Landmarks Preservation Commission
September 14, 2010, Designation List 433
LP-2353

97 BOWERY BUILDING, 97 Bowery, Manhattan
Built 1869; architect, Peter L.P. Tostevin

Landmark Site: Borough of Manhattan Tax Block 304, Lot 2

On June 22, 2010, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of 97 Bowery Building and the proposed designation of the related Landmark Site (Item No. 12). The hearing had been duly advertised in accordance with the provisions of the law. There were three speakers in favor of designation, including two representatives of The Bowery Alliance of Neighbors, and a representative from the Metropolitan Chapter of the Victorian Society of America. The Commission has also received a statement from Mitchell Grubler, the Chair of the Landmarks Committee of The Bowery Alliance of Neighbors, as well as several letters and emails in support of designation.

<u>Summary</u>

The 97 Bowery Building is a five-story, 25-foot-wide, early Italianate style, significantly intact, cast-iron-fronted store-and-loft building. Built in 1869 for John P. Jube and designed by architect Peter L.P. Tostevin, the building was occupied until 1935 by John P. Jube & Co., a hardware and carriage supply business.

97 Bowery was built in a time when the Bowery was the major thoroughfare through the Lower East Side and a major commercial street with specialty shops, dry-goods stores and fancy hardware businesses. The 97 Bowery Building is typical of commercial cast-iron construction during the 1850s and 1860s; and it is likely that various elements of the design were selected from a catalogue of standardized cast-iron components. Notable design elements include the Corinthian columns supporting arches as well as a classical cornice with a segmental arched pediment and acanthus modillions and studs, and spandrels similar in design to the spandrels of the former McCreery's Dry Goods Emporium at 801 Broadway (cast by J.B. & W.W. Cornell Ironworks). The design features of 97 Bowery are similar to several other significant cast-iron buildings, such as the "Thomas Twins" at 317 Broadway (demolished) and 319 Broadway (1869, David & John Jardine), and the Haughwout building (1856, John P. Gaynor). Today, 97 Bowery remains an important reminder of the Bowery's commercial emergence after the Civil War, and is a rare example of cast-iron architecture in this particular area of the city.

DESCRIPTION AND ANALYSIS

The Bowery[1]

The Bowery is the oldest thoroughfare on Manhattan Island and is part of an old road once known as the Wickquasgeck Road, since it led to lands of that tribe, and later as the Post Road to Boston. From the city of New Amsterdam at the south end of Manhattan, it veered northeast around a freshwater pond known as the Collect, beyond which in 1625-26 Crijn Fredericks set out a dozen bouweries, or company farms, intended to supply the initial settlement. The vulnerability of these scattered farms to attacks by Native Americans prompted an order in 1660 that settlers gather in towns "after the English fashion," and Bowery Village was established on part of what had been the Company's Great Bowerie. The road leading to it became known as "Bowery Lane," which served as the city's principal route of expansion during its first two centuries of growth. The area developed rapidly following the turn of the 19th century and by the 1830s had become a bustling neighborhood composed in large part of brick and brick-fronted Federal style row houses. By the mid-19th century, as wealthier residents moved uptown, the Bowery became more commercial in character, defined by specialty shops, drygoods and fancy hardware businesses. In 1869, John P. Jube constructed a five-story building with a cast-iron facade, at 97 Bowery to house his hardware and carriage supply store on this portion of the Bowery.

After the Civil War, the Bowery became known for its cheap amusements—some wholesome, some not—as music halls, dramatic theaters, and German beer halls shared the street with dive bars, taxidance halls, pawnbrokers, medicine shows, confidence men, and "museums" featuring sword swallowers, exotic animals, and scantily clad women. With the opening of the Third Avenue Elevated along the Bowery in 1878, the street was cast into permanent shadow, and pedestrians were showered with hot cinders from the steam trains running above.[2] Despite its honky-tonk reputation, the Bowery also functioned as "the grand avenue of the respectable lower classes," where Federal-era residences converted to saloons and boarding houses stood cheek-by-jowl with grand architectural showpieces constructed by the neighborhood's cultural and financial institutions, including the Bond Street Savings Bank at the northwest corner of the Bowery and Bond Street, the Germania Bank (1898-99, Robert Maynicke) at the northwest corner of the Bowery and Spring Street,[3] the Young Men's Institute Building of the YMCA (1884-85, Bradford L. Gilbert) at 222 Bowery, Bowery Savings Bank (1893-95, McKim, Mead & White) at 130 Bowery.[4]

In the 20th century, the Bowery became notorious as a "skid row" lined with flop houses and vagrants, but at the same time, because of low rents, became one of New York's centers of specialty shops such as lighting fixtures and restaurant equipment. The elevated railway line, reconstructed in the middle of the Bowery in 1916, helped to deter the redevelopment of this area for decades (it was demolished in 1955), and 97 Bowery's close physical proximity to the line had an undoubted role in its survival.

The Architect: Peter L. P. Tostevin (d. 1903)[5]

Peter L. P. Tostevin first worked in New York City as a mason. By 1866-67 he was working as a builder and is credited with 45-49 Charles Street (1869) in the Gansevoort Historic District (2003). In 1870, Tostevin joined in partnership with William Rabold in the building firm of Rabold & Tostevin.[6] At this time Tostevin designed a row of Italianate houses, constructed by Rabold & Tostevin, in what is now the Greenwich Village Historic District (1969). Peter

Tostevin is listed as the architect of record for 97 Bowery and Rabold & Tostevin are listed as the builders.

In 1874 Tostevin is listed as the architect of record for the enlargement of 385 Greenwich Street, an early nineteenth-century building, into a tenement with a commercial base in what is now the Tribeca West Historic District. In 1879 he is listed as architect and builder of 17-19 Bond Street located in the Noho Historic District. The partnership of Rabold & Tostevin ended by 1880, Tostevin returned to his previous profession of masonry. By the turn of the century he was working independently as a contractor and builder.

Cast-Iron-Fronted Buildings in New York City [7]

Cast iron was used as an architectural material for entire facades of American commercial buildings in the mid-to-late-19th century, and was particularly popular in New York City. Promoted and manufactured by James Bogardus, Daniel D. Badger, as well as other firms, such as J. B. & W. W. Cornell Iron Works, cast-iron parts were exported nationally for assembly on the site. Touted virtues of cast iron included its low cost, strength, durability, supposed fireproof nature, ease of assembly and of parts replacement, ability to provide a wide variety of inexpensive ornament, and paintable surfaces. The economy of cast-iron construction lay in the possibilities inherent in prefabrication: identical elements and motifs could be continually repeated and, in fact, could be later reproduced on a building addition, thus extending the original design. After a number of simple "constructive" cast-iron buildings in the late 1840s by Bogardus, the material was employed for commercial (store-and-loft, warehouse, and office) buildings modeled after Venetian *palazzi*, from the mid-1850s through the 1860s. Designed in imitation of masonry and featuring round-arched fenestration, this mode is exemplified by the Cary Building (1856-57, King & Kellum), 105-107 Chambers Street, and the Haughwout Building (1856-57, John P. Gaynor), 488-492 Broadway.[8]

After the Civil War, the French Second Empire style began to influence designs in cast iron. Some buildings, such as McCreery's store (1868-69) and 287 Broadway (1871-72, John B. Snook),[9] were still Italianate but with mansard roofs. Cast-iron fronts in the Second Empire style, produced into the 1880s, were generally articulated with segmental-arched fenestration framed by columns and pilasters; large areas of glass; and a certain abstraction and paring-down of elements combined with the usage of variations on classically-inspired ornament. Examples are the Arnold Constable Store (1868-76, Griffith Thomas), 881-887 Broadway, and 28-30 Greene Street (1872, Isaac F. Duckworth).[10] The architectural features of 97 Bowery are similar in design to several elements on the McCreery store at 801 Broadway (cast by J.B. & W.W. Cornell Ironworks, 1868, J. Kellum), as well as several other cast-iron buildings including the "Thomas Twins," 317 Broadway (demolished), and 319 Broadway (1869, David & John Jardine). While the Haughwout building (1856, John P. Gaynor) is larger in scale, it shares similar design elements with 97 Bowery such as a molded arched fenestration with keystones, and spandrel panels with a diamond pattern, framed by Corinthian columns.

With the knowledge that buildings of cast iron were not in fact fireproof, however, particularly after the Boston and Chicago fires of 1872 and the 1879 New York fire that destroyed rows of such structures on Worth and Thomas Streets, restrictive revisions were made to the New York City building code in 1885. This contributed to ending the era of cast-iron fronts in the city, although they continued to some extent through the 1890s.

J. B. & W. W. Cornell Iron Works[11]

The company was founded by brothers John Black (1821-1887) and William Wiggins (1828-1870) Cornell in 1847. Starting as makers of iron rails, gates, stairs, and vaults, they established their foundry at 143 Centre Street between Walker and White Streets. John B. held patents on many inventions: the first granted in 1854, was for revolving iron shutters, and the second granted in 1856, was for metal supports for plaster fireproof partitions. The most important invention was for continuous corrugated sheet lathing, resulting in fireproof partitions and ceilings, which revolutionized the way in which buildings were constructed and popularized iron as a building material.

By the 1860s, the J.B. & J.M.(son) Cornell Iron Works had established itself as one of the city's major producers of cast-iron architectural elements and foremost in the construction of fireproof buildings.[12] In the ensuing decades, the firm became one of the city's largest manufacturing operations, employing over 1,200 people, at its peak. Providing steel and iron for projects such as the Produce Exchange (considered the largest ironwork contract in New York City at the time) (demolished), the Park Row Building (the tallest building in the world when constructed in 1898 and a designated New York City Individual Landmark), the iron base and stairways of the Statue of Liberty (a designated New York City Individual Landmark), as well as over 13,000 tons for elevated railroad stations throughout Manhattan and Brooklyn. During the Civil War, the company was employed in the production of turrets and pilot houses for the government, including the revolving turrets of the monitors Miantonomah and Tonawandah.[13] By 1897, the company had expanded into Cold Spring, on the Hudson River, a location which provided it with the capacity to provide 20 tons of castings per day.[14]

In 1900, a letterhead for the firm described more than 25 different products, among them: awnings, balcony railings, bank screens, columns, beams, doors, fire escapes, lamps, mausoleum doors, memorial tablets, rolling shutters, sidewalk elevators, and stairs, to name a few. Additional letterheads from the time advertised other work performed by the company, including to "construct, erect and repair all kinds of architectural and other work in iron, bronze, electro-bronze, and brass" and "repairs of all kinds on buildings as well as repairs on skylights, patent lights, shutters, steel shutters, rolling shutters, sidewalk elevators, railings, gratings, etc; also painting."

In 1900 the company liquidated its heavy production shops in response to the westward movement of steel and iron operations across the country. Around this time, the company began to focus on smaller-scale iron and steel products. In 1911, John M. and his sons Milton and John Jr., formed a new partnership called Cornell Iron Works.

The Cornell Iron Works continues to be a family-owned and operated business, manufacturing metal-rolling service doors, counter doors, fire doors, rolling grilles, and side folding grilles.[15] In 2001 the company opened a new state-of-the-art production facility in Mountain Top, Pennsylvania.

John P. Jube[16]

John Prosser Jube (1812-1905) was born in New York to English emigrant parents. In 1838 Jube began his career as a carriage manufacturer in Newark, New Jersey. In 1843 Jube moved his business, the John P. Jube & Company carriage manufacturer, to New York City, where over the years he extended and enlarged his business. The company moved progressively northward on the Bowery beginning, in 1843, at 51 Bowery, moving to 83 Bowery in 1845 and moving to his final place of business, 97 Bowery in 1871.[17]

Jube made his home in Newark, New Jersey. He married twice, however, all eight of his children were from his first marriage to Sarah (Ward) Jube. His sons, William Uzal, John Jr., Albert B., and Thomas S., all took part in the family business. Jube made numerous contributions to Newark. He was a principal supporter of the First Congregational Church of Newark, contributing largely to the building of a new edifice, and in May of 1907, the church was re-named the Jube Memorial Church in his honor.[18] For several years Jube was director of the National State Bank and later its president from 1889 to1893.[19] Jube was one of the original members of the Fireman's' Insurance Company and its director for 40 years.[20] Jube was also a lifetime member of the New Jersey Historical Society. Upon his death in 1905, his eldest son William Uzal inherited the family business; he was head of the company until his death in 1911. William's brothers continued to run the business successfully at 97 Bowery for close to 25 years.

97 Bowery Building[21]

Based on surviving historic evidence, the property was purchased by John P. Jube from William Dally in 1868.[22] The five-story, cast-iron-fronted retail building at 97 Bowery was constructed for John P. Jube & Company, was designed and built by Peter L. P. Tostevin of Rabold & Tostevin in 1869, and the iron facade was forged by the J.B. & J.M. Cornell Iron Works. The business was located at this address for the next sixty years until 1931, when John P. Jube Carriage Wagon and Automobile Supplies moved to 6 Howard Street. An article in 1911 touted its more than 60 year existence as one of the longest running carriage manufactures in the City of New York.[23]

The estate of Thomas Jube sold the property to the Benjamin sisters (Matilda J., Haile, and Helen) in the early part of 1931. The Gorbaty brothers (Ben, Louie and Nathan) leased the property starting in June of that same year and later purchased the property. The Gorbaty family operated a store fixture and display manufacturing business at 97 Bowery. The Gorbaty Brothers fixture store[24] operated at this location for more than 50 years until 1981, before relocating to Queens Village, the family-owned business is still in operation.

Description

The 97 Bowery Building is a five-story, three-bay, Italianate style, masonry building with a cast-iron front façade and a modern non-historic storefront. The storefront has had several alterations: the first in 1908, again in 1942 and 1961.[25] The modern ground floor storefront has been totally re-configured; a non-historic stone tile ramp leads to the modern entrance that is clad in glass-and-metal with stone tile at the bulkhead. It has a tripartite division with a central glass entrance with double-doors and transom that is flanked by a secondary entrance and a display window. The secondary entrance to the left is entirely of glass, and features sidelights and a transom. The display window to the right is framed in metal and rests on the stone tile bulkhead. The window consists of two vertical glass panels that open at the center. The tinted green glass pilasters probably hide the iron columns that support the facade. A non-historic clear glass awning is supported by seven metal brackets, followed by four metal support anchors for metal lettering that displays the name of the establishment. A historic modillioned metal cornice with decorative florets transitions to the upper floors, and supports non-historic signage at the second story. The second through the fifth stories have a molded arched fenestration, with keystones, and spandrel panels with a diamond pattern, framed by Corinthian columns. The outer pilasters that frame the windows at the second through fourth floors support the cornice at each level, and are devoid of decoration.[26]

There are three windows bays at each level, the first and second bay of windows, at every story have been replaced and contain non-historic two-over-two double-hung windows with transoms at the second, third, and fifth stories. The fourth floor transoms have wood panel fillers. The third bay of windows at each story is filled in, to accommodate an elevator shaft. Some of the capitals on many of the columns at each story are missing some ornament. The building is crowned by a denticulated cornice that features a segmental broken pediment that is supported by fluted brackets, with raised paneled fascia and coin ornament.

The north and south walls are of unarticulated brick that has been parged and are visible above the adjacent properties. At the roof level a one-story bulkhead addition is visible from the street which gives access to the elevator machinery, also visible are metal HVAC vents.

Despite these alterations, the 97 Bowery Building is a rare surviving relatively intact cast-iron building from the post Civil War era, and a rare example of cast-iron architecture in this particular area of the city.

Researched and written by
Theresa Noonan
Research Department

NOTES

[1] The section is based on the following sources: Lavin F. Harlow, *Old Bowery Days: The Chronicles of a Famous Street* (New York & London: D. Appleton, 1931); Stephen Jenkins, *The Old Boston Post Road* (New York: Putnam, 1914); Landmarks Preservation Commission (LPC) *Bowery Savings Bank First Floor Interior Designation Report* (LP-1911A) (New York: City of New York, 1994), prepared by Richard Brotherton; Hopper Striker Mott, " The road to the Bouwerij historically, cartographically and genealogically considered," *Americana* 8 (New York, 1913), 483-504, 573-607, and 719-38; and I.N. Phelps Stokes, *The Iconography of Manhattan Island 1498-1909,* 6 volumes (New York: Robert H. Dodd, 1915-1928).

[2] Harlow, 389.

[3] The Bond Street Savings Bank (Henry Engelbert, 1873-74) and the Germania Bank (Robert Maynicke, 1898-99) are designated New York City Landmarks. For more information about these buildings, see LPC, *Bouwerie Lane Theatre (originally Bond Street Savings Bank) Designation Report* (LP-0192) (New York: City of New York, 1967); and LPC, *(Former) Germania Bank Building Designation Report* (LP-2162) (New York: City of New York, 2005) prepared by Donald Presa. For more on the Dry Dock Savings Bank (Leopold Eidlitz, 1875, demolished), see Robert A.M. Stern, Thomas Mellins, and David Fishman, *New York 1880: Architecture and Urbanism in the Gilded Age* (New York: Monacelli Press, 1999), 452-6.

[4] These buildings are designated New York City Landmarks.

[5] *Brooklyn Directory, 1888-89* (Brooklyn, NY: Lain & Co., 1889); *U.S. IRS Tax Assessment Lists, 1862-1918;* LPC, *Gansevoort Historic District Designation Report* (LP- 2132) (New York: City of New York, 2003), prepared by Jay Shockley, 276; *Greenwich Village Historic District Designation Report* (LP- 0489) (New York: City of New York, 1969), 104, 276; *Tribeca West Historic District Designation Report* (LP-1713) (New York: City of New York, 1991), 146; *NoHo Historic District Extension* (LP: 2287) (New York: City of New York, 2008), prepared by Kathryn Horak and Marianne Percival, 32, 117; Office of Metropolitan History, "Manhattan NB Database 1900-1986," (May 17, 2010); Dennis Steadman Francis, *Architects In Practice in New York 1840-1900* (New York: The Committee for the Preservation of Architectural Records, 1979), 63, 76; *Rode's New York City Directory 1851-1854*, (New York: Charles R. Rode Publisher, 1851-1854) .

[6] In the 1870 census, Tostevin listed his occupation as Master Builder.

[7] LPC, *Baumann Brothers Furniture and Carpets Store Designation Report* (LP: 2123) (N.Y.: City of New York, 2008), prepared by Jay Shockley; *No. 361 Broadway Building Designation Report* (LP-1225) (N.Y.: City of New York, 1982), prepared by Anthony W. Robins; Margot Gayle and Edmund V. Gillon, Jr., *Cast-Iron Architecture in New York* (N.Y.: Dover Publ., Inc., 1974); Robert A.M. Stern, et al, *New York 1880*.

[8] The Cary and Haughwout Buildings are designated New York City Landmarks, and are also included, respectively, within the Tribeca South and SoHo-Cast Iron Historic Districts.

[9] This building is a designated New York City Landmark

[10] 881-887 Broadway is located within the Ladies' Mile Historic District and 28-30 Greene Street is located within the SoHo-Cast Iron Historic District.

[11] Information in this section adapted from: LPC, West *Chelsea Historic District Designation Report* (LP- 2302), (New York: City of New York, 2008), prepared by Christopher D. Brazee and Jennifer L. Most, 37-39; "Cornell History," http://www.cornelliron.com/history.html; "George B. Cornell, Engineer, Dead," *New York Times*, March 15, 1929, 1; "In the Real Estate Field," *New York Times*, March 31, 1908, 14; September 11, 1908, 14; "Shop and Contents Destroyed," *New York Times*, June 4, 1893, 12.

[12] J. Leander Bishop, *A History of American Manufactures from 1608-1860*, (Philadelphia: Edward Young & Co., 1868) 145-146; Patricia Evelyn Malon, *The Growth of Manufacturing in Manhattan, 1860-1900* (PhD Dissertation, Columbia University, 1981); "New Centre for Printing Trade," *New York Times*, November 8, 1914, XX2; William Perris, (1857-62).

[13] The Cornell Iron Works building at 555 West 25th Street (1891), as well as the two small-scale buildings at 262 Eleventh Avenue (1890) and 554 West 28th Street (1885) occupy parts of several blocks within the West Chelsea Historic District. The Cornell Iron Works would grow to rival and eventually overtake Bogardus's company.

[14] Stern, et al., New *York 1880*.

[15] Ibid, 23; Christine Fanning, "Future is Bright for 172-year old Cornell Iron Works," *Northeast Pennsylvania Business Journal*, January 1, 2002.

[16] Francis Bazley Lee, "Jube," *Genealogical and Memorial History of the State of New Jersey* (New York: Lewis Historical Publishing Company, 1910), I, 237-238; Frank John Urquhart "The Congregational Churches," *A History of the City of Newark New Jersey Embracing Practically Two and A Half Centuries 1666-1913* (New York: Lewis Historical Publishing Company, 1913), II, 1011-1012.

[17] John F. Trow, *Trow's New York City Directory* (New York: The Trow City Directory Company, 1856-1935) 717, 173, 418, 445, 585, 152, 718.

[18] Organized as the First Free Presbyterian Church in 1834, reorganized in 1851 as the First Free Congregational Church, and later the church would be named in Jube's honor, the First Congregational Jube Memorial Church, it dissolved in 1946.

[19] Frank John Urquhart, "National State Bank," *A History of the City of Newark*, II, 947-948b.

[20] H. R. Hayden, *The Annual Cyclopedia of Insurance in the United States* (Hartford: The Underwriter Printing and Publishing Company, 1890) 266.

[21] New York County, Office of the Register, Deeds and Conveyances, May 8,1868, Liber 1060 page 207; New York Tax Assessments (1867-84); Tax Assessment Map (1851-73); 12th Ward of the City of New York.

[22] Tax records indicate that two buildings previously stood on this lot, a three-story facing the main road and a two-story behind.

[23] "1851-Sixty Years-1911," *New York Times*, July 30, 1911, 10.

[24] Carol Brener, "What this Room Needs is a Gumball Machine," *New Yorker Magazine* (April 17, 1972), 5, 66. http://www.localhotelexplorer.com/New_York_Miscellaneous_Retail_Stores_11.html

[25] See New York Department of Buildings, Alteration Alt: 1079, 1270.

[26] The earliest known image of the house is an 1893 photograph from *King's Handbook of New York*, (Boston: King Publishing, 1893), 841. An advertisement from the original owners John P. Jube Carriages can be seen on the side of the building.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and the other features of this building, the Landmarks Preservation Commission finds that the 97 Bowery Building has a special character, and a special historical and aesthetic interest and value as a part of the development, heritage, and cultural characteristics of New York City.

The Commission further finds that, among its important qualities that the 97 Bowery Building is a five-story, 25-foot-wide; early, Italianate style significantly intact, cast-iron-fronted store-and-loft building; that it was built in 1869 for John P. Jube and designed by architect Peter L.P. Tostevin; that it was occupied until 1935 by John P. Jube & Co., a hardware and carriage supply business; that 97 Bowery was built in a time when the Bowery was the major thoroughfare the Lower East Side and a major commercial street with specialty shops, dry-goods stores and fancy hardware businesses; that 97 Bowery is typical of commercial cast-iron construction during the 1850s and 1860s; and that it is likely that various elements of the design were selected from a catalogue of standardized cast-iron components; that notable design elements include the Corinthian columns supporting arches as well as a classical cornice with a segmental arched pediment and acanthus modillions and studs, and spandrels similar in design to the spandrels of the former McCreery's Dry Goods Emporium at 801 Broadway (cast by J.B. & W.W. Cornell Ironworks); that the design features of 97 Bowery are similar to several other significant cast-iron buildings, such as the "Thomas Twins" at 317 Broadway (demolished) and 319 Broadway (1869, David & John Jardine), and the Haughwout building (1856, John P. Gaynor); that today, 97 Bowery remains an important reminder of the Bowery's commercial emergence after the Civil War, and is a rare example of cast-iron architecture in this particular area of the city.

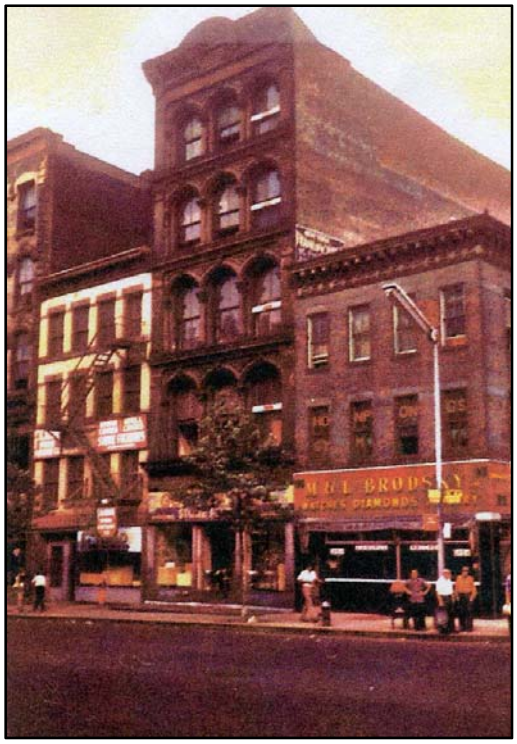
Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City Of New York, the Landmarks Preservation designates as a Landmark the 97 Bowery Building, 97 Bowery, Borough of Manhattan and designates Borough of Manhattan Tax Map Block 304, Lot 2, as its Landmark Site.

Robert Tierney, Chair
Pablo E. Vengoechea, Vice-Chair
Frederick Bland, Stephen F. Byrns, Joan Gerner, Roberta Brandes Gratz, Margery Perlmutter, Elizabeth Ryan, Commissioners

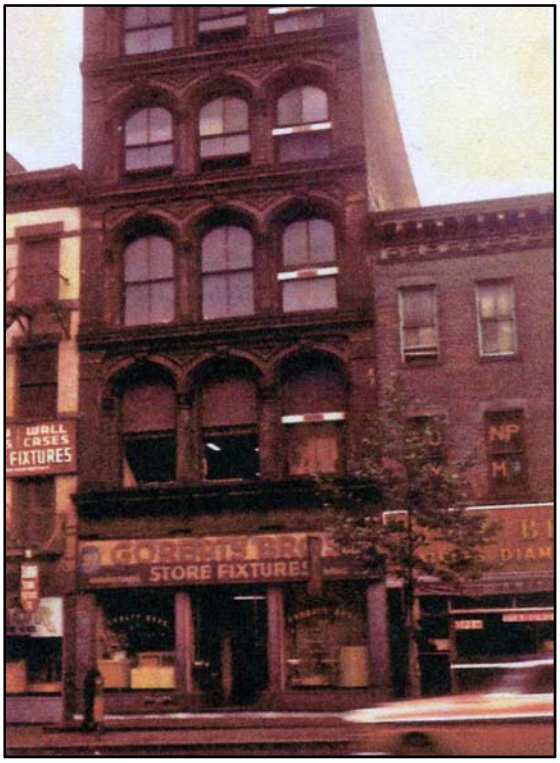
97 Bowery Building
97 Bowery
Borough of Manhattan
Tax Block 304, Lot 2
Photo: Christopher D. Brazee, 2010

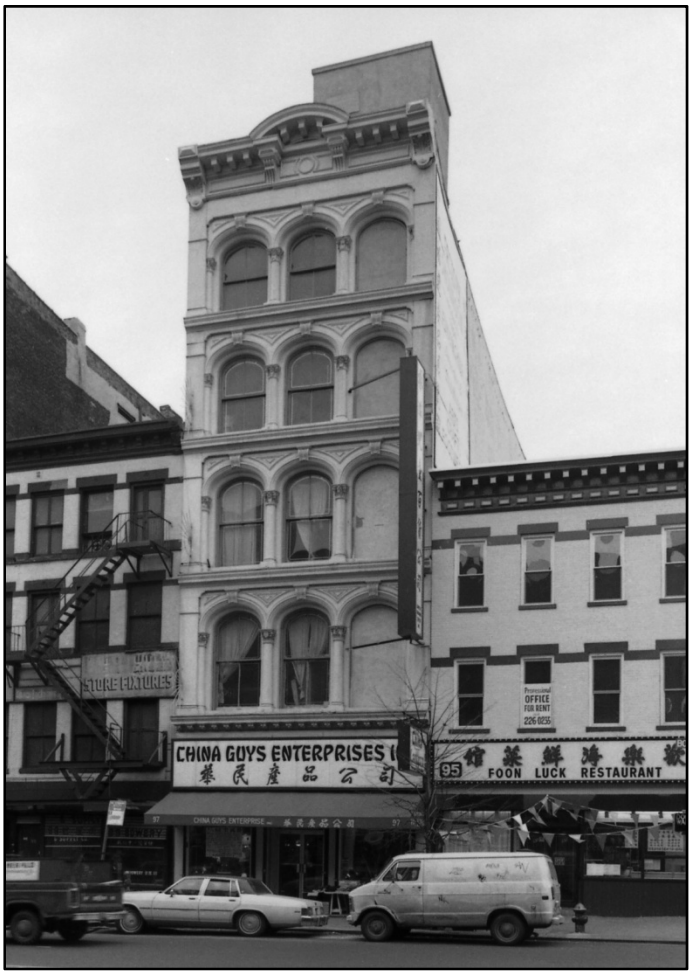
97 Bowery Building
Detail
Photo: Christopher D. Brazee, 2010

97 Bowery Building
New York City Dept. of Taxation Photo c.1939
Photo Source: NYC, Dept. of Records and Information Services, Municipal Archive



97 Bowery Building
Gorbaty Brothers Store c. 1961
Photo Source: Lona and Len Gorbaty





97 Bowery Building

Photo Source: Landmark Preservation Commission Archives

97 Bowery Building
Details
Photos: Christopher D. Brazee, 2010

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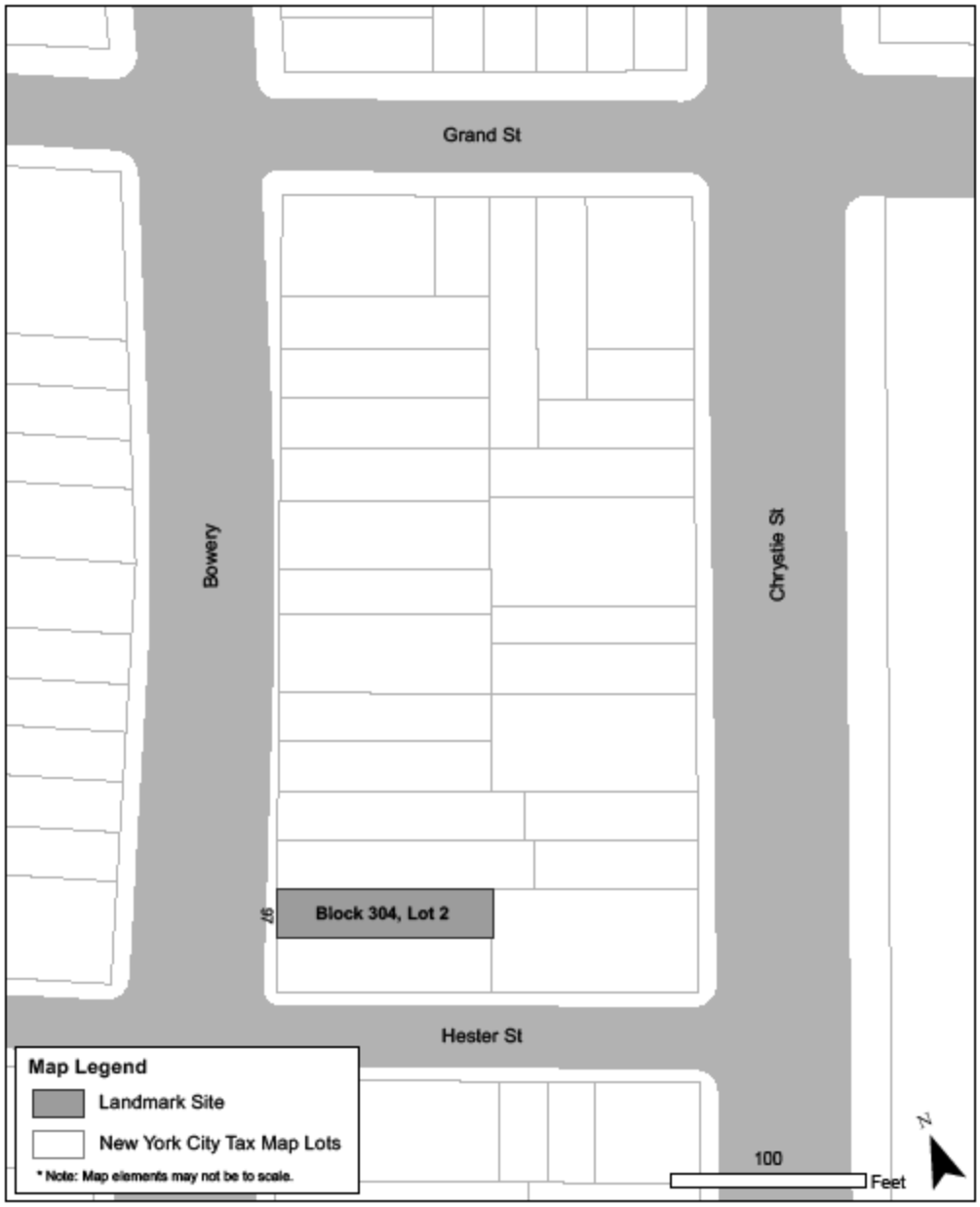

97 BOWERY BUILDING (LP-2353), 97 Bowery.
Landmark Site: Borough of Manhattan, Tax Map Block 304, Lot 2.

Designated: September 14, 2010

Graphic Source: New York City Department of City Planning, MapPLUTO, Edition 09v1, 2009. Author: New York City Landmarks Preservation Commission, JM. Date: September 14, 2010.