.
- 106 3-story, 3-bay, white brick vernacular Italianate building, ca. 1880. Tripartite center bay on second-

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- story, straight lintels (possibly wood), pressed metal cornice with brackets. Contributing.
- 107-109 4-story building, total facade alteration. Non-contributing.
- 111-113 4-story, 4-bay, grayish white brick vernacular building, ca. 1945. Cut stone slab parapet, fire escape painted white covers facade. Contributing.
- 120 3-story, 1-bay, pale yellow brick classicized building, ca. 1905. Simple pressed metal cornice, parapet with dentils, capitals on end piers with circle motif. Contributing.
- 122 Late-20th-century building. Non-contributing.
- 124-126 The Silk City Trust Company (historically), a 6-story, 3-bay, (5 bays on Hamilton Street) granite Beaux Arts/classicized building, 1905 cornerstone. Tripartite horizontal division, colossal granite block pilasters, heavily rusticated granite surface over entire facade. Pedimented windows, balustraded sills, two-story arched window bays at street level with lion's heads keystones. Main entrance flanked by polished granite engaged columns. Key.
- 130 The German American Trust Company (historically), a 4-story, 1-bay (9 bays on Hamilton Street), pale yellow brick eclectic/Beaux Arts building with Gothicized and Chicago Style elements, 1902-03. Doric engaged colonnettes flanking upper-story windows, pressed metal oriels with ornate heraldic shield panels, keystone/voussoirs over windows. Rusticated quoins, parapet with intermittent balustrades and circular openings. Cornice removed, but dentils remain. Contributing.
- 131-139 2-story, 3-bay (3 bays on Washington Street) limestone, irregular-plan building, early 20th century extensively rebuilt with Moderne facade ca. 1940. Sheer limestone surface, monumental green marble arch portal, recessed and projected massing, pedimented door surrounds. Formerly site of the Hamilton Trust (1902-03), a low Beaux Arts dome with temple fronts; an earlier building can be seen above current structure, with yellow brick and sandstone-capped cornice. Facade alteration regularized with 231 Main Street upon acquisition by Paterson Savings Institution. (See also 231 Main Street). Contributing.
- 132-134 4-story, 2-bay, limestone classicizing/vernacular building with Gothicized details, ca. 1910. Gothicized quatrefoil panels between third and fourth stories, classicized roof and belt cornice, stepped roofline parapet. Contributing.
- 136-138 Mid- to late-20th-century building. Non-contributing.
- 140 The Citizens Trust Company (historically), a 6-story, 1-bay (8 bays on Veterans Place) grey granite classicized/Beaux Arts building, 1903 cornerstone, name inscribed on cornice (and originally on ground-story cornerstones). Tripartite horizontal division and window groupings, exaggerated keystones and voussoirs, rusticated, quoined piers rising at corners. Attic story bays arched between piers. Foliate embellishments, original windows in storefront, main entrance has full granite entablature surmounted by transom window. Key.
- 146-148 The Franklin Trust Company (historically; now Chase), an irregular-plan, 2-story, 3-bay (4 bays on Veterans Place, 2 angled corner bays), limestone, sandstone and iron/glass Beaux Arts building, ca. 1910. Monumental composite-order fluted pilasters, dentillated cornice, egg-and-dart moldings. Roofline balustraded parapet, classicized window pediments with cartouches inscribed "FT", scroll brackets. Bronze bust of Benjamin Franklin in pediment above main door. Building in excellent

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- condition. Key.
- 150-156 The United Bank Building (historically; now the Margand Building), a 6-story, 7-bay, sandstone, eclectic Beaux Arts building, 1902. Ornate dormers on mansard roof, colossal rusticated piers, bracketed second-story balcony. Pedimented windows, balustraded sills, Gibbs surrounds, carved finials. Eastern two bays less ornamented, smoother surface. Key.
- 155 The Paterson City Hall, a 3-4 story limestone and granite, 9-bay, (4-bay, on Washington and Colt, 7-bay, on Ellison) Beaux Arts building with neo-baroque elements, originally designed by Carrère and Hastings and built in 1894 (inscription), significantly damaged by 1902 fire, rebuilt 1902-1903. Tripartite horizontal division, granite podium, rustication on first story, limestone body and attic, Beaux Arts embellishments throughout. Colossal composite-order pilasters, rusticated arched main entrance surmounted by bracketed balustrade, roofline balustrade. Richly ornamented, four-faced clock tower with foliate wreaths, shields, broken pediments, urn and eagle sculptures, and a ball dome. Key; already listed individually on the National Register of Historic Places.
- 158-168 2-story, 7-bay, yellow/beige tile commercial building, ca. 1920. Glass block groups articulate bays, tile and metal cornice decoration over fourth through sixth bays. Building is in fair condition, decoration is falling. Contributing.
- 167-169 The Second National Bank addition (historically; now First Union), a 1-story, 3-bay, limestone Greek Revival/Beaux Arts building, 1909-10. Dates 1895/1909 applied in bronze on either side of central bay. Tripartite facade division, colossal fluted Doric Columns, gabled parapet with finial. Bronze medallions and floral plaques, bronze entrance frame and window grates. Key.
- 170-172 4-story building, facade altered. Non-contributing.
- 171-181 The Smith Building (historically), a 4-story, 8-bay, sandstone classicized building, 1902-03. "Smith Building" inscribed above main entrance. Colossal pilasters, Gibbs surrounds, shallow second-story oriel bays. Dentillated roof cornice with modillions, rosettes on first-story cornice, scroll brackets under second-story belt cornice. Contributing.
- 174-176 2-story, facade altered. Non-contributing.
- 178 2-story, 1-bay, limestone classicizing/eclectic building, ca. 1905. Tripartite horizontal division, rounded, modillioned pediment on attic story under gabled parapet, "FF" engraved in foliate cartouche. Tripartite window grouping with stepped keystone/voussoirs, flanked by cornucopias above first-story cornice. Contributing.
- 180 The Free Masons Hall (historically; now vacant), a 4-story, 3-bay light brown brick, Gothicized building, 1902-03. Steeply pitched side gables, false front crow-step gable with quatrefoil in apex. Pointed-arch fourth-story window grouping, castellated terra cotta bartizan on east edge of fourth story. Windows painted over. Key.
- 183-185 3-story, 6-bay (10 bays on Church Street) pale and brown/gray brick classicizing vernacular building, ca. 1910. Straight cornice with dentils, straight parapet, sandstone lintels, tripartite window-bays with transom windows, winch arm projecting from cornice. Contributing.
- 191-195 The Alexander Hamilton Hotel, an 8-story, 5-bay (9 bays on Church Street), red-brick and steel-frame classicized building, 1925. Tripartite horizontal division of base, shaft and attic, arched brick

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- window surrounds on first two stories. Sandstone sills and belt courses, balustraded second-story sills. Contributing.
- 197 4-story, 4-bay, grey brick classicizing/vernacular building, ca. 1905-10. Limestone lintels with scroll keystones, limestone belt courses, brick pilasters with stylized capitals. Large bow window on second story. Contributing.
- 199 3-story, 3-bay, red brick classicizing/eclectic building, 1902 inscription. Tripartite horizontal massing defined by limestone quoins, polychromatic masonry facade. Second-story keystone/voussoirs, third-story window lunettes with cartouches, center-bay date lunette with ornate cornucopia and floral design and elongated keystone. Main entrance has round-arched rusticated surround with brackets. Roofline parapet, originally topped by scrolled pediment over center bay. Key.
- 203-207 The Blackburn Building (historically), a 3-story, 8-bay, limestone Romanesque Revival building, 1902 inscribed with name on cornice frieze. Colossal pilaster order supporting continuous arcade, lion's head bosses in pendentives. Decorative lunette and window panels with swag and shield motifs. Key.
- 209-211 Open lot, formerly a Beaux Arts block (1902).
- 213-217 1-story, late-20th-century commercial building. Non-contributing.
- 219-221 1-story, 3-bay beige and red brick, commercial vernacular building, ca. 1930s. Asymmetric patterning in brick near roof line. Contributing.
- 223-225 2-story, 6-bay, beige brick and black tile commercial building, extensive late 20th century alterations. Non-contributing.
- 227-229 4-story building, completely re-faced with modern pebbled surface, cornice and frieze covered in brown siding. Non-contributing.
- 231 The Simon Building (historically), an irregular-plan, 4-story, 3-bay (7 bays on Memorial Drive), orange/beige brick, classicizing building, inscribed 1904. Sandstone keystone and cornerstones over third-story windows, segmented-arch pediments with keystones over fourth-story windows. Possibly had cornice removed; building now boarded up and vacant. Contributing.

Memorial Drive

- 218 4-story, 5-bay, brick eclectic building, ca. 1920s. White terra cotta cornice and square studs on facade, patterned brick work. Tower with skylights and terra cotta wheel decoration, middle bays covered with replacement materials. Windows missing; vacant. Contributing.
- 220 1-story building with metal facade, remnant of original cornice and brackets. Non-contributing.

Prospect Street

- 77 The American Federation of Musicians (historically and currently; originally Washington Engine

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- Company #3, Fire Eng. #6/Hook & Ladder #2), a 2½-story, 5-bay, brick Romanesque Revival building, ca. 1885. Arcuated corbeled cornice, arched window hoods with corbeled imposts, round medallion in gable apex. Tripartite arch over central bay, second-story. Entire facade stuccoed over, details remain visible. Key.
- 79-81 Open lot.
- 83 3-story, 5-bay, brick vernacular building, ca. 1890, second and 3rd stories (including the windows) have been covered with aluminum siding, roof is composed of side gables with large front and rear dormers. Contributing.
- 85 The Kassel Building (historically), a 3-story, 2-bay, brick Queen Anne building, inscribed 1895 on name plaque in center parapet gable. Twin two-story oriels shingled on top with fan design at base and lion's heads. Stylized, classicized, bracketed pressed-metal cornice, brownstone entrance lintel is rusticated and painted pastel green. Contributing.
- 87 3-story, ca. 1890 building, completely re-sided. Non-contributing.
- 89-91 3-story, 5-bay, brick Italianate building, ca. 1890. Six fluted brackets supporting pressed-metal cornice, scroll modillions between, end brackets have rosette design. Wrought iron decorative shutters, original storefront materials intact. Contributing.
- 93-95 4-story, 5-bay, brick classicized vernacular building, ca. 1890. Sandstone lintels with classicizing pressed metal cornice, two small lion's heads flank lintel over tall second-story window. Ground-story garage bays wider. Warehouse building serving Main Street commercial building. Contributing.
- 97 3-story, ca. 1890 building that has been completely re-sided. Non-contributing.
- 98 3-story, 4-bay, brick Italianate vernacular building, ca. 1900. Straight lintels and sills, pressed-metal cornice with modillions, dentils and ornate beading on brackets, floral capitals. Contributing.
- 99 Open lot.
- 100 The Burhans Building, a 4-story, 8-bay (3 bays on Market Street), sandstone classicized/ eclectic building, dated 1897 on name plaque facing Prospect Street at corner. Two 3-story oriel window bays on Prospect facade, arched windows throughout, paired between oriels. Elaborate classicized pressed-metal cornice with swag-embellished frieze, subtle attic dormer. Key.
- 101 1-story, 5-bay, brick vernacular building, ca. 1890. Paired Italianate brackets under classicizing cornice above pilasters, brick arches with keystones in bays between. Stringcourse on facade. Contributing.

Smith Street

- 9-13 The Pope Building (historically), a 2-story, 7-bay, white and tan brick vernacular building with Art Deco or Arts and Crafts details, ca. 1925. Name plaque centered over middle bay reads "Pope Building." Linear, vertical ornamental motifs in sandstone panels, facade studded by sandstone diamonds, vertical and horizontal brick patterning. Original storefront partially intact. Contributing.

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Van Houten Street

- 53-59 The Orpheum Theater, a 2½-story, 7-bay, red brick Eclectic Revival and Craftsman building, ca. 1910. Symmetrical oversized window bays on main facade, with large arched entrance bay, all infilled above ground story. Bracketed, overhanging mansard roof with slate fishscale shingles. Van Houten facade stuccoed over, large painted advertisement still visible on brick west wall. Contributing.
- 61 3-story, 3-bay, red brick Romanesque Revival/eclectic building, ca. 1905. Arched window bays with scrolled keystones supported by brick piers with limestone capping, ornate paired brackets supporting cornice. Formerly commercial; now the Jam-E-Mosjid Mosque. Contributing.
- 63 3-story, 4-bay, red brick Romanesque Revival building, ca. 1905. Arched window molds on third story, keystones in second-story lintels, brick pilasters, corbeled belt coursing, stepped parapet. Contributing.
- 68-76 3-story, 6-bay, red brick vernacular building with Art Deco elements, ca. 1920. Fluted Doric columns on ground-story storefront, which has been infilled with brick. Dentillated first-story cornice, brackets supporting cut-stone and copper-alloy roof cornice. Had been attached to Woolworth's on Main Street. Contributing.
- 89-97 Four buildings of 1-2 stories with synthetic siding and other extensive modern alteration. All non-contributing.
- 107-111 See 95 Washington Street.
- 112 3-story, 1-bay, stone classicized building, ca. 1905. Tripartite windows, dentillated cornice with modillions, iron composite-order pilasters. Connected to 101 Washington Street. Contributing.
- 113-119 The Central Fire Headquarters (historically), a 3-story, 6-bay, yellow brick classicized building, ca. 1910-15. Tripartite horizontal division, rusticated ground story with exaggerated voussoirs, colossal brick pilasters with stylized, linear capitals. Carved frieze with medallions, modillioned cornice. Contributing.
- 114-118 2-story, 5-bay, pale yellow painted brick classicized warehouse building, ca. 1905-10. Stone quoining, cut-stone sills, soldier-brick lintels, three center bays slightly recessed. Windows are boarded up. Contributing.
- 120-122 Quackenbush warehouse (historically), a 3-story, 12-bay, brick building, ca. 1910. Utilitarian design, little ornamentation. "Quackenbush and Sons" faintly readable on first-story pressed-metal cornice. Contributing.
- 124-128 Open lot.
- 148-152 3-story, 6-bay dark red, black, and brown brick, vernacular/Victorian building, ca. 1880. Intricate brickwork with sawtooth, diagonal, and zig-zag patterns and corbeled string courses. All cornice and lintel articulation done with brick, except for wood roof cornice with brackets and modillions. Access appears to be from 17 Church Street. Contributing.
- 154-158 3-story, 8-bay, red brick Beaux Arts school building, ca. 1910. Limestone quoins, tripartite massing, cornice with acanthus scroll medallions. Arched entrance with keystone flanked by

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Corinthian pilasters, pediments with dentillated entablatures. Contributing.

Washington Street

- 50 Valenti Bakery building, a 3- or 4-story, 1-bay, brick vernacular building, late 19th century. Facade alteration, but original materials and large advertisement visible. Modern awnings repeat effect of original awnings visible in historic photographs. Contributing.
- 52 1-story brick building, facade replacement materials. Non-contributing.
- 59 4-story, 2-bay (7 bays on Fair Street), red brick Romanesque Revival/classicized building, ca. 1885. Corbeled and dentillated brick cornices, tripartite horizontal division, segmentally arched windows, rough-faced bluestone lintels and sills. Modern awnings repeat effect of original awnings visible in historic photographs. Contributing.
- 61-63 3-story, 8-bay, tan brick, classicizing/ vernacular building, ca. 1890. Corbeled cornices, sandstone sills, jack-arched brick lintels, windows grouped in two sets of four. Modern awnings repeat effect of original awnings visible in historic photographs. Contributing.
- 64 3-story, 5-bay (3 bays on Fair Street), red brick vernacular Romanesque Revival building, ca. 1885. Billeted brick belt cornice, arched window molds, limestone lintels and sills, pressed metal cornice, semi-circular terra cotta medallions below arched molds. Modern awnings repeat effect of original awnings visible in historic photographs. Contributing.
- 65 3-story, 2-bay, tan brick Romanesque Revival/eclectic building, ca. 1890. Bays articulated by brick pilasters, each bay divided into two tall, round-arched window bays with brownstone sills and lintels and recessed panels. Bracketed, heavily projecting cornice. Modern awnings repeat effect of original awnings visible in historic photographs. Contributing.
- 66 4-story, 3-bay, off-white brick eclectic building, ca. 1900. Low, gabled parapet, corbeled cornice, and segmentally arched window surround over wide central bay. Side-bay windows narrow with straight stone sills and round arch top on fourth story, central-bay tripartite windows with recessed panels between stories. Modern awnings repeat effect of original awnings visible in historic photographs. Contributing.
- 68-70 2-story, tan brick, vernacular commercial/market building with single large bay (12 panes), ca. 1920. Houses three stores on ground story. Modern awnings repeat effect of original awnings visible in historic photographs. Contributing.
- 72 See 77-79 Broadway.
- 86-88 3-story, 3-bay, tan brick eclectic building, ca. 1900. Two-story oriel window bays with pressed-metal paneling above ground story. Bracketed, dentillated pressed-metal cornice, frieze embellished with swags. Some original storefront materials intact. Contributing.
- 90 Originally a 3-story, 2-bay, brick Romanesque Revival building with segmented- and jack-arch windows, pronounced bracketing on cornice, ca. 1880. Demolished and replaced with one-story building since 1987 Zakalak survey. Non-contributing.

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- 92 3½-story, 3-bay, brick Italianate vernacular building, ca. 1900. Pressed-metal roof cornice with castellated, corbeled brick support underneath. Straight stone lintels form continuous belts across facade. Contributing.
- 94-96 See 89-97 Van Houten Street.
- 95 The First Baptist Church, a 1-story, 6-bay (4 bays on Van Houten Street) rusticated granite Gothic Revival ecclesiastical building, originally mid- to late-19th-century, rebuilt 1902. Castellated parapet and tower on corner, large gabled fronts. Pointed-arch windows and door surrounds, leaded glass tracery windows, corbeled granite belt courses, and quatrefoils. Contributing.
- 102-118 Modern shopping mall; see 157-181 Main Street.
- 103 3-story, 2-bay (12 bays on Van Houten Street, 1 angled corner bay), pale yellow brick vernacular Italianate building, original ca. 1880, rebuilt 1902-03. Bracketed, overhanging pressed-metal cornice, brownstone lintels and sills, stenciled frieze. Van Houten Street entrance flanked by paneled pilasters and surmounted by a prominent entablature. Contributing.
- 105-107 The Paterson *Press-Chronicle* Building (historically; now Greenbaum Interiors), a 3-story, 5-bay, beige terra cotta Gothicized building, ca. 1910. Colossal ogee-arched bays framed by tripartite compound columns with acanthus capitals, decorative panels between stories with heraldic shields. Belt cornice with floral studs over ground story, dentillated roof cornice with stylized, polychrome brackets and terra cotta parapet wall. Ground story originally composed of wide basket-handle-arched central bay flanked by ogee-arch side bays. Contributing.
- 109 3-story, 3-bay, limestone classicized building, ca. 1915. Triumphal-arch facade composition articulated by colossal pilasters, large scroll keystone and sculpted eagle in lunette above entrance arch. Foliate frieze and plaques on belt course, stepped parapet wall. First-story partially intact; water damage on upper-story limestone. Contributing.
- 111-117 City Recorder's Court/Police Headquarters (historically), a 3-story, 5-bay, limestone Beaux Arts building, ca. 1905-10. Rusticated ground story with exaggerated keystones and voussoirs around arched bays, second-story balustraded balcony in center bay. Alternating gabled, straight and rounded window pediments with rosette and acanthus friezes on second story, straight lintels over keystones on third story, all supported by ornate scroll brackets. Main entrance has scrolled keystone and is flanked by lanterns. Strong Beaux Arts cornice with frieze and lion's heads, brick parapet. Saturation on second and third-story limestone. Originally the site of Peter Colt's 1814 Georgian/Dutch Colonial house, which became the old City Hall. Key.
- 136-144 The Romaine Building, a 4-story, 5-bay cream brick, eclectic Beaux Arts building with Romanesque elements, dated 1902 in center parapet gable. Alternating recessed and projecting bays defined by limestone quoins, windows progress from full-arch moldings on second story to basket-handle, segmented-arch, gabled, and straight-lintel moldings above. Originally topped by a balustraded parapet, now lost. Key.
- 146-150 2-story, 5-bay, red brick Beaux Arts/classicizing building, ca. 1902-05. Limestone quoins at corners and windows, Gibbs surrounds, pedimented windows. Ornate oval cartouches with scrolls, foliate swag embellishments, scroll brackets and modillions under cornice. Contributing.

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West Broadway

- 1-7 A triangular-plan, 2-story, 5-bay (6 bays on Broadway, incl. 45 Broadway, and 1 angled corner bay), limestone, Art Deco building, 1925-1931 on cornerstone, originally a bank. Sheer limestone surface broken by two-story rectangular window bays, geometric and linear design motifs in low relief on door and window borders and attic frieze. Entrance bay decorated with streamlined eagle and shield. Key.
- 2-6 A triangular-plan, 2-story, 7-bay (4 bays on Main Street and 1 angled corner bay) limestone eclectic building with classicized and early Art Deco detailing, ca. 1920s. Vegetal motifs on keystones over windows, smooth granite disks on flat facade surface. Ornate neo-baroque broken pediment over main door in angled corner bay. Streamlined cornice line. Key.
- 8-14 Similar to 2-6 West Broadway but with more ornamentation, including a subtle gable over central bay and spiral beading around windows. Contributing.
- 9-11 2-story, 2-bay brick vernacular building, ca. 1915. Twin tile-roofed oriel window bays on second story (re-sided), stepped brick parapet. First story stuccoed. Contributing.
- 13-15 2-story, late 20th century utilitarian building. Non-contributing.
- 17 2-story, 3-bay tan brick building, ca. 1910. Rough-faced stone keystones and stone sills, soldier-course lintels, soldier-course facade border. Contributing.
- 19 Open lot.
- 21 2-story, 2-bay Italianate/eclectic terra cotta building, ca. 1900. Left (south) bay with classicized pedimented window rises to rounded parapet, projecting above cornice and flat parapet over right bay. Significantly damaged by fire. Contributing.

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Narrative Statement of Significance

The Downtown Commercial Historic District in Paterson, New Jersey (Passaic County) is representative of the commercial development of urban, downtown areas in the country's Northeast from the second half of the 19th century through the early decades of the 20th century. Officially founded as an industrial experiment in 1791, Paterson is a relatively young city for its part of the country, and its growth in the 19th century depended on the success of several specialized industries. Driven by countless mills on the Passaic River, the city's vigorous production and marketing of cotton, textiles, machinery, and particularly silk and locomotives built vast fortunes and enabled the development of a thriving commercial downtown in the area north and east of the mills. As the Downtown Commercial Historic District came to be recognized as Paterson's urban center, this economic growth found visual expression in the diversity of architectural styles current in the middle to late 19th century, primarily involving two- to four-story masonry or wood frame structures. A devastating fire tore through the center of Paterson in 1902 and destroyed a large number of these older commercial buildings, yet the city, near the height of its industrial success at the time, rapidly rebuilt itself in impressive architectural fashion. The Downtown Commercial Historic District thus boasts a significant number of buildings dating from the decade following 1902, which tended to be larger, steel-frame structures with masonry, iron, and glass facades most often designed in a monumental, classicizing, Beaux Arts style. Another wave of development and reconstruction occurred in the Downtown Commercial Historic District during the 1920s and '30s and featured Moderne and Art Deco design. Paterson's industries had already begun to decline by that time, however, and this phase proved to be the last major development realized in the district. The rapid movement of industry and wealth from Paterson in the mid-20th century left the Downtown Commercial Historic District to remain as testimony of the architectural patterns related to commercial development for the period between the 1860s and the 1930s. Besides minimal modification of some first-floor storefronts, very few modern intrusions have affected the downtown within the district boundaries, and although the city's patterns of life have changed dramatically, the architectural character of its historic center has survived intact. The property is significant, then, under National Register Criteria A and C, for its representation of the commercial and financial development that attended Paterson's industrial growth and the quality of its late 19th- and early 20th-century buildings, particularly those built following the fire.

Paterson is located in the region originally called Acquackanonk and settled by the Dutch in the middle to late 17th century. Acquackanonk was predominantly rural through the 18th century, and even while towns such as Passaic, Harrison, and Newark formed and developed, the area that would become Paterson remained a series of large farms owned by descendants of the original Dutch settlers (Smith 1998:2; Lewin 1926:4-5). Paterson was conceived in the early 1790s as the hub of an important cross-New Jersey canal and the nation's first planned industrial city, ideally intended to address the need for national self-sufficiency outlined in Secretary of the Treasury Alexander Hamilton's "Report on Manufactures" in December 1791. Managing the development of the city was the Society for Establishing Useful Manufactures (SUM), an entrepreneurial firm chartered in November of that year, which was interested in facilitating the transportation and distribution of goods between the Hudson and Delaware Rivers and the vital markets of New York and Philadelphia (Smith 1998:9 ff.). Although the site of this planned industrial city was still undetermined in the late spring of 1792, the SUM finally chose the farmland adjoining the Great Falls of the Passaic River and named the new town in honor of William Paterson, then Governor of New Jersey and a director of the SUM (Smith 1998:40 ff.).

After failing to realize the long-awaited cross-state canal, the SUM's manufacturing enterprise had

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financially collapsed by 1796 due to mismanagement and corruption (Zakalak 1987:17), having opened only one major cotton mill in 1794 that had closed by the end of the following year. This early, aborted industrial effort, however, directed Paterson's later growth in two significant ways, as the city in fact became a substantial industrial power and a vibrant urban commercial center in the 19th century. First, from a planning perspective, the SUM's initial project outlined several critical street alignments that would define parts of the city in the future, including the Downtown Commercial Historic District. Major Pierre L'Enfant, designer of the nation's capital in Washington, D. C., served as the SUM's planner from the summer of 1792 until late winter of the following year. During this brief period L'Enfant not only devised the basis of the city's water power system but also laid out streets in the mill district, a residential area to the west, and the beginnings of a downtown district between Cross (now Cianci) and Straight Streets on Congress Street, which would later become part of Market Street (Smith 1998:45-46). L'Enfant built a two-story, wood-frame office building for the SUM and two other buildings on Congress Street near what is now the major intersection of Main and Market Streets, and provided for a central town square at a bend in Congress Street that would become the site of Paterson's City Hall a century later. Peter Colt, who succeeded L'Enfant in 1793 and operated the cotton mill, began to develop a vital system of water raceways and supervised the extension of other streets northeast from the mill district, including those that would become Van Houten and Ellison Streets. Thus, the major topographical elements of Paterson's Downtown Commercial Historic District can be traced to the earliest patterns of its development set by the SUM in the last decade of the 18th century.

The second contribution of the early planned industrial enterprise to Paterson's later growth was the SUM itself. After the firm closed down its manufacturing interests in 1796, Paterson stood on the brink of extinction, with a population of just 45 and only a tavern, the SUM office, and a small hotel continuing to operate (Smith 1998:54). Capitalizing on the groundwork of L'Enfant and Colt's water systems, SUM Governor Elisha Boudinot sustained the firm in a newly conceived guise, that of a real estate and water power broker. The reincarnated firm continued to struggle along with Paterson itself, however, before achieving its greatest success under the leadership of Roswell Lyman Colt, Peter's son, who bought the majority interest in the SUM from Boudinot in 1809. A somewhat autocratic capitalist known as the "Baron of Paterson" and regarded by some as the individual most responsible for the city's establishment and survival as a major industrial center (Smith 1998:56 ff.; Herz 1939:72 ff.), Roswell Colt anticipated the need for increased industrial production generated by the War of 1812. Even as early as 1810, he brought John Dickerson's mechanized nail-making process to Paterson, the first such importation of this significant innovation from England to America. With Colt's SUM leasing land and factory space and promoting the advantages of the Great Falls site, twelve textile mills opened in Paterson between 1813 and 1815, and although ten of these bankrupted following the war, Colt had brought money and infrastructure to the city. From 1815 to 1830 Colt managed the renovation and expansion of the raceway system along an extended stretch of the Passaic, ensuring that the SUM's monopolistic predominance would lead the development of more permanent industry beginning in the 1820s.

During this time the city necessarily began to evolve and diversify beyond the industrial production on which it depended, with its streets accordingly beginning to reach their final form. Opened in 1809, the Paterson-Hamburg Turnpike became a major route across the state of New Jersey — which still lacked its cross-state canal — and commercial and service businesses such as taverns developed along and near this route (Murphy 1987:96-101). Called Broadway northwest of the Passaic River, the Turnpike crossed the river north of the developing downtown, running southeast from the river for two blocks before turning directly south toward the SUM office on Congress Street, thus creating Main Street (Hammond 1964). Broadway itself

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continued east from its intersection with Main Street. East of Main Street, Congress Street became Market Street, a boulevard made wide enough to accommodate a row of markets down its center (Shriner 1919:69), which in turn was extended eastward as part of the Hackensack-Paterson Turnpike, established in 1815. Upon returning to Paterson in 1814, Peter Colt, using brownstone from his defunct cotton mill, built for himself a gambrel-roofed, Georgian house on the crest of a low slope rising eastward from Main Street — the small lane along the crest would become Washington Street later in the century. East of this ridge ran both Ellison and Van Houten Streets, named respectively for a well-known physician and one of the original Dutch farming families. These streets continued west of Main Street to the raceways as John and Boudinot Streets respectively, both named for prominent Paterson families (Shriner 1919:68). In order to fill and develop a swampy area to the west of Cross (now Cianci) Street, Roswell Colt himself supervised the excavation in 1818 of Colt's Hill, a large, sandy rise east of Main Street and south of Ward Street, on which he then built his own family mansion (Smith 1998:3). While Paterson's streets, even Main and Market Streets, remained largely residential through the first half of the 19th century (Lewin 1926:9), many families operated small businesses from their homes providing basic services to citizens and turnpike travelers alike.

Paterson's growth during Roswell Colt's administration of the SUM closely followed the fortunes of the firm, and in fact the SUM served essentially as the city's government through the first half of the 19th century. In the stagnation following the War of 1812, the city's population dropped below 300 — civic leader Philemon Dickerson would later recall that in 1815 one could walk down Main Street from Market to Broadway at noon and not encounter another person (Smith 1998:64). The industrial infrastructure established by the SUM proved resilient, however, and after rejuvenating its production of cotton, textiles and machinery, Paterson finally developed a base of industry and population sufficient to achieve consistent growth in the decades following 1820. By 1825 there were 18 cotton mills in the city, capitalizing on the development of "cotton duck" by John Colt (Roswell's brother) and producing three million yards of cotton annually for sails, clothing and other needs (Harrison 1976:4). The completion of the Morris Canal in 1830 — by a rival corporation of the SUM (Herz 1939:89 ff.) — finally linked the city with the Delaware River to the west, which would supply Paterson's industries with coal from Pennsylvania's Lehigh Valley until the end of the century (Smith 1998:9). By Roswell Colt's death in 1856, Paterson had become the industrial center first conceived by the original SUM in the 1790s. Paterson's industrial success, however, would reach its ultimate height only with the development of its two most significant industries, silk and locomotive manufacturing.

In 1838 Christopher Colt installed silk machinery in his family's gun mill, and although he failed in his attempts to manufacture the material, he attracted the attention of John Ryle, an immigrant from Macclesfield, England and an expert in silk manufacturing. Ryle determined with his entrepreneurial partner George W. Murray to recreate the silk industry he had left behind in England. Initially using Colt family mill facilities, Ryle and Murray's Pioneer Silk Company was able to develop a way to weave silk thread by machine, thus inaugurating Paterson's silk industry. Although he was unsuccessful in his attempt to cultivate silkworms themselves (Dietz 1918:13), Ryle's perfection of the refinement and manufacture of products from raw silk had decisively established Paterson as the national leader in silk manufacturing within two decades. Ryle was joined in the early silk industry by John Benson, John Birchenough, James Whitehall, and the partners Robert Hamil and James Booth (Murphy 1987:64). Later immigrants also left the oppressive conditions of the silk industry in Great Britain and shared in Paterson's silk boom, particularly Catholina Lambert, who himself had worked a 72-hour week in a Yorkshire silk mill at the age of ten (Herbst and Keene 1984:18). By the time he arrived in Paterson in 1861, Lambert had become a partner of the Boston-based Tilt and Dexter textile firm,

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which moved to New York as Dexter Lambert and Company and became one of the leading manufacturers in Paterson. By the last quarter of the century, Paterson was known nationally as the "Silk City."

Even more dramatic was the growth of Paterson's locomotive industry. After moving from Connecticut and opening a textile machinery mill in Paterson in the 1830s, Thomas Rogers began to research the still-underdeveloped process of manufacturing locomotives and devised a locomotive design superior to contemporary English models (Dietz 1918:11; Murphy 1987:71-72). After initially making only slow progress, he opened the Rogers Locomotive Works in Paterson and helped to make the city a national leader in locomotive manufacturing. By the early 1870s the Rogers Works was producing almost at the rate of one engine every day (Dietz 1918:12). The firm was joined by the Grant and Danforth-Cooke Works, both older machinery firms that had turned to locomotive manufacturing in the late 1840s as railroad expansion across the country vastly increased demand. The three firms together accounted for 25% of locomotive production nationally by the 1870s (Zakalak 1987:21), and in fact from the late 1830s to 1900 Paterson accounted for almost 80% of the locomotives made in this country — including Rogers Engine No. 119, the Union Pacific engine which traveled west to meet a Central Pacific engine, inaugurating the transcontinental railroad in 1869 (Norwood 1974:42). Unlike the silk industry, however, which thrived well into the 20th century, Paterson's preeminence in the locomotive industry had largely ended by the turn of the century, the three famed companies hampered by conservative business practices and shifting circumstances in the industry elsewhere. The Grant Works had failed by that time, Jacob Rogers closed his family's works in Paterson in 1900, and the Danforth-Cooke works were sold in 1901 to the Northeast conglomerate American Locomotive Works, which continued to operate only a single plant in Paterson (Shriner 1919:84-85).

Paterson's rapid industrial expansion in the second half of the 19th century affected the city in several ways, most obviously with respect to population growth. Already from 1820 to 1850 Paterson's population had increased from 1,500 to 11,000, and from 1850 to 1900 that figure increased almost tenfold to over 105,000, fifteenth in the nation (*Press-Guardian* 1923:3). Census figures in the second half of the century consistently revealed Paterson to be the fastest-growing city on the east coast, its population increasing an average of 50% each decade (Norwood 1974:40). By 1900 immigrants comprised roughly 40% of the city's population, not including the first generation of those born to immigrants since the first arrivals from Europe in the 1840s (Harrison 1976:9 ff.). Paterson's immigrants came primarily from England, Ireland, Austria-Hungary, and Germany, although the city attracted significant numbers of Swiss, Russian, Polish, and Italian immigrants as well. A few even arrived from Cuba and other Latin American countries as early as the 1850s, although the substantial wave of Hispanic immigration would not begin until a century later, and today Paterson's Hispanic population is considerable (Harrison 1976:14). As in other American cities, the new immigrant population provided cheap, abundant labor that fueled industrial growth, and in Paterson's case the silk industry at least offered many the same trade with which they had been familiar in Europe.

Industrial expansion also prompted the development of an adequate city government, although this development did not occur without some difficulty. Early industrial gains had already raised the city's stature; Paterson established its own township in 1831, became the county seat of newly created Passaic County in 1837, and was finally incorporated as a city by popular vote in 1851. Wary of any dilution of the SUM's power, however, Roswell Colt sued unsuccessfully to have the new civic government revoked, exemplifying what would become a pattern of conflict between city officials and the wealthy industrial elite (Norwood 1974:45 ff.). Initially governed by a president and city council, after 1855 the government consisted of a Mayor and a Board

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of Aldermen, the latter of whom represented the various wards into which the city was divided. The incorporation of Paterson in 1851 outlined only three of these, the East Ward above Market Street east of Main Street (Congress Street having by this time been made part of Market), the West Ward above Market west of Main, and the South Ward below Market. Converging at the intersection of Main and Market Streets, the plan of these three original wards reflected how the city had developed to the north and east from the mill district on the Passaic, its center essentially settling in the heart of the Downtown Commercial Historic District. New wards established in 1854 reached outward from this core, but Paterson has since continued to build its life and image around the busy stretches of Main and Market Streets in the Downtown District.

The aldermen of Paterson were determined to solidify their newly sanctioned power in the face of persistent debt and reluctance from the industrial elite — they even chose to wear prominent leather badges proclaiming their title and ward number, despite a degree of public ridicule (Shriner 1919:94; *Press-Guardian* 1923:2). In 1869 they purchased the gambrel-roofed building erected in 1814 by Peter Colt and converted it into Paterson's first City Hall, having been thwarted in their proposal to create a new park and city hall bounded by Market, Ellison, Colt and Church Streets (Shriner 1919:95). They also decided to level the slope that had risen from Main Street to Colt's house, making its basement the first floor of what became a four-story building and, more significantly, giving Washington Street its final form. (Following this, Boudinot and John Streets were made continuous with Van Houten and Ellison Streets, the latter names now designating their entire lengths.) In support of this visual exercise of power, a new charter in 1871 endowed the aldermen with increased legislative privileges and provided for a system of standing committees to address the daily affairs of the city, in effect favoring the Board of Aldermen over the Mayor himself (Harrison 1976:7).

The SUM, meanwhile, had itself attained an unprecedented monopoly, absorbing its major competitors in the region's land and water management business by 1887 and still enjoying the tax-exempt status of its original charter (Herz 1939:100 ff.). In this privileged position the firm still commanded a significant, powerful share in the city's management. Most of its directors, moreover, were highly influential members of the Republican Party on the state and even national levels (Herz 1939:109 ff.), endowing the corporation with considerable political clout that could be used to manipulate Paterson's elected government. The exemplary figure of SUM's political image was Garrett A. Hobart, who led the New Jersey Republican Party and served as Vice President of the United States under William McKinley while simultaneously a director of the SUM and its Governor from 1895 until his death in 1899. The Board of Aldermen, despite having established itself as a presence in the city, remained weak compared to the SUM as well as the larger industrial firms. Aloof from the populace of the city and further weakened by widespread corruption by the 1890s (Norwood 1974:51 ff.), the Board of Aldermen reflected Paterson's traditional distinction from other cities in New Jersey and the Northeast, the lack of decisive, commanding leadership from a civic government — a lack ultimately deriving from the city's contrived creation as a late 18th-century corporate entity, the SUM. It is significant in this respect that when the city celebrated its centennial in 1892, a commission appointed by the Board used Alexander Hamilton's SUM charter as the basis for the celebration, erecting a statue of Hamilton himself as the father of the city (Harrison 1976:7). The commission also decided to build a new City Hall to replace the outmoded Peter Colt house, but due to the inadequacies of the city charter, realization of the project required the intervention of the state legislature. Dedicated in 1894, the monumental new City Hall immediately became the symbol of a strong and healthy city, even if its civic government could not boast the same potency. Occupying its own block bounded by Washington, Colt, Market and Ellison Streets, City Hall remains Paterson's grandest building and a prominent feature of the Downtown Commercial Historic District. It has been placed as an

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individual property on the National Register of Historic Places.

The life and growth of the Downtown Commercial Historic District in the second half of the 19th century was naturally led by the increasingly wealthy families tied to the SUM and the city's major industries. Families such as the Colts, Danforths, Lamberts, Rogers, and Ryles encouraged the development of the district even as they built luxurious private residences in the tree-lined neighborhoods on Paterson's east and west sides (Herbst and Keene 1984:26). At the same time, however, newer, non-industrial entrepreneurs began to establish themselves in the Downtown District, particularly on Main Street, determined to capitalize on Paterson's fast-increasing consumer population (Shriner 1890:113 ff.). Peter Quackenbush, for example, started a highly successful dry goods business in 1878, opening a store at 180-182 Main Street, a location which Quackenbush and Sons would command for decades to come. Offering the Quackenbush company their primary competition in retail, the Meyer Brothers opened their Boston Store on the opposite side of Main Street in 1880. The John Norwood Company provided Paterson with paints, varnishes, and other building materials from its large store at Main and Ellison Streets, near where James Inglis opened his prosperous music and stationery business on Main Street in 1885. Farther south was the Lockwood Furniture Company, opened in 1873 at 290-294 Main Street, and the large commercial and professional block developed by Samuel Nathan on Market Street east of Colt Street, an area which previously had been residential. While Paterson's industrial success shaped the image of the city as a whole, these major commercial businesses would characterize the Downtown Commercial Historic District through the first half of the 20th century.

Paterson's industrial and commercial interests together built a healthy financial network to manage the profits of the city's tremendous industrial and commercial growth, a network based in the Downtown Commercial Historic District at several major banks (Shriner 1890:67 ff.). One of the nation's early National Currency Act banks, the First National Bank was founded in 1864 and established itself at Washington and Ellison Streets next to the old City Hall. Originally founded as the Passaic County National Bank, the Second National Bank was created in 1874 and occupied a prominent site on Market Street. Just to the east on Market was the Paterson National Bank, founded in 1890, while to the west the Paterson Savings Institution was located in Congress Hall on the northeast corner of Main and Market Streets, one of the city's oldest buildings. In an effort to control the financial policy of their city, the industrial and commercial leaders of Paterson served on the boards of these banks — Hobart and Rogers, for example, on the board of First National, Quackenbush on that of Second National, and John Cooke and William Ryle on that of Paterson National. A prominent lawyer, Hobart also led the professional community of the city, many of whom were based in offices in his own Hobart-Stevenson Building, built in 1888 just north of the old City Hall (Shriner 1890:118).

Along with their commercial and financial power, the business leaders of Paterson and their families cultivated an exclusive social life in the city, which, like their business interests, connected them to important circles in New York City and Philadelphia (Herbst and Keene 1984:22-25). Dominated in particular by the so-called "silk elite", this social scene was based in the Downtown Commercial Historic District. The city's upper class sponsored active chapters of Masons, Oddfellows, and Elks, the last of whom initially met in a commercial building on Main Street until building their own club on Ellison Street in 1908. Most prestigious among private clubs was the Hamilton Club, founded by Hobart in 1890, which boasted an opulent, Italian Renaissance-revival palazzo built in 1897 on the northwest corner of Church and Ellison Streets.

At the other end of the social spectrum, the city's industrial economy made it a focus of the national

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labor reform movement beginning in the 19th century. Paterson had in fact provided a forum for labor activism as early as 1828, when women and children working in the city's textile mills went on strike to demand a twelve-hour workday (Harrison 1976:4). Immigrants arriving from Europe, many of whom had left their native countries in order to escape oppressive working conditions and economic hardship, naturally contributed to the growing concern and awareness of the inequities of mid-19th-century capitalism (Herbst and Keene 1984:15). Not surprisingly, then, organization of labor in New Jersey began in Paterson, where the state's Federation of Trade and Labor Unions was founded in 1879 (Murphy 1987:136). Leading labor activists Joseph McDonnell, founder of the Federation and publisher of the influential *Labor Standard* newspaper, and Matthew Maguire, a Paterson alderman and an officer of the American Machinists Union, together persuaded the state legislature to observe Labor Day as a legal holiday in 1887, making New Jersey the first state to do so (Harrison 1976:8). Paterson's labor community, concerned with the abuses of industrial management and the inaction of city government, made the city one of the more active strike cities in the country from 1850 until World War I, and labor leaders often identified themselves with national anarchist movements (Norwood 1974:56 ff.). The city's silk industry was of course at the center of the labor reform debate, particularly in the early years of the 20th century as mechanization increased and management transferred some production to cheaper mills in northeastern Pennsylvania. In January of 1913 silk workers, incited by the socialist group Industrial Workers of the World (Murphy 1987:139-140), staged a massive general strike which crippled the city before finally collapsing over six months later.

As documented by late-19th-century photographs (Shriner 1890 and 1919, Harrison 1976, Zakalak 1987, et al.), the architecture of the Downtown Commercial Historic District prior to 1900 still included rows of gambrel- or gable-roofed Georgian or Dutch revival buildings from the early part of the century with double chimneys rising between them, Peter Colt's old City Hall most notable among them. (One of these structures survives today at 268 Main Street.) More significantly, though, the District featured a range of revival styles, primarily Italianate and Romanesque. Series of wood- or masonry-framed buildings rising only two or three stories comprised early commercial streetscapes, with storefronts opening below residential floors above. Corbeled brick, wood or pressed metal cornices, usually dentillated and ornamented with scrolled brackets, modillions, swags, or some combination of decorative elements, defined semi-regular elevations along primary streets, particularly Main and Market Streets. Typical examples of Paterson's pre-1900 architecture can still be found in the Downtown District on Broadway and Main Street east and north of their intersection, Market Street west of Main Street, and Cianci Street. On Prospect Street at the corner of Ellison stands the former station of the first volunteer fire company in Paterson to obtain a steam engine, Washington Engine Company #3 (Shriner 1919:97-98). This gabled Romanesque building was further significant as the headquarters of Local 248 of the American Federation of Mechanics, a prominent union in the city's labor reform movement. (The building still is home to a union today, the American Federation of Musicians.) Larger buildings from the end of the 19th century that survive include the Burhans Building (1897) at Market and Prospect Streets, with heavily articulated arched windows and oriel bays above the second floor, and the Romanesque Morning Call Building (1883) on Broadway, which housed one of several Paterson newspapers and originally featured a massive corbeled tower. As it would be in the 20th century, the Downtown District was also strongly marked by the architecture of its banks. The 1871 First National Bank was an elegant four-story block ornately detailed in Second Empire style, while the 1889 Paterson National Bank featured a bold Richardsonian Romanesque. The Paterson Savings Institution replaced Congress Hall in the 1890s with an intricately detailed, Italian Beaux Arts building, and the initially Romanesque Second National Bank was replaced in 1895 by the effusive, monumental Beaux Arts block that survives today without its original two-story mansard roof.

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Yet the period most critical for the architecture of Paterson's Downtown Commercial Historic District — and for the character and image of the entire city — still lay ahead. Around midnight on Saturday, February 8, 1902 a fire of unknown cause broke out in the trolley car sheds of the Jersey City, Hoboken and Paterson Railway Company at 20-34 Broadway, from which it quickly spread to the southeast with the help of high winter winds (Griffith 1903:3; Continental Insurance 1902:3 ff.). Easily tearing through stables and old brick and wood-frame buildings, the fire burned until the following afternoon and ravaged all or part of 26 blocks in the center of Paterson, including a large swath through the middle of the Downtown District. Most of the business district on Main Street between Broadway and Market Street was leveled, as were Market Street east to beyond Church Street and Van Houten and Ellison Streets from Prospect to Church Streets. Most of the city's major commercial and financial institutions — including the Quackenbush and Meyer Brothers stores and the First National and Paterson National Banks — were reduced to ruins. Only a handful of buildings could be salvaged, including the recently built Hamilton Club and the lavish new City Hall, both of which had suffered considerable damage. The Second National Bank and the Paterson Savings Institution remained standing as testimony to the wisdom of fireproof construction, the latter having prevented the fire from spreading further south from the intersection of Main and Market Streets.

Far from derailing the city's 19th-century growth, the fire inspired a massive building effort in the Downtown Commercial Historic District which dramatically revealed how prosperous Paterson's industrial, commercial, and financial firms had become. City Hall itself, the splendid new symbol of the city, was completely restored to its original glory. Essentially within two years, the city's banks erected impressive new treasuries for the city's fortunes, and two and a half blocks along Main Street were filled with dense commercial development more grandiose than the comparatively modest 19th-century streetscape. The post-fire banks in particular reflect the influence of City Hall on its surrounding district, its ground-floor rustication, classicist features and Beaux Arts grandeur being reinterpreted in a series of variations. Behind City Hall, the First National Bank built a monumental block with a heavy cornice and arched window bays on its old site at Washington and Ellison Streets, the most faithful reflection of City Hall's example and in fact designed by the same firm, Carrère and Hastings. The United National Bank and the later (ca. 1910) Franklin Trust each provided an appropriately stately, opulent Beaux Arts facade on Market Street opposite the front of City Hall. Just to the west on Market Street, the new Citizens' Trust Company and Silk City Trust Company buildings projected solidity with heavy masonry and pronounced rustication, the latter being the only monumental granite building in the district. At the south end of Washington Street, the Hamilton Trust Company grandly accented the view west down Market Street with a low dome rising above two pedimented temple fronts (replaced ca. 1940 with a Moderne facade that attached it to the Paterson Savings Institution). In 1909 the Second National Bank constructed an addition on the east side of its 1895 block in a purer Greek Revival style, fronted by two massive fluted Doric columns. These bold architectural symbols of Paterson's financial health are all the more remarkable when one considers that many of them were built by banking companies only a few years old. Thriving beyond the Great Fire as the caretakers of Paterson's industrial fortunes, the banks accordingly projected a distinguished architectural image.

The reincarnation of Main Street's commercial district was equally remarkable, producing a continuous streetscape of business blocks designed in a less austere but no less grandiose manner than the financial district around City Hall. Leading the revival were the two dominating retail stores, Quackenbush and Sons and Meyer Brothers. The new Quackenbush department store occupied an immense block on the northwest corner of Main and Ellison Streets, a profusely ornamented Beaux Arts building with heavily rusticated piers, bold

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double-scroll capitals and a decorative scheme of lions-heads, medallions, shields and floral motifs. Just to the north, the Meyer Brothers' new Boston Store was only slightly less ornate and offered a facade on both Main and Washington Streets. (The Meyer Brothers Store was destroyed by fire in 1991, but one of its end piers, decorated with swags and topped by an exaggerated scroll bracket and stepped architrave, remains on Main Street.) Other retail and specialty stores rose along Main Street in elaborately interpreted Romanesque and Classical revival styles, their names prominently featured in plaques atop their cornices — Gray, Scheuer, Rogowski, Inglis, Fabian, and Slater to name a few that remain today. On Market Street, the Smith, Katz, and Braun buildings anchored a new commercial district east of City Hall. Invigorated by the post-fire reconstruction of its core businesses in the Downtown Commercial Historic District, Paterson distinguished itself as the region's premier retail center and by the early 1920s was home to approximately 3,000 retail concerns serving all of northern New Jersey (*Press-Guardian* 1923:3).

Beginning with the completely restored Hamilton Club, which now anchored an intersection of post-fire Beaux Arts buildings, the social and civic institutions of Paterson also regenerated. The new Elks Club just to the west on Ellison Street featured stylized Ionic columns and scrolled window pediments, originally repeated above a now-lost name plaque in the center bay of a low parapet. On Colt Street north of the Second National Bank and west of City Hall, the Colt Building followed their richly ornamented Beaux Arts example in providing a home to various social organizations (Paterson Board of Trade 1910:n.p.). The new YMCA on Ellison Street (which later served as the annex to City Hall) was constructed upon a granite podium, with a rusticated ground story and an ornately framed entrance arch, closely following the architectural model of City Hall. Built in 1905 on the site of Peter Colt's old City Hall, the City Recorder's Court (later the Police Department) presented yet another massive Beaux Arts block in the heart of the Downtown Commercial Historic District.

The post-fire revitalization of the Downtown District was not limited to the first decade of the century. As the initial wave of reconstruction was completed, the commercial development of the city surged ahead, and new buildings continued to rise. Most of these replaced late-19th-century buildings that had not been destroyed in the fire which must have seemed outdated in the renovated city. At the intersection of Main Street and Broadway, for example, the two triangular blocks formed by the diagonal of West Broadway were rebuilt in the 1920s in styles suggesting the advent of Art Deco and other progressive trends. Another building just to the east on Broadway received a new facade of exuberantly detailed, polychromed terra cotta in a fully developed Art Deco style. Most dramatic was the transformation at the intersection of Main and Market Streets, where the pre-fire, six-story Paterson Savings Institution was complemented by three new buildings of similar height in the early 1920s designed with progressively styled facades. Two of these — the Gothicized, terra-cotta Elbow Building and the massive, six-story block adjoining the Savings Institution on the north, with its Arts and Crafts facade details — were designed by Fred Wesley Wentworth, an architect responsible for several buildings in 1920s Paterson. Wentworth also designed the ornate Regent Theater (now demolished), one of several popular venues in the city's vibrant theater scene in these years (Harrison 1976:14).

Critical to Paterson's sustained economic health and growth was an ongoing, robust campaign to promote and market the city as an ideal place to establish business. Most of this promotion was overseen by the Paterson Board of Trade, established by commercial and financial leaders in 1873. In 1890 the Board of Trade sponsored the publication of survey of Paterson's history, business and municipal institutions, with text by noted historian Charles Shriner and First National Bank president John Brown. Designed to illustrate Paterson's "Advantages for Manufacturing and Residence/Its Industries, Prominent Men, Banks, Schools,

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Churches, etc.," the abundantly illustrated book featured biographical, social, economic, and financial data, as well as highlights in the life and history of the city. Following the Great Fire, with the necessity for such marketing even more acute, the Board of Trade aggressively sought to convince the larger business community that Paterson's sensational 19th-century growth had continued, unabated by the fire's destruction. Capitalizing on the dramatic reconstruction of the city and the Downtown Commercial Historic District in particular, the Board published *Paterson, New Jersey: A Modern City* in 1910, which presented a condensed message similar to that of the 1890 survey, with advertisements, bank asset figures, and numerous photographs of the rebuilt city. Individual institutions shared in the promotional effort — William Lewin's 1926 *The Story of Paterson, 1680-1926* was produced by the Citizens Trust Company and focused primarily on the success of the bank itself, which had been founded in 1901 on Broadway before moving after the fire to its majestic building and site at the south end of Washington Street. In 1923 the Paterson *Press-Guardian* published *Paterson in Pictures*, complementing a brief city history with a wealth of photographs and advertisements. Significantly, all of these publications, particularly those after the fire, used the architecture of the city as impressive visual assets in conveying the more abstract aspects of Paterson's commercial development. Photographs of the city's grand buildings captured in a glance what the accompanying text promoted in greater detail, and the stunning achievement of Paterson's post-fire reconstruction endowed the city with a distinctly "modern" appeal. Perhaps the most revealing publication in this regard was Joshua Griffith's 1903 *Views of the New Paterson*, intended to unveil the new city that had survived the Great Fire of 1902 as well as a major flood three weeks later and a tornado the following year. Consisting almost entirely of a series of widely reproduced photographs by noted photographer Leonard Doremus, the book explicitly compared views of destruction with views of renewed streetscapes in a striking before-and-after format. Speaking for the entire city, Griffith eloquently explained in his brief introduction, "The publisher of this souvenir has sought to place in the hands of the public, in tangible and lasting shape, views of the work accomplished by the people of the city in recovering from the devastation wrought by the elements which will tell more graphically than pen can describe the wonderful recuperative powers of the business men of the city" (Griffith 1903:2). Thus the architecture of the Downtown Commercial Historic District was a vital, explicit component of Paterson's industrial, commercial and financial development in the 19th and early 20th centuries.

While the city's locomotive industry had all but vanished by World War I, the textile and silk industries persisted well into the 1920s and 30s, the latter despite the strike of 1913 and the invention of rayon the year before (Harrison 1976:11). Rolling mills and foundries that had developed alongside the locomotive industry in the later 19th century (Shriner 1919:86) had largely shut down by the war as well. Paterson's traditional resilience, though, regenerated growth in a new industry, airplane engine manufacturing. In 1919 the Wright-Martin Company in nearby New Brunswick, which had previously been Orville and Wilbur Wright's Dayton-Wright Company, reorganized in Paterson as the Wright Aeronautical Corporation (Murphy 1987:144-145). Renamed Curtiss-Wright after another merger in 1929, the company built engines for dirigibles and planes and became yet another success in Paterson's tradition of nationally leading industrial firms. Most notably, Curtiss-Wright supplied engines for the planes of both Charles Lindbergh and Amelia Earhart in their famous flights across the Atlantic as well as engines for the most important bombers in World War II, including those that dropped the atomic bomb in 1945. Eventually hiring tens of thousands of employees, Curtiss-Wright became Paterson's single staple industrial firm, and at its peak the company's plant surpassed in size all three of the old locomotive works combined. Following the war the company drove the development of jet engines for airplanes and rockets.

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Curtiss-Wright moved to Woodbridge, New Jersey in the 1950s, by which time even the textile and silk industries had either vanished or moved out of the city, abandoning its old mills and factories (Murphy 1987:145). Like many American cities in the period following World War II, Paterson lost production, revenue and its more affluent population to suburban development, and the Downtown Commercial Historic District reflects the abandonment of the city's center. The City's government was unable to counter this degeneration, particularly because a 1907 city charter revision by the state legislature, unique in New Jersey, had since crippled the power of the aldermen completely by making the mayor the only elected official and giving him full responsibility for appointing various boards to address the city's major needs (Norwood 1974:51). No large-scale development occurred in the District following the war, and in fact many of its historic storefronts and streetscapes were altered during this period. Abortive urban renewal projects in the 1970s and 1980s affected the District and its borders, as represented by two parking garages on Van Houten Street and the clearing of two large blocks south of Smith and east of Main Streets (Louis Berger & Associates, Inc. 1996:24). After the Meyer Brothers store between Main and Washington Streets burned down in 1991, the northern two-thirds of its block (between Ellison and Van Houten Streets) were cleared for a new shopping mall, the only major development of the last decade.

In 1976 the SUM/Great Falls Historic District was named a National Historic Landmark, duly recognizing the importance of Paterson's mills and factories as the site of the country's earliest planned manufacturing effort. The industrial successors to that initial effort fostered enormous growth for the city, attracting wealth, enterprising businesses, a considerable working population, and a national reputation. The management of this success, however, was always centered in the Downtown Commercial Historic District, from as early as Pierre L'Enfant's schematic city plan. As Paterson's industry expanded, the most visible manifestation of its rewards occurred in the Downtown District, where offices, stores, banks, clubs, and the symbolically charged City Hall rose to accommodate the life and prosperity of the city's leadership — all in splendid architectural form. Paterson's industrial development, guided initially by the uniquely created SUM and sustained by its specialized dominance in silk and locomotives, distinguishes it from comparable cities in the region. Moreover, whereas other cities built downtown districts with the help of industrial growth, Paterson's Downtown Commercial Historic District is distinct from other cities in New Jersey for having rebuilt itself in a period of a few years following the Great Fire of 1902. The fire destroyed the District but afforded the opportunity for a magnificent reconstruction which boldly promoted the determination and character of one of the nation's fastest-growing cities. Thus, while the District's role in visualizing both Paterson's commercial success and its dramatic triumph over disaster make it significant under National Register Criterion A, the District's wealth of architecture from specific, contrasting periods in the late 19th and early 20th centuries make it equally significant under Criterion C.

As the representation of commercial and financial success complementing the benefits of Paterson's industry — not to mention the seat of its government — the Downtown Commercial Historic District has traditionally been, and remains today, a significant urban asset. In addition, given its vital role in the current life of the city, it provides an excellent venue for promoting an awareness of Paterson's historical richness, an awareness which the peripherally located SUM/Great Falls Historic District, now removed as it is from the city's daily activity, cannot accomplish on its own.

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Verbal Boundary Description

A visual depiction of the boundaries of the Downtown Commercial Historic District in Paterson, New Jersey (Passaic County) may be found on a sketch map included with this nomination. As the map illustrates, the District is defined by lot lines at the addresses listed below, with the exception of the boundary line drawn from the southeast corner of 186-190 Ellison Street to the northwest corner of 218 Memorial Drive where the line has been extended across an open lot due to the proximity of the included properties at this area.

The addresses of lots bounded by the District are as follows:

Broadway:	35-87 (north side), 34-100 (south side)
Church Street:	18-54 (west side), 17-51 (east side)
Cianci Street:	44-54 (west side), 47-93 (east side)
Colt Street:	5-9 (east side)
Ellison Street:	115-155 (north side), 72-190 (south side)
Fair Street:	7-19 (north side), 8-18 (south side)
Main Street:	64-308 (west side), 63-279 (east side)
Market Street:	67-231 (north side), 58-180 (south side)
Memorial Drive:	218-220 (west side)
Prospect Street:	98-100 (west side), 77-101 (east side)
Smith Street:	9-13 (north side)
Van Houten Street:	53-119 (north side), 68-158 (south side)
Washington Street:	50-150 (west side), 59-117 (east side)
West Broadway:	1-21 (west side), 2-14 (east side)

Boundary Justification

The boundaries of the Downtown Commercial Historic District have been determined according to the history and architecture of its period of significance in an attempt to capture the traditional character of the Paterson's commercial and financial development as completely as possible given current conditions. The focus of the District, historically and currently, is the intersection of Main and Market Streets, an important intersection in Paterson since the earliest organization of the city. Beyond that point the District encompasses Paterson's major commercial and financial blocks as well as City Hall, itself already individually listed in the National Register. Boundaries recommended by previous studies have been used as guides but reevaluated to accommodate recent alterations around the District's perimeter.

The southern extreme of the District, at the northwest corner of the intersection of Ward and Main Streets, has been affected in the last decade by the widening of Ward Street, which involved the demolition of

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310-312 Main Street and left the southern portion of this block open. Ward Street is now a major access road with heavy traffic. To the southwest are a large church and a primarily residential community, making the street a logical boundary. From 308 Main Street, then, the District rounds the corner northwesterly onto Cianci Street, which begins here with an open lot on the northeast and northwest corners of the intersection (not included) and a series of warehouses from 83-93 Cianci Street on the eastern side, which historically and currently have served commercial businesses on Main Street and thus are naturally included in the District. The boundary continues to the northwest up the right (east) side of Cianci Street only, excluding the open lot and St. Michael's Church and Rectory, already individually on the National Register as a National Historic Landmark and, as a church, not a commercial structure. North of the Rectory the boundary turns to the southwest to include Nos. 58-60 (on the south side) and 67 Market Street (on the north side), two contributing buildings each with large open lots to the west. The latter building dates probably from the 1880s and is one of several examples in this neighborhood of the District's late-19th-century architecture. From this southwestern extreme, the District then follows Market Street northeast, including a short stretch of Cianci Street north of Market Street. This block features more contributing 19th- and early 20th-century buildings that define this smaller-scale commercial neighborhood — the boundary includes all of Cianci between Market and Passaic Streets, north of which are non-contributing buildings and a large parking lot north of 47 Cianci Street. This parking lot occupies most of the block bounded by Market, Ellison, Cianci and Prospect Streets, and thus the boundary simply follows the rear of the buildings on the north side of Market Street, including Nos. 98 (contributing) and 100 (key) Prospect Street.

At Prospect Street the boundary turns northwest, including the east side of the street only. This block features several contributing buildings from the late 19th century, and the boundary runs its entire length to include 77 Prospect Street, an 1880s firehouse (and later union headquarters) and a key building. At Ellison Street, the boundary turns east to exclude a large 1960s parking garage between Van Houten and Ellison Streets and a large construction site to its east (previously included by earlier surveys). The boundary includes only the south side of Ellison until reaching the massive Quackenbush Building (186-196 Main Street), a key structure in the commercial development of the District. Turning north, the boundary runs along the rear of the buildings on the west side of Main Street to Van Houten Street, including 68-76 Van Houten (actually the rear section of a commercial building on Main Street) but not a modern municipal building to the west. On the north side of this block on Van Houten, the boundary extends west to include the Orpheum Theater at No. 53-59 but not the open lot beyond, continuing north through the block to Broadway. The District's western edge here includes all the buildings remaining on Broadway from the late 19th century, extending to Nos. 34-38 and 35-37 and excluding open lots to the west on both the north and south sides of the street — it was in fact just west of here that the Great Fire of 1902 started before destroying all the lots on the south side of Broadway west of No. 34-38 on its path to the southeast. Continuing to the northeast, the District encompasses buildings on West Broadway to No. 8-14 on the west side and No. 21 on the east side, again bounded by open lots on both sides of the street.

The northern and eastern extremes of the District, on Main and Market Streets respectively, have been clearly defined by the modern conversion of what was once Hamilton Avenue and Paterson Street into Memorial Drive, a busy, four-lane boulevard that runs a wide arc east/southeastward from the Passaic River to Market Street and farther south. At the north end of Main Street, two- and three-story blocks from the late 19th century that were untouched by the Great Fire of 1902 remain as significant examples of the District's pre-fire appearance, and thus the District boundary marks the last such building on each side of Main Street, at No. 64

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on the west side and No. 63 on the east side. From Main Street the boundary cuts through the block east to Washington Street before turning south again, including all buildings on Washington Street from No. 50 south but excluding non-contributing structures north of here. The lot east of Washington Street and north of Fair Street is a large parking lot and so has been excluded, but south of Fair Street (from 59 Washington Street), Washington Street features several contributing late-19th-century commercial/residential buildings on both sides of the street. Reaching Broadway, the boundary includes the key Morning Call building at No. 83 and a similar 1880s brick building at No. 87, east of which lies a parking lot. On the south side of Broadway, the boundary extends further east to No. 98-100, another contributing building from the last quarter of the 19th century. This neighborhood, then, encompasses a significant group of buildings which ably illustrate late-19th-century Paterson.

Turning south next toward Van Houten Street, the boundary runs between the post-fire, Beaux Arts fire station at 113-119 Van Houten Street (ca. 1910-15) and a modern parking garage before turning east to follow the south side of Van Houten Street. With the garage and open lots north of Van Houten along this stretch, the south side includes a number of contributing buildings from both the late 19th and early 20th centuries extending just east of Church Street to 154-158 Van Houten Street. From the open lot east of that building, the boundary follows the rear lot lines of the contributing and key buildings on Church Street (through No. 35-37), behind which are parking facilities for Passaic County Community College. At Ellison Street the boundary runs east to include the key Fabian Theater building and a contributing building at No. 186-190, now belonging to the College. From the southeast corner of this building, the boundary follows a straight line across an open parking lot to the northwest corner of 218 Memorial Drive, one of two early-20th-century contributing buildings on Memorial Drive (the other being 231 Market Street) that together comprise the District's eastern extreme.

At the corner of Memorial Drive and Market Street, the boundary returns westward along the north side of Market Street, an important post-fire commercial and professional block. The south side of Market Street along this stretch has only modern municipal buildings, and the boundary does not turn south to include this side of Market Street until No. 180, the key Free Masons Hall from 1903. From the rear of this building the boundary follows rear lot lines for the south side of Market Street, south of which lies only extended parking space and a church on Smith Street, which was built during a time when the surrounding area was residential and does not add significantly to the understanding of a commercial and financial historic district. The boundary continues to follow the rear lot lines on Market Street across Veterans Place and Hamilton Street — the buildings on Market Street along this stretch are among the most significant in the district, while south of them the parking area continues. Upon reaching the rear lot lines on the east side of Main Street, the boundary follows them south to the rear of the Pope Building at 9-13 Smith Street, a contributing commercial and professional block from about 1925. East of the Pope Building lies the parking area just mentioned, and another parking lot occupies the block south of Smith Street and East of Main Street. Thus, below Smith Street the District's southern extreme includes only the buildings (most contributing) along the west side of Main Street, extending south and returning to 308 Main Street.

Thus the boundaries of the Downtown Commercial Historic District closely reflect its historical significance. Whereas the nearby SUM/Great Falls Historic District, recognized as a National Historic Landmark in 1976, tells the story of industry in Paterson, the Downtown Commercial Historic District conveys the commercial and financial growth that accompanied that industry.

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Date of photographs unless noted otherwise: August 1998
Location of negatives: CRCG, Highland Park, NJ

Photo #	Address/Location	View	Photographer (Source)	Roll/negative/exposure
	Broadway			
1	34-38 Broadway	S	R. French	3/16/13
2	39-41 Broadway	N	R. French	3/15/12
3	40-42 Broadway	S	R. French	3/14/11
4	60-62 Broadway	S	R. French	4/2/19
5	64-66 Broadway	S	R. French	4/44/17
6	70-74 Broadway	SW	R. French	4/42/15
7	75 Broadway	N	R. French	4/38/11
8	82-84 Broadway	SE	B. Clancy	6/9/21
9	83 Broadway	N	R. French	4/32/5
10	87 Broadway	N	R. French	4/33/6
11	92-100 Broadway	SW	B. Clancy	7/36/1
12	Broadway from between Main and Washington	E	B. Clancy	6/8/20
13	Broadway from Washington Street, historic view ca. 1908	E	(Kresge 1908)	11/20/19
14	Broadway from Washington Street	W	B. Clancy	7/37/2
	Church Street			
15	17-25 Church Street	SE	B. Clancy	5/1/1
16	18 Church Street	SW	B. Clancy	6/23/35
17	23-25 Church Street	NE	B. Clancy	5/2/2

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Photo #	Address/Location	View	Photographer (Source)	Roll/negative/exposure
18	32 Church Street	NW	B. Clancy	6/22/34
19	33 Church Street	NE	B. Clancy	5/3/3
20	35-37 Church Street	NE	B. Clancy	5/4/4
21	39-51 Church Street	SE	B. Clancy	5/22/22
22	44 Church Street	SW	B. Clancy	5/5/5
	Cianci Street			
23	Cianci Street from Market Street	NW	B. Clancy	6/37/5
24	73 Cianci Street	SE	R. French	2/16/37
25	81 Cianci Street	E	R. French	2/14/35
26	89-93 Cianci Street	NE	R. French	2/12/33
	Colt Street			
27	5 Colt Street	SE	B. Clancy	6/21/33
28	Colt Street from Ellison Street	S	B. Clancy	6/19/19
29	9 Colt Street	NE	B. Clancy	5/12/12
30	5-9 Colt Street - Detail	E	B. Clancy	9/18/19
	Ellison Street			
31	Ellison Street from across Main Street	E	B. Clancy	7/42/7
32	119 Ellison Street	N	R. French	2/25/2
33	121 Ellison Street	NW	R. French	2/24/1
34	125 Ellison Street	NE	B. Clancy	6/16/28
35	133-137 Ellison Street	NE	B. Clancy	6/17/29
36	149-155 Ellison Street	NE	B. Clancy	6/18/30
37	Ellison Street from Church Street	W	B. Clancy	5/6/6

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Photo #	Address/Location	View	Photographer (Source)	Roll/negative/exposure
	Fair Street			
38	14 Fair Street	S	R. French	3/41/38
39	Fair Street from Washington Street	W	B. Clancy	7/39/4
	Main Street			
40	86-88 Main Street	W	R. French	3/26/23
41	90 Main Street	W	R. French	3/25/22
42	97-99 Main Street	SE	R. French	4/35/8
43	98-100 Main Street	W	R. French	3/23/20
44	111 Main Street - Broadway facade	N	R. French	4/41/14
45	121 Main Street	SE	R. French	4/3/20
46	137 Main Street	E	R. French	4/7/24
47	139 Main Street	E	R. French	4/8/25
48	140 Main Street	W	R. French	3/12/9
49	142 Main Street	W	R. French	3/11/8
50	146-148 Main Street	NW	R. French	3/9/6
51	162-178 Main Street	SW	B. Clancy	6/6/18
52	168-196 Main Street	SW	B. Clancy	6/5/17
53	183 Main Street	E	R. French	4/12/29
54	186-196 Main Street, historic view ca. 1903	NW	(McNab 1903:48)	11/6/5
55	186-196 Main Street	NW	B. Clancy	6/4/16
56	186-196 Main Street - Detail	N	B. Clancy	9/1/2
57	193 Main Street	E	R. French	4/11/28
58	201 Main Street	SE	R. French	2/27/4

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Photo #	Address/Location	View	Photographer (Source)	Roll/negative/exposure
59	Corner Main Street and Ellison Street, historic view 1903	SW	(Griffith 1903:63)	10/2/23
60	202-212 Main Street	SW	B. Clancy	6/44/12
61	209-211 Main Street	E	R. French	2/29/6
62	Ellison Street towards City Hall, historic view Feb. 1902	E	(Griffith 1903:26)	10/30/7
63	225-229 Main Street	NE	R. French	2/30/7
64	228-234 Main Street, historic view, 1903	W	(Griffith 1903:53)	10/43/20
65	228-234 Main Street	W	B. Clancy	6/43/11
66	231 Main Street, historic view, 1903	NE	(Griffith 1903:33)	10/34/11
67	231 Main Street, historic view, early 1920's	NE	(<i>Press-Guardian</i> 1923)	8/43/4
68	231 Main Street	NE	B. Clancy	6/40/8
69	242-244 Main Street	NW	B. Clancy	6/42/10
70	242-244 Main Street - Detail	N	B. Clancy	9/5/6
71	253 Main Street	SE	R. French	2/41/18
72	260-262 Main Street	SW	R. French	2/43/20
73	266 Main Street	W	R. French	2/44/21
74	271 Main Street	W	R. French	2/9/30
75	279 Main Street	NE	R. French	2/11/32
76	280-282 Main Street	W	R. French	2/3/24
77	288 Main Street	W	R. French	2/4/25
78	290-294 Main Street	W	R. French	2/5/26

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Photo #	Address/Location	View	Photographer (Source)	Roll/negative/exposure
79	296 Main Street	W	R. French	2/6/27
80	298-300 Main Street	W	R. French	2/7/28
81	302-308 Main Street	W	R. French	2/8/29
82	Main Street from Smith Street, historic view ca. 1908	N	(Kresge 1908)	11/15/14
83	Main Street from Smith Street	N	B. Clancy	6/1/13
84	Main Street across Market Street, historic view ca. 1925	N	(Harrison 1976:np)	8/6/11
85	Main Street from Market Street	N	B. Clancy	6/39/7
86	Main Street from Market Street, historic view 1903	NW	(Griffith 1903:17)	10/27/4
87	Main Street from Market Street	NW	B. Clancy	6/2/14
88	Main Street from Ellison Street, historic view ca. 1908	N	(Kresge 1908)	11/10/9
89	Main Street from Ellison Street	N	B. Clancy	6/3/15
90	Main Street and Broadway Intersection, historic view 1908	N	(Kresge 1908)	11/17/16
91	Main Street from Broadway	N	B. Clancy	6/7/19
92	Main Street from Fair Street	S	B. Clancy	7/4/16
	Market Street			
93	67-73 Market Street	NE	B. Clancy	6/34/2
94	75 Market Street	NW	B. Clancy	6/35/3
95	79 Market Street	NE	R. French	2/17/38
96	Market Street from Cianci Street	NE	B. Clancy	6/36/4
97	76-78 Market Street	S	R. French	2/18/39

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Photo #	Address/Location	View	Photographer (Source)	Roll/negative/exposure
98	124-126 Market Street	SW	R. French	2/39/16
99	Market Street from near corner of Hamilton Street	SW	B. Clancy	5/7/7
100	130 Market Street	SE	R. French	2/38/15
101	132-134 Market Street	S	R. French	2/32/14
102	140 Market Street	S	R. French	2/35/12
103	155 Market Street, City Hall (on fire), historic view, Feb. 1902	NE	(Griffith 1903:4)	10/25/2
104	155 Market Street, City Hall	NE	B. Clancy	5/10/10
105	Market Street and Colt Street, historic view, 1908	NE	(Kresge 1908)	11/7/6
106	Market Street from City Hall, historic view, early 1920's	E	(<i>Press-Guardian</i> 1923)	8/5/10
107	Market Street from City Hall	SE	B. Clancy	5/8/8
108	148 Market Street	SE	B. Clancy	5/8/8
109	152 Market Street	S	B. Clancy	5/11/11
110	Market Street from Church Street, historic view, 1903	W	(Griffith 1903:33)	10/34/16
111	167 Market	N	G. Lyons	1/29/19
112	171-181 Market Street	NE	B. Clancy	5/13/13
113	178 Market Street	S	G. Lyons	1/26/16
114	180 Market Street	S	G. Lyons	1/25/15
115	199 Market Street	N	G. Lyons	1/27/17
116	Market Street from Church Street, historic view, 1903	NE	(Griffith 1903:37)	10/36/13

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Photo #	Address/Location	View	Photographer (Source)	Roll/negative/exposure
117	Market Street from Church Street, historic view, 1908	E	(Kresge 1908)	11/28/27
118	Market Street from Church Street, historic view, 1903	W	(Griffith 1903:65)	10/5/26
119	Market Street from Church Street, historic view, 1908	W	(Kresge 1908)	11/22/21
120	Market Street from Church Street	W	B. Clancy	5/17/17
	Memorial Drive			
121	Corner of Memorial Drive and Market Street	NW	B. Clancy	5/19/19
122	218 Memorial Drive	W	B. Clancy	5/20/20
	Prospect Street			
123	77 Prospect Street	E	B. Clancy	7/43/8
124	83-95 Prospect Street	E	B. Clancy	7/44/9
125	100 Prospect Street	NW	B. Clancy	6/38/6
	Smith Street			
126	9-13 Smith Street	N	R. French	2/42/19
	Van Houten Street			
127	53-59 Van Houten Street	N	R. French	3/6/3
128	61 Van Houten Street	N	R. French	3/7/4
129	63 Van Houten Street	N	R. French	3/8/5
130	Van Houten Street from Washington Street	W	B. Clancy	5/23/23
131	144-158 Van Houten Street	SE	B. Clancy	6/24/36

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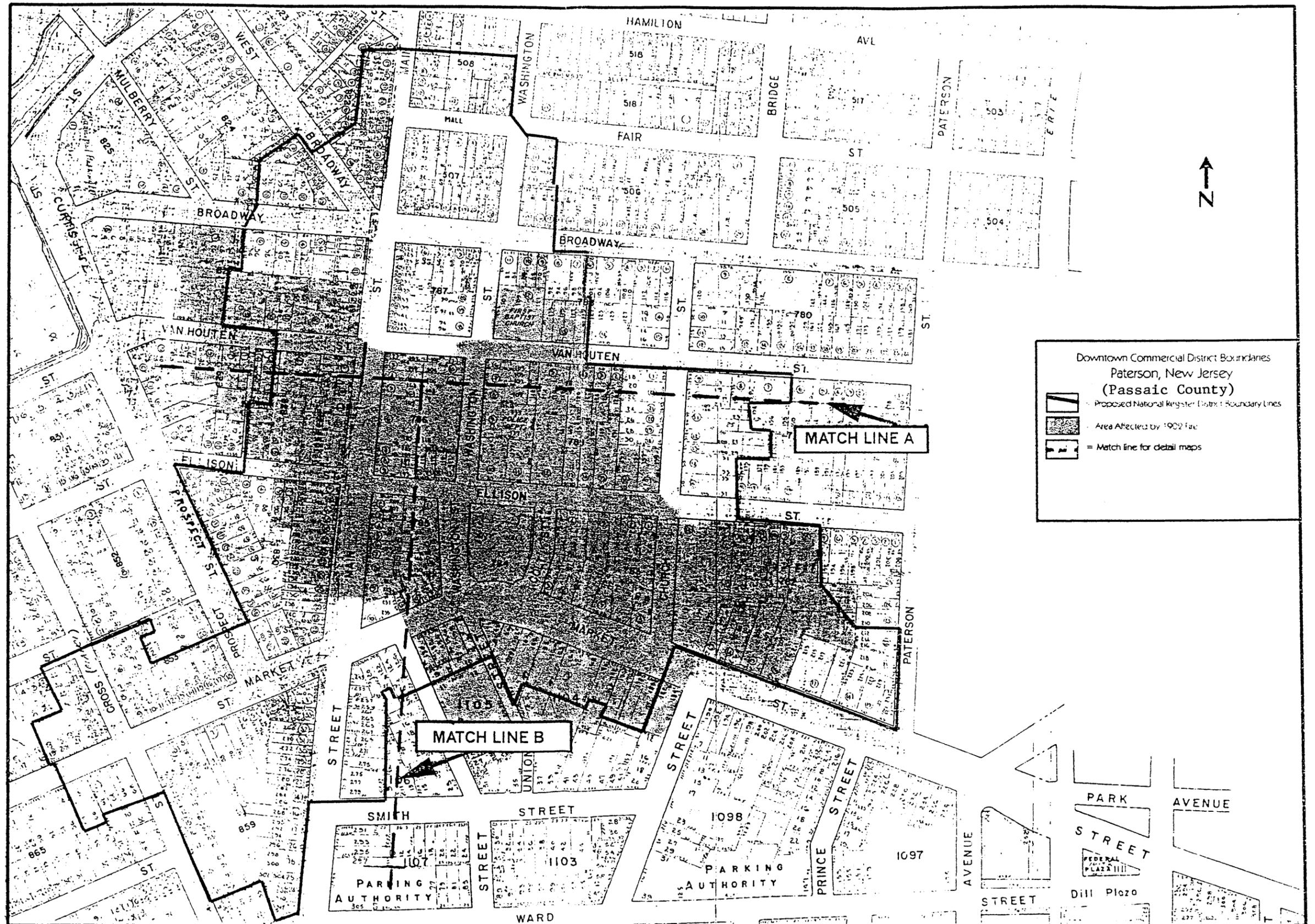
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Photo #	Address/Location	View	Photographer (Source)	Roll/negative/exposure
	Washington Street			
132	59 Washington Street	E	R. French	4/29/2
133	61-63 Washington Street	NE	R. French	4/30/3
134	65 Washington Street	NE	R. French	4/31/4
135	64 Washington Street	SW	R. French	3/43/40
136	66 Washington Street	W	R. French	4/28/1
137	Washington Street from Broadway	N	B. Clancy	7/38/3
138	86-88 Washington Street	SW	R. French	4/10/27
139	92 Washington Street	W	R. French	4/9/26
140	95 Washington Street	NE	B. Clancy	6/11/23
141	101-103 Washington Street	SE	B. Clancy	6/14/26
142	105-107 Washington Street	NE	B. Clancy	9/20/21
143	111 Washington Street	SE	B. Clancy	6/15/27
144	Washington Street near Ellison Street	S	B. Clancy	5/24/24
145	136 Washington Street	SW	R. French	2/26/3
146	146 Washington Street	W	R. French	2/34/11
	West Broadway			
147	1-7 W. Broadway	NW	G. Lyons	1/1/1
148	2-6 W. Broadway	NW	G. Lyons	1/12/2
149	17 W. Broadway	SW	R. French	3/20/17
150	21 W. Broadway	SW	R. French	3/21/18



Downtown Commercial District Boundaries
 Paterson, New Jersey
 (Passaic County)

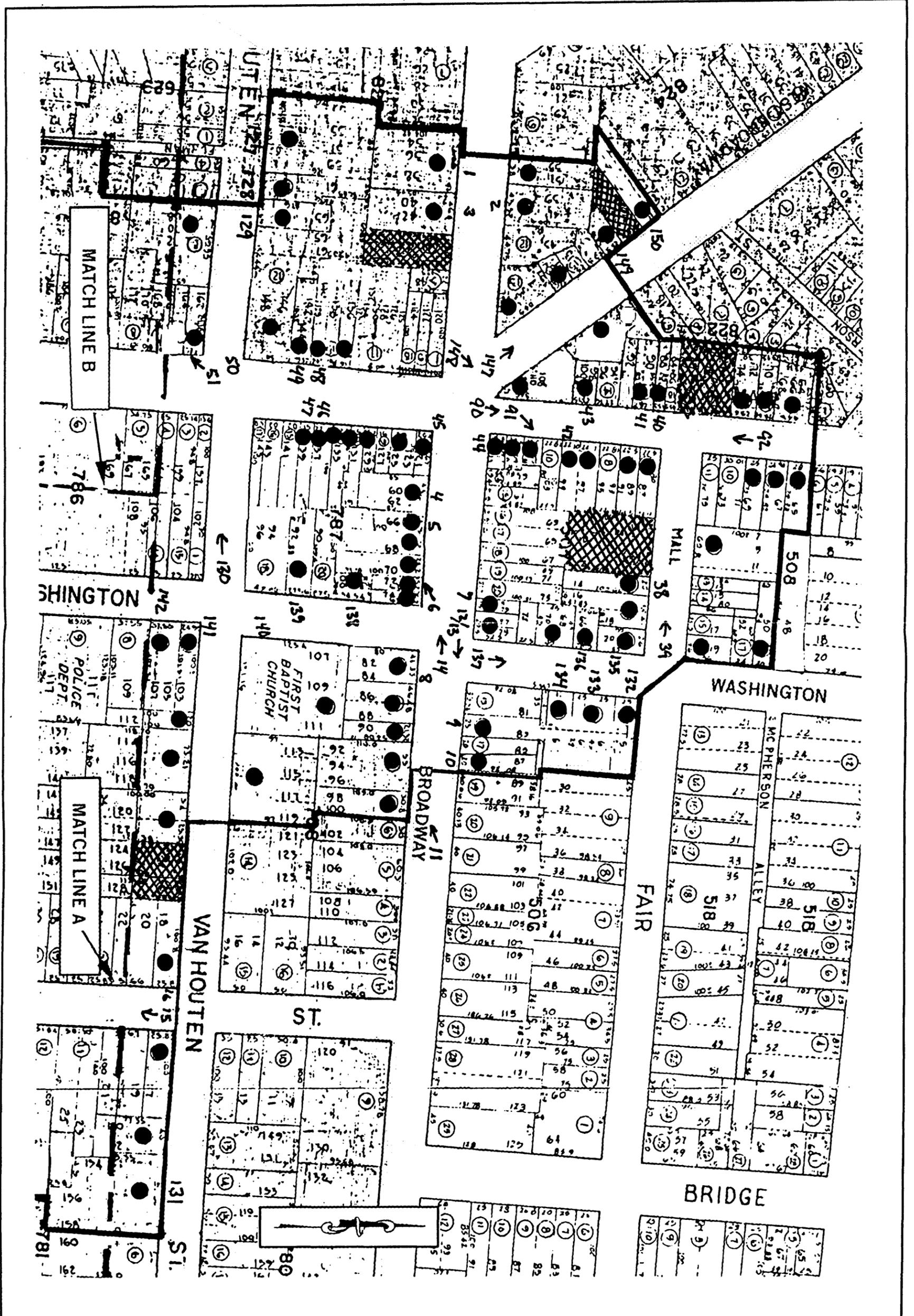
-  Downtown Commercial District Boundaries
-  Proposed National Register District Boundary Lines
-  Area Affected by 1902 fire
-  Match line for detail maps

MATCH LINE A

MATCH LINE B

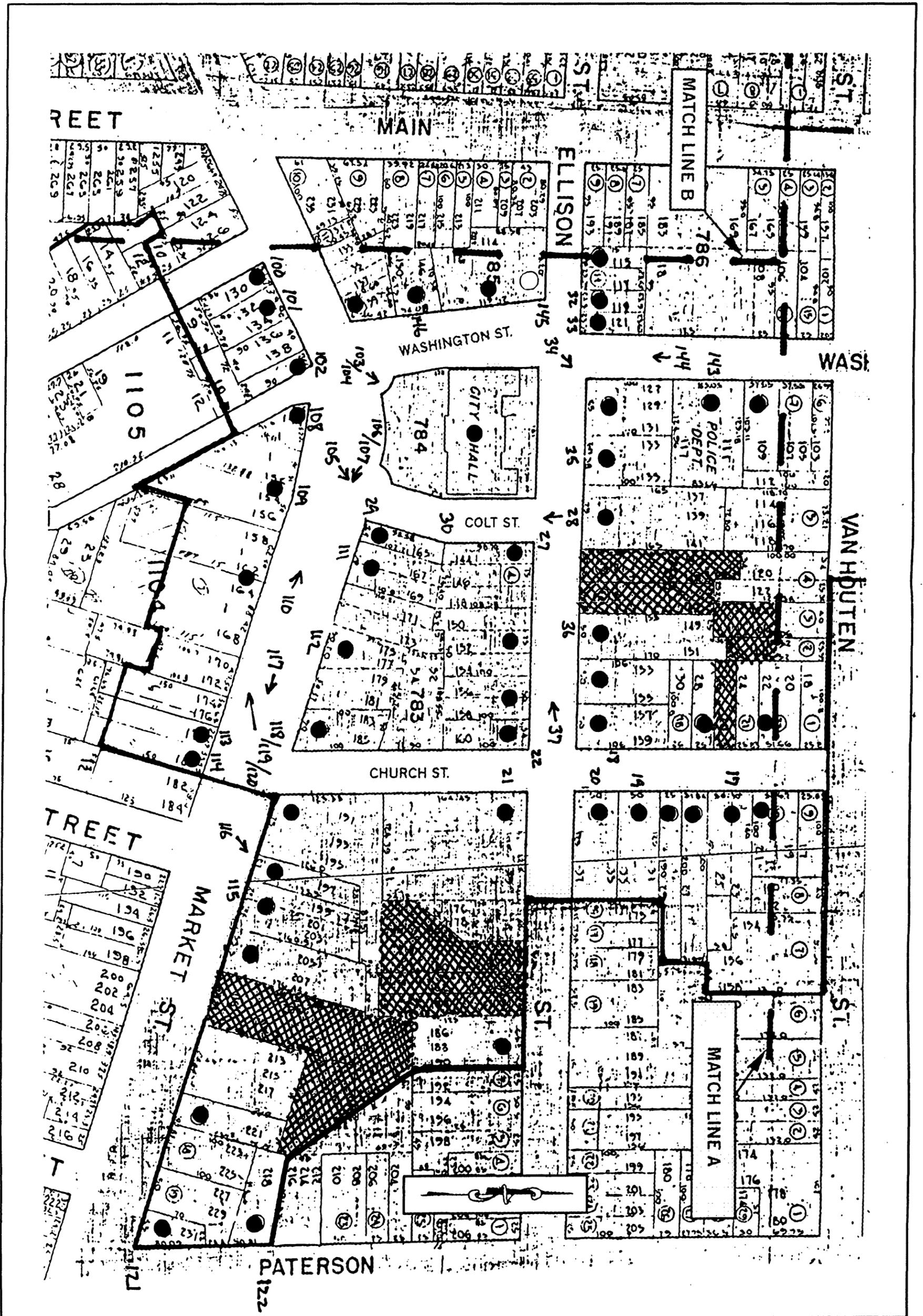
Downtown Commercial District
 Paterson, New Jersey (Passaic County)
 SKETCH MAP

● = Contributing Property
 # = Photograph Number
 = Open Lot



Downtown Commercial District
 Paterson, New Jersey (Passaic County)
 SKETCH MAP

● = Contributing Property
 # = Photograph Number
 = Open Lot



Downtown Commercial District
 Paterson, New Jersey (Passaic County)
 SKETCH MAP

- = Contributing Property
- # = Photograph Number
-  = Open Lot

