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State of New Jersey
DEPARTMENT OF ENVIRONMENTAL PROTECTION
DIVISION OF PARKS AND FORESTRY
OFFICE OF NEW JERSEY HERITAGE
CN 404
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(609)292-2023

August 29, 1990
ONJH-H90-165

Mr. Alvin L. Zach, P.E.
Director, Dept. of Engineering
920 Broad Street
Newark, New Jersey 07102

Dear Mr. Zach:

As Deputy State Historic Preservation Officer for New Jersey, in accordance with 36 CFR Part 800: Protection of Historic Properties, as published in the Federal Register 2 September 1986 (51, 169, 31115-31125), I am providing **Consultation Comments** for the following project:

Essex County, Newark
New Jersey Performing Arts Center (NJPAC)
Outdoor Public Spaces - Planning, Design, Site Preparation, and Construction
CD Entitlement Program
U.S. Dept. of Housing and Urban Development

800.4 Identifying Historic Properties

It is my opinion, as Deputy State Historic Preservation Officer, that the Military Park Commons Historic District is eligible for listing in the National Register of Historic Places under Criteria A and C. The district consists of commercial and residential buildings which surround Military Park, a public commons that was set aside for military and public use in 1667. My opinion is based, in part, on the 1985 **Cultural Resources Survey of Downtown Newark.** The project area for the New Jersey Performing Arts Center (NJPAC), including the outdoor public spaces, is contained within the boundaries of the Military Park Commons Historic District.

Within the project area, there are four buildings and one monument that contribute to the Military Park Commons Historic District. Of these, one building and one monument are individually eligible for the National Register of Historic Places. These include:

* United Community Corporation Senior Services of Newark, 14 Park Place; contributing

* Executive House Hotel and Apartments, 27-35 Saybrook Place; contributing

* The Kessingler Company, 37 Saybrook Place; contributing

* Landing Place Park Monument, Saybrook Place & McCarter Highway; contributing and individually eligible

* Newark Athletic Club/Military Park Hotel, 16-18 Park Place; contributing and individually eligible

There are four buildings adjacent to the project area that are listed on the New Jersey and National Registers of Historic Places:

* Symington/Continental House, 2 Park Place

* Fireman's Insurance Company of Newark, 8-12 Park Place

* St. John's Church, 22-26 Mulberry Street

* Trinity Episcopal Church, 608-612 Broad Street

Adjacent to the project area, there are eight buildings and one site that contribute to the Military Park Commons Historic District. Of these, three buildings and one site are individually eligible for the National Register of Historic Places. These include:

* The Robert Treat Hotel, 50 Park Place; contributing – nomination pending

* The Feist & Feist Building, 58 Park Place; contributing

* 41 Rector Street; contributing

* 43 Rector Street; contributing

* The Chen School, 989-995 McCarter Highway; contributing

* Newark Science High School, 40 Rector Street; contributing and individually eligible

* The Essex Club, 52 Park Place; contributing and individually eligible - nomination reviewed

* Military Park Building, 60 Park Place; contributing and individually eligible

* Military Park, 614-706 Broad Street; contributing and individually eligible

There is one building listed on the State and National Registers of Historic Places that is not immediately adjacent to the project area. However, the NJPAC project could indirectly affect the building.

* Newark Symphony Hall (Salaam Temple), 1020 Broad Street

800.5 Assessing Effects

In order to assess the effects and determine the impact this project will have on the Military Park Commons Historic District, and the individually eligible buildings within the district, more information is needed on the proposed outdoor public spaces for the New Jersey Performing Arts Center site, as well as plans for existing buildings and new construction. This information should include: a complete project description for work currently proposed and work to be completed in later phases; properties to be demolished during all project phases ; proposed new construction during all project phases; and plans, specifications, site plans, and photographs as required to illustrate the proposed project.

Additional Comments

The New Jersey Performing Arts Center could indirectly affect the current home of the New Jersey Symphony, Newark Symphony Hall, which is listed on the State and National Registers of Historic Places. What is the frequency of use of Newark Symphony Hall by the New Jersey Symphony? What percentage of total building usage does the Symphony represent? What other groups use the facility? Will these groups also be moving out of Symphony Hall to new facilities? What are the plans for continued use of the facility? Has there been any consideration of the Symphony continuing to use Newark Symphony Hall? Please provide information addressing

the above questions.

Should there be any questions, please contact Heather Rudge of my staff at (609) 984-0140.

Sincerely,

Nancy L. Zerbe
Deputy State Historic
Preservation Officer

NZ\HR90825

NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Four Corners Historic District

other names/site number N/A

2. Location

street & number Roughly bounded by Raymond Blvd., Mulberry St., Hi[illegible] St. & Washington St ☐ not for publication

city or town Newark ☐ vicinity

state New Jersey code NJ county Essex code 013 zip code 07102

3. State/Federal Agency Certification

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

Signature of certifying official/Title — Date 11/18/99

Assistant Commissioner Natural & Historic Resources/DSHPO
State of Federal agency and bureau

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

Signature of certifying official/Title — Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

Signature of the Keeper — Date of Action

- ☐ 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:) _____

5. Classification

Ownership of Property
(Check as many boxes as apply)

- [X] private
- [ ] public-local
- [ ] public-State
- [ ] public-Federal

Category of Property
(Check only one box)

- [ ] building(s)
- [X] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
152	53	buildings
0	0	sites
0	0	structures
0	0	objects
152	53	Total

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

N/A

Number of contributing resources previously listed in the National Register

4

6. Function or Use

Historic Functions
(Enter categories from instructions)

COMMERCE: office building
COMMERCE: financial institution
COMMERCE: specialty store
COMMERCE: department store
RECREATION: theater
RELIGION: church
INDUSTRY: factory
DOMESTIC: multiple dwelling

Current Functions
(Enter categories from instructions)

COMMERCE: office building
COMMERCE: specialty store
DOMESTIC: multiple dwelling
RECREATION: theater
RELIGION: church
VACANT/NOT IN USE

7. Description

Architectural Classification
(Enter categories from instructions)

Renaissance
Italianate
Art Deco

Materials
(Enter categories from instructions)

foundation stone, limestone, granite
walls brick, limestone, brownstone
terra cotta
roof metal, slate, composition
other

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

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.)

- [x] 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.
- [x] 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
(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 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
Architecture

Period of Significance
1870-1930

Significant Dates
N/A

Significant Person
(Complete if Criterion B is marked above)
N/A

Cultural Affiliation
N/A

Architect/Builder
Gilbert, Cass
Cressey, Thomas

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

9. Major Bibliographical References

Bibilography
(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
- [x] previously listed in the National Register
- [ ] previously determined eligible by the National Register
- [ ] designated a National Historic Landmark
- [ ] recorded by Historic American Buildings Survey # _____
- [ ] recorded by Historic American Engineering Record #

Primary location of additional data:

- [x] State Historic Preservation Office
- [ ] Other State agency
- [ ] Federal agency
- [ ] Local government
- [ ] University
- [ ] Other

Name of repository:

Four Corners Historic District
Name of Property

Essex County, NJ
County and State

10. Geographical Data

Acreage of Property approx. 85 acres

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing
1			
2			
3			
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 Ulana D. Zakalak Historic Preservation Consultant

organization Newark Preservation and Landmarks Committee date March 10, 1999

street & number 57 Cayuga Avenue telephone (732) 571-3176

city or town Oceanport state NJ zip code 07757

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 SHPO or FPO.)

name various

street & number _____ telephone _____

city or town _____ state _____ zip code _____

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

Description

The Four Corners Historic District is a primarily commercial area, located in the Central Business District of the City of Newark. General geographic boundaries of the twenty-two block district include Raymond Boulevard on the north, Mulberry Street on the east, Hill Street on the south, and Washington Street on the west. The district encompasses the most important intersection in the City of Newark, Broad and Market Streets, historically called Four Corners. Although now dominated by small retail establishments, Four Corners was once the commercial, financial and social hub of the City of Newark. It contains the earliest skyscrapers in New Jersey, which dominate the city's famous skyline, including the National Newark and Essex Bank and the Raymond Commerce Building, as well as the Gibraltar Building, National State Bank and the Firemen's Insurance Company Building. The district is also characterized by smaller scale brick and brownstone Italianate-influenced stores, cast iron row buildings and white glazed terra cotta clad, classically-inspired emporiums. The Newark Theater, RKO Proctor's, the Branford and the Adams once entertained Newarkers with the latest Hollywood releases as well as vaudeville and even burlesque. Every major bank and insurance company in Newark had its offices in Four Corners, while shoppers frequented the likes of L. Bamberger and Company Department Store, Kresge and Goerke's. Elegant diners imagined they were in Venice while dining on Commerce Street and laborers took advantage of free food and cheap beer at Murray's on Market Street. Sundays were reserved for worship at Old First, the only remaining church in the Four Corners Historic District, built in 1787.

There are a total of 205 primary buildings in the historic district. There are no secondary buildings. Of the primary buildings, 27 are Key, 125 are Contributing and 53 are Non-contributing. Of the 26 Key buildings, four are already listed on the National Register of Historic Places. The Non-contributing buildings fall into two categories: new infill structures and older, altered buildings with the potential for rehabilitation. Many of these older buildings are hiding behind applied signage such as large awnings and billboards, porcelain enamel panels from the 1940s, pebble aggregate panels from the 1960s, and in some cases, completely false fronts.

The area of the Four Corners Historic District is laid out on a bluff lying above the Passaic River, and is relatively flat topographically. At Washington Street, the land begins to rise to the west as it approaches the Watchung Mountains. The Four Corners Historic District contains both the widest street in Newark, Broad Street with 132' at its widest, and Nutria Street, the narrowest, at twelve feet. Individual blocks are relatively large in size and some of them are subdivided by narrow alleyways. Originally these alleyways provided shortcuts through these large blocks. Now, most of these alleyways are locked with security gates.

The architectural character of the Four Corners Historic District has been subject to stylistic and formal changes typical of the evolution of a commercial area. Although early nineteenth-century, wood-framed, commercial buildings are known to have existed, very few remain. The historic district is dominated by attached, masonry commercial buildings erected between 1870 and 1930. Most of those built in the late nineteenth century, with a few notable exceptions, were no more than four to five stories high and four bays wide, an unintimidating scale which encouraged pedestrian activity. More prosperous nineteenth-century merchants sometime occupied more than one small store, connecting and unifying a series of storefronts with an awning over the store windows. Except for Old First Church on Broad Street, all of the buildings had uniform setbacks from the sidewalks. Buildings of various styles, probably adapted from more advanced models known to architects through books and journals, existed comfortably side by side. An outstanding example of this general rule is a small scale cast iron commercial building, at 210 Market Street, east of Broad Street. One of the few remaining cast iron buildings in Newark, its scale, form and articulation are typical of the brief historical period of cast iron construction. This building shares a block with another exceptional cast iron building completely different in appearance. The 190 Market Street building, a Chicago School-influenced commercial building, consists of a facade enframed within a bolted cast iron surround. Strips of casement windows at each floor level emphasize the horizontality of the facade.

Prior to the introduction of skeletal steel construction in the late nineteenth century, buildings of increased scale were limited. When the need for larger commercial space became apparent, and fireproof construction methods became better known, commercial buildings became larger scale, eventually reaching towering heights of thirty-five stories as seen in the Newark and Essex Bank Building at 744 Broad Street, and thirty-four stories in the Raymond Commerce Building at 1180 Raymond Boulevard, two of the dominant elements of Newark's skyline. Architectural decorative elements became more condensed as heights increased as well. Bodies of buildings became simpler, and ornament became concentrated at the base and attic of the structures, where pedestrians, and motorists, could see them. Eventually these tall buildings created a famous skyline still visible today from almost any highway passing by Newark. In smaller scale buildings, skeletal steel construction allowed larger window display areas and the use of new, applied materials for exterior surfaces, such as glazed terra cotta panels.

Mixed use buildings dating from the mid-to-late nineteenth century dominate the west side of Broad Street, the south side of Market Street, and are scattered throughout the Four Corners area. Typically three to five story, three bay, attached, brick buildings with brownstone detailing and Italianate or classicizing cornices, their ground floor storefronts have almost always been altered with modern intrusive materials, reflecting changes in retail fashion. Upper stories which had been used for residential purposes or professional office space, are now often used for storage, or are vacant. The east side of Broad Street and the north side of Market Street feature larger commercial building and skyscrapers.

Larger scale, two-part, classically-ordered, commercial blocks, sometimes of brick, but mostly clad with glazed white terra cotta, began appearing at the turn-of-the-century. These housed diversified retail establishments on the ground floor, and large-windowed offices or halls on the second floor. The best examples of these type of buildings are found along Branford Place and Halsey Street. The Branford Building, at 50 Branford Place, houses an automobile garage and retail space on the ground floor and a bingo hall on the second floor. Across the street is a seventeen bay, block-long commercial building complete with terra cotta theatrical masks across its entablature. On Halsey Street between Market and Branford is the old Gayety Theater, a block-long, two-story terra cotta confection. One block further south is the similarly ornamented Adams Theater.

The ground floor storefront of the nineteenth century eventually gave way to the early twentieth century specialized department store. L. Bamberger and Company, formerly Newark's largest department store, was originally located in the twin, six story buildings at 141-149 Market Street. The store moved to their new building, designed by Chicago architect, Jarvis Hunt (also the architect of the Newark Museum), at 131 Market Street in 1912. As the popularity of department stores increased, Bamberger's was successively enlarged until it reached its current "square-block" proportions. Bamberger's most serious competitor, the Hahnes Department Store, was located several blocks north of the Four Corners area. Other department stores in the Four Corners area included Kresge's and Goerke's, both on the north side of Market Street, west of Broad Street. The west side of Broad Street immediately below Market was "Clothiers' Row," consisting mainly of men's haberdashery shops.

Constructed in a variety of forms and styles, the piano showroom is a specialized commercial building-type found in Newark. Although most of the piano showrooms are located on Broad Street, either north or south of the Four Corners Historic District, Landay Hall, at 726 Broad Street, a three and one-half story, Renaissance-inspired recital hall, housed piano showrooms for the Landay Brothers Piano Company. Although it has been altered with intrusive materials on the ground floor, the upper level still has its plate glass show windows.

Newark, the former banking capital of New Jersey, has a good number of financial/institutional buildings within the Four Corners area. The most architecturally significant ones are located in the Commerce Street/Clinton Street area and along

Broad Street. The most prominent bank building is the 35-story, National Newark and Essex Bank building, designed by the architectural firm of Wilson C. And John H. Ely in 1929. The nearby twenty story Federal Trust Company building at 24 Commerce Street with its medievalizing, successively setback roof is also a major identifiable feature of the skyline. The National State Bank, at 810 Broad Street, one of the earliest skyscrapers in Newark and in New Jersey, was designed by Cass Gilbert in 1912. The twelve story classicizing building is characterized by a tri-partite horizontal facade division and a colonnade on three sides of the building. Smaller bank buildings such as 48 Commerce Street add contrast to this otherwise tall skyline.

Unfortunately, one of the most prominent banks in downtown Newark and one of its most significant architectural masterpieces, the Howard Savings Institution, at 766-768 Broad Street, was altered beyond recognition several years ago. It was the last of the nineteenth-century banks to be built in downtown Newark and the only remaining one. Designed by noted American architect George B. Post in 1899, the bank was a Greek temple-like, classicizing limestone structure, characterized by a tall, one story, prominent Ionic portico supporting a pedimented entablature. Its design was very similar to the New York Stock Exchange, of which Post was also the architect. Now the columns are behind plywood-supported display windows and the lions' heads of the frieze have been painted in primary colors to attract customers to a children's clothing store housed inside. The alterations appear to be reversible however, and hopefully, one day, the Howard Savings Bank will be reincarnated.

Elaborate historical revival influences became popular in the United States in the early twentieth century, and Newark architects followed the trend. The brick and stone building at 225 Washington Street, originally constructed for the *New Jersey Freie Zeitung*, a German daily newspaper, is a small, Flemish-influenced building with an elaborate stepped gable, stone grotesques and leaded glass windows. 44 Commerce Street, built as a real estate agency in the 1920s, is an adaptation of the 14th century Venetian Contarini-Fasan palace. Its Venetian influence is emphasized by the four mosaic panels that span the ground floor facade, depicting a continuous panorama of gondoliers on the Grand Canal.

Eclecticism is also evident in the design of the theater buildings. Henry Clay Miner's "Newark Theater" built for vaudeville in 1886, is decorated with fanciful mosaics of fantastic creatures. The RKO Proctor's on Market Street is also decorated with grotesques, flying angels and a variety of creative terra cotta ornamentation. Eclectic ornamentation is also present on the facade of the Adams Theater on Branford Street, built specifically for vaudeville and live theater in 1913. Across the street from the Adams, was the Branford, a vaudeville and movie theater built in 1920. Unfortunately, it was recently succumbed to an unsympathetic conversion into a strip mall. Around the corner from these two theaters was the Gayety on Halsey Street and on Broad Street, the Globe Theater. Both have been converted to commercial buildings.

Other than the twenty-one story, Military Park Building on Park Place, the New Jersey Telephone Company Building, and the American Insurance Company Building, all north of the district, all of downtown Newark's skyscrapers are in the Four Corners Historic District. These office buildings fall into two categories: large and medium scale, generally detached, skyscrapers. The tallest buildings in New Jersey are Newark's prominent office towers, the thirty-five story National Newark and Essex Bank building, the thirty-four story Raymond Commerce building and the twenty story Federal Trust building. Dominating the Four Corners intersection is the sixteen story Firemen's Insurance Building at the northeast corner, and Cass Gilbert's twelve story Kinney Building at the southeast corner of Broad and Market Streets. The twenty story Prudential Building on Washington Street and the fourteen story Gibraltar Building on Washington Street, are the tallest buildings in the western part of the district. The last of Cass Gilbert's buildings in Newark, the Gibraltar is stylistically related to his better known, monumental Woolworth Building in New York City. The use of classicizing proportions and ornament, as well as rich materials such as limestone, glazed terra cotta and copper, is typical of early 20th century skyscrapers. Except for the 1942 Prudential Building, all of these buildings are Key elements of the historic district.

Interspersed among the large scale structures, medium scale commercial buildings line both sides of Clinton Street. The Union Building at 9 Clinton Street, a ten story office building constructed in 1906, and the Essex Building at 31 Clinton Street, a twelve story structure built circa 1910, are both typical of this area, and are similar in their classicizing tri-partite horizontal facade division and use of ornament. The National State Bank, at 810 Broad Street, is a twelve story, Cass Gilbert-designed office building already listed on the National Register of Historic Places.

The sixteen story, Art Moderne, Hotel Douglas on Hill Street, is the southernmost tall building in the Four Corners Historic District. It is also the only hotel (former) in the area. Next to it is another residential building, the eight story, Art Moderne 9-13 Hill Street, an example of exuberant, flat-patterned ornamental detail in terra cotta. These two mid-1920s era buildings form the southernmost boundary of the district.

The last type of building present in the Four Corners area is the small scale industrial building. A small concentrated area of industrial buildings remains on Edison Place between Broad Street and Mulberry Street. This block is lined with three and four story, three to six bay, brick buildings dating from circa 1875 to 1890. Patterned brickwork, classicizing and Romanesque Revival cornices and stone detailing unify the buildings creating a sense of place. Formerly named Mechanic Street, this narrow street was once lined with industrial shops which catered to larger concerns such as Public Service Electric and Gas, among others.

The ephemeral nature of retailing as well as the massive social changes which have characterized the evolution of downtown Newark, have left the Four Corners area with moderate integrity. The city has literally been rebuilt several times. The largest skyscrapers have fared the best with only minor changes to their ground floors. The Gibraltar, National Newark and Essex Bank Building, and the Raymond Commerce Building have had only store windows and entrances altered. The Kinney Building was altered in the 1920s with the removal of the ground floor columns to increase retail and window display space. The National State Bank Building has been marred with the application of an advertising awning. Smaller commercial buildings have suffered the most alterations. Most of them have had their ground floors altered by the removal of original windows and doors and their replacement with large modern display windows and steel doors. As early as the 1930s, many of these stores had their second or top floors covered with large panels or billboards to carry advertising. The current trend is to cover the second floors with large, flat awnings proclaiming the names and products of the stores on the ground floor. Upper stories continue to be used for storage or are vacant. Many of the second floor changes are reversible.

The other major change to downtown Newark is the loss of public transportation and the greater emphasis on the automobile. This has resulted in a need for parking, a rather lucrative business in a densely developed downtown such as Newark's. Unfortunately this has meant the development of large, paid parking areas. In the 1950s, the original cemetery behind Old First Church was paved over to create one of the largest parking areas. This was then joined by the paving over of the old NJ Central Railroad tracks and terminal facilities. Smaller parking areas in the vicinity of the largest office buildings were created when smaller buildings adjacent to these skyscrapers were torn down. This is particularly evident along Clinton and Commerce Streets, and Maiden Lane and Halsey Street.

In 1997, Preservation New Jersey listed the skyscrapers of the Four Corners Historic District on their list of the Ten Most Endangered Historic Sites in New Jersey. Since that time, several of them have been purchased by developers. There is also a widespread interest in redeveloping the Four Corners Historic District. The Four Corners Historic District would help to protect not only the endangered skyscrapers but a large part of the endangered downtown area containing the smaller, late nineteenth-century cast iron, brick and stone commercial buildings.

Boundaries of the Four Corners Historic District were drawn to include the most significant buildings in the area to the south of Raymond Boulevard (the old Morris Canal) and to the north of City Hall. The Morris Canal formed a boundary between the development of the Four Corners area and the more retail-oriented Military Park commons area to the north. Large urban renewal redevelopment areas to the south (the apartment buildings along the southern edge of Hill Street) and east (the Gateway complex) form those boundaries. The western boundary of the district reflects changes which have occurred to the district west of Washington Street and University Avenue, such as the development of the University Heights area.

Four Corners Historic District Inventory

A **Contributing** Building is one which adds to the historic architectural qualities, historic associations, or archaeological values for which a property is significant because a) it was present during the period of significance, and possesses historic integrity reflecting its character at that time or is capable of yielding important information about the period, or b) it independently meets the National Register criteria. In this document those structures independently meeting the National Register criteria are labeled **Key buildings**. A **Non-contributing** building does not add to the historic architectural qualities, historic associations, or archaeological values for which a property is significant because, a) it was not present during the period of significance, b) due to alterations, disturbances, additions, or other changes, it no longer possesses historic integrity reflecting its character at that time or is incapable of yielding important information about the period, or c) it does not independently meet the National Register criteria.

The following is the inventory of all buildings located within the Four Corners Historic District. All addresses are listed alphabetically according to street name and consecutively according to the street number.

17-25 Academy Street Block 53 Lot 4
Contributing
Outbuildings: 0

17-25 Academy Street is a twelve story, five bay, "T"-shaped plan, classicizing, steel-framed, brick, limestone and terra cotta-clad, commercial building, designed by architects George Elwood Jones and Jay Ford Cook. Built in 1926 as the "Academy Building," it is characterized by the classic tri-partite horizontal division of spaces into: a limestone base with an associated visual attic, a seven story buff brick body, and a two-story attic. The storefront-dominated base is essentially unornamented. The plain body of the building is articulated by alternating vertical strips of paired windows and stone members, while the classicizing decorative devices such as cartouches, anthemions, and twisted colonnettes, are confined mainly to the attics, cornices, and window surrounds. Vertical divisions result in a central, gabled, pedimented and arcuated three bay section flanked by lower and slightly recessed single bays. The ground floor has been moderately altered by the use of modern replacement materials in the storefronts. The Academy Building is related in age, function, and quality of workmanship to nearby commercial buildings such as the National Newark and Essex Bank and the Gibraltar Building. It is a good example of the restrained use of classicizing ornament on a medium-scale, steel-framed commercial building (see photo 47).

27 Academy Street Block 53 Lot 9
Contributing
Outbuildings: 0

27 Academy Street is a three bay, four story, rectangular plan, brick, classicizing/eclectic, commercial building. Constructed circa 1890, the "Krimke Building," is articulated by eclectic details such as a pressed metal classicizing cornice, flat geometric relief designs on the brick facade, and segmentally arched window lintels. The outer bays of the third story contain semi-hexagonal bay windows. The floors are separated by dentil courses, and above the second floor, the cornice is inscribed with the words, "Krimke Building." The ground floor storefront has been altered with replacement materials. One of the earlier commercial buildings in the area, it represents the four story commercial building type which once dominated this streetscape (see photo 47).

29-31 Academy Street Block 53 Lot 11
Contributing
Outbuildings: 0
29-31 Academy Street is a four story, three bay, rectangular plan, Italianate-influenced, commercial building. Although the first two stories have been altered by storefronts and signs, the original character of the circa 1890 corner building remains evident on the third and fourth floors, where Italianate features include a bracket and mutule-supported pressed metal cornice, pilaster-like vertical elements with unconventional classical detailing, and Composite pilasters supporting a full entablature. The third story consists of large tri-partite window groups separated by pilaster strips, while the more ornate fourth story is composed of rough-hewn brickwork surrounding arched windows. A good example of late nineteenth-century eclecticism, this building is characteristic of the four story commercial building which once dominated the secondary commercial streets of the Four Corners area (see photo 47).

45 Academy Street Block 64 Lot 44
Contributing
Outbuildings: 0
45 Academy Street is a five story, nine bay, brick and brownstone, classicizing/eclectic, commercial building. The c. 1890 "Strauss Building" is characterized by channeled brick pilaster banding, which divides the facade into vertical bays. The four-part horizontal division is achieved by projecting brownstone belt courses at the first, second and fourth floor levels. Other ornamentation includes horizontal and vertical terra cotta panels, with organic reliefs below the windows, and rusticated brownstone window surrounds. Although the ground floor has been altered with storefront replacement materials, and the roofline cornice has been removed, the building visually dominates the entire block. The building forms an "L"-shaped plan with its two, gambrel-roofed building sections forming a corner at Halsey and Academy Streets. The building was the former home of the Coleman Business College. Vestiges of a painted advertisement for the college is still visible on the north elevation (see photo 45).

51 Academy Street Block 64 Lot 51
Contributing
Outbuildings: 0
51 Academy Street is a two story, single bay, brick, rectangular plan, vernacular, commercial building. Constructed c. 1920, the planar building is articulated by a large expanse of casement windows with a continuous limestone sill on the second floor, surmounted by a paneled brick parapet. The ground floor has an altered storefront (see photo 49).

53 Academy Street Block 64 Lot 52
Contributing
Outbuildings: 0
53 Academy Street is a three story, single bay, brick, rectangular plan, vernacular, commercial building. Constructed c. 1920, the planar building is articulated by a large expanse of casement windows on the second and third floors surmounted by a paneled brick parapet. The ground floor has an altered storefront (see photo 49).

73 Academy Street Block 69 Lot 2
Contributing
Outbuildings: 0
73 Academy Street is a three story, four bay, rectangular plan, brick and brownstone, Italianate commercial building. Constructed c. 1880, the building has an altered ground floor housing a restaurant (see photo 49).

77 Academy Street Block 69 Lot 4
Contributing
Outbuildings: 0
77 Academy Street is the home of the Newark Police Department Emergency Bureau, but was originally constructed in 1913 as the Department of Safety. A very late example of Victorian Gothic architecture, the unique building houses a garage on the first floor. The building is a two story, three bay, rectangular plan, brick and limestone building. The ground floor is faced with rusticated masonry and consists of recessed truck bays clad with glazed brick, flanking a central entrance. The second story has paired, round-arched windows separated by engage Corinthian columns and enframed within slightly protruding ogee-arched, brick surrounds. The dominant feature of the second story is an elaborate balcony above a strongly projecting first floor cornice. Additional architectural detailing includes a modillion-supported cornice at the roof level, and small circular oculi between the main windows of the second story. When originally constructed, the north side of the building faced the inclined plane of the Morris Canal. The architectural treatment of the northern elevation is simpler with an arcaded brick entablature, colonnette-supported arcades of round arched windows on the second floor, and a rusticated limestone base (see photo 49).

12 Beaver Street Block 146 Lot 55
Contributing
Outbuildings: 0
12 Beaver Street is a four story, six bay, stucco-clad, rectangular plan, eclectic, commercial building. The ground floor has been altered with applied brick facing with inset panels depicting various restaurant scenes. A pressed metal cornice separates the ground floor from the body of the building which is articulated by 1/1 windows with brownstone sills., and various geometric designs imprinted into the stucco. The building is crowned by a shaped parapet. It is possible that the building dates to the turn-of-the century. The building is located between two side entrances to the old Newark theater. Immediately to the north is the old dressing wing (see photo 59).

18 Beaver Street Block 146 Lot 29
Key
Outbuildings: 0
18 Beaver Street is a two story, three bay, Greek temple fronted, rectangular plan, commercial building. Constructed in 1926 for the Junior Order Building and Loan Association, the building is regulated by fluted, colossal-order, Doric columns which support an entablature and pediment. Classicizing decorative elements include Greek key motifs on the frieze, guttae on the soffits, and a wreath flanked by cornucopia in the pediment. The original paired doors are surmounted by a pierced grill and stylized anthemion surround. The side bays consist of tri-partite windows with a more recent wrought iron railing on the ground floor, and older wrought iron balconies on the second floor. The main entrance is emphasized by a hanging octagonal lamp and a wooden sign bearing the address of the building in raised copper letters. The building and column bases are fashioned of polished pink/gray granite. 18 Beaver Street is the most consistently classicizing building in the area, and is related in material and style to other commercial buildings along Clinton Street. The Junior Order Building and Loan Association was a branch of the Masonic Lodge for younger members (see photo 59).

11-23 Branford Place Block 57 Lot 75
Non-contributing
Outbuildings: 0
11-23 Branford Place, home of the 1920 "Branford Theater," is a two story, eleven bay, trapezoidal plan, former, eclectic theater building. Before it was altered into a strip mall, the theater featured a projecting three story central mass, eclectic architectural detailing including tan brick facing, glazed terra cotta low relief panels, niches, cornices and pilasters, and stained glass windows reminiscent of the Arts and Crafts period. Originally built for vaudeville, most of the building has been replaced with a new interior, a new stuccoed facade and a horizontal strip of fixed pane windows on the second floor and multiple storefronts on the first (see photo 31).

20-24 Branford Place Block 57 Lot 161
Key
Outbuildings: 0
20-24 Branford Place, the former Newark Chamber of Commerce Building, is a six bay, ten story, steel-framed, rectangular plan, classicizing, civic structure. Designed in 1922 by the nationally-known architectural firm Guilbert and Betelle, for a cost of one million dollars, the brick and limestone-clad facade is divided into three horizontal parts. The multi-storied base is dominated by ornamental ironwork and an elaborate, Tennessee marble, door surround with figurative sculpture, including the twelve signs of the zodiac. The body, with its vertical strips of paired windows, is separated from the upper stories by a full entablature. The highly ornamented attic is articulated by columns, pilasters, and carved and travertine spandrels. A richly classicizing cornice with alternating modillions and paterae crowns the building. The lobby and elevators are original and retain their ornamentation. Despite some ground floor alterations, the building is in good condition and is a good example of large scale classicizing architecture building during the 1920s in Newark. The building now houses a mosque, an Islamic education center, and offices (see photo 30).

25 Branford Place Block 57 Lot 40
Non-contributing
Outbuildings: 0
25 Branford Place is a single story, single bay, non-contributing, commercial building with an altered storefront (see photo 31).

26-30 Branford Place Block 57 Lot 32
Contributing
Outbuildings: 0
26-30 Branford Place, the "Adams Theater," is a two story, three bay, irregular plan, eclectic theater building, designed by local architect William Lehman, in 1913. The ground floor entrance is flanked by altered storefronts composed of intrusive replacement materials. On the second story, bay articulation is achieved with window groups and glazed terra cotta pilaster strips, ending in decorative caps. Eclectic ornamentation consists of a variety of stylized vernacular Greek revival motifs, such as the exaggerated keystone above the central second story window and the meander motif in the parapet. A strongly projecting Art Moderne marquee dominates the facade. The large building dominates the block and extends its glazed terra cotta facade down Halsey Street for over 200 feet. The Adams Theater was built specifically for vaudeville and stage shows. After it was built, it was known as "Keeny's Vaudeville." In 1921, it was taken over by the Shubert theater family, and renamed the Shubert. In 1939, the theater was purchased by the Adams Family, and named after themselves. During the 1940s, the Adams was known as a stage theater for big bands, and every major big band appeared there during this period. In 1953, the theater was purchased by Harold Minsky, who brought burlesque to the Adams Theater. In February of 1957, the theater was closed by court order, and the burlesque performers were arrested, forever ending Minsky's Burlesque in Newark. The theater reverted to showing movies in 1957, and closed in 1986. (see photo 30).

27-29 Branford Place Block 57 Lot 42
Non-contributing
Outbuildings: 0
27-29 Branford Place is a single story, three bay, non-contributing, commercial building with altered storefronts (see photo 31).

32 Branford Place Block 59 Lot 34
Contributing
Outbuildings: 0
32 Branford Place is a three story, single bay, "L"-shaped plan, brick and limestone trim, classicizing building, constructed c. 1910. The building is articulated by colossal order corner pilasters supporting a stepped pressed metal entablature, and transomed Chicago windows. A horizontal spandrel delineates the second from the third floor and a cornice delineates the first floor storefront. Above the entablature is a paneled parapet. The ground floor houses "Hobby's Delicatessen," the last remaining delicatessen in the Four Corners area, and itself a Newark landmark (see photo 32).

34-38 Branford Place Block 59 Lot 30
Non-contributing
Outbuildings: 0
34-38 Branford Place is a two story, two bay, severely altered, commercial building (see photo 33).

37-57 Branford Place Block 60 Lot 51
Contributing
Outbuildings: 0
35-57 Branford Place is a three story, seventeen bay, rectangular plan, brick and terra cotta clad, commercial business block. The original ground floor treatment of the segmentally-arched terra cotta surrounds are visible on all of the storefronts, although each of the individual bays has been converted into a separate vehicular entrance. The second and third stories are articulated by brick pilasters with terra cotta caps and bases, surrounding paired windows. The stylized terra cotta cornice is ornamented with theatrical masks, possibly in deference to the two nearby theaters, the Branford and the Adams, and the RKO Proctor which it abuts. The piers pierce the cornice to form a castellated roofline. Constructed circa 1925, this is one of the largest commercial buildings in the area, occupying almost an entire block front. As the predecessor of today's shopping mall, it contained multiple storefronts with office space above. The upper stories are currently vacant and the third story windows have been boarded up (see photos 31, 34).

42-46 Branford Place Block 59 Lot 25, 27
Non-contributing
Outbuildings: 0
42-46 Branford Place is a three story, four bay, rectangular plan, mid-1960s, commercial building with a metal gridwork facade with enamel panels and windows (see photo 33).

50 Branford Place Block 59 Lot 21
Contributing
Outbuildings: 0
50 Branford Place, the "Branford Building," is a two story, six bay, buff brick and limestone trim, classicizing, commercial building. Constructed c. 1920, the ground floor has two storefronts, an entrance to the offices on the second floor and a garage bay. The interior of the first floor is a parking garage. The second floor has composite window groups with

transoms set in limestone surrounds. Above the limestone entablature is a brick parapet with a stepped limestone engraved tablet with the name of the building and a shield motif (see photo 33).

60 Branford Place Block 59 Lot 21
Contributing
Outbuildings: 0
60 Branford Place is a two story, eight bay, granite clad, classicizing, corner commercial building. Constructed c. 1920, the ground floor is made up of individual storefronts with offices above. Classicizing details include: a continuous sill belt course, entablature with swag garlands in frieze, dentillated cornice and a turned spindle balustrade at the roofline. The main entrance has a classicizing door surround with an urn-flanked segmentally arched lintel. The door entablature is engraved with "60 Branford Place" (see photo 33).

726 Broad Street Block 144 Lot 1
Contributing
Outbuildings: 0
726 Broad Street, the former Landay Hall, is a three and one-half story, rectangular plan, classicizing building, which has been altered with intrusive storefronts on the ground floor. Although the circa 1925 building is only one bay wide on Broad Street, it extends for eight bays on the Raymond Boulevard side. The second and third stories are ornamented with a colossal pilaster order forming the bays, an entablature with an exaggerated frieze, Palladian windows with large keystones, and other Renaissance-inspired details. A recessed and undecorated attic surmounts the building. Built on the site of the old Center Market overlooking the Morris Canal, the Landay Hall building originally housed a piano showroom and a recital hall. It is now occupied by a variety of commercial tenants. The building was designed by Simon B. Eisendrath, and published in The Architectural Record, in June of 1926 (see photo 55).

728-730 Broad Street Block 144 Lot 2
Non-contributing
Outbuildings: 0
728-730 Broad Street is a circa 1960, six story, multiple bay, skeletal steel framed, commercial building, clad with glass and metal panels. The facade is undifferentiated except at the ground floor where there are storefronts, and serves as an upright slab. Designed by Horace Ginsburn, the building once housed the Chock Full of Nuts coffee shop (see photo 55).

729-737 Broad Street Block 53 Lot 49
Non-contributing
Outbuildings: 0
729-737 is a one story, block-wide, brick and terrazzo-clad, commercial building containing three storefronts. The building was constructed in 1954 on a site which had been a vacant excavation for 17 years. The architects were Kelly and Gruzen (see photos 43, 44).

739-759 Broad Street Block 54 Lot 1
Non-contributing
Outbuildings: 0
739-759 Broad Street is part of the Prudential Plaza. Together with 761-769 Broad Street, the complex forms the headquarters of the Prudential Insurance Company. Both buildings are set back, and fronted with seven story wings, to create the Prudential Plaza. The 27-story building was designed in 1957 by the New York architectural firm of Vorhees, Walker, Smith, Smith and Haines, with Stephen Vorhees, the chief architect for the project. (This firm was the successor firm to Vorhees, Gmelin and Walker, designers of the New Jersey Bell Telephone Company building further north on Broad

Street.) Built out of Imperial Danby marble from Vermont, the Prudential complex was completed in 1960. The current complex replaced the 1909, medievalizing, Romanesque Revival Prudential headquarters designed by George Post. Behind the tower, but connected to it, is the single story Prudential Mall, an enclosed shopping arcade. This was added to Prudential Plaza in 1964 by Frank Grad and Sons (see photos 42, 43, 46).

744 Broad Street Block 145 Lot 1
Key
Outbuildings: 0
744 Broad Street, the National Newark and Essex Banking Company, is a thirty-five story, 465' high, limestone and gray buff brick, rectangular plan, Art Deco/classicizing, commercial skyscraper. The 1929 building rises to a series of setbacks from a decorated limestone base, and culminates in a steeply-hipped roof supported by an engage Ionic colonnade. The top part of this central tower is said to be a copy of the Mausoleum of Halicarnassus, one of the Seven Wonders of the Ancient World. The side street facades are set back above the central three bays in order to form light wells. Classicizing devices are concentrated in the base and in the uppermost setback, while Art Moderne influence is most evident in the stylized ornamentation of the fourth story. Interior design elements include ten murals depicting the history of Newark painted by J. Monroe Hewlett and Charles Gulbrandson (see photos 54, 56, 62, 63).

The tallest and most dominant feature of the Newark skyline, and a symbol for Newark, this 1929 building was designed by the notable architectural firm of Wilson C. And John H. Ely. The father and son team were also the architects for the Firemen's Insurance Building, Newark City Hall, the American Insurance Building, the Mutual Benefit Life Building and the former New Jersey Historical Society building. Together with the thirty-four story Raymond Commerce building, these two buildings have been the state's two tallest commercial towers for most of their existence.

756-762 Broad Street Block 146 Lot 11
Non-contributing
Outbuildings: 0
756-762 Broad Street is a single bay, three story, rectangular plan, non-contributing, commercial building, constructed in the mid-1960s. It houses several retail clothing establishments on the first floor and storage on the upper floors (see photo 56).

761-769 Broad Street Block 55 Lot 22
Non-contributing
Outbuildings: 0
761-769 Broad Street, is a nine story, single bay, white marble-clad, bank building, constructed c. 1960, for the Fidelity Union Trust Company. It is part of the Prudential Plaza (see photo 42).

764 Broad Street Block 146 Lot 7
Contributing
Outbuildings: 0
764 Broad Street is a six story, single bay, rectangular plan, classicizing, stone-clad, commercial building. The first two stories are flush with the streetscape, and the upper four stories are set back. Both sections of the building have classicizing entablatures and parapets. The fenestration consists of a tri-partite group of 1/1 windows on each floor. A bracketed lintel serving as the ground floor door surround is currently covered by an awning. This building was originally part of the Howard Savings Bank (see photo 56).

766-768 Broad Street Block 146 Lot 7

Contributing
Outbuildings: 0
766-768 Broad Street, is the former Howard Savings Institution, a Greek temple fronted, bank building constructed in 1899 by renown architect George B. Post. Unfortunately the great limestone building with its colossal Ionic portico supporting an imposing pediment has been completely altered with infill panels to create a children's clothing store, and the limestone lions' heads of the prominent attic story have been painted multiple colors. Prior to its desecration, the Howard Savings Bank was one of the key buildings in the Four Corners Historic District. It currently bears no resemblance to the original building, however, the owners have assured that the alterations are reversible, and are only applied to the facade. The building was originally published in The Architectural Record, in June of 1902 (see photo 56).

770-774 Broad Street Block 146 Lots 5, 6
Non-contributing
Outbuildings: 0
770-774 Broad Street, is a single bay, three story, stone-clad, planar facade with gridwork windows, non-contributing, commercial building. Constructed as the United States Savings Bank c. 1940, the building now houses a fast food restaurant and a store (see photo 56).

776-778 Broad Street Block 146 Lot 2
Non-contributing
Outbuildings: 0
776-778 Broad Street is a three story, two bay, rectangular plan, altered, commercial building (see photo 56).

771 Broad Street Block 55 Lot 1
Key
Outbuildings: 0
771 Broad Street is a four story, eight bay, "L"- shaped plan, terra cotta-clad, Art Moderne, commercial building. Constructed in 1948 as the F.W. Woolworth Co. Variety store, the building has two principal facades, one on either side of the most prominent intersection in Newark, Broad and Market Streets. The Broad Street facade is the longer of the two, with eight bays, and the Market Street facade, the shorter, with four bays. Art Moderne stylistic features include prominent vertical members crowned with flattened, set back motifs and detailed with central vertical fluting, recessed windows which surmount geometric terra cotta panels of a contrasting color, and a streamlined Woolworth sign above the first floor plate glass shop and entrance bays. The building was recently vacated due to the closing of Woolworth's retail operations. The Woolworth building is one of the best examples of the Art Moderne style in downtown Newark (see photos 41, 42).

787 Broad Street Block 55 Lot 1
Contributing
Outbuildings: 0
787 Broad Street is a two story, five bay, masonry, corner commercial building, attached on the north and west to the "L-shaped," F.W. Woolworth building. The basically rectangular plan of this Romanesque Revival-influenced building is canted at the corner. The first story has been completely obscured by replacement storefront materials. The second story is composed of tri-partite window groups and rough-hewn limestone masonry. The corbel-supported cornice is surmounted by a parapet, and interrupted by finials that create a ragged roofline. The building is further ornamented by a variety of low-relief geometric ornament (see photos 41,42).

The building occupies an important location at the northwest corner of Broad and Market Streets, and as such is an integral part of the eligible Four Corner Historic District. Despite extensive alterations, it provides a modest example of eclectic

Romanesque revival architecture in a small commercial structure. The building is stylistically reminiscent of the massive, Romanesque Revival Prudential towers, which once stood behind this small commercial building. The building is also the last remnant of this great, George Post-designed complex.

780-786 Broad Street Block 146 Lot 48
Key
Outbuildings: 0
The Firemen's Insurance Building, located at the northeast corner of Broad and Market Streets, is a sixteen story, limestone and glazed white terra cotta, "L"-shaped plan, corner commercial building. Both principal facades (three bays on Broad Street, five bays on Market Street) are horizontally divided into three parts. The two story base contains remnants of the original rusticated masonry above altered storefronts. Resting on a simple entablature and a third story visual attic, the ten story body is vertically articulated by limestone pilaster strips and paired windows with ornamental spandrels. The attic, regulated by colossal engaged Ionic columns, consists of two stories of larger windows, sitting above a fourteenth floor delineated by simple entablatures. This fourteenth floor treatment mirrors the visual attic of the third floor. Further ornamentation includes balustrades, lions-head rainspouts, festooned spandrels, and a bracket and mutule-supported roofline cornice. On the north end of the Broad Street facade is a two bay, three story addition (see photos 57, 58, 38, 1).

At 220 feet in height, the Firemen's Insurance Building was the first, and tallest skyscraper in New Jersey at the time of its construction in 1910. It was designed by the architectural firm of Morvin and Davis. The building housed the Firemen's Insurance Company until 1923, when they erected their new office building on Park Place. Located at Newark's most historic commercial intersection, it is a dominant feature of the eligible Four Corner Historic District. The ground floor of the building has been altered with insensitive storefront insertions and inappropriate signage.

789 Broad Street Block 57 Lot 79
Contributing
Outbuildings: 0
789 Broad Street is a three story, single bay, stone clad, rectangular plan, classicizing, corner commercial building on the southwest corner of Broad and Market Streets. The Broad Street facade is an early example of the enframed window wall which gained popularity through the 1930s in urban areas. Large composite window groups are flanked by vertical masonry strips which visually support the entablature. The windows are subordinate to the surround, giving the enframed section the feeling that it is an insert. The ground floor is treated as a discrete compositional unit containing the storefront. The Market Street facade is treated more traditionally with four bays separated by stone pilasters. The entire building is finished with a limestone entablature surmounted by a stone parapet. The ground floor is altered with inappropriate storefronts and signage. Built in 1926, the building is an example of transitional, urban, commercial architecture. It looks back with its classical ornament and forward with its enframed window wall (see photo 15).

790 Broad Street Block 164 Lot 8
Key
Outbuildings: 0
The Kinney Building, designed by Cass Gilbert in 1912, is a twelve story, seven bay, irregular plan, limestone-clad, classicizing, commercial structure, located at the southeast corner of Broad and Market Street. The principal facades are treated equally in organization and ornamentation. Each facade is composed of five bays of paired windows flanked by individual bays of single windows; cornices horizontally divide the whole into a base, a body and an attic. The granite base consists of the first two stories and a third story visual attic which rests on an ornamental course and is vertically divided by decorative stone panels. While the body is relatively free of surface decoration, the two story actual attic is lavishly ornamented with alternating piers and engaged Corinthian columns, a full entablature, and a strongly projecting cornice.

In 1927, the engaged columns of the building base were removed to provide extra footage for storage and window displays (*Newark Evening News* 3/23/46). The ground floor has also been altered with inappropriate signage. The Kinney Building, one of several buildings in Newark designed by noted architect Cass Gilbert, is a fine example of early 20th century classicism as applied to a large scale commercial building. It dominates the historic intersection and is an integral part of the Four Corners Historic District. Plates and plans of the building were published in American Architect, on December 24, 1913 (see photos 1, 3-6, 14).

791 Broad Street Block 57 Lot 80
Contributing
Outbuildings: 0
791 Broad Street is a five story, single bay, stone clad, rectangular plan, vernacular, commercial building. Constructed c. 1900, the building has been somewhat altered with the removal of its entablature, replacement louver windows on the third floor and an altered storefront (see photo 15).

793-795 Broad Street
Contributing Block 57 Lot 81-82
Outbuildings: 0
793-795 Broad Street is a three story, three bay, rectangular plan, brick, eclectic, commercial building. The first and second story, are completely obscured by applied materials such as oversized signage. What remains visible, is an otherwise plain brick facade, with four very elaborate window surrounds. The third story fenestration is composed of three paired window groups with elaborate terra cotta window surrounds. The fanciful ornament includes colonettes, paterae, garlands, cupids, shields, finials, shells and scroll work (see photo 15).

This prominently located building was designed c. 1885 by Thomas Cressey, one of Newark's leading late nineteenth-century architects, for George Watson Clothiers, who also had a showroom at 166-168 Market Street (the two buildings were connected at the rear). The fanciful applied ornament evokes the theatrical aspect of European Mannerist architecture. Although altered, this building is indicative of the high quality of commercial architecture present in late nineteenth-century Newark, and is one of only several commercial examples of the work of Thomas Cressey remaining on Broad Street. The other example is 799-805 Broad Street.

796-798 Broad Street Block 164 Lot 4
Contributing
Outbuildings: 0
796-798 Broad Street is a four story, single bay, decorative brick-clad, rectangular plan, eclectic, commercial building. The c. 1920 building is characterized by roughly-shaped brick set in decorative panels, and horizontal strips of windows divided by inset paneled pilasters. A pressed metal, mutule-supported cornice with dentilated architrave edges the roofline. The second floor windows have multiple pane transoms. The ground floor has been completely altered with large pane, retail windows and the second floor has been obscured by signage (see photo 3).

797 Broad Street Block 57 Lot 84
Non-contributing
Outbuildings: 0
797 Broad Street is a three story, single bay, commercial building, completely obscured by signage on the top two floors and an altered storefront on the first floor. It is impossible to tell what is behind the signage, although historic photos of Broad Street indicate a late nineteenth-century facade (see photo 15).

799-805 Broad Street Block 57 Lots 86, 88, 90
Contributing
Outbuildings: 0
799-805 Broad Street is a four story, twelve bay, rectangular plan, brick, Italianate-influenced, commercial building. The first two floors are completely obscured by intrusive and inappropriate signage, some of which may be removable. The upper two stories are composed of twelve bays of recessed, moulded, round-arched windows separated by pilasters with stylized organic capitals. Each arch is articulated by an exaggerated keystone incised with a design that matches the incised block contained within each pilaster. Above each row of keystones appears a patterned brick frieze. The facade is crowned by a pressed metal cornice supported by paired modillions and flanked by more elaborated scroll brackets. The building was originally polychromed due to contrasting building materials. Because Stoutenburgh also owned by building immediately to the north at 797 Broad Street, all of his holdings were united by a striped canvas awning over the sidewalk (see photo 15).

Constructed c. 1890 as the Stoutenburgh and Company Building, and documented in the 1896 architectural portfolio of Thomas Cressey, leading late nineteenth-century Newark architect, it is one of the oldest commercial buildings in the Four Corners area. What remains of the original facade is a good example of the Italianate influence applied to a commercial structure.

800-804 Broad Street Block 164 Lot 1
Non-contributing
Outbuildings: 0
800-804 Broad Street is a four story , single bay, non-contributing, commercial building, with three storefronts and an upper floor composed of a metal grid supporting glass panes. The corner of the 1964 building is finished with white glazed brick. This building was constructed as an addition to the National State Bank building across Edison Place. It was connected to the Cass Gilbert-designed landmark building by a third floor bridge. The architect of the addition was S. Lawrence Klein (see photo 3).

807-813 Broad Street Block 57 Lots 94, 96, 98
Non-contributing
Outbuildings: 0
807-813 Broad Street is a two story , 4 bay, rectangular plan, completely altered, commercial building (see photo 15).

810 Broad Street Block 165 Lot 11
Key
Outbuildings: 0
810 Broad Street is the National State Bank, designed in 1912, by nationally renown architect Cass Gilbert. It is one of the earliest skyscrapers in Newark and in New Jersey, and is listed on the National Register of Historic Places. The building is marred by an advertising awning on the first floor of the south and west elevations, for the "Big and Tall Men" shop (see photo 1).

815-817 Broad Street Block 57 Lots 100-101
Non-contributing
Outbuildings: 0
815-817 Broad Street is a one story, two bay, infill, commercial building with no architectural or historical merit (see photo 15).

820 Broad Street Block 165 Lot 4
Key
Outbuildings: 0
820 Broad Street, the Old First Presbyterian Church, a brownstone-faced Georgian Revival church built in 1787, is one of Newark's oldest houses of worship. The congregation was organized in 1666 by Newark's founders, with Abraham Pierson as their minister. Locally known as "Old First," it is listed on the National Register of Historic Places (see photo 1).

823 Broad Street Block 57 Lot 105
Non-contributing
Outbuildings: 0
823 Broad Street is a four story , single bay, brick-clad, completely altered, commercial building. Based on its size, massing and location, it is possible that there is a historic facade beneath the applied brick (see photo 17).

825 Broad Street Block 57 Lot 106
Contributing
Outbuildings: 0
825 Broad Street is a four story, three bay, rectangular plan, brick, Italianate-influenced, commercial building. The first floor has been entirely obscured by replacement materials. A tri-partite, fixed-pane display window, with a simple, classicizing metal surround and cornice, spans the facade on the second floor. The third and fourth stories are characterized by an unornamented brick facade, articulated by regularly placed rectangular windows with stone lintels and sills. The building is crowned by a metal entablature with a blank frieze and mutule-supported cornice. This simply ornamented, Italianate-influenced building is primarily significant as a member of the eligible historic district. Built c. 1880, it relates to neighboring buildings in age, scale, function and building materials (see photo 17).

827 Broad Street Block 57 Lot 107
Contributing
Outbuildings: 0
827 Broad Street is a four story, single bay, brick, rectangular plan, eclectic, commercial building. The first and second stories have been completely obscured by signage. A large segmentally-arched composite window dominates the third story. The window surround is decorated with a brick, quoin-like pattern and keystone which supports a modified brick entablature. A prominent gabled wall dormer with two small windows rests on the dentillated roofline cornice, and projects slightly forward from a gray, slate-shingled, mansard roof. Constructed c. 1885, the small scale commercial building recalls an earlier era in the history of Broad Street, when the building's eclecticism was typical of late nineteenth-century urban architecture (see photo 17).

828 Broad Street Block 165 Lot 1
Contributing
Outbuildings: 0
828 Broad Street is a six story , three bay, limestone-clad, rectangular plan, classicizing, office buildings. Constructed c. 1900 and "The Central Building," the first three stories have been altered with inappropriate concrete block and glass panels on the first floor, and a metal and glass grid on the second and third floors. A simple limestone cornice above the frieze bears the name, "City of Newark, Finance Dept." The top three stories are articulated by colossal limestone piers topped by papyri capitals on the inside bays and plain piers on the outside corners. Additional architectural ornamentation includes paneled and inset spandrels between the piers at the floor levels, and a classicizing entablature with an architrave, blank frieze and dentillated cornice. Although altered, this building is part of the early 20th century office building development along Broad Street (see photos 1, 2).

829 Broad Street Block 57 Lot 108
Contributing
Outbuildings: 0
829 Broad Street is a three story, single bay, rectangular plan, stone-faced, classicizing commercial building. Constructed c. 1905 as a twin to 831 Broad Street, the building is deteriorated and has been altered with replacement materials on the first two floors. The visible remains of the original facade are characterized by classicizing details such as rusticated corner piers, keystone lintels, capped with cartouches, tri-partite windows groups, and a pressed-metal, mutule-supported cornice. Despite alterations, this building still possesses renovation potential. This building was the home of J.J. Hockenjos Paint Store for over 60 years. The rear of the building still has traces of painted signs advertising the paint store on the brick (see photo 17).

831 Broad Street Block 57 Lot 109
Contributing
Outbuildings: 0
831 Broad Street is a three story, single bay, rectangular plan, stone-faced, classicizing commercial building. Constructed c. 1905 as a twin to 829 Broad Street, the building is deteriorated and has been altered with replacement materials on the first two floor and at the entablature. The visible remains of the original facade are characterized by classicizing details such as rusticated corner piers, keystone lintels, cartouches, tri-partite windows groups and a pressed-metal, mutule-supported cornice. Despite alterations, this building still possesses renovation potential (see photo 17).

833 Broad Street Block 57 Lot 110
Contributing
Outbuildings: 0
833 Broad Street, the home of "Petty's Drugs" since 1883, is a four story, single bay, rectangular plan, pressed metal and brick, eclectic, commercial building. The ground floor storefront has been altered with a fake stone front. The facade is composed of a three story tri-partite, pressed metal bay window flanked by brick piers. The window surrounds are detailed with pressed metal horizontal and vertical panels. The dentilated, pressed-metal cornice is supported by two elaborate lions' head brackets alternating with simple brackets. The black-painted attic story is composed of an elaborate, pressed metal pedimented wall dormer projecting from a ribbed metal background, and flanked by plain piers. A vertical sign projects from the south edge of the facade. The home of Petty Drugs since 1883, this building is typical of late nineteenth-century, commercial structures in the area. It is continuous with the streetscape, in both size and scale. It is unusual only in the extensive use of pressed metal, especially in the treatment of the attic story. According to the Newark News, in 1949, Petty Drugs was believed to have the largest prescription business in the United States (*Newark News* 8/3/49) (see photo 17).

835 Broad Street Block 57 Lot 111
Contributing
Outbuildings: 0
835 Broad Street is a two story, single bay, rectangular plan, limestone-clad, classicizing, commercial building. Constructed c. 1920, the building is dominated by a limestone enframed window wall containing a pressed metal cornice-surmounted display window on the second floor and a replacement storefront with inappropriate signage on the first floor. The blank parapet is crowned with a swag-draped cartouche bearing a flagpole, flanked by urns, and topped by copper anthemions (see photo 17).

837-839 Broad Street Block 57 Lot 112
Contributing

Outbuildings: 0
837-839 Broad Street is a two story, three bay, rectangular plan, limestone-clad, Art Deco-influenced, commercial building. Constructed c. 1930, the building is ornamented with hooded square windows on the second floor set against a planar wall surface of limestone blocks with a slight-stepped parapet. The ground floor has replacement storefronts and intrusive signage (see photo 18).

834-836 Broad Street Block 165 Lot 111
Contributing
Outbuildings: 0
834-836 Broad Street, the abandoned terminal of the Central Railroad of New Jersey, is a two story, three bay, irregular plan, classicizing, brick and stone-clad structure. The facade is horizontally divided into three parts: a rusticated granite base; a white brick body articulated by three, large, round-arched, multi-paned windows; and an entablature supporting a parapet with a minor cornice. The facade is framed with rusticated piers. Above three rectangular entrances, now filled in with concrete blocks, is a metal and glass canopy that spans the facade between corner piers (the glass is missing). Ornamental details include roundels with train motifs located between the arches, a second story frieze with remnants of light bulb-studded gold letters spelling "Reading Lines," and a similar copper panel in the parapet inscribed "Central RR of New Jersey." A failed attempt at adaptive re-use in the mid-1980s has left the building exposed to the weather (see photo 2).

Built in 1869 and "modernized" in 1916 with a new facade to match the more modern commercial buildings around it, this building served as a railroad station until 1967. In its use of classicizing details and light colored building material, the building is consistent with the other large buildings on Broad Street. The building has suffered from failed attempts at adaptive re-use, neglect and vandalism. Because of its deteriorated condition, it cannot be considered a Key building.

838-840 Broad Street Block 165 Lot 109
Contributing
Outbuildings: 0
838-840 Broad Street is a three story, three bay, brick, rectangular plan, Colonial Revival, commercial building, constructed c. 1900. The ground floor of the tri-partite facade has been altered and consists entirely of replacement materials, including signs which rise above the first floor and project from the building. Above the first floor cast stone cornice, the brick body of the building is articulated by rusticated corner piers and a two story arcade of three, round-headed arched windows with composite, multi-paned windows. The window group is emphasized by a wrought iron balcony at the sill level, cast stone impost blocks and keystones. Above the arcade is a large cartouche flanked by a festoon motif. The third story windows rest on a continuous string course and are surmounted by a cast stone cornice and an unornamented brick parapet. Although similar to its limestone neighbors in stylistic influence, the use of dark brown brick set apart this turn-of-the-century, Colonial Revival building. The three part arcade of round-arched windows is similar to that of the Central Railroad Terminal next door, and to the Essex Club at 52 Park Place. The 1911 atlas of Newark shows this building as part of the Central Railroad terminal . In the 1950s and 1960s, this building was the "Bluebird Ballroom" dance hall (see photo 2).

841 Broad Street Block 57 Lot 114
Contributing
Outbuildings: 0
841 Broad Street is a four story, three bay, rectangular plan, brick, Italianate-influenced, commercial building, constructed. 1885. The first two stories are obscured by replacement storefront windows and intrusive signs. The tan-painted brick facade of the upper stories is articulated by segmentally-arched, replacement windows on the third story, and round-arched

windows on the fourth story. The windows are detailed with raised and recessed brickwork forming continuous courses of hood-like mouldings. The stories are separated by a belt course of angled, patterned brick. A crowning Italianate pressed metal cornice, supported by brackets, is detailed with finials and smaller brackets. This commercial building is a vestige of the late nineteenth-century character of Broad Street. It is a good example of the use of patterned brickwork to ornament an otherwise simple facade. There are several commercial buildings of similar scale lining the west side of Broad Street between William Street and Branford Place (see photo 18).

843-845 Broad Street Block 57 Lot 115
Contributing
Outbuildings: 0
843-845 Broad Street is a four story, four bay, rectangular plan, brick, eclectic, commercial building, constructed c. 1905 The first two floors have been altered with replacement storefronts and intrusive commercial signage/awnings. The third and fourth floors are articulated by composite window groups with straight and segmentally-arched lintels. A continuous terra cotta sill course is ornamented with stylized geometric pendants. The entablature, which was most likely pressed metal, is missing. Despite the building's fair condition, it is part of the late nineteenth-century commercial streetscape characterizing the west side of Broad Street (see photo 18).

847-849 Broad Street Block 57 Lot 118
Contributing
Outbuildings; 0
847-849 Broad Street is a four story, five bay, rectangular plan, brick, Italianate-influenced, commercial building, constructed c. 1895. The first two floors have been completely altered with replacement storefronts and intrusive commercial signage. The remaining two floors are composed of a cream-painted brick facade with keystone lintels over 1/1 windows. The entablature consists of s stylized dentil course, paneled frieze and a paired bracket-supported cornice. The uneven fenestration suggests that earlier two and three bay buildings were connected by a late nineteenth-century common cornice (see photo 18).

851 Broad Street Block 57 Lot 121
Contributing
Outbuildings: 0
851 Broad Street is a three story, four bay, brick, rectangular plan, Italianate-influenced, commercial building. The original facing of the lower two stories has been obscured by various replacement materials. A central window flanked by angled composite windows, creating a bay formation, once dominated the second story. It is now obscured by a large awning. The third story is ornamented with an arcade of four, round-arched windows set into corbelled brick surrounds. Below the pressed metal entablature with dentillated cornice are three strips of corbelled brick. Constructed c. 1890, the building has suffered from neglect, and inappropriate signage (see photo 18).

853 Broad Street Block 57 Lot 123
Contributing
Outbuildings: 0
853 Broad Street is a four story, single bay, rectangular plan, limestone-clad, classicizing, commercial building. Constructed c. 1900, the first story has been obscured by a replacement storefront. The remaining original facade consists of three, large, fixed pane, tri-partite windows with checkered transoms, separated horizontally at floor levels by festooned spandrels and flanked by attenuated colossal piers. An exaggerated entablature with an ornate frieze, and a projecting cornice, is crowned by a parapet with finials and balustrades flanking a broken bonnet pediments. The ends of the entablature are topped by urns. The building is in very good condition (see photo 18).

855 Broad Street Block 57 Lot 125
Non-contributing
Outbuildings: 0
855 Broad Street is a single story, single bay, storefront of unknown vintage. The entire storefront has been obscured by replacement glass, a large awning and signage (see photo 18).

857-859 Broad Street Block 57 Lot 127
Non-contributing
Outbuildings: 0
857-859 Broad Street is a two story, three bay, rectangular plan, commercial building with a completely obscured storefront. The building features a replacement storefront and second floor completely covered with artificial brickwork and signage (see photo 19).

861 Broad Street Block 57 Lot 131
Contributing
Outbuildings: 0
861 Broad Street is a three story, single bay, rectangular plan, vernacular, wood frame, commercial building, constructed c. 1880. It is uncertain as to whether the uninterrupted frame facade is structural or decorative. The first floor has been altered with replacement storefront materials and intrusive commercial signage. The second floor, now obscured by a massive awning, is completely clad with painted white clapboard with a centered rectangular brick panel. The third story, wood shingled, mansard roof has two, widely spaced oculi. The building has the only wood framed facade in the area. The roofline with its unusual ornamentation is unique (see photo 19).

863-865 Broad Street Block 57 Lot 132
Non-contributing
Outbuildings: 0
863-865 Broad Street is a three story, three bay, rectangular plan, limestone-clad, classicizing, commercial building. The ground floor has been completely altered with replacement materials. The second and third floors retain various classicizing features such as pilaster strips with stylized capitals, a bracket-supported cornice, horizontal relief spandrels, and a castellated parapet. The windows, originally large fixed-pane units surmounted by transom strips, have been replaced with large modern fixed pane windows. This building was designed in 1913 by Newark's prolific early 20th century architect, William E. Lehman, as the Goodwin Theater, later renamed the Globe Theater. It was named for Rev. Hannibal Goodwin, who invented flexible photographic film in the Plume House in 1887. It was one of many theaters which once provided entertainment in the Four Corners area (see photo 19).

867 Broad Street Block 57 Lot 136
Non-contributing
Outbuildings: 0
867 Broad Street is a two story, single bay, commercial building. Constructed c. 1950, the facade is covered with stucco and inappropriate signage (see photo 19).

869-873 Broad Street Block 57 Lots 138, 139
Contributing
Outbuildings: 0

869-873 Broad Street is a four story, four bay, "L"-shaped plan, limestone, classicizing, commercial building. Although the ground floor of the tri-partite horizontally divided building has been altered with various storefront replacement materials, the effect of the alterations on the Broad Street facade has been minimized by the use of a unifying awning that span its length. Above a simple limestone cornice, the body of the building is characterized by paired windows. A modified entablature separates the body from the two story attic, which is articulated by a colossal pilaster order. A full entablature with a modillion and bracket-supported cornice crowns the building. Constructed c. 1910 for the Oppenheim and Collins company, the building occupies the corner of Broad and William Streets. Although the building dominates the Broad Street corner, the main entrance is on William Street (see photo 19).

875 Broad Street Block 93 Lot 7
Contributing
Outbuildings: 0
875 Broad Street is a three story, three bay, rectangular plan, brick, Italianate-influenced, corner, commercial building. Constructed c. 1870, the building features a ground floor storefront, a bracket-supported, pressed metal entablature, and brownstone lintels and sills. This building marks the site of the birthplace of Aaron Burr, third vice-president of the United States under Thomas Jefferson (1801-1805). Born in 1756, he was the grandson of America's well known theologian and philosopher Jonathan Edwards, leader of the Great Awakening in the 1740s. His father, Aaron Burr senior, while serving as minister of Old First on Broad Street, founded the College of New Jersey, later renamed Princeton College. Burr is perhaps best known for killing Alexander Hamilton in a politically motivated duel and organizing a conspiracy against the United States government to capture the Louisiana territory. Burr died in 1836 (see photo 20).

879 Broad Street Block 93 Lot 9
Contributing
Outbuildings: 0
879 Broad Street is a five story, three bay, rectangular plan, brick, Italianate-influenced, commercial building, constructed c. 1870. The ground floor storefront has been altered (see photo 20).

889-893 Broad Street Block 93 Lot 14
Contributing
Outbuildings: 0
889-893 Broad Street is a two story, three bay, rectangular plan, limestone-clad, classicizing building. The c. 1930 building is articulated by fluted pilasters, transomed second floor windows, a classicizing entablature and a shaped parapet. The ground floor storefronts have been altered (see photo 20).

897 Broad Street Block 93 Lot 17
Non-contributing
Outbuildings: 0
897 Broad Street is a one story, two bay, infill structure housing two fast food restaurants (see photo 20).

899-901 Broad Street Block 93 Lot 19
Contributing
Outbuildings: 0
899-901 Broad Street is a five story, three bay, rectangular plan, Art Moderne-influenced, commercial building. The facade of the c. 1930 building is characterized by vertical piers ending in a castellated parapet, multiple window groupings, and a planar facade (see photo 20).

903-905 Broad Street Block 93 Lot 22
Non-contributing
Outbuildings: 0
903-905 Broad Street is a three story, single bay, mid-1960s, gridwork and glass, commercial building, housing Broad National Bank (see photo 20). The lobby of the bank is the site of the only memorial to Aaron Burr, third vice-president of the United States under Thomas Jefferson (1801-1805) in the country. A three-dimensional bronze likeness of Aaron Burr commemorates Burr's birth on February 6, 1756, in the parsonage of the Old First Presbyterian Church, at the corner of Broad and William Streets. At the time, his father, the Rev. Aaron Burr Sr., was the pastor of the church and the second president of Princeton University, which was known then as the College of New Jersey and was located briefly in the Parsonage (see also 875 Broad Street).

907-913 Broad Street Block 93 Lot 24
Non-contributing
Outbuildings: 0
903-905 Broad Street is a five story, single bay, mid-1960s, gridwork and glass, commercial building, housing Broad National Bank (see photo 20).

9 Clinton Street Block 146 Lot 18
Contributing
Outbuildings: 0
9 Clinton Street, the "Union Building," is a ten story, six bay, buff brick and limestone, classicizing, office building. The facade is divided into three parts, both horizontally and vertically. A two story rusticated basement supports a six story brick body and two story attic. Two richly ornamented central bays dominate the simpler flanking bays. The main door, which is strongly emphasized by an overhanging stone balcony, has been placed off-center in the third bay from the east. Further classicizing ornament includes swag-decorated spandrel panels, a balustraded balcony with lions' heads, and bracket-supported sills. The replacement storefront windows rest on a polished marble base. The facade of the 1906 building is heavily embellished with classicizing elements, as are those of its immediate neighbors in the Four Corners Historic District. These include the National Newark and Essex Banking Company building, the Federal Trust Building and the Essex Building (see photo 61).

20-26 Clinton Street Block 145 Lot 76
Contributing
Outbuildings: 0
The Clinton Building, constructed during the first decade of the 20th century at 20-26 Clinton Street, is a seven story, seven bay, classicizing, rectangular plan building, faced with limestone and brick. Its two story stone basement supports a four story brick body and a single story attic. Classicizing ornament includes a colossal order of stylized Ionic piers on granite blocks, a simply moulded entablature, and a scrolled keystone over an arched door. A more modern influence is evident in stepped vertical piers and the general flatness of the surface details. The ground floor has been moderately altered with storefront windows and other intrusive materials. An example of the classicizing commercial architecture in early 20th century Newark, the building has stylistic affinities with contemporary structures in the area (see photo 59).

28 Clinton Street Block 145 Lot 70
Non-contributing
Outbuildings: 0
28 Clinton Street is a one story, metal panel-clad, unfenestrated and undifferentiated, commercial building (see photo 59).

30 Clinton Street Block 145 Lot 68
Contributing
Outbuildings: 0
30 Clinton Street is a six story, three bay, rectangular plan, brick, classicizing building, constructed c. 1910. The orange brick body of the building is articulated by limestone sills, moulded brick lintels, a scrolled bracket-supported pressed metal entablature and fluted corners at the entrance surround. The building has been altered with inappropriate replacement windows; the alterations are reversible (see photo 60).

31 Clinton Street Block 147 Lot 1
Contributing
Outbuildings: 0
31 Clinton Street is a thirteen story, seven bay, rectangular plan, classicizing, office building, constructed c. 1910, as the "Essex Building." The limestone-clad building is articulated by a tri-partite horizontal division of spaces into base, body and attic. The channeled limestone base, consisting of the first through third story, with a fourth story visual attic, is ornamented with elaborate pier capitals, a monumental door surround, and classicizing lintels with exaggerated keystones. At the top of each pier is a fruit garland-draped cartouche which is also echoed in the window treatment of the top floor. The seven story body of the building is rather planar and unornamented. The top two stories form the attic, which becomes very decorative and is clad in white glazed terra cotta. The fenestration of the upper two stories is ornamented with Gibbs surrounds. The elaborate classicizing entablature is topped with anthemions. The Essex Building was the first home of Essex County College in the 1960s (see photo 61).

34 Clinton Street Block 145 Lot 66
Non-contributing
Outbuildings: 0
34 Clinton Street is a one story, stucco-clad, commercial building, housing a doctor's office. The building has both Tudor and Colonial Revival features.

38-40 Clinton Street Block 145 Lot 62
Contributing
Outbuildings: 0
38-40 Clinton Street, the "Eclipse Building," is an eight story, three bay, rectangular plan, Gothic-influenced, commercial building. Constructed in 1914, the facade is divided into three horizontal and three vertical sections. The ground floor, composed of three segmentally-arched openings, is separated from the body of the building by a trilobe-relieved frieze. Stone mullioned tri-partite and transomed windows articulate the five story body which, in turn, is surmounted by a single story attic. The building's vertical division is achieved with colossal stylized pilasters and flanking corner piers. A central pedimented projecting bay window crowned by a crocketed gable adds architectural interest to the roofline. The use of gothicizing elements on the building predates their appearance on the larger and better known Military Park and Gibraltar buildings by more than a decade. It adds an element of variety to the predominantly classicizing architecture of Clinton Street (see photo 60).

9 Commerce Street Block 144 Lot 7
Non-contributing
Outbuildings: 0
9 Commerce Street is a two story, 2 bay, brick building, completely altered with artificial stone facing on the ground floor and a wrought iron porch on the second floor.

24 Commerce Street Block 145 Lot 19
Key
Outbuildings: 0
The Federal Trust Company Building, located at 24 Commerce Street is a twenty story, six bay, rectangular plan, gothicizing, commercial building. Each of the six bays of its limestone base is defined by segmentally-arched, two story fenestration filled with gothicizing ornamental gilded metalwork and fixed window panes of various dimensions. Above the base, the yellow brick body of the building is further divided into twelve regular bays. A medieval quality is achieved by the use of a successively setback roofline, vertical piers rising to a crenellated parapet, and eagle-capped wall buttresses. Additional rich detailing includes ornamental grillwork, shallow stone relief panels, elaborate window surrounds, and polychromed terra cotta panels at the first setback level. Among the original interior elements that have been retained are elaborate metal doors and radiator covers, and marble walls. The building is an integral part of the Four Corners Historic District and Newark's characteristic skyline. The building was designed in 1925 by local architect George E. Jones (see photo 63, 65).

32 Commerce Street Block 145 Lot 26
Non-contributing
Outbuildings: 0
32 Commerce Street is a two story , single bay, completely altered, commercial building with a replacement storefront and a stuccoed second floor (see photos 64, 65).

34 Commerce Street Block 145 Lot 28
Contributing
Outbuildings: 0
The former Business Branch of the Newark Public Library, located at 34 Commerce Street, is a three story, three bay, rectangular plan, classicizing, brick, institutional building, constructed in 1926. Its channeled limestone base supports a brick body that is articulated by a colossal limestone pilaster order and a full entablature. Further decorative elements include a brick parapet, ornamented keystones set into the round-arched first story windows, and ornamental grillwork. Aluminum replacement windows have been installed. The significance of this building lies its former function as the library's business branch and its purposeful location within the major commercial district of the city (see photos 64, 65).

40 Commerce Street Block 145 Lot 34
Non-contributing
Outbuildings: 0
40 Commerce Street is a three story, single bay, non-contributing, commercial building, characterized by replacement materials (see photos 64, 65).

42 Commerce Street Block 145 Lot 35
Non-contributing
Outbuildings: 0
42 Commerce Street is a c. 1900, three story, single bay, commercial building clad with brick and half-timber framing (see photos 64, 65).

44 Commerce Street Block 145 Lot 36
Contributing
Outbuildings: 0

The Renaissance Restaurant, at 44 Commerce Street, is a three story, three bay, brick, cast stone, and polychromed terra cotta building, designed as a deliberate copy of a Venetian palace. The symmetrical facade is dominated by a heavily ornamented central bay, where a combination of ogee-arched windows, elaborately carved stone balconies and polychromed devices including gilt, shield-bearing lions focus attention on the entrance. Uniformly distributed across the ground floor facade, four mosaic panels depict a continuous panorama of gondoliers on the Grand Canal in Venice. All windows and transom are of leaded glass. The significance of the 1927 building lies in its stylistic uniqueness. Although other buildings in Newark such as the Little Theater (562 Broad Street) incorporate exotic elements, here a specific foreign building is copied. The restaurant provides architectural variety in a business building streetscape. The building was originally constructed for Edward J. Maier, realtor, as an office building. He had selected the palace from a geographical magazine. Maier went bankrupt in the Crash of 1929, and the building has served as a restaurant almost since then (see photos 64, 65).

48 Commerce Street Block 145 Lot 38
Contributing
Outbuildings: 0
48 Commerce Street, a private office building originally designed as a bank, is a two story, three bay, rectangular plan, limestone-faced, Neo-classical-influenced building, constructed c. 1925. The building's design can be described as a vault characterized by massiveness and enclosure. Its chief ornamentation is a two story, Palladian-influenced window with a moulded hood ending in Composite capital-like impost blocks. The window is centered between simple doors, and flanked on the upper level by pierced stone vents. The entablature is composed of several non-classical mouldings and is surmounted by an undecorated parapet. The eastern door has been replaced with one of more recent design (see photos 64, 65).

30-34 Edison Place Block 165 Lots 27-29
Non-contributing
Outbuildings: 0
30-34 Edison Place is a three story, four bay, rectangular plan, c. 1920, brick and concrete warehouse. The building is ornamented with steel sash industrial windows, concrete horizontal and vertical strips and concrete roof coping. The ground floor consists of garage bays covered with roll down, metal security gates (see photo 8).

35-37 Edison Place Block 164 Lot 84
Contributing
Outbuildings: 0
35-37 Edison Place, once the Union Machinery and General Supply Company, is a four story, six bay, rectangular plan, brick, industrial building. Its primarily tan and brown-painted ground floor facade is divided into five unequal bays by decorated cast iron piers which support an abbreviated entablature and wooden cornice. The central three bays, which contain the main door and display windows, are flanked by a carriage entrance on the east and a boarded window on the west. These bays have roll down metal security gates. The brick body of the building, ornamented on all levels by corbelled brickwork, is articulated by segmentally-arched windows on the second and third stories and round-arched windows on the fourth. A pressed metal cornice caps the structure. This Romanesque Revival-influenced building is typical of industrial architecture of the 1870s. In its use of dark building materials and corbelled brickwork it is related to several buildings on Edison Place, as well as to the Ballantine complex and other industrial buildings throughout Newark. This building is one of the oldest industrial buildings remaining in the Four Corners area (see photo 7).

36-38 Edison Place Block 165 Lot 31
Contributing

Outbuildings: 0
36-38 Edison Place is a three story, five bay, rectangular plan, brick and brownstone, Romanesque Revival, industrial building, constructed c. 1890. The altered ground story is dominated by two large garage openings, enframed in simple stone surrounds. The second and third stories are articulated by rusticated pilaster strips and ornamental patterned-brick relief spandrels, and are fenestrated by 2/2 double hung wood windows. Rough-hewn brownstone sills and lintels embellish the windows. The building is crowned by a corbelled cornice with projecting pilaster caps at each end. A two story brick addition at the rear features 9/6 wood frame, double hung windows, and bluestone lintels and sills (see photo 8).

45-47 Edison Place Block 164 Lot 79
Contributing
Outbuildings: 0
45-47 Edison Place is a four story, three bay, rectangular plan, brick, Romanesque Revival, industrial building, constructed c. 1885. The ground floor has been completely obscured by synthetic replacement material. The three bay division of the upper stories is regulated by slightly projecting brick piers supporting a brick entablature. The tri-partite window groups are situated between roughly hewn brownstone lintel and sill courses, and divided by vertical cast iron members with classicizing detailing. The central bay projects above the roofline, as do the corner piers. The roofline is detailed with corbelled brickwork and brownstone string courses (see photo 7).

46-48 Edison Place Block 165 Lot 37
Contributing
Outbuildings: 0
46-48 Edison Place is a four story, five bay, rectangular plan, brick, industrial building, constructed c. 1885. The Italianate-influenced facade is characterized by a scroll bracketed classicizing cornice, brownstone lintels and sills, and a first story window and door surround with entablature. Minimal alterations to the ground floor have not compromised the original integrity of the building. However, all of the upper story windows have been boarded up. A rear extension of the building with segmentally arched windows, forms an "L" shaped plan. At the inside angle of the two extension is a one story, two bay garage. The building is occupied by Jones and Auerbacher, Inc. (see photo 8).

49 Edison Place Block 164 Lot 78
Contributing
Outbuildings: 0
49 Edison Place is a one story, single bay, stucco-clad, set back, garage (see photo 7).

51-53 Edison Place Block 164 Lot 76
Contributing
Outbuildings: 0
51-53 Edison Place is a three story, three bay, rectangular plan, brick, Italianate-influenced, industrial building, constructed c. 1890. The facade is articulated simply by tri-partite window groups, with metal lintels and stone sills, set between slightly projecting brick strips, which act as piers separating the bays. The ground floor window openings have been filled in with replacement materials. The building rests on a small stone curb and is crowned by a modified, pressed metal entablature with scroll brackets and a strongly projecting cornice. A second story sign perpendicular to the facade is affixed to the western end of the building (see photo 7).

137 Halsey Street Block 63 Lot 44
Contributing
Outbuildings: 0

137 Halsey Street is a two story, single bay, rectangular plan, classicizing, commercial building. Constructed c. 1925, The limestone-clad building features fluted pilasters forming the vertical bays, a classicizing entablature with parapet, and large transomed windows on the second floor. The ground floor storefront has been altered (see photos 44, 45).

138-138 1/2 Halsey Street Block 53 Lots 13, 14
Contributing
Outbuildings: 0
138-138 1/2 Halsey Street is a single story, two bay, rectangular plan, Art Deco, commercial building. Housing two storefronts on Halsey Street, this c. 1925 building features a glazed terra cotta ziggurat roofline coping, and altered storefront materials. It appears that the alterations to the building are reversible (see photo 44).

186-198 Halsey Street Block 57 Lots 43, 45, 46
Contributing
Outbuildings: 0
186-198 Halsey Street is a two story, four bay, rectangular plan, classicizing, terra cotta-clad, commercial building occupying almost an entire blockfront. The ground floor facade has been almost entirely obscured by the addition of a ceramic panel veneer. The original storefront facade, still visible on the southernmost store, originally consisted of glass showcases set on wooden bases, pressed metal fluted pilaster surrounds, and a centered door. Above a course of stylized organic reliefs, the second story consists of large fixed pane windows with transom, which are separated into four large bays by fluted terra cotta pilasters topped with stylized organic-motif capitals. The full entablature supports dentilated cornice and a balustraded parapet detailed with cartouches and urns (see photo 13).

199 Halsey Street Block 60 Lot 48
Contributing
Outbuildings: 0
199 Halsey Street is a two story, two bay, masonry, rectangular plan, Tudor-influenced, attached, commercial building. Constructed c. 1870, and probably remodeled in the 1920s, the building features half-timbering on the second floor with an imposed bracket-supported gable. Below this gable is a row of steel sash, casement windows flanked by applied shield motifs. The ground floor has been altered with replacement materials. The building is now vacant, although it recently housed a restaurant.

201 Halsey Street Block 60 Lot 49
Contributing
Outbuildings: 0
201 Halsey Street is a three story, two bay, brick, rectangular plan, Italianate-influenced, attached, commercial building. Constructed c. 1870, the corner building is articulated by a pressed metal, scroll bracketed entablature, segmentally arched lintels with acanthus leaf banding, bluestone sills and segmentally arched windows on the Branford Place elevation. The ground floor has been altered with replacement materials. The building houses Nick's Halsey Coffee Shop (see photo 31).

295-301 Halsey Street Block 96 Lot 14
Contributing
Outbuildings: 0
295-301 Halsey Street is a four story, six bay, rectangular plan, brick, Romanesque Revival, commercial building. Constructed c. 1890, the massive building features a pressed metal entablature, round arched windows on the fourth floor (attic story), and vertical brick piers dividing the building into bays. Although the building has been covered with brickface, it is nevertheless an imposing building (see photo 23).

305 Halsey Street Block 96 Lot 18
Key
Outbuildings: 0
305 Halsey Street is the main building of the Newark Day Center, founded as the Newark Female Charitable Society, the oldest social services agency in New Jersey. This great Romanesque Revival building was designed in 1885 by R. H. Rowden, and is listed on the National Register of Historic Places (see photo 23).

9-13 Hill Street Block 93 Lot 44
Key
Outbuildings: 0
9-13 Hill Street is an eight story, five bay, rectangular plan, commercial building faced in glazed terra cotta. The first two stories are completely ornamented with elaborate foliate relief terra cotta ornamentation, interrupted only by windows and doors. The horizontal spandrels between window pairs mark the floor levels, and are also ornamented with stylized, organic relief work. Above the second floor, fluted vertical piers extend into strongly projecting roofline chevrons, which are repeated above the window bays, forming a saw-tooth roofline cornice. This c. 1929 building is an excellent example of the Art Deco stylistic influence with flat-pattern ornamental details, constructed during a period of great interest in the use of architectural terra cotta. It is similar in stylistic influence and in the use of building materials to the adjacent building at 15-21 Hill Street (see photo 22).

15-21 Hill Street Block 93 Lot 45
Key
Outbuildings: 0
15-21 Hill Street, the former Hotel Douglas, is a sixteen story, nine bay, rectangular plan, orange brick and terra cotta-faced, commercial hotel. The Art Deco-influenced facade is divided into two horizontal and three vertical sections. The first and second stories are predominantly terra cotta, with display windows flanking a canopied central door. The vertical brick members of the body begin at a first floor terra cotta cornice in the central bays and a similar second floor cornice in the flanking bays. A variety of stylized organic and geometric terra cotta relief ornament separates the windows. Beginning at the twelfth floor, a series of successive setbacks creates an early twentieth-century skyscraper silhouette. Built in 1923, this example of Art Deco-influenced architecture characterized by terra cotta relief ornament, is related in stylistic influence and the use of building materials to the adjacent 11 Hill Street. The former hotel was designed by local architect William E. Lehman. The building is now a senior citizens' residence owned by New Community Corporation (see photo 22).

41 Hill Street Block 96 Lot 22
Key
Outbuildings: 0
41 Hill Street is a three story, three bay, brick and brownstone, Italianate-influenced, row house, constructed c. 1870. The building is articulated by segmentally arched windows with bracketed brownstone sills and lintels. The elaborate carved door surround features a segmentally arched, bracket-supported entablature and paired round arched wooden doors. The house also has an elevated brownstone basement and stairs. The original entablature has been replaced with an inappropriate copy. The building is part of the Newark Day Center, and is listed on the National Register as part of the Newark Female Charitable Society property (see 305 Halsey Street) (see photo 24).

43 Hill Street Block 96 Lot 23
Non-contributing
Outbuildings: 0
43 Hill Street is a two story, single bay, brick, medical/institutional building constructed in 1977. It is part of the Newark Day Center (see 305 Halsey Street) (see photo 24).

49 Hill Street Block 96 Lot 26
Contributing
Outbuildings: 0
49 Hill Street is a four story, rectangular plan, brick and terra cotta, classicizing, corner, apartment building with a ground floor storefront. Constructed c. 1920, the buff brick building features terra cotta round arched window surrounds with swag motifs on the fourth floor, bracketed sills on the second and third floor, terra cotta trim on the corners, and a classicizing entablature with balustrade at the roofline. The ground floor storefronts have been altered (see photo 24).

59-61 Market Street Block 72 Lot 22
Contributing
Outbuildings: 0
59-61 Market Street, the "E. Heyman Building," is a three bay, six story, brick-faced, rectangular plan, classicizing/vernacular, commercial building, constructed in 1924. The first two stories have been completely obscured by applied replacement materials. The five story body of the building, articulated by vertical masonry strips, is separated from the single story attic by a rope-like string course. Simple ornamentation includes shield motifs, geometrically relieved terra cotta spandrel panels, and a bracket and modillion-supported cornice. A parapet with the inscription "E. Heyman" crowns the building. This building forms the western end of the Market Street commercial area, and as such, is an integral member of the Four Corner Historic District. It is related to nearby structures on Market Street in scale, approximate age, function and stylistic influence (see photo 51).

63 Market Street Block 72 Lot 20
Contributing
Outbuildings: 0
63 Market Street is a three story, four bay, rectangular plan, brick, classicizing, commercial building, constructed c. 1890. Much of the original facade has been insensitively altered. For example, the ground story replacement storefront with roll down security gates obscures all but the dentilated pressed metal cornice, and an intrusive sign covers the second story facade. The original appearance of the building is discernible only on the third story and in the roofline entablature. There one can see the ornamental orange and tan brickwork, including a dentilated string course, window lintels and quoins. A pressed metal cornice and a segmentally-arched pediment crown the building.

65 Market Street Block 72 Lot 18
Non-contributing
Outbuildings: 0
65 Market Street is a two story, single bay, rectangular plan, classicizing, commercial building, constructed c. 1930. The building is characterized by a replacement storefront and signage obscuring the second floor. A paneled terra cotta-clad entablature and parapet is still evident above the signage.

69 Market Street Block 72 Lot 17
Non-contributing
Outbuildings: 0
69 Market Street is a six story, single bay, rectangular plan, classicizing commercial building. Constructed c. 1920, the original facade has been obscured with stone cladding.

73 Market Street Block 72 Lot 16
Non-contributing
Outbuildings: 0
73 Market Street is a four story, single bay, rectangular plan, former Art Moderne, commercial building. Constructed c. 1920, the original facade has been obscured with stone cladding.

75-79 Market Street Block 72 Lot 13, 15
Contributing
Outbuildings: 0
75-79 Market Street is a two-building pair, giving the appearance of a single six story, four bay, rectangular plan, limestone commercial building, by a common ground floor storefront and a continuous pressed metal cornice. The first two stories of the three eastern bays have been obscured with replacement materials. The remaining original facade consists of a rusticated limestone body pierced by three, three-story, segmentally-arched, vertical window strips. Above a classically ornamented cornice, the attic consists of two bays of tri-partite windows separated by squat Tuscan pilasters. The first three stories of the western bay have been obscured with replacement materials. Above these, tri-partite window groups are bowed on the fourth and fifth floors and arched on the sixth floor. This classicizing commercial building was constructed around 1895 (see photo 36).

81 Market Street Block 72 Lot 12
Non-contributing
Outbuildings: 0
81 Market Street is a four story, three bay, rectangular plan, stucco-faced, commercial building. The c. 1920 structure has replacement windows and a ground floor but maintains its Mediterranean-influenced pressed metal cornice (see photo 36).

83-87 Market Street Block 72 Lots 9, 11
Non-contributing
Outbuildings: 0
83-87 Market Street is a three story, single bay, rectangular plan, completely obscured, commercial building. The upper stories are completely covered with aggregate stone panels and signage (see photo 36).

89-91 Market Street Block 72 Lot 7
Contributing
Outbuildings: 0
89-91 Market Street is a nine story, two bay, rectangular plan, classicizing, commercial building, constructed in 1913. The seven story body of the building is articulated by brick piers that both divide the building into bays and visually support its seventh story bracketed cornice. Channeled pilasters separate the windows of the two story attic. The strongly projecting, white glazed terra cotta entablature features a cartouche and scroll supported cornice, as well as roofline acroteria. Although much of the original facade remains, the first two stories of the building have been somewhat altered, and the paired window groups have been infield with inappropriate fenestration (see photo 36).

93-95 Market Street Block 72 Lot 6
Non-contributing
Outbuildings: 0
93-95 Market Street is a two story, single bay, rectangular plan, porcelain enamel clad, commercial building. The original facade is completely obscured by replacement materials (see photo 36).

96-98 Market Street Block 60 Lots 15-17
Non-contributing
Outbuildings: 0
96-98 Market Street is a three story, two bay, brick, rectangular plan, vernacular, commercial building. Constructed c. 1940, the planar elevation is fenestrated by multi-pane, steel sash windows on the third floor. The second floor is obscured by an awning and the ground floor is altered (see photos 9, 11).

97-99 Market Street Block 72 Lot 5
Contributing
Outbuildings: 0
97-99 Market Street is a four story, three bay, rectangular plan, brick, eclectic, commercial building, constructed c. 1890. The first two and one-half stories are obscured by a replacement storefront and a multi-paneled sign that spans the facade and partially covers the third story windows. The remaining original facade is articulated by vertical piers ornamented with incised slits and terra cotta tiles. The third story windows are capped by segmentally-arched corbelled brick lintels and elaborate terra cotta panels. Cornice level brickwork and flanking stepped piers contribute variety to the facade. Representing an earlier era characterized by low-rise, three bay structures suited to narrow city lots, this is one of the oldest buildings on the westernmost block of Market Street. It is related to surrounding buildings in scale, size, and function, but is unique in its degree of brick and terra cotta ornamentation (see photo 36).

100 Market Street Block 60 Lot 19
Non-contributing
Outbuildings: 0
100 Market Street is a three story, single bay, completely obscured, commercial building. The entire facade is clad with metal panels. Based on its height, massing, and location, there is a very good chance that there is a historic building (minus its entablature) behind this false facade (see photo 11).

101-103 Market Street Block 72 Lot 4
Contributing
Outbuildings: 0
101-103 Market Street is a four story, three bay, rectangular plan, brick, classicizing, commercial building, that is attached to and shares a common interior with a three story, triangular plan building to the east. The first two floors have been entirely remodeled with replacement storefronts and signs. The remaining two stories of the original facade are composed of tan brick pierced by regularly placed segmentally-arched windows that rest on continuous stone sill courses. The window lintels, ornamented with incised organic designs, are connected at the springing point, to form a continuous stone course spanning the facade. The building is flanked by rusticated piers and crowned by a pressed metal cornice (see photo 36).

102 Market Street Block 60 Lot 21
Contributing
Outbuildings: 0
102 Market Street is a four story, three bay, rectangular plan, brick, Italianate-influenced, commercial building. The ground floor has been altered with replacement materials. The remaining original facade is composed of unornamented brick. On the second story, a fixed pane display window is flanked by narrower windows and surmounted by a pressed metal cornice. The similar but more ornate fourth story consists of a window pair flanked by narrower windows, all resting on stone sills and surmounted by multi-paned transoms. The building is crowned by a bracket and mutule-supported cornice. Constructed c. 1870, this building is typical of Newark's small Italianate-influenced, commercial structures built prior to the turn-of-the-century (see photo 11).

104 Market Street Block 60 Lot 23
Non-contributing
Outbuildings: 0
104 Market Street is a four story, three bay, rectangular plan, brick, Italianate-influenced, commercial building. The first two stories of the facade are entirely obscured by a replacement storefront and inappropriate signage. Although the remaining original facade is composed of unornamented brick, except for a corbelled brick belt course below the classicizing entablature, it is now covered up with plywood panels with replacement windows. The original windows had stone sills and lintels. It is not clear whether the original brick wall and window opening exist behind the makeshift plywood facade. Constructed c. 1870, the original building was typical of Newark's small Italianate-influenced, urban structures built prior to the turn-of-the-century (see photo 11).

106 Market Street Block 60 Lot 25
Contributing
Outbuildings: 0
106 Market Street is a four story, single bay, rectangular plan, brick, classicizing, commercial building, constructed c. 1890. The ground floor storefront has been entirely altered with replacement materials. The upper stories are articulated by rusticated brick wall surfaces. Squat pilasters flank the large fixed-pane window of the second story, while a classicizing pressed metal surround enframes the two-story bow window above. The building is crowned by a segmental pediment flanked by finials and crowned with a cartouche. All of the windows are painted with commercial signs. The building was covered with stucco at some point in its twentieth-century life. The stucco was recently removed, leaving the brick damaged in places (see photo 11).

108-112 Market Street Block 60 Lot 27
Contributing
Outbuildings: 0
108-112 Market Street is a two-story, single bay, rectangular plan, terrazzo panel-clad, Art Moderne influenced, commercial building. The ground floor has been completely altered. The second story is articulated by a horizontal bank of windows ending in a slight projection off the facade on the western end, which was once the foundation for a projecting vertical sign. Above the band of windows are evenly-spaced, neon-lit signs proclaiming: Sports, Radios, Kodaks and Frigidaire. This store was originally a branch of Davega, a chain of electronics-camera stores. (see photo 11).

109-135 Market Street Block 61 Lots 33 & 45
Key
Outbuildings: 0
The L. Bamberger and Company building, designed in 1912 by Jarvis Hunt, was originally an eight story, nine bay, eclectic, rectangular plan building. Its Market Street facade, although classically divided into base, body, and attic, is decorated with cream-colored, glazed terra cotta gothicizing ornament including buttress strips, ogee arches throughout, metal tracery, leaded glass panels, and a stylistically coherent clock projecting from the southeast corner of the building. The most prominent of several subsequent alterations is a 15-story addition begun in 1923. The ground floor display windows, still flanked by the original gothic lamps, have also been modified. Despite many interior changes, a few original features, such as the elevator bays, remain. Louis Bamberger, a prominent Newark merchant and philanthropist, founded the business in 1893. In 1929, the same year that he financed the construction of the present Newark Museum (also by Jarvis Hunt), Bamberger sold out to R.H. Macy. Of the many department stores founded in Newark near the turn of the century, this one is the largest. It occupies the entire city block. It is also the site of the founding of WOR radio; its first transmission was sent from Bamberger's radio department in 1922 (see photos 37, 38, 40, 41).

114 Market Street Block 60 Lot 33
Key
Outbuildings: 0
114 Market Street is a four bay, eight story, irregular plan, monumental, vault-like, "Proctor's" theater building with brick and glazed terra cotta facing, built in 1915. The highly unusual ornament has been influenced by the Art Moderne movement. The verticality of the narrow building is emphasized with terra cotta members of various widths, including the flanking wall strips which are crowned by oversized terra cotta projections featuring masks and polychromed ornament. These projections also form the base from which the prominent arched upper story springs. The large eighth story window is composed of multi-paned sections forming a round-headed fenestration. The streamlined RKO Proctor's marquee has been altered by the addition of a banner-type, "R. & J. Electronics" sign. The ground floor has been altered with two infill storefronts. One of the more elaborate of Newark's many architecturally important downtown theaters, Proctor's is unusual for its monumental height. The ornament, although influenced by Art Moderne exoticism, is highly original and provides variety to the streetscape and to the Four Corners area. Although the part of the building facing Market Street is very narrow, the theater opens in the back and takes up a considerable amount of space in the middle of the block. The building was designed by local architect, William E. Lehman. It is one of only a handful of "piggyback" theaters built in North American. A "piggyback theater" is one in which an upper level theater is overlaid on top of a lower level theater. In the case of Proctor's, the downstairs auditorium seated over 2,000, while the rooftop theater seated 1,400. Although built for legitimate theater, Proctor's also showed movies. In the early 1970s, the downstairs auditorium was used by Essex County College (see photos 11, 12).

118-122 Market Street Block 60 Lot 35
Contributing
Outbuildings: 0
118-122 Market Street is a two story, two bay, rectangular plan, limestone, Art Deco, commercial building with two altered ground floor storefronts. The second floor is composed of a planar limestone facade with a ridged or wavy coping. The facade of the eastern bay is more elaborate with incised Art Deco engraved panels. The western bay is characterized by the same stone treatment minus the panels (see photo 12).

124 Market Street Block 60 Lot 37
Contributing
Outbuildings: 0
124 Market Street is a four bay, six story, brick, rectangular plan, Italianate-influenced, commercial building, constructed c. 1870. Italianate stylistic influence is expressed by the scroll bracketed cornice, the round-headed and segmentally-arched windows with elaborate brick and rusticated stone surrounds, and bluestone bracketed sills. The building has been neglected. The facade of the first two stories has been completely replaced by storefront windows and applied, intrusive commercial signage. This building, along with 126 Market Street, is one of the best examples of the types of commercial buildings which predominated on Market Street during its first commercial boom (see photo 12).

126 Market Street Block 60 Lot 38
Contributing
Outbuildings: 0
126 Market Street is a three bay, five story, brick and brownstone, rectangular plan, classicizing/eclectic, commercial building, constructed c. 1870. The eclectic facade includes classicizing features such as the dentilated brownstone roofline entablature with an egg and dart architrave, Ionic colonettes between the fifth story window pairs, and stout Ionic pilasters flanking the fifth story window groups. Other ornament includes corbelled brickwork at the roofline frieze; rusticated brownstone has been used for the voussoirs, string courses, and pilaster bases. The first three stories have been completely covered with a mid-twentieth-century paneled facade of store front windows, ceramic panels and commercial lettering. This building, along with 124 Market Street, is one of the best examples of the types of commercial buildings which predominated on Market Street during its first commercial boom (see photo 12).

128-130 Market Street Block 60 Lot 39
Contributing
Outbuildings: 0
128-130 Market Street, located on a corner site, is a three bay, seven story, steel frame, rectangular plan, classicizing, commercial building, constructed c. 1908 as the "Superb Building." Its classicizing influence can be seen in the tri-partite horizontal division of spaces, roofline cornice with modillions and brackets, and carved stone cartouche motifs. The limestone facade above the third story remains intact with the exception of the fourth through sixth story windows, which have been replaced by wooden board panels. The first three stories have been obscured by the addition of storefront doors and windows, and a facade of tan and brown pebble aggregate. Intrusive commercial signs dominated both the Market Street and Halsey Street facades. The building is an example of the use of restrained vernacular classicism in early 20th century commercial architecture (see photo 11).

138-140 Market Street Block 57 Lot 50
Non-contributing
Outbuildings: 0
138-140 Market Street is a two story, single bay, completely altered, commercial building (see photo 13).

141-145 Market Street Block 56 Lots 4 &5
Contributing
Outbuildings: 0
141-145 Market Street and 147-149 Market Street are a pair of attached, six story, six bay, identical, rectangular plan, stone-faced, classicizing, commercial buildings, constructed c. 1900. These buildings were the first home of the L. Bamberger Department Store. The first two stories have been completely obscured by replacement materials and commercial signs. The remaining facades are articulated by piers placed at the corners and at every third bay. A

continuous brownstone lintel and minor cornice connect the windows within tri-partite groups, except at the sixth story, where the windows are surmounted by segmental brick arches. Above the sixth story, a wide paneled frieze and modillion-supported cornice are surmounted by a terra cotta parapet embellished with broken pediments and urns. Although the facades of the paired group are of the same type of brick, they differ slightly in shade. Since this building is a twin to 147-149, it is very likely that local architect Thomas Cressey, the architect of 147-149, also designed this building (see photos 38-41).

142 Market Street Block 57 Lot 52
Non-contributing
Outbuildings: 0
142 Market Street is a two story, single bay, completely altered, commercial building (see photo 14).

146-148 Market Street Block 57 Lot 54, 55
Contributing
Outbuildings: 0
146-148 Market Street is a three story, three bay, rectangular plan, classicizing, commercial building. Clad in white, glazed terra cotta, this c. 1930 corner business block features a classicizing entablature, shaped parapet, and transomed Chicago windows on the west elevation. The ground floor storefront has been altered. The upper floors of the Market Street facade have been covered by a billboard (see photo 14).

147-149 Market Street Block 56 Lot 1
Contributing
Outbuildings: 0
141-145 Market Street and 147-149 Market Street are a pair of attached, six story, six bay, identical, rectangular plan, stone-faced, classicizing, commercial buildings, constructed c. 1890. These buildings were the first home of the L. Bamberger Department Store. The first two stories have been completely obscured by replacement materials and commercial signs. The remaining facades are articulated by piers placed at the corners and at every third bay. A continuous brownstone lintel and minor cornice connect the windows within tri-partite groups, except at the sixth story, where the windows are surmounted by segmental brick arches. Above the sixth story, a wide paneled frieze and modillion-supported cornice are surmounted by a terra cotta parapet embellished with broken pediments and urns. Although the facades of the paired group are of the same type of brick, they differ slightly in shade. 147-149 Market Street was designed by architect Thomas Cressey, and published in his 1896 portfolio (see photos 38-41).

150 Market Street Block 57 Lot 56
Contributing
Outbuildings: 0
150 Market Street is a four story, four bay, rectangular plan, brick, Romanesque Revival-influenced, commercial building, constructed c. 1870. The ground floor has been altered and the second floor is obscured by an awning. The third floor is fenestrated with round arched windows with elaborate window lintels. The fourth floor is obscured by a billboard. The corbelled brick entablature is reminiscent of the industrial buildings on Edison Place (see photo 14).

151-155 Market Street Block 55 Lot 10
Contributing
Outbuildings: 0
151-155 Market Street is a three bay, six story, rectangular plan, brick, classicizing, commercial buildings, constructed c. 1910. The first two stories have been obscured by replacement materials and commercial signs. The remaining original

facade consists of a brick body divided into a center bay and narrower flanking bays by piers with limestone bases and scroll bracket caps. Although the bays differ in width, all are filled with tri-partite window groups separated horizontally by brick spandrels with raised geometric panels. The pier caps, alternating with a series of smaller brackets, support a strongly projecting copper cornice. This building was the original home of Kresge Department Store (see photos 40, 41).

152 Market Street Block 57 Lot 57
Non-contributing
Outbuildings: 0
152 Market Street is a two story, single bay, completely obscured, commercial building (see photo 14).

154-158 Market Street Block 57 Lot 58
Non-contributing
Outbuildings: 0
154-158 Market Street is a three story, single bay, completely obscured, commercial building (see photo 14).

157 Market Street Block 55 Lot 7
Non-contributing
Outbuildings: 0
157 Market Street is a two story, single bay, completely altered, commercial building. The facade has been completely covered with panels holding signage, making it impossible to tell if there is anything worthwhile underneath (see photos 40, 41).

159 Market Street Block 55 Lot 1
Non-contributing
Outbuildings: 0
159 Market Street is a two story, single bay, completely altered, commercial building. The facade has been completely covered with panels holding signage, making it impossible to tell if there is anything worthwhile underneath (see photo 41).

160 Market Street Block 57 Lot 153
Non-contributing
Outbuildings: 0
160 Market Street is a two story, single bay, completely obscured, commercial building (see photo 14).

166-168 Market Street Block 57 Lot 77
Contributing
Outbuildings: 0
166-168 Market Street is a four story , six bay, square plan, brick, Italianate-influenced, commercial building. The ground floor is altered and the second floor is obscured by awnings. The third floor is fenestrated with segmentally arched windows and the fourth floor windows have flat lintels. All the windows have brownstone sills. This c. 1880 building was originally the home of George Watson Clothiers, who also had a showroom on Broad Street (see photo 14).

181-183 Market Street Block 146 Lot 45-46
Non-contributing
Outbuildings: 0
181-183 Market Street is a three story, rectangular plan, c. 1910, commercial building, with an altered ground floor storefront. The upper stories are currently clad with signage and awnings leaving only the classicizing cornice visible, so that it is impossible to tell what the facade is like. This building might be contributing underneath these intrusive applied materials (see photos 57, 58).

185 Market Street Block 146 Lot 45
Contributing
Outbuildings: 0
185 Market Street is a two bay, six story, rectangular plan, limestone-clad, classicizing, commercial building whose facade is divided into a base, body and attic. The base is occupied by a storefront and is separated from the four story body by a minor cornice. Channeled masonry, surrounding and dividing the two vertical window strips of the body, is the dominant surface material. Above a centered cartouche and an ornamental sill course, are attic windows separated by Ionic colonettes. Metal-clad wooden modillions and scroll brackets ornament the roofline cornice. The ground floor has been significantly altered with intrusive replacement materials and the limestone cladding has been discolored by exhaust from the passing buses. This building is a modest example of turn-of-the-century classicizing influences on a small scale commercial structure. It is stylistically related to the Kinney Building, the Spingarn Building, the Bonnell Building and several other commercial buildings on Market Street. The building was constructed c. 1895 (see photos 57, 58).

186 Market Street Block 164 Lot 13
Contributing
Outbuildings: 0
186 Market Street is a three story, single bay, rectangular plan, brownstone, vernacular, commercial building, which housed Murray's Famous Bar and Restaurant since the late nineteenth century, and was recently converted to a clothing store. The c. 1895, yellow-painted, brownstone facade is articulated by horizontal bands of fixed pane windows on both the second and third floors, a c. 1930s alteration from a simple, three bay, 6/6 fenestration. A simple, pressed metal, classicizing cornice occurs both at the roofline and the first floor levels. Further ornamental detail includes a wrought iron grille which fills the space beneath the second floor sill course. The primary significance of this building lies in its role as an infill structure, connecting the more significant Spingarn Building at 188 Market Street and the Kinney Building at 176-184 Market Street. It relates to other small scale, commercial buildings throughout Newark, especially to 190 Market Street, by virtue of its strong horizontal expanses of windows and simple ornamentation (see photos 4, 5).

187 Market Street Block 146 Lot 43
Contributing
Outbuildings: 0
187 Market Street is a three story, single bay, rectangular plan, limestone and marble-faced, former bank building. Classicizing elements, treated in the Art Deco manner, ornament the facade. Examples include flattened stylized reliefs of eagles and allegorical figures embellished with organic motifs that flank the central window group. The stylized treatment of both fluted pilaster strips and the roofline dentilated cornice further reflect the Art Deco influence. The use of a variety of materials, such as bronze (in the relief-decorated horizontal spandrel between floors) and marble (in the carved lintel above the door), enrich the facade. Constructed as the "United States Savings Bank" in 1929, the building is a good example of s small scale Art Deco commercial building constructed at the end of a prosperous period in Newark's history (see photos 57, 58).

188 Market Street Block 164 Lot 14
Contributing
Outbuildings: 0
The Spingarn Building, built in 1895, at 188 Market Street, is a six story, two bay, rectangular plan, limestone, commercial structure, designed by local architect, Thomas Cressey. The three part facade includes an altered two-story base (replacement storefront), which is divided from the body of the building by a simple cornice with the inscription "Spingarn Building." The body is articulated by a colossal, stylized, Composite order supporting archivolts which enframe two, three story window strips. Horizontal panels with classicizing ornamentation separate the windows at floor levels. A simple cornice, composed of an egg and dart moulding, divides the body from the attic which is heavily ornamented with classicizing elements such as a double entablature, Ionic colonettes, figure head masks in the frieze, and a broken bonnet, segmental pediment. The fire escapes across the front of the building are not original. The Spingarn Building is closely related in scale and stylistic influence to the contemporary Bonnell Building, located at 196-198 Market Street. Although discolored by exhaust fumes and improperly maintained, the Spingarn Building is unusually ornate and adds interest and variety to the commercial streetscape. It was built to house "Spingarn Men's Outfitter," a local clothier, and is published in Thomas Cressey's 1896 portfolio (see photos 4, 5).

189-191 Market Street Block 146 Lot 40
Contributing
Outbuildings: 0
189-191 Market Street is a three story, three bay, rectangular plan, glazed terra cotta clad, commercial building with eclectic features including classicizing, medievalizing, and Eastern motifs. The tri-partite facade, originally more distinct in its division, has been obscured by signs and building modifications, such as altered ground floor storefronts. A metal and neon "S. Marsh & Sons" sign spans the building's facade between the second and third stories. Built around 1925 as the "Bowers Building," the structure features a carved door surround depicting cherubs and a surmounted shield motif, medievalizing diminutive ogee arch motifs, and Eastern-motif ornament at the roofline (see photos 57, 58).

190 Market Street Block 164 Lot 15
Contributing
Outbuildings: 0
190 Market Street is a four story, single bay, rectangular plan, commercial building whose facade is enframed in a bolted cast iron surround. This simple design consists almost entirely of horizontal strips of casement windows resting on spandrels and surmounted by frosted glass transoms. The body is crowned by a mutule-supported, pressed metal cornice, once embellished with paterae, and is separated from the found floor by a frieze containing the name of the building, "E. N. Plates." Show windows, which flank a recessed door, comprise the ground floor. It is one of only a few buildings which has its original storefront. Because alterations to the building are minimal, its architectural integrity remains substantially intact. This c. 1900 building is one of the only examples of cast iron work in the area. Although unique in its use of materials and design influence, it is similar both in scale and strong horizontal emphasis to 192 and 194 Market Street (see photos 4, 5).

192 Market Street Block 164 Lot 16
Contributing
Outbuildings: 0
192 Market Street is a seven story, three bay, rectangular plan, cast iron and brick, classicizing, commercial building. The altered, cast iron-framed storefront ground floor supports the original three story, stone-facade body of the building, which in turn, supports a later, three story, three bay rooftop addition. The original body is articulated by Eastlake-inspired incised stone pilasters which rest on a slightly projecting belt course, while a classicizing pressed metal cornice and raised

brick spandrel panels articulate the yellow brick addition. The original part of the buildings dates to around 1880; the addition to around 1910. This building is one of a pair of Eastlake-influenced buildings, the other being 194 Market Street. Together with neighboring buildings, they add architectural interest to the streetscape. This building was constructed for the Passmore Meeker and Company, also known as the "Steam Marble Works," purveyors of granite and marble monuments, and decorations. In the late nineteenth century, this building was known as the Meeker Building, and was depicted in advertising in Thomas Cressey's 1896 portfolio, and was most likely designed by him (see photos 4, 5).

193-195 Market Street Block 146 Lot 38
Key
Outbuildings: 0
The Newark Theater is a one (visual) story, two bay, irregular plan, brick and terra cotta building whose ornamentation is a mixture of eclectic and classicizing features. Dominating the facade is a pair of blind arches which enframe polychromed terra cotta depictions of stylized fantastic creatures. Classicizing elements of the building include palmette acroteria at the roofline, a dentil-supported cornice and impost blocks in the form of acanonical capitals. The Newark Theater marquee appears to be original, however, the centered, projecting Paramount sign is a later addition. The building has a large footprint in Block 146 with projecting side wings facing Beaver Street. Built in 1886 as Henry Clay Miner's Theater, the Newark Paramount originally opened as a vaudeville and legitimate theater. It is the oldest existing theater building in Newark. Although it was remodeled in 1916, when it was converted to a movie house, the extent of the changes is unknown. The ground floor lobby has been converted to a retail store (see photos 57, 58).

194 Market Street Block 164 Lot 17
Contributing
Outbuildings: 0
194 Market Street is a four story, three bay, rectangular plan, cast iron and brick, classicizing, commercial building, constructed c. 1880. The lower two stories have been altered with hung glazed-ceramic panels and other intrusive storefront materials. The upper two stories are articulated by incised stone pilasters separating the double hung windows, which are set into recessed curve surrounds. The crowning pressed metal cornice is supported by brackets and detailed with a dentil course. This building is one of a pair of Eastlake-influenced buildings, the other being 192 Market Street. Together with neighboring buildings, they add architectural interest to the streetscape. This building was originally constructed for *The Sunday Call*, one of Newark's leading newspapers at the end of the nineteenth century. This building, along with the old Newark Evening News building slightly to the east, are the vestiges of a neighborhood once dominated by newspaper offices, and printing and bookbinding shops (see photos 4, 5).

196-198 Market Street Block 164 Lot 18
Contributing
Outbuildings: 0
196-198 Market Street is a seven story, two bay, rectangular plan, classicizing, commercial building, designed by local architect Thomas Cressey. The structure is horizontally partitioned into three sections: a rusticated base consisting of the first two floors, a four story body, and an attic story with full entablature and parapet. The main body of the building is articulated by two colossal arch surrounds containing paired and tri-partite window groups, separated by pilasters and horizontal spandrels. The attic story is composed of an arcade of round-arched windows, separated and flanked by rusticated piers. Centered in the attic story is the inscribed date "1895." The cornice is classically ornamented and surmounted by a parapet which is flanked by scrolls and inscribed "Bonnell Building." The ground floor storefronts have been altered with intrusive replacement materials and signage, although it is possible that the original cast iron columns which delineated the storefront and upstairs office entrance are still present behind the alterations. The Bonnell Building is one of the largest and tallest commercial building on this block of Market Street and provides a good example of a late

nineteenth-century classicizing influence. Vacancy and neglect threaten the building; many of the windows are missing and boarded-up. The building was published in Thomas Cressey's 1896 portfolio (see photos 4, 5).

197 Market Street Block 146 Lot 37
Contributing
Outbuildings: 0
197 Market Street is a four story, three bay, rectangular plan, eclectic, commercial building. The only original element of the altered ground floor is a cornice with Greek key moulding. The fourth floor is entirely concealed by a deteriorated billboard which extends to the roofline cornice. The visible remaining details include dressed limestone window surrounds and quoins on a rusticated ashlar masonry field, attenuated stylized colonettes flanking the windows, and a classicizing roofline cornice ornamented with a dentil course and bead and reel mouldings. Above the cornice is a parapet flanked by square piers with incised details and surmounted by a minor dentilated cornice. The building is unique in its combined use of dressed and rusticated ashlar masonry and its eclectic use of classicizing and medievalizing details. It was constructed c. 1890, as the Gummersell Building (see photos 57, 58).

199-201 Market Street Block 146 Lot 35
Contributing
Outbuildings: 0
199-201 Market Street is a three story, four bay, rectangular plan, terra cotta-clad, classicizing/eclectic, commercial building. The original ground floor is obscured by a security gate and altered by replacement materials. The second and third story bays are articulated by colossal pilaster strips ornamented with roundels. Between the second and third stories are horizontal spandrels ornamented with recessed panels trimmed in egg and dart moulding and medallions containing blank shields. Above the stylized entablature is a parapet with a central cartouche. A cast stone frieze course with mask and garland detailing caps the building. Fenestration consists of large fixed panes with triple transoms above. Modest in scale and characterized by large windows and repetitive eclectic details, this 1926 building is part of a varied commercial streetscape (see photos 57, 58).

200-204 Market Street Block 164 Lots 20, 23
Contributing
Outbuildings: 0
200-204 Market Street is a two story, two bay, rectangular plan, classicizing, commercial building. The ground floor has been altered with replacement storefronts and inappropriate signage, but vestiges of limestone pilasters and a classicizing entablature are evident on the second floor (see photos 4, 5).

203-205 Market Street Block 146 Lot 34
Contributing
Outbuildings: 0
203-205 Market Street is a four story, three bay, rectangular plan, brick, Italianate-influenced, commercial building, constructed c. 1880. The lower two stories have been altered, obscuring the original features of the facade. A deteriorating wooden Italianate cornice, supported by four ornate scrolled brackets, separates the modified lower level from the stylistically intact upper stories where three window bays are recessed within a corbelled frame. Further ornamentation includes continuous lintel and belt courses, and segmentally-arched windows with hood mouldings. A wooden roofline cornice is supported by paired end brackets, between which are evenly spaced modillions. This building forms an anchor to a block of stylistically varied buildings, including the Newark Paramount Theater and the Firemen's Insurance Company building. Although it is one of the oldest building remaining on Market Street, it is related to neighboring structures such as 206-208 Market Street in style and use of building materials (see photos 57, 58).

206-208 Market Street Block 164 Lot 25
Contributing
Outbuildings: 0
206-208 Market Street is a four story, seven bay, rectangular plan, classicizing, brownstone, commercial building, constructed c. 1870. The ground floor storefronts have been altered with intrusive materials, but are surmounted by a bracketed metal cornice. The facade is articulated by evenly spaced windows with moulded brownstone lintels and sills. Traces of the building's original name, "A.M. Camfield," are visible between the second and third floor windows. The bracketed roofline cornice appears to be wooden. Several older signs relating to past functions of the building are visible in the windows and on signs attached to the facade. 206-208 Market Street is one of the oldest commercial buildings on the block, as reflected in its contrasting use of materials and its general scale, massing and design influence. The structural use of brownstone and brick, double width lot, and its simpler detailing set it apart from the surrounding buildings of a slightly later date (see photos 4, 5).

207 Market Street Block 147 Lot 59
Contributing
Outbuildings: 0
207 Market Street is a four story , single bay, box-like, commercial building constructed in the 1960s, with a grid-like fenestration across the facade. This building housed the pressroom of the *Newark Evening News* until its closing in August 1972. (see photo 57).

209-221 Market Street Block 147 Lots 54 & 59
Contributing
Outbuildings: 0
The former *Newark Evening News* building, located at 207-221 Market Street, is a pair of attached, limestone-clad, classicizing, rectangular plan buildings, constructed c. 1920. The western four bay section rises to nine stories (including a setback attic), while the eastern five bay section rises only seven stories. Above a simple moulded cornice, the body of the building consists of various types and sizes of regularly placed rectangular windows separated both horizontally and vertically by unornamented limestone facing. A parapet caps both rooflines, and the base is polished granite. The main entrance, located in the fourth bay from the west, features a devil-motif relief carving. Once the home of one of Newark's most prominent newspapers, the building was converted into a residential complex (see photos 57, 60).

210 Market Street Block 164 Lot 27
Contributing
Outbuildings: 0
210 Market Street is a four story, three bay, rectangular plan, classicizing, cast iron, commercial building, constructed c. 1880. The cast iron facade is articulated by vertical, rusticated corner piers, twisted and attenuated colonnettes with Composite capitals, and horizontal paneled spandrels below the windows. The building is surmounted by a pressed metal, bracketed and pedimented cornice. The ground floor storefronts have been altered with intrusive materials, and the original 2/2 double hung windows have been recently replaced with inappropriate aluminum casement windows. A variety of commercial signs hang from the building and appear in the windows. 210 Market Street is one of the few remaining cast iron buildings in Newark. Its scale, form and articulation are typical of the brief historical period of cast iron construction (see photos 4, 5).

210 1/2-212 Market Street Block 164 Lot 28
Non-contributing

Outbuildings: 0
210 1/2-212 Market Street is a one story, two bay , completely altered, rectangular plan, commercial building (see photos 4-6).

214 Market Street Block 164 Lot 30
Contributing
Outbuildings: 0
Constructed as a bank, 214 Market Street is a two story, single bay, rectangular plan, classicizing, vault-like, commercial building, constructed in 1927. The ground floor has been obscured by a replacement storefront. The remaining features of the classicizing limestone facade are revealed only at the second story, and include ashlar masonry, a scroll-flanked parapet above a low relief stylized organic frieze and an unornamented cornice. The single bay in the center of the second floor is articulated by a slightly recessed architrave. Vestiges of the original bank name can still be seen above the second story. The classicizing influence of this building, originally the Market Street branch of the Union National Bank, was typical of bank buildings in this period, and was intended to give the institution an air of permanence and security (see photos 4, 6).

216 Market Street Block 164 Lot 31
Contributing
Outbuildings: 0
216 Market Street is a six story, single bay, rectangular plan, classicizing, commercial building, constructed around 1905. The building is divided into three horizontal sections: a base, main body, and cornice. The first and second stories, although partially obscured by replacement materials, reveal classicizing details such as a string course ornamented with a Greek fret motif and a cast stone Vitruvian wave motif window surround. The remaining four stories are articulated by four-part window groups and separated by pressed metal spandrels. These horizontal elements are contained within vertical brick piers, which form the corners of the building. The building is crowned by a pressed metal cornice, detailed with modillions, brackets and lion's heads motifs. Formerly known as the Madison Building, it is typical of early 20th century commercial buildings in Newark (see photos 4, 6).

218-220 Market Street Block 164 Lot 32
Contributing
Outbuildings: 0
218-220 Market Street is a six story, three bay, rectangular plan, classicizing, commercial building, constructed around 1910. The ground floor has been altered with intrusive materials and commercial signs. The remaining five stories are articulated by colossal, vertical limestone piers, separating regularly paired windows and pressed metal horizontal spandrels. The dentilated and bracket-supported cornice is surmounted by a parapet. The building is undergoing renovation. A large neon-lit sign, which obscured the entire second story, has recently been removed and new windows have been put in place (see photos 4, 6).

222 Market Street Block 164 Lot 35
Contributing
Outbuildings: 0
222 Market Street is a two story, single bay, rectangular plan, classicizing, commercial building, constructed around 1910. The glazed white terra cotta facade is articulated by cornices above both the altered ground floor storefront and the second floor, horizontally-banded windows. A bronze figurehead medallion is located in the center of the pedimented parapet. The recessed ground floor storefront of the sporting goods store is surrounded by enameled panels which serve as a background for commercial lettering, and related billiard and bowling motifs. This building, utilizing white terra cotta panels and horizontal window expanses, is characteristic of a late 1920 commercial building type which is prevalent

throughout the business district, but unique on Market Street. This small scale building acts as an infill structure, connecting two, more significant buildings (see photos 4, 6).

226 Market Street Block 164 Lot 35
Key
Outbuildings: 0
226 Market Street is a five story, five bay, rectangular plan, moulded brick, Romanesque Revival-influenced, commercial building with ground floor storefronts. Built circa 1890, as the "Columbian Block," home of printers and bookbinders, this building is one of the widest and most architecturally imposing buildings on Market Street. The horizontal articulation of the building is achieved by string courses of corbelled decorative brickwork. The third and fourth floors are unified by a colossal order of engaged Doric columns constructed of moulded brick, separating composite window groups. The window groups are further distinguished by segmentally-arched brick surrounds on the fourth floor, and wooden spandrels with applied mouldings between the floors. The roofline entablature, visually supported by engaged brick Doric colonettes, is elaborately ornamented with moulded string courses of various brick patterns. The pressed metal pedimented door surround appears to be the only visible original feature of the ground floor. It includes the insignia "F & K," which relates to the real estate developers, Froelich and Kohler, who were active in this area of Newark in the early 1880s. The building is unique, both in its use of elaborate moulded brick to create surface texture and rhythm, its dark color, and in its scale and massing when compared with surrounding buildings in the eligible Four Corners Historic District. It is reminiscent of the Puck Building in lower Manhattan (see photo 6).

1180 Raymond Boulevard
(11 Commerce Street) Block 144 Lot 9
Key
Outbuildings: 0
The Raymond Commerce Building, (also known as the Lefcourt Building), located at 1180 Raymond Boulevard, is a thirty-four story building with two principal facades, one facing Raymond Boulevard, the other facing Commerce Street. The base, encompassing the first five stories, is composed of a massive limestone frame surrounding horizontal strips of windows ornamented with metal relief spandrels. The tan brick body is articulated by brick piers connected by recessed moulded terra cotta panels. Art Moderne influence is apparent in the strong verticality expressed by window strips and brick piers rising to a series of successive setbacks. Corner wall buttresses give the building a gothicizing air, similar to the neighboring Military Park Building. The ground floor has been altered with a modern frieze and storefront windows that are only moderately intrusive (see photos 54, 55, 60).

Designed by one of Newark's most prolific architects, Frank Grad, the 1929 Raymond Commerce Building is distinguished by its use of rich and varied materials, creating one of Newark's most impressive skyscrapers. It is a Key element in both the Four Corners Historic District and in the famous Newark skyline. The building was originally constructed for the New York developer Lefcourt, who went bankrupt in the Crash of 1919, and is similar to the Lefcourt buildings in New York City, particularly the Lefcourt National Building on 5th Avenue and 43rd Streets.

304 University Avenue Block 72 Lot 28
Contributing
Outbuildings: 0
304 University Avenue is a three story, three bay, brick, rectangular plan, attached, Italianate-influenced, commercial building, constructed c. 1880. The ground floor has been altered to accommodate a restaurant. The upper floors of the University Avenue facade is articulated by vertical piers ending in a corbelled belt course below the pressed metal, scrolled

bracket-supported entablature. The windows have bracketed stone sills and lintels. The Campbell Street facade features projecting brownstone shouldered window architraves with exaggerated keystones (see photo 51).

306 University Avenue Block 72 Lot 27
Contributing
Outbuildings: 0
306 University Avenue is a two story, three bay, rectangular plan, brick, vernacular, commercial building. The building is articulated by vertical brick piers ending in a corbelled brick belt course, and horizontal spandrels. Further classicizing ornamentation includes a classicizing entablature. The building has been painted a uniform color and the fenestration is filled with signage (see photo 51).

198-204 Washington Street Block 63 Lot 58
Non-contributing
Outbuildings: 0
198-204 Washington Street is a two story, multiple bay, modern commercial building (see photo 49).

203 Washington Street Block 69 Lot 48
Contributing
Outbuildings: 0
203 Washington Street is a two story, single bay, rectangular plan, brick, Art Moderne, former bank building. The c. 1930 building features a central entrance, rounded building corners and a shaped parapet with a flattened eagle motif. The building has been converted into a lawyers' office (see photo 49).

205-219 Washington Street Block 70 Lot 1
Contributing
Outbuildings: 0
205-219 Washington Street is a twenty-one story, thirteen bay, rectangular plan, Art Moderne/eclectic, brick-clad commercial building with limestone trim. Constructed in 1942 for the Prudential Insurance Company, the building features a streamlined box-like base of fifteen stories with two setbacks. At the roofline of the building is a colonnade of contrasting white piers resembling an entablature. Additional details include limestone door surrounds for the three main entrance doors along with attenuated, exaggerated keystones over each door. These are matched by the surrounds of the top floor windows. A contrasting white coping with a railing edges the two setbacks. The building has an attached parking garage at the rear, which was added at a later date (see photo 50).

In October of 1942, shortly after the building was completed, the federal government leased the building for its Office of Dependency Benefits (ODB), the agency responsible for forwarding allowance and allotment checks to dependents of servicemen. At its peak in 1944, the ODB employed 10,000 people, without discrimination. Twenty-six percent of its employees were blacks, the first time that blacks had the opportunity to work on such a major scale in so many departments (Cunningham 1966: 296). This building was designed by the New York architectural firm of Vorhees, Walker, Foley and Smith.

212 Washington Street Block 62 Lot 1
Key
Outbuildings: 0
The Gibraltar Building, occupying an entire city block, is a fourteen story, nine bay, rectangular plan, limestone-clad, Gothicizing/eclectic, commercial building. Built for the Prudential Insurance Company in 1926, the building is

horizontally divided into three major parts. The base contains the central door, with its elaborate iron gate and octagonal wall sconces, and eight large segmentally-arched display windows. A gargoyle ornamented cornice separates the base of the building from the body, which is articulated by vertical stone piers, terminating in shield-embossed panels with figureheads. Paired windows, set in riveted metal surrounds, form continuous vertical strips, ending in segmentally arched surrounds. The three story, set back attic rises to a shield-embossed, bracket-supported frieze. The crowning hipped roof is ornamented with three gabled dormers, colonettes, stone eagles, and metal ridge line cresting. The Gibraltar Building is one of three Cass Gilbert buildings in the Four Corners Historic District, however, it is more closely related in stylistic influence to his well-known Woolworth Building in New York City. It is one of Newark's most outstanding commercial buildings and is now used as the "Robert N. Wilentz Court Complex" (see photos 45, 50).

221 Washington Street Block 71 Lot 31
Contributing
Outbuildings: 0
221 Washington Street is a two story, two bay, rectangular plan, brick-clad, commercial building. Constructed c. 1930, the Art Moderne-influenced building features a planar facade, multiple-pane industrial sash windows on the second floor and an altered ground floor (see photo 52).

223 Washington Street Block 71 Lot 32
Contributing
Outbuildings: 0
223 Washington Street is a two story, two bay, rectangular plan, brick-clad, vernacular, commercial building. Constructed c. 1880, the building appears to be a former residential building due to its gabled roof and window placement. The ground floor has been altered to accommodate the expanded restaurant from 225 Washington Street (see photo 52).

225 Washington Street Block 71 Lot 33
Contributing
Outbuildings: 0
225 Washington Street is a three story, single bay, rectangular plan, commercial building. Its distinctly Flemish influence is expressed through the elaborate stepped gable, Flemish bond brickwork, and use of contrasting materials. The ground floor has been altered by applied imitation stucco and pebble facing; the original scroll-flanked frieze above the ground floor is obscured by a blank wooden panel. The second floor is composed of a pair of stone-mullioned, leaded glass window groups, set within a flush-quoined, segmentally-arched surround. Between the second and third floors is a stylized entablature containing a simply moulded architrave, a frieze with cast stone grotesques, alternating with stone blocks, inscribed with the letters "S M Z." The simple cornice also acts as a continuous sill for the third floor windows. The stepped gable is articulated with ornamental urns, S-scrolls, and a center clock within an elaborate cartouche. Flanking the gable are stepped back side walls (see photo 52).

The building was designed circa 1910 by August Seider Jr., architect, for the *New Jersey Freie Zeitung*. The *Freie Zeitung*, founded in 1858, was the only foreign language daily newspaper in Newark, serving the large German population at the turn-of-the-century. This building is one of several in downtown Newark characterized by unusually elaborate revival influences.

235 Washington Street Block 72 Lot 45
Contributing
Outbuildings: 0

235 Washington Street is a three story, three bay, rectangular plan, brick, classicizing, corner, two-part business block, constructed c. 1920. The base of the limestone building is divided from the body by a first floor entablature. The body of the building is articulated by vertical piers which end in a classicizing entablature. The Washington Street ground floor has been altered with applied porcelain enamel panels and the windows have been replaced (see photo 53).

239 Washington Street Block 72 Lot 47
Contributing
Outbuildings: 0
239 Washington Street is a four story, two bay, rectangular plan, brick, Romanesque Revival-influenced, commercial building, constructed c. 1880. The first two floors of the building have been altered with applied materials. The third floor features two segmentally-arched bays with pivoting windows, and segmental lintels with decorative keystones. The fourth floor features round arched windows with limestone lintels and keystones as well as a projecting, brick springing line connecting the windows. The pressed metal entablature is missing (see photo 53).

241-251 Washington Street Block 72 Lot 1
Contributing
Outbuildings: 0
241-251 Washington Street is a triangular building, three stories in height and nine bays wide. The bottom two floors have been clad with enamel panels and signage. The third floor is fenestrated with tri-partite Chicago-like windows with decorative piers forming the bays. Mediterranean-revival in style, this c. 1920's building is surmounted by a hipped, tile-clad roof (see photo 53).

252-258 Washington Street Block 60 Lots 9, 11-13
Contributing
Outbuildings: 0
252-258 Washington Street is a three story, five bay, trapezoidal plan, cast stone, gothicizing, commercial building, constructed c. 1915. A secondary facade at the south end of the building forms an obtuse angle with the main facade, and consists of a single bay, which, although wider, is similar in ornamentation to the principal bays. The ground floor of the primary facade has been completely altered with replacement storefronts and signs. The remaining two stories are articulated by stone piers rising to surround two story, ogee-arched windows, ornamented with stone tracery and relieved spandrels. The parapet, composed of quatrefoil relief panels and a slightly projecting central pediment, is capped by a castellated roofline. This commercial building occupies a prominent location on the southeast corner of Market and Washington Streets. Its gothicizing elements relate it to the L. Bamberger and Co. Department Store building at 131 Market Street. The building was probably designed by prolific Newark architect, William E. Lehman (see photos 9-11).

260-266 Washington Street Block 60 Lots 5, 6
Contributing
Outbuildings: 0
260-266 Washington Street is a three story, five bay, rectangular plan, brick and limestone, classicizing, commercial building. The elaborate centralized main door (with its frieze inscribed "The Metropolitan Building") is the most significant remaining feature of the original ground floor facade; little evidence remains of the cast iron pilasters that once divided the shop level into five bays. The second and third stories are vertically divided by stylized, engaged, brick Ionic pilasters with cast stone capitals. The second story has large fixed pane display windows with tri-partite transoms, flanked by single-story Doric pilasters. The third story has paired windows, with keystone-ornamented arches springing from stylized Ionic pilasters. The pressed metal entablature is topped by projecting corner pediments which are connected by a

roofline balustrade. The c. 1895 Metropolitan Building is unique in its use of polychromed building materials and its Italian Renaissance design (see photos 9, 10).

268 Washington Street Block 60 Lots 4
Contributing
Outbuildings: 0
268 Washington Street is a three story, three bay, rectangular plan, Italianate-influenced, brick, commercial building, constructed c. 1880. The attached row building has suffered some alterations, but contributes to the overall streetscape (see photos 9, 10).

270 Washington Street Block 60 Lots 3
Contributing
Outbuildings: 0
270 Washington Street is a three story, three bay, rectangular plan, Italianate-influenced, brick, commercial building, constructed c. 1880. The attached row building has suffered some alterations, but contributes to the overall streetscape (see photos 9, 10).

272 Washington Street Block 60 Lot 2
Non-contributing
Outbuildings: 0
272 Washington Street is a single story, single bay, c. 1960, infill building, housing "John's Texas Weiners" (see photo 34).

10 William Street Block 93 Lot 3
Contributing
Outbuildings: 0
10 William Street is a two story, single bay, rectangular plan, brick, attached row building. The c. 1870 building is articulated by a second story composite window grouping set into a limestone Gibbs surround and a ground floor storefront (see photo 20).

12-14 William Street Block 93 Lot 1
Contributing
Outbuildings: 0
12-14 William street is a three story, six bay, rectangular plan, brick, Italianate, commercial building. The c. 1870 building is ornamented with a pressed metal entablature, keystoned lintels over the windows and a ground floor storefront (see photo 20).

16-24 William Street Block 94 Lot 6
Contributing
Outbuildings: 0
16-24 William Street is a two story, five bay, rectangular plan, brick business block. The c. 1920 buff brick building is fenestrated with transomed Chicago windows on the second floor. Additional details include cast stone trim such as in the

classicizing entablature and a shaped parapet. Projecting brick horizontal and vertical strips also decorate the facade (see photo 28).

17-19 William Street Block 57 Lot 1
Contributing
Outbuildings: 0
The Calumet Building, located at 17-19 William Street, is a three bay, nine story, rectangular plan, eclectic, commercial building, constructed around 1926. Although it is classically divided into three horizontal sections, the decorative elements are gothicizing. The ground floor, which has been almost completely obscured by replacement materials, retains its limestone piers with polished granite bases. The second floor of the building is distinguished by its segmentally-arched surrounds containing Chicago windows place above low relief, horizontal spandrels, decorated with trilobed arch and blank shield motifs. The six story body of the building is articulated by Chicago windows on the William Street facade, and tri-partite, double-hung sash on the six bay Treat Place elevation. The attic is crowned by an ornate castellated parapet. The Calumet Building is notable for its extensive use of glazed terra cotta cladding over a steel frame. The building was the site of the writing of the Alcoholics Anonymous manifesto by the founder of AA. The building has had a fire in it, all the window glass is missing and it is exposed to the weather (see photos 26, 27).

21 William Street Block 57 Lot 3
Non-contributing
Outbuildings: 0
21 William Street is a three story, two bay, wood frame, rectangular plan, commercial building completely altered with vinyl siding and replacement windows. The building houses the "Branford Press" (see photo 27).

23 William Street Block 57 Lot 4
Contributing
Outbuildings: 0
23 William Street is a three story, three bay, brick, Italianate, commercial row building, constructed c. 1870. The building is articulated by segmentally-arched brownstone lintels, bracket-supported third floor sills, a continuous second floor sill course, a wooden roofline entablature and a pressed metal entablature over the first floor storefront. The building still retains its small pane transom glass over the storefront (see photo 27).

25 William Street Block 57 Lot 6
Contributing
Outbuildings: 0
25 William Street is a two story, single bay, brick, vernacular, commercial building, constructed c. 1930. The building is articulated by a stepped parapet with limestone coping, a second story replacement window, and a 1940s enamel panel sign with neon lettering over the ground floor storefront (see photo 27).

27 William Street Block 57 Lot 8
Contributing
Outbuildings: 0
27 William Street is a three story, three bay, corner, business block. The c. 1865, Italianate building features arched windows with brownstone surrounds on the Halsey Street side. The William Street facade has been modernized and converted into a c. 1920, two bay classicizing facade delineated by vertical piers. The entablature is enclosed in aluminum siding and the ground floor has been altered (see photo 27).

28 William Street Block 93 Lot 3
Contributing
Outbuildings: 0
28 William Street is a three story, six bay, rectangular plan, double width, brick, Italianate-influenced, commercial building. Constructed c. 1865, this is one of the oldest buildings in the area. Detailing includes projecting brownstone sills, flush brick lintels, a scroll bracket-supported wooden entablature and a pressed metal entablature at the first floor level. The ground floor storefronts have been altered (see photo 28).

31 William Street Block 58 Lot 1
Contributing
Outbuildings: 0
31 William Street is a three story, three bay, wood frame, rectangular plan, Italianate-influenced, row house with two storefronts on the ground floor, one on William Street, and one on Halsey Street. The house is in deteriorated condition, with asphalt sheet siding and boarded up windows. Scroll bracket-supported entablatures are still present at the first floor and roofline levels (see photos 26, 27).

33 William Street Block 58 Lot 2
Contributing
Outbuildings: 0
33 William Street is a three story, five bay, rectangular plan, stucco-clad, vernacular, commercial building. The c. 1910 building features an altered ground floor storefront and a stepped parapet (see photo 26).

34 William Street Block 94 Lot 1
Contributing
Outbuildings: 0
34 William Street is a two story, three bay, rectangular plan, Art Deco, canted corner business block. Constructed c. 1925, the glazed terra cotta-clad building features colossal fluted pilasters, planar wall surfaces, heavily ornamented, organic relief horizontal spandrels between the floor levels and ziggurat coping at the roofline. The ground floor has been somewhat altered with smaller display windows (see photos 28, 29).

36-38 William Street Block 95 Lot 12
Contributing
Outbuildings: 0
36-38 William Street is a four story, two bay, rectangular plan, classicizing, brick, industrial building. The c. 1910 building is articulated by vertical piers which are connected by horizontal brick spandrels at the floor levels. Ornamental pressed metal pilaster caps once supported the missing pressed metal entablature. The building is fenestrated with multi-pane industrial steel sash. The ground floor storefronts are separated by square, cast iron columns (see photo 28).

39 William Street Block 58 Lots 4, 5
Contributing
Outbuildings: 0
39 William Street is a four story, five bay, rectangular plan, stucco-clad, vernacular, commercial building. The c. 1910 building features an altered ground floor storefront and an elaborately stepped parapet with a swag draped over the uppermost section (see photo 26).

43 William Street Block 58 Lot 8
Contributing
Outbuildings: 0

43 William Street is a two story, three bay, rectangular plan, buff brick with limestone trim, Art Moderne, commercial building. The c. 1930 building features limestone corner pilasters and window surrounds, and inset limestone panels in the stepped parapet (see photo 26).

Architect/Builder (Continuation Sheet)

Post, George
Ely, John
Ely, Wilson
Hunt, Jarvis
Grad, Frank
Lehman, William
Jones, George Elwood
Guilbert and Betelle
Cook, Jay Ford
Eisendrath, Simon B.
Morvin and Davis
Seider, August
Vorhees, Stephen
Gmelin, Paul
Walker, Ralph

Statement of Significance

The Four Corners Historic District, at the intersection of Broad and Market Streets, is the heart and soul of Newark, New Jersey's oldest and largest city, and the third oldest major city in the United States (only Boston and New York pre-date Newark). It is a city of outstanding importance--in size, population, industry, commerce, financial institutions, transportation facilities and its architecture. Newark's seaport and airport are some of the busiest in the world; its museum and library are nationally renowned, yet few know of its significant architectural resources or of its dynamic history spanning more than three centuries. It represents the growth of a great city, a place, which Newark librarian John Cotton Dana declared in 1917, had been transformed since the turn-of-the-century, from a "huge, uncouth and unthinking industrial Frankenstein monster into a place of refinement." Newark was founded, and initially laid out in 1666 by Robert Treat, the secular leader of thirty settler families from the New Haven Colony. The visual and spatial character of downtown Newark as prescribed by its founders in 1666 has remained intact, and is visible in the layout of the Four Corners Historic District to this day. The commercial streetscapes of Four Corners present a solid front with few vacant lots and few infill buildings. The visual character of the district is unique as well: buildings of various styles, heights and materials intermingle to produce a special, and at times, exotic, sense of place. The Four Corners Historic District is being nominated under National Register Criteria A and C. Under Criterion A, the district is eligible as the most important intersection in the city of Newark, and the city's heart since 1666. The district is also eligible under Criterion C because it contains an excellent collection of commercial and institutional buildings dating from 1870 to 1930, including some of the most architecturally prominent buildings in New Jersey, retains its seventeenth-century New England town plan, and creates Newark's urban skyline.

The Development of Downtown Newark

1666-1700: Newark adopts a New England town plan

The history of Newark begins on the Passaic River with the landing of Robert Treat and thirty families from the New Haven Colony in Connecticut. In the riverside monument which commemorates this historic landing, noted sculptor Gutzon Borglum inscribed, "up the slope from the river came the founders on a date late in May 1666, to plant their settlement on the plain above..." Treat and his men laid out the settlement of Newark along the bank of the river, on land purchased from the Hackensack Indians. Restrained by natural geographic boundaries of the Watchung Mountains to the west, the marshes to the south and the Passaic River to the east, Newark developed into a narrow strip, running roughly nine miles to the north and south, and six miles to the east and west (Wacker 1975: 264). Dense hardwood forests consisting mostly of oak and cedar covered the mountains to the east and much of the meadows to the southeast; the actual settlement site, however, was generally clear and unforested (Cunningham 1966: 21; Shaw 1884: 398). One of the predominant features of the Newark area was its geographic isolation. Three rivers to the east, the Passaic, the Hackensack, and the Hudson, the Watchung Mountains to the west, and the marshy meadowlands to the southeast provided natural boundaries for the settlement site. (Drummond 1979: 12). These geographical constraints have been fundamental to the city's physical development, inhibiting easy advancement to the east and to the west.

The founders of Newark were New England Puritans and, not surprisingly, they generally relied on the New England style of town planning when laying out their town. Thus, Newark's original layout contains two features common to most New England towns: an organized street system and common lands set aside for public use (Drummond 1979: 10-12). In 1666,

surveyors were directed to set out "Highways" in the "most convenient places possible," including a "Center or Middle street of the town," eight rods, or 132 feet in width (Records 1666: 4-5). This street, known since the eighteenth century as Broad Street, immediately became Newark's most important thoroughfare, running through the center of town in a north-south direction. The 1668 map shows today's Washington Street, Martin Luther King Boulevard (formerly High Street), and Mulberry Street running roughly parallel to Broad. The major east-west thoroughfare--today's Market Street --runs westward from the river towards the mountains, intersecting Broad Street near two ponds at the center of town (see figure 1) (Rankin 1927: 75-79, 84).

In contrast to the founders of New Haven, Newark's original town planners did not impose a rigidly symmetrical, grid-like design on the wilderness. Out of necessity they modified their town plan to conform to the basic geographical contours of the area, using existing Indian trails which ran between the river and the mountains as a skeletal design for their original streets (Rankin 1927: 75-79; Lane 1930: 33). The most obvious and important instance of this modification process can be seen in Broad Street. In order to avoid a bend in the river to the north and the meadowlands to the south, Broad Street angles off sharply to the west at each end. The layout of Broad Street is such, that when one drives north from the southern end of Broad Street, it appears that the buildings are in the middle of the road. Likewise, the various irregularities in Washington Street can be attributed to the fact that it follows the contours of the hilly area directly to the west. It is likely that Washington Street was laid out along the Lenape's Minisink Path (Rankin 1927: 75-79; Wacker 1975: 264). The 1668 map also shows a number of short streets placed at irregular intervals running parallel to Market and various highways extending out of the city in all directions (see figure 1). Geographical considerations also played a role in the location of these side streets as they probably followed minor Indian paths which led to low points or open areas in the first ridge of the Watchung Mountains to the west (Wacker 1975: 264-269).

When laying out their town, the settlers also set aside a number of public lands, some of which still exist today. They reserved a lot in the center of town at the southwest corner of Broad and Market for the town meeting house, church and burial ground. At the northern end of Broad Street, in the area where the street begins to angle to the west, they set aside the Market Place and the Training Ground. Today these areas serve as Washington Park and Military Park respectively (Drummond 1979: 10; Shaw 1884: 652-665). The 1668 map also shows the Watering Place, the Mill Lot, the Boat Lot, the Elders Lot, and the Landing Place scattered throughout the core area. The original town plan also set aside a South Common, not named on the 1668 map, but clearly visible at the southern end of Broad Street in the area where the street begins its bend to the west. In the nineteenth century, this area became known as Lincoln Park.

The settlers' layout of their public lands also shows some variation from the standard New England town plan. Many New England towns such as New Haven are characterized by the existence of a large, centrally located public space either contiguous with, or directly facing the town meeting house (Reps 1965: 124-125). In contrast, Newark's common land generally took the shape of irregular triangles scattered on the periphery of the core area (Rindler 1977: 366). The reason the founders arranged the town's common lands in such a fashion is not clear, although one historian speculates that such areas were simply unsuitable for homelots and, as a result, were devoted to public use (Shaw 1894: 379). For whatever reasons, Newark has remained without a large, centrally located public space. While the meeting house did serve as the physical and symbolic center of Newark for many years, its lot was relatively small and in the early nineteenth century it went over to commercial development. Since that time, the center of the city has been marked simply by the intersection of its two major streets, Broad and Market, rather than, as in the case of many New England towns, by the presence of a large common area surrounded by public buildings (Rindler 1977: 366-370).

In 1667, Newark's founders turned their attention to the division and allotment of the town's lands for individual use. In regard for his services to the town, Newark granted Robert Treat six acres directly across from the town meeting house for

his homelot (the southeast corner of the intersection), and two additional acres elsewhere, of his own choosing. The town gave its spiritual leader, Abraham Pierson, the lot directly to the south of Treat's. These, however, were exceptional cases. The rest of the town's land was distributed in a strikingly egalitarian fashion. Uniform six acre lots were plotted out along the town's major streets and were then distributed to the original proprietors by lottery. After dividing the core area into homelots, the settlers divided the outlying agricultural land into ranges and lots, which, once again to achieve parity, were distributed by lottery (Rindler 1979: 360-375).

It was in their general attitude toward the town's land that Newark's founders most faithfully adhered to the basic features of the New England town plan. In this style of town planning, land was considered a major community resource; its use, maintenance, and exchange were all carefully watched and regulated by the town for the good of the whole (Reps 1965: 120-122). For example, in seventeenth-century Newark, a man was required to live on his land for a minimum of two years before he was at liberty to sell it. He was then required to first offer the land for sale to the town and, if the town did not wish to buy it, he was then free to sell the land to "any whom the town shall approve of" (Records 1966: 6). The residential patterns established by the town were likewise meant to contribute to community cohesiveness. While Newark's territory was quite vast for a town of its population, the town expected all its residents to live in the core area. There were no isolated, individual farmsteads in early Newark. Instead, town leaders imposed a strict separation between residential and agricultural land. Farmers left the village to work the field during the day and returned to their homes at night. Thus, as in most New England towns, Newark's core area, containing individual residences, public land, and the meetinghouse, served as the nucleus of community life. The most important public building stood in the very center of town, a visible manifestation of the community's identity and purpose; around it the rest of the town took shape in a tightly knit fashion (Reps 1965: 120; Rindler 1977: 362-372).

1700-1820: The Pre-Industrial Town

Several changes occurred in the eighteenth century to the man-made landscape that is now downtown Newark. In these years, Newark essentially filled out the skeletal structure established by its Puritan founders. More substantial homes were built, as Newark's carpenters, often using oak from nearby forests, built structures generally one and one-half stories high and thirty feet deep for private homes (Cunningham 1966: 26-28; Urquhart 1913: 120). Nevertheless, eighteenth-century Newark still had the look and feel of a small, rustic New England village. There were as of yet no large factories; artisans generally worked in small shops next to their homes (see figure 2). The town's major buildings were its two churches, the original First Presbyterian Church, which moved to its present location on the east side of Broad Street in 1787, and Trinity Episcopal, constructed in 1745 on public land at the northern tip of Military Park. Church steeples rather than skyscrapers would dominate the Newark skyline for many years to come.

The most significant change in Newark's physical development over the course of the eighteenth and early nineteenth centuries was in the rapid expansion and eventual contraction of the city's territory. With the purchase of new lands to the south and west, Newark's boundaries expanded considerably in the early 1800s. As the population grew, new areas continued to be subdivided and parcelled out by lottery to newcomers. Over the course of the eighteenth century, however, the sharp distinction imposed by the Puritans between residential and agricultural lands began to break down as more families settled in the outlying areas away from the center of town (Rindler 1977: 395-400). By 1800, such settlements had reached sufficient size that they began to break away from Newark proper. Between 1793 and 1813, Newark's territory decreased dramatically from sixty square miles to approximately fifteen square miles as the areas that now comprise Springfield, Caldwell, the Oranges, and Bloomfield established independent townships (Rankin 1927: 68-71).

Throughout this period, Newark remained essentially a small, homogenous and self-sufficient community. Its population remained almost exclusively Protestant and Anglo-Saxon. In 1730, the population was estimated at 800 people; by the beginning of the American Revolution, it was just over 1,000 (Cunningham 1966: 50, 67; Ralph 1978: 8-10). The economic life of the town at this time was decidedly pre-industrial. Many Newarkers in the colonial era were farmers. Although its economy was based on agriculture, Newark was also home to a thriving community of artisans through most of the eighteenth century. By 1800, Newark could boast of at least thirty distinct crafts as skilled artisans working in small shops produced articles such as hats, lace, jewelry, carriages, and shoes, generally for local consumption (Hirsch 1978: 3). The American writer, Washington Irving, on a visit to Newark in 1807, glowingly described the beauty of Newark and the surrounding area. Irving wrote on how on the hills overlooking the Passaic one could hear "the barking of the farm dog, the lowing of the cattle, the tinkling of their bells...while the voice of the villager, chanting some rustic ballad, swells from a distance" (Cunningham 1966: 64). It would not be long, however, before Irving's Newark would be a thing of the past, before the lowing of the cattle and chanting villager would give way to the rumble of the locomotive and the shrill cry of the factory whistle.

1820-1929: The Industrial Revolution in Newark

From 1820 to the early years of the twentieth century, Newark underwent an astonishing and at times wrenching growth as the industrial revolution transformed the city from a quiet country village into one of the major manufacturing centers of the country. One factor essential to the development of industrial Newark was the establishment of the city's vast transportation network. Already in the late eighteenth century, contractors began building bridges across the Passaic and Hackensack Rivers, and stage coach lines initiated service to Newark on a regular basis. The construction of the Morris Canal in the 1820s gave Newark's burgeoning transportation system an additional boost. By 1832, barges were operating on the canal, linking the anthracite coal fields of Pennsylvania, the iron mines of Morris County and the factories of Newark. Newark's leaders, recognizing the town's need for an effective transportation network, began a systematic effort to break down the city's geographical isolation and to transform Newark into a major transportation center of the eastern seaboard.

Of all the elements in Newark's increasingly widespread transportation system, the railroad had the greatest impact on the city's history. Newark railroading began in earnest with the founding of the New Jersey Railroad and Transportation Company in 1832. Running east to Jersey City and southwest to New Brunswick, the New Jersey line was carrying over 10,000 passengers a year by 1835 (City Directory 1835-36: 23; Cunningham 1966: 106-109). In 1835, the Morris and Essex Railroad gained a charter for operations from Newark to Morristown. By the end of the century, according to one historian's estimate, Newark, with five trunk lines and a number of smaller, local lines, serving it, had more rail connections than any other city in the world (Drummond 1979: 60-62).

This transportation system provided for the cheaper and more efficient shipping of raw materials such as coal, animal bones (for fertilizer), iron ore, and hides into Newark and, in turn, allowed Newark's industrialists to tap ever larger markets, giving a tremendous boost to the city's rudimentary manufacturing system (Ralph 1978: 18; Hirsch 1978: 16-18). The economic self-sufficiency of colonial days soon disappeared as Newark became an important part of a vast and increasingly interdependent network of markets and cities. The South became a particularly important market area for ante-bellum Newark manufacturers. By 1860, approximately three-quarters of the city's industrial output went to areas below the Mason-Dixon line (Ralph 1978: 41).

Newark's large and remarkably diverse community of artisans provided an additional stimulus to industrial manufacturing in the city. By 1826, over eighty percent of Newark's labor force was engaged in some kind of manufacturing as opposed to

agricultural activity (Hirsch 1978: 4). The most important of these early pre-industrial crafts was shoemaking. Throughout the colonial era, farmers in the Newark area often worked part-time in the winter months stitching shoes. By 1800, over one-third of Newark's non-agricultural labor force was engaged in shoe making.

Another major contributing factor to Newark's industrial growth was the effort made by its political and economic elite to foster a favorable business environment. Newark's political leaders generally supported the Whig Party before the Civil War and the Republican Party after the war. Both parties favored a high tariff for the protection of American industry (Ralph 1978: 260-269). The Newark Board of Trade was established in 1868 to advance the interests of Newark's manufacturers in city affairs. The Board saw to it that Newark continued to offer relatively good wages, inexpensive industrial rents, and a moderate tax rate to attract and retain industry (Ralph 1978: 62; Popper 1952: 13, 80-81). Benefiting from a sophisticated transportation network, a strong and well-skilled labor force, and a favorable business climate, Newark, over the course of the nineteenth century, matured into one of the nation's leading industrial centers.

The 1830s are generally regarded as the beginning of Newark's rapid industrial growth as the city moved out of the pre-industrial, "homespun" stage of manufacturing into the mature stage of mass production in large factories (Drummond 1979: 36). As the demand for goods increased, due in part to the greater markets made available by improved transportation, artisan workshops increased to factory size, bringing together large numbers of workers to perform increasingly specialized tasks (Hirsch 1978: 16-18).

This same favorable climate attracted new industrial giants in the 1840s and 1850s, such as Peter Ballantine, whose factory would dominate brewing in Newark for many years to come. Thomas B. Peddie, left Scotland in 1833 to work for Smith and Wright, a leading harness factory in Newark. Within two years, he began his own leather trunk business, built a huge factory, was Newark's mayor from 1866 to 1869, and in his halcyon years endowed Peddie School in Hightstown. Marcus Ward rose from work in a family soap factory to be the Governor of New Jersey in 1866. The Lister brothers came from England in 1850 and built a major fertilizing plant on the Passaic River. Jacob Wiss, a Swiss immigrant, went from sharpening knives on a grindstone powered by a St. Bernard dog in the streets of Newark, to producing world famous scissors and shears. Joseph Hewes and John Phillips established a concern for making steam engines in 1846, achieving fame during the Civil War by making parts for the *Monitor* (Cunningham 1966: 118-121). Newark's manufacturers and merchants established a trend that would last into the twentieth century--Newark's leaders became New Jersey's leaders.

Throughout these decades, Newark was continually ranked among the top ten cities in the country in terms of the annual value of its industrial output, and the proportion of its labor force involved in manufacturing remained well over half (Popper 1952: 13-47). Likewise, markets for the city's manufactured goods continued to expand. With their connections to the South effectively interrupted by the Civil War, area industrialists turned to the west and abroad to sell their products. By the end of the century, Newark, in the words of the President of the Newark Board of Trade, had become a "monster workshop" (Popper 1952: 13-15).

By 1890, Newark was far more than an industrial complex. It was also New Jersey's hub of finance, its center of commerce and the merging point of communications. Streetcars linked suburbs to the city and railways joined the city to the world. In order to maintain this reputation as New Jersey's first city, Newark businessmen had to have capital. Unfortunately, capital was very hard to come by. Newark banks were very conservative and did not heed the urgent calls to underwrite business and industrial ventures. Their conservatism kept them small and ingrown, hardly the agencies to finance expansion. Into the void stepped Newark's life insurance companies, so fabulously rich that by 1895, the city ranked fourth nationally in insurance assets, topped only by Hartford, Philadelphia and New York. The insurance companies' tremendous assets were put to use funding the expansion of Newark's industries.

The most prominent of these companies was the Prudential Insurance Company. Founded in 1873 by John F. Dryden, an impoverished farmer from Maine, the firm was patterned after the Prudential Assurance Company of England. Contrary to what other insurance companies were doing, Dryden concentrated on selling small policies to the workingman and the downtrodden. From a basement on Broad Street, Dryden collected small weekly premiums and promised payment of benefits in the day that he received proof of death - and he never failed to live up to that promise. When he ran out of workers in Newark to insure, Dryden expanded to Paterson, Jersey City and other New Jersey factory towns. In 1879, Dryden received a charter to sell anywhere in the United States, which permitted him to move out of his basement into larger quarters. Prudential sold more than one million policies in 1890, and more than eleven million by 1912. Action in 1912 amounted to more than $311 million in death benefits, and annual premium payments amounted to more than $80 million. Prudential's new headquarters, a sandstone castle designed by well-know New York architect, George Post, opened in 1892, on Broad Street between Bank and Academy Streets in the Four Corners Historic District. (Unfortunately, it was demolished in the late 1950s and replaced by a modern office building.) One of the largest employers in Newark, "Pru" kept 4,000 busy. Dryden went on to found Fidelity Trust Company, a major factor in Newark financial circles, and supplied much of the capital when the giant Public Service Corporation was founded in 1903. An influential figure in Republican party circles, Dryden was elected United States Senator from New Jersey in 1902 (Cunningham 1966: 185-188).

The first bank in New Jersey, the Newark Banking and Insurance Company was founded in Newark in early 1804. It was followed in 1812 by the Newark State Bank, which located a block north of Market Street on Broad within the historic district, today's aptly named Bank Street. Eventually these two banks grew into giants - the National Newark and Essex (designed by Wilson and John Ely in 1929 at 744 Broad Street) and the National State Bank (designed by Cass Gilbert in 1912 at 810 Broad Street. The Howard Savings Institution (designed by George Post in 1899 at 766-768 Broad Street) started in 1857 by accepting any deposit, no matter how small, a novel idea in banking circles. By 1884, there were ten banks and five savings institutions in Newark (Cunningham 1966: 185). Bank assets swelled; resources of commercial banks, $22 million in 1892, jumped to $97 million in 1909. Savings banks saw their deposits nearly triple in the same period. At the same time, building and loan associations arose to help finance thousands of dwellings built in the outskirts of the city between 1890 and 1910 (Cunningham 1966: 197). At the turn-of-the-century, Newark emerged as the banking capital of the entire state.

In the fall of 1890, the opening of the first electrified trolley lines revolutionized inner city transportation. Electric power sped the movement to the undeveloped fringes of the city and to suburban Essex County. Better paid management moved to the outskirts of the city leaving their downtown flats open for streams of immigrants. Values of downtown real estate skyrocketed and merchants stopped living over their stores. They converted their upstairs floors to offices, moved to the outskirts and rode the trolleys to and from work. Trolley cars had a direct impact on Newark's economy. Transportation became big business, creating jobs, increasing capital and making vast fortunes for early investors. Also, the swift, comfortable trolleys attracted increasing numbers of shoppers downtown (Cunningham 1966: 193-195).

Until the 1870s, Newarkers, like shoppers everywhere, depended on specialty stores. If they wanted shoes they went to a shoe store. If they wanted a main's suit, they frequented the haberdasher. So it went with everything they had to purchase. With increased industrial production, inexpensive ready-made goods became available. Increased volume and lower prices, combined with inexpensive and available labor, called for dramatic new selling techniques. The first department stores appeared. Newark's "Big Three" department stores, Hahne & Company, L.S. Plaut and Company and L. Bamberger & Company, were thriving before 1895. (Of these three, only Bamberger's located in the Four Corners.) Customers came in from the suburbs, shopped all morning, lunched in a restaurant, shopped again in the afternoon and occasionally stayed in town for a dinner and theatrical show. The dollars they left in town added up to big business (Cunningham 1966: 195).

Newark's department stores, especially Bamberger's, made a mundane activity, shopping, into one of opulent entertainment, where Newark's elite could shop in luxury while showing off their own good taste, and the middle class could shop for goods perceived to be luxurious by means of the store environment. The Hahne and Company store at Broad and New Streets (north of the historic district) was the first of its kind in the city and opened amidst great fanfare on Labor Day 1901, boasting advanced fireproof construction, sprinkler systems and a "moving staircase." The store was designed around a grand four story atrium with a glass skylight. At the rear of the "grand court" was a marble and onyx soda fountain, fourteen feet high with an ornamental glass top and an Italian marble counter, capable of supplying 150 gallons of soda water an hour, and serving sixty customers at once. There were men's smoking rooms, a four-hundred-seat restaurant, a merry-go-round and nursery for children, mezzanines for relaxation and for the "conveniences of ladies who desire to write letters" (*Newark Evening News*, September 1, 1901).

Not to be outdone, Louis Bamberger hired Chicago architect Jarvis Hunt to design a glittering, luxurious gothic wedding cake of an emporium at 109-135 Market Street, at the western edge of the historic district. Using the fixed price custom established by Hahne's and L.S. Plaut, Bamberger's firmly stuck to its "customer is always right" policy (Cunningham 1966: 196). Salesladies in long, black aprons and floor walkers in Prince Albert coats gave the store an elite air. Bamberger also published Charm, a magazine for its clientele, to keep them informed of the latest trends and to show them how the store could help them stay sophisticated. In 1922, Bamberger's started radio station WOR in the store's furniture department, which remained at the top of the building until 1942.

Age of Invention

Newark's greatest inventor Seth Boyden, whose discovery of patent leather revolutionized the leather industry, died in 1870, just as Newark began to emerge into genuine industrial greatness. Visiting journalists and the Industrial Exposition depicted "Made-in Newark" diversity and showed the extraordinary craftsmanship of the city's mechanics. But these was much more to this industrial saga. This was an age of giants in America and in Newark, of industrial geniuses such as Thomas Edison, Edward Weston and John Wesley Hyatt, all of whom found their way to Newark. And they all came for the simplest of reasons: here they could find like-minded manufacturers and the skilled workers to translate ideas into reality. Edison arrived in Newark in the winter of 1871 and set up shop on Ward Street (now McCarter Highway and Edison Place, immediately east of the district). With money he had received for an improved stock ticker from Western Union, he put together a dream team of craftsmen for the "invention factory" he would open in Menlo Park in 1876. Edison's Newark work was mainly for Western Union. He succeeded in inventing in Newark the quadruplex telegraph, which permitted the sending of many messages over the same wire. Other inventors came to Newark to seek out Edison and ask for his advice. He helped a Milwaukee inventor named Christopher Sholes perfect the country's first typewriter. Toward the end of 1875, he invented a device for multiplying copies of letters, which he called the Mimeograph.

Edison left Newark in 1876 for Menlo Park, but another young inventor, Edward Weston moved in. Possibly based on Edison's reputation in Newark, and certainly influenced by the great metal refiners already present, Weston moved to Newark and developed a dynamo to give steady current to his electroplater. Weston then invented an improved electric carbon arc lamp, which was promptly installed in Military Park in May 1881 - the country's first municipal underwriting of electrical street lighting. Two years later he later went on to fame when he lit the Brooklyn Bridge with arc lamps. By 1884, Weston's inventions rivaled Edison's. His patents covered the entire electrical field from motors and generators to underground cables, batteries and fuses. He took over a big plant at Plane and Orange Streets for manufacturing, and started the Newark Electric Light and Power Company in Mechanic Street in 1882 (now Edison Place). Weston went on to

become a pioneer in electrical measurement, he made the first permanent magnet, and his "normal cell," the first stable standard for the volt, the basic unit of electromotive force (Cunningham 1966: 174-180).

John Wesley Hyatt, an Albany, New York printer, was intrigued by a contest offering $10,000 for a synthetic billiard ball. Working at night in the kitchen of his unenthusiastic Albany landlady, Hyatt experimented with different substances, eventually producing an ivory-like substance he called "Celluloid." Eventually he used the material for dental plates, knife handles, piano keys and novelty items, then accepted the offer of New York financiers to move his operation to a new five story plant in Mechanic Street in Newark. In 1878, Hyatt invented the world's first injection moulding machine to turn out harness buckles, buttons, combs and shaving brush handles. The need for perfectly spherical billiard balls prompted Hyatt to invent a lathe for turning perfect spheres. In 1885, he used the lathe to perfect a roller bearing capable of standing the pounding abuse of sugar grinders. That bearing, useful in many kinds of machinery, became the basis for the smooth ride that Americans demanded when they reached the automobile age. An order from the Olds Company in 1900 for axle bearings made Hyatt the greatest name in automobile roller bearings (Cunningham 1966: 180-181).

Although few of the buildings remain, Mechanic Street was the home to the greatest concentration of inventing minds in the late nineteenth century. It was renamed Edison Place in 1932, in honor of the most famous of these inventors.

Immigration

The industrial revolution had a profound effect on Newark's social fabric as thousands of immigrants flocking to Newark in search of work forever destroyed the Anglo-Saxon homogeneity. Nineteenth-century Newark became a gateway city not just for goods and materials but for human beings as well. From 1820 to 1920, the city's population grew at a staggering rate. In 1820, 6,507 people lived in Newark. By 1840, that figure had more than doubled to 17,202, and twenty years later, at the outbreak of the Civil War, Newark's population stood at 71,941. In the years following the Civil War, Newark's rapid growth showed no signs of slackening. In 1890, the city's population stood at 181,830, and, by 1920, it had soared to over 400,000 people (Jackson 1972: 41).

The Irish were the first non Anglo-Saxon group to come to the city in significant numbers. Many unskilled Irish laborers came to Newark in the 1820s and 1830s to work on the canal and the railroads. Depressed economic conditions and the potato blight in Ireland quickened the pace of Irish immigration to industrial cities such as Newark. By 1860, over 15% of Newark's population was Irish born (Jackson 1972: 42; Cunningham 1966: 101). Germans began coming to Newark in large numbers in the 1840s. While the Irish immigrants were desperately poor and generally unskilled, the Germans were oftentimes skilled and reasonably well-educated. Some managed to bring enough capital with them to start their own businesses and shops. In contrast to the Irish immigration to Newark, which diminished considerably in the years following the Civil War, German immigration continued to be heavy at least through the 1880s. By 1890, almost half of all Newark's foreign born were German (Ralph 1978: 150; Popper 1952: 132). At the same time, a new wave of immigration from southern and eastern Europe began. During the following decades large numbers of Italians, Hungarians, Poles, and Russians came to Newark in search of work. Many Italians were poor and unskilled, and inherited the hard lot of manual labor, working on the pick and shovel gangs which dug the ditches for the city's new gas and water mains in the 1880s and 1890s. An extremely high proportion of the Russian newcomers were Jewish. Working in small businesses and in the garment industry, they added a new element to Newark's increasingly diverse ethnic mix (Popper 1952: 130-140).

Politics

Just as it brought about dramatic changes in the ethnic composition of Newark's population, the industrial revolution also had a lasting impact on the city's political history. In 1836, Newark officially incorporated as a city, adopting a city charter that divided the town's territory into four wards. At the same time, Newark abandoned its old township form of government, electing its first mayor--William Halsey-- and a board of aldermen, one for each of the city's four wards. (Urquhart 1913: 616-617). The City's growth was so rapid in these years that eight new wards were created in Newark in 1859 (Cunningham 1966: 113-116).

Men like William Halsey and Theodore Frelinghuysen, both well-to-do lawyers from Newark's old Protestant elite, typified the city's political leadership in the 1830s and 1840s. Frelinghuysen was the city's most important political figure in the ante-bellum period. He served as Newark's second mayor and later became nationally known as a leader in the temperance, Bible and anti-slavery movements. In 1844, Frelinghuysen ran as Henry Clay's running mate on the Whig presidential ticket. In a close election, Clay and Frelinghuysen lost to the Democratic ticket of James Polk and George Dallas (Cunningham 1966: 109-119).

On the eve of the Civil War, Newark's business interest clearly dominated the city's political life. Newark manufacturers warned area residents of the Republican Party's hostility to the south, and given the importance of the south as a market for Newark-made goods, of the potentially devastating effects that a Civil War might have on Newark's industrial economy. Moreover, many Newarkers were strident anti-abolitionists, arguing that the slavery issue was the south's own business. In the 1860 presidential election, Newarkers voted heavily against the Republican ticket of Lincoln and Hamlin, splitting their vote between the three Democratic presidential slates. When hostilities broke out in the spring of 1861, however, most Newark residents rose above the level of economic self-interest and supported the Union cause (Cunningham 1966; 150-155).

In the years following the Civil War, Newark's political leaders were forced to contend with new problems brought on by the industrial revolution. New cultural tensions rose as the old Protestant code of values came under severe strain. The immigrant's supposed excessive consumption of alcohol , secular enjoyment of the Sabbath, and anti-Catholic nativism remained central to Newark's political life. The city's overall quality of life became strained as new demands for services outstripped the leadership's ability to provide them. Newark needed greater fire and police protection, water and sewer plants, and schools and health facilities, to serve an ever larger and increasingly diverse population. As the end of the century drew near, Newark was becoming a victim of its own progress (Cunningham 1966: 224-231; Ralph 1978: 220-230).

The Progressive Era in Newark

The election of Joseph Haynes to the mayor's office in 1883 is generally regarded as a turning point in the political and social history of Newark. Haynes, who was mayor for ten years, was instrumental in directing a greater share of the city's attention and resources to the needs of its people. This was no easy task as the powerful Board of Trade continued for most of the nineteenth century to support a low tax rate at the expense of revenue for social services (Popper 1952: 80-88). Yet Haynes prevailed and under his administration, important sewer, water, health and sanitation programs were initiated (Popper 1952: 253-270). After 1890, the Board of Trade generally sided with reformist political leaders, such as Julius Lebknecher, mayor of Newark from 1894 to 1896, and James Seymour, mayor from 1896 to 1903. As a result of the efforts made by such progressive reformers, the period from roughly 1890 to 1929 is often seen as a golden age in the history of Newark (Cunningham 1966: 232; Jackson 1971: 38; Drummond 1979: 257-265). With its industrial economy booming and

a reform spirit guiding its political affairs, the city once gain had the will and the resources to pay greater attention to its overall quality of life. During the 1890s, for example, the Essex County Parks Commission was established; it hired the New York firm of Frederick Law Olmsted and Associates to design Newark's Branch Brook Park. Likewise, from 1909 to 1913, fifteen new public schools were built in Newark, providing much needed space for a badly overcrowded school system. It was also during this period that such institutions as the Newark Public Library and the Newark Museum, both benefiting from the inspired leadership of John Cotton Dana, took an active and important role in the life of the community (Cunningham 1966: 211-239; Stellhorn 1982: 12-14).

Physical Development

The industrial revolution was a time of tremendous physical growth in Newark. The city's landscape took shape in these years as the canal and the railroads, new homes and factories, and miles of new streets were constructed (Drummond 1979: 214-250). There was little long range planning in nineteenth-century Newark, however, and the city's rapid physical development in these years progressed in a generally haphazard fashion. By the Revolutionary war, Newark had completely abandoned the New England system of town planning with its strict control over the use and transfer of land. Newark's ideological climate in this period was decidedly laissez-faire in nature and private individuals were for the most part free to develop their land as they saw fit (Ralph 1978: 220-229; Drummond 1979: 1-28, 243). Until the city planning movement of the early twentieth century, there was no zoning system of any kind in Newark. Moreover, before 1913, new subdivisions and street arrangements were not even required to have the city's approval (Conference on Interurban Improvement of Newark 1914: 6-10; Preliminary Report on Zoning 1946: 1-7). Thus, like most American cities at this time, nineteenth-century Newark developed according to the unplanned forces of the real estate market.

The Central Business District

The structural development of the Central Business District in these decades was clearly shaped by the workings of the real estate market. The continuous bidding for land in the downtown area, for example, transformed the city's major thoroughfare from a generally residential street into a major commercial artery by the second half of the nineteenth century. The price of real estate in the Central Business District increased rapidly throughout these years; in one instance, a piece of downtown property purchased in 1826 for $60 was sold in the same condition in 1833 for $10,000 (Cunningham 1966: 104). As a result of economic pressure, only certain kinds of establishments could continue to afford a Broad Street location (Hirsch 1978: 94-95). Thus, while Broad Street in 1820, showed a mix of private homes, churches and various small commercial establishments, in 1850 the homes had mostly given way and the street was lined with three- and four-story commercial buildings including banks, offices, shops and hotels (Cunningham 1966: 148-149; Hirsch 1978: 95). Mid-century Broad Street still served mostly a local clientele; it was not until the end of the nineteenth century that Newark became a regional shopping center. The initiation of horse car railway service, and later electric trolleys, helped make downtown Newark the major commercial center for much of northern New Jersey (Drummond 1979: 218-219).

Street Patterns and Subdivisions

Early nineteenth-century maps show quite well the process by which the large, spacious blocks of Puritan Newark were progressively divided up into smaller units by the addition of new streets. The 1806 map (see figure 2), for example, shows a number of new streets added to the original layout. Halsey Street runs westward from the Market Place, and a number of north-south streets run parallel to Market at irregular intervals through various downtown blocks. The 1836 map (see figure 3) shows this process greatly accelerated by the addition of many new streets and by the presence of the Morris Canal

and the major railroad lines in the downtown area. A good example of how the core area took shape in this period is provided by the block directly north of Market between Broad and Washington, in the Four Corners Historic District. In the original Puritan layout, this block extended all the way to the Upper Common--today's Washington Park. By 1836, however, it had literally been carved up into small pieces by the addition of new streets and the Morris Canal (see figure 3).

The development of Newark's street system illustrated perfectly the haphazard nature of the city's physical growth. The city never had any kind of comprehensive, long range plan for the addition of streets in the nineteenth century. Without any guidance from the city, nineteenth-century developers built new downtown streets in a generally unorganized and haphazard fashion with little attention paid to any overall design (Drummond 1979: 80-90; Popper 1952: 287-291). Thus, rather than mending the various irregularities of the early street pattern, developers left the city with a multiplicity of short, narrow, poorly located and non-continuous streets in the core area (City Planning for Newark 1913: 61). While Newark did organize a Street Commission in 1807, the most that it could do to discourage unwise development was to refuse to improve a street with sewers, sidewalks and pavement (Records 1966: 197-198). Many of Newark's downtown streets remained simple dirt paths for many years, unpaved and poorly cared for until late in the nineteenth century (Ralph 1978: 229). One observer, criticizing the lack of long range planning in Newark's street design, asserted in 1913 that streets in the downtown area presented an "inextricable maze" (Urquhart 1913: 561).

Another major problem arose with the development of the Broad Street area south of Market Street. Downtown merchants had always complained about the domination of the area south of Market Street by the Old Burying Ground, the original resting place of the founders of the city. They looked on the retail development of Broad Street north of the Canal with envy. Since the mid-nineteenth century, major retailers had favored this area and had established the emporiums of Hahne and Company, Plaut and Company's Beehive, among others. When Prudential built their monstrous Romanesque Revival office buildings at Broad and Bank Streets, attracting even more people to the area north of the Canal, these businessmen finally decided that something had to be done about the cemetery. The chief obstacle to the retail development of south Broad Street was not only the Old Burying Ground, but the fact that the block from Market Street south to William Street was the longest block in the city, and that merchants in a third of the block nearest Market Street had to build on land leased from Old First Church and also pay taxes on the land and buildings to the city. The small and old buildings along the Broad Street side of the Old Burying Ground were not improved for the lots were not deep enough to erect large and modern buildings. These obstacles prevented south Broad Street from reaping benefits from the opening of the Newark and New York branch of the Central Railroad of New Jersey with a Broad Street passenger station and a freight depot on Fair Street (now Lafayette street) (see figures 4 and 5).

In 1886, city authorities succeeded in introducing a bill into the New Jersey Legislature providing for the removal of the cemetery. Interments in the cemetery had ceased by 1791, when the new First Presbyterian Church was built across the street with its accompanying new cemetery. A crypt at Fairmount Cemetery was purchased by the city, and in 1889, 238 boxes of remains were placed into the crypt (Massa 1966: 2). The cemetery was then paved over and Branford Place and Treat Place were laid out, subdividing the once great block into three sections. Branford Place, the original cemetery drive, developed into a street lined with theaters.

When subdividing the areas of Newark beyond the Central Business District, nineteenth-century developers generally did not have to contend, as they did in the core area, with an already existing street system. Faced with large, open tracts of land, they relied up the so called "grid iron plan" of development, laying out streets and blocks in a rectilinear fashion and subdividing blocks into narrow homelots. A lot size of 25' by 100' was used widely in nineteenth-century Newark (Comprehensive Plan for Newark 1915: 99, 138-147; City Planning for Newark 1913: 58). The grid iron plan, used by many private real estate developers at this time, was ideal for rapidly subdividing land for development and creating

hundreds of uniform size lots for a burgeoning real estate market (Reps 1965: 294-304). Twentieth-century observers later criticized the "ungracious rigidity" of this grid design which treated all land in a similar fashion, paying little attention to marked topographical features (Comprehensive Plan of Newark 1915: 99).

Residential Patterns

The residential patterns of mid-nineteenth-century Newark remained similar to those of colonial times. The wealthy and powerful preferred to live in the core area in close proximity to their work and to the city's major institutions; Park Place and Washington Street were known as especially fashionable addresses. The Ballantine House on Washington Street, north of the district, stands as a reminder of the old pedestrian city, a city in which both factory owners and their workers walked to work. With the wealthy locating in the center of Newark, the rest of the city's population clustered about the core, the middle class generally in the inner ring just beyond the core and the poor pushed to the fringes of the city (Ralph 1978: 158-167). Except for large concentrations of Germans in the hilly area west of High Street and of Irish in the "Downneck" (Ironbound) district of the city, there were few exclusively ethnic neighborhoods in mid-nineteenth-century Newark. The Newark working class at this time tended to cluster together by occupation rather than by ethnic affiliation (Hirsch 1978: 94-100; Ralph 1978: 140-152).

It was not until the 1880s that Newark's residential patterns began to change in significant ways. Newark's street car system made outlying areas more appealing as residential locations. Moreover, with developers buying up more land in the core area for commercial and industrial use, land prices continued to climb, making it increasingly expensive to maintain a large, private home in the downtown area (Ralph 1978: 158; Hirsch 1978: 94-95). Thus, in the 1880s, the city began to turn itself inside out as the wealthy and the middle classes began to leave the core for more spacious residential areas in outer Newark. The "Downneck" (Ironbound) area continued to be a predominantly ethnic, working class neighborhood as, in the late nineteenth and early twentieth centuries, large numbers of Italians, Poles, Jews, Slavs, Hungarians, and Lithuanians settled there (Drummond 1979: 144, 194).

Transportation and the Physical Environment

Newark's vast transportation network has had a profound impact on the city's physical organization since the 1830s. First of all, the inescapable presence of the canal and the railroad lines in the heart of the city brought immediate and dramatic changes to the urban landscape. With the opening of the Morris Canal in 1832, Newarkers suddenly saw barges running directly through the middle of their city. The canal remained a point of contention throughout its history. Many Newarkers enjoyed the presence of the canal, even using it for boating and swimming. Others, however, found it to be mostly a nuisance and, as the canal became increasingly polluted in the second half of the century, many city residents advocated that it be abandoned (Drummond 1979: 99-104). The railroad had perhaps an even more dramatic and controversial impact on the city's physical landscape. By the 1870s there were four freight terminals in the downtown area alone and miles of track cross-hatching the city in every direction (Drummond 1979: 62). More than anything else, the presence of the railroad symbolized the dramatic changes in the physical make-up of Newark brought on by the Industrial Revolution.

In addition to their immediate visual impact, however, these transportation arteries had less direct and somewhat unforeseen long range consequences for Newark's physical development over the course of the nineteenth and twentieth centuries. For example, both the canal and the railroad acted as giant boundaries imposed suddenly on a growing city. Once the canal and the railroads were in place, they forced the city into new patterns of development. The canal, for example, running through the very heart of the city along what is now Raymond Boulevard, literally cut Newark in half, creating dead end streets and interrupting the natural flow of the city's movement (Drummond 1979: 99). The railroad

acted in a similar fashion. The New Jersey Railroad's tracks, for example, running along the southeastern edge of the Central Business District, quickly became one of the city's immutable boundaries, separating the core area from the Ironbound district to the southeast (Drummond 1979: 116). Thus, the presence of the railroads created distinct neighborhoods in the city. The Ironbound district, for example, gets its name from the fact that its perimeter became defined by railroad tracks in the mid-nineteenth century.

A second unforeseen consequence of Newark's transportation network in the nineteenth century was the creation of an extraordinarily high level of industrial dispersion. Since the 1830s, Newark's physical development has been characterized by the widespread mixing of manufacturing, commercial, and residential structures (Drummond 1979: 112-133). A 1913 city planning report, for example, pointed to the "discordant mingling" of factories, homes, and shops in the city (City Planning for Newark 1913: xxi). This widespread industrial dispersion was directly related to the presence of Newark's major transportation arteries. Manufacturers, in an effort to reduce transportation costs, located as close to the canal and the railroads as possible. Thus, both the canal and the railroad acted as magnets. They drew factories and warehouses to their routes and created a continuous belt of heavy industry along their rights of way from one end of the city to the other (Drummond 1979: 124). Insurance maps clearly illustrate this industrial dispersion. On a map from the 1860s, for example, one finds a three block area of Market Street, in the downtown area between Plane Street (now University Avenue) and Broad Street, a livery stable, a machine shop, a sash and blind manufacturing plant, a number of coal yards and a large patent leather factory, along with churches, shops, and private homes (Van Duyne 1868: Map 16).

1900 to the Present

The City Planning Movement

The early decades of the twentieth century witnessed the beginnings of the modern city planning movement in the United States. In major cities across the county, progressive reformers made a concerted effort to call public attention to the problems of urban America (Reps 1967: 170-186). The city of Newark took part in this movement, establishing a City Planning Commission in 1911 (City Planning for Newark 1913: 4). The reports issued throughout the twentieth century by this Commission and by various city planning groups are essential documents in tracing the history of Newark's physical growth. Moreover, they mark the culmination of a major shift (beginning in the late nineteenth century) in the basic approach taken by civic leaders towards the city's development. Rather than continuing to allow the city to develop according to the uncoordinated activities of individual developers, Newark's urban reformers now attempted to establish an overall design for the future growth of the city (City Planning for Newark 1913; Comprehensive Plan of Newark 1915; Master Plan for the City of Newark 1947; Master Plan 1965; State of the City 1978). The development of Newark, according to the 1913 report, would now proceed according to the "scientific arrangement of the physical aspects of the city" (City Planning for Newark 1913: 4).

City planners clearly recognized the pressing need for some kind of zoning in Newark. By the early twentieth century, the city's widespread industrial dispersion had led to the rapid deterioration of the physical environment of many downtown areas (Preliminary Report on Land Use 1945: 1-7). A zoning law enacted in 1920 and revised in 1930 did serve to mitigate this problem to an extent, requiring that plats of land within the city limits be submitted to the City Commission for approval and restricting new industrial development to designated areas of the city (Preliminary Report on Zoning 1946: 4-7). Since that time, most large scale industrial activity in the city has been concentrated in areas along the major railroad lines and along the Passaic River near Newark Bay. However, since most of Newark's industrial development took place before this law took effect, the city has continued to suffer from the widespread scattering of factories and warehouses throughout the residential and commercial areas of the city (Master Plan 1964 City of Newark 1965: 15-28).

An important feature of early twentieth-century city planning in Newark was the "City Beautiful Movement," an alliance of Newark city planners, politicians, and business leaders, who worked diligently throughout these years to improve their city's public image and appearance. A 1913 planning report bemoaned the fact that Newark "does not present a good front" to visitors; "let us make the picture Newark presents," it continued, "solid, broad, dignified, clean and interesting"(City Planning for Newark 1913: 50). Similarly, a 1915 planning report argued that "the complete city must be beautiful," and that Newarkers must consider "beauty...as well as utility in everything that goes into the physical improvement of the city" (Comprehensive Plan of Newark 1915: 99-100).

The City Beautiful Movement succeeded in a variety of ways in enhancing the overall appearance of much of the downtown area. For example, reformers successfully worked to do away with many billboards, overhanging signs, and overhead utility poles and wires in the Central Business District. Supporters of the City Beautiful Movement also called for more public art work in the city, and, as a result of their efforts, Newark's older downtown parks were adorned with many statues and monuments in these years. The New York sculptor J. Massey Rhinds was commissioned to do two works in Newark. Rhinds' "George Washington" was unveiled in Washington Park in 1912; his "The Equestrian Statue of Bartolomeo Colleoni" was completed in 1916 (Newark Museum Association 1975: 28). Likewise, the noted American sculptor Gutzon Borglum's "The Indian and the Puritan" north of Washington Park, "Wars of America" in Military Park, and "Seated Lincoln" in front of the Essex County Courthouse were done in the 1910s and 1920s (Comprehensive Plan of Newark 1915: 100-110; Cunningham 1966: 206-207). Borglum later achieved great fame as the sculptor of the Mount Rushmore National Monument in the Black Hills of South Dakota, which was completed just after his death in 1941.

Although a Borglum bronze lamp standard commemorating the 250th Anniversary of the founding of Newark was erected on Branford Place near Washington Street in 1916, the only public sculpture erected within the Four Corners Historic District, it disappeared sometime before 1961. The standard appears in a newspaper photograph from 1926 but is not mentioned in a *Newark Evening News* article dated August 13, 1961, reviewing Borglum's work in the city. (*Newark Evening News* 3/11/16; 9/24/16; 4/17/26; 8/13/61).

The Central Business District

The period from the 1890s to the Great Depression was a time of tremendous development in Newark's Central Business District. Newark's industrial prosperity triggered a building boom unsurpassed in the city's history, celebrating Newark's success as the largest and richest city in New Jersey. During this period of seemingly endless prosperity, Newark's physical landscape was transformed, and its famous skyline and downtown were created. Newark's major twentieth-century landmarks were built, including the Firemen's Insurance Company, New Jersey Telephone Company, the National Newark and Essex Bank Building, the Raymond Commerce Building, and the National State Bank, among others. If a slogan could be coined for this time period it would surely be, "Going up!" Early twentieth-century Newark was a compact city at its center. Downtown businessmen had no way to go but up. Real estate values within Four Corners had risen so high that they were measured by the foot rather than the acre. By 1910, a foot of property fronting on Broad Street near the Four Corners was worth upwards of $5,000. Rambling three or four-story brick buildings gave way to tall, slim giants of granite or limestone.

It is important to note here that in these years Newark's leaders took an active interest in the city's architectural development, calling for the construction of impressive public buildings in the downtown area. As a result, many of Newark's important neo-classical public buildings date from this period, including the Newark Public Library (1903) and the Newark Museum (1926) located north of Four Corners, Newark City Hall (1906), south of Four Corners, and the Essex

County Court House (1907), west of the district (Cunningham 1966: 206-207; Drummond 1979: 262-265). City officials also made a great effort to improve the city's appearance for its 250th Anniversary in 1916. Organizers of the celebration worked especially hard to insure that the Robert Treat Hotel on Military Park was finished in time for the celebration (The Newarker, November 1915: 5-8).

The location of Newark's public buildings was an issue in nearly all the major city planning reports. Although city planners admired Newark's many impressive early twentieth-century public buildings, they were generally critical of the fact that the city never developed a centrally located group of buildings, a "civic center," that would provide an architecturally imposing focal point for the city's public life (City Planning for Newark 1913: 43-50; Comprehensive Plan of Newark 1915: 52; Preliminary Report on Public Buildings 1946: 1-7). This aspect of Newark's physical development stands in sharp contrast to other cities originally laid out according to the basic features of New England town planning. In many New England towns the large common in the center of town served over the years as a natural location for the construction of important public buildings. In colonial New Haven, for example, the original town square became the site of the town meetinghouse, jail, grammar school, the county court house, and the original buildings of Yale College (Reps 1965: 128). As we have seen, however, Newark, because of the original layout of the town, has been without such a large, centrally located public space that might have served to attract a cluster of public buildings. Just as Newark's original public lands were scattered throughout the core area, so, too, were the locations of its public buildings in the nineteenth and early twentieth centuries. The Museum and the Public Library, for example, were built across from Washington Park. Likewise, the Essex County Court House was constructed on the site of the old town Watering Place which was one of the original areas set aside by the Puritans. The other major site for public buildings in the early part of the century was the City Hall complex at Broad and Franklin Streets (Preliminary Report on Public Buildings 1946: 1-7). In the 1910s, there was much discussion in Newark of building a large civic auditorium to show "the ambitions, aspirations, and civic pride of the people who live here." This building, planned for the city's 250th Anniversary in 1916, was never built, however (The Newarker, November 1915: 5).

Street Patterns and Land Subdivisions

According to a 1915 report, the city's street system was generally good, "except in its business district" (Comprehensive Plan of Newark 1915: 18). Newark's city planners clearly recognized the problems caused by haphazard street development in the nineteenth century. Planners continually pointed to the congestion and inconvenience caused by the poor quality and placement of Newark's downtown streets. However, by the time the city planning movement addressed itself to the problem, most of Newark was already plotted out with streets; only the meadowlands had large areas of undeveloped land remaining (City Planning for Newark 1913: 50-61; Comprehensive Plan of Newark 1915: 24). As a result, only minor adjustments to the city's existing street plan could be considered. For example, planners advocated the straightening of core area streets such as Washington Street and the improvement of the major thoroughfares radiating outward from the Central Business District (City Planning for Newark 1913: 20-30; Comprehensive Plan of Newark 1915: 1-18).

The only major addition to the core area's basic street system in the twentieth century has been Raymond Boulevard. Here, once again, one can see the unforeseen influence of the Morris Canal at work on the city's development. With the construction of Raymond Boulevard over the empty canal bed in 1932, Newark found itself with another major east-west thoroughfare only a few short blocks from Market Street (Cunningham 1966: 271). Raymond Boulevard has, over time, become one of Newark's busiest downtown streets. As a result, the city's center of gravity has shifted noticeably towards the Raymond Boulevard areas and away from the "Four Corners" of Market and Broad. For example, Raymond Boulevard has attracted much of the city's new development in recent decades including the Public Service Electric and Gas complex and Seton Hall Law School.

1929 to the Present

Newark's golden age was relatively short-lived. The stock market crash of 1929 and the ensuing economic depression had a severe impact on Newark, triggering an industrial decline from which the city has never recovered. Over six-hundred factories had closed down by 1933 while the city's per capita income dropped from a high of $839 in 1925 to a low of $429 in 1933. By March of 1935, over 94,000 people were on some form of public relief in Newark (Cunningham 1966: 281).

From the mid-1930s to the end of World War II, Newark did show signs of an economic recovery. Publicly financed projects, and later World War II production provided economic revitalization in the 1940s. However, as the ensuing decades were to illustrate, this recovery period was only temporary. In the years following World War II, Newark, along with other manufacturing centers in the industrial northeast, continued to suffer an economic slump. Increasing numbers of manufacturers simply closed their doors, leaving Newark for the south and west. Automation further displaced many unskilled and semi-skilled workers. As a result, the number of manufacturing jobs in the city and the total value of Newark's industrial production began to decline sharply (Stellhorn 1982: 338-390). Fortunately for Newark, its economy had become more diversified by the middle of the twentieth century. Faced with a declining industrial base, the city increasingly depended on its growing financial institutions and its insurance industry to provide it with economic vitality.

A series of immigration restriction bills, passed by Congress in the early 1920s, brought a close to the great migration from southern and eastern Europe that had begun in the 1880s. After nearly doubling every twenty years since 1820, Newark's population in 1920 stood at just over 414,000. By 1940, however, without the great influx of European immigrants entering the city, the number of Newark residents had increased only slightly to 429,000. After 1950 the city's population began to decline (Jackson 1971: 39).

With immigration from Europe sharply curtailed, the years 1920 to 1950 saw groups such as the Germans, the Irish, the Italians and the Jews becoming more established in New Jersey's social fabric (Popper 1952: 206-215). Newark's immigrant groups also began wielding greater political power in the twentieth century. In the 1900s, the Irish were a potent political force in Newark; in later decades, the Jews and the Italians became increasingly prominent in the Newark political scene (Stellhorn 1982: 26).

As these European ethnic groups were adjusting with varying degrees of success to life in Newark, the city once again became home to a large influx of newcomers. The most striking feature of Newark's social history since World War I has undoubtedly been the tremendous migration of blacks--generally from the rural south--into the city. Whereas the black population of Newark in 1900 was less than three percent, by 1970 over half of the Newark population was black. Between 1950 and 1970 alone, over 130,000 blacks migrated to Newark in search of employment (Jackson 1972: 39-41; Fleming 1977: 193). While the life of any new immigrant group in a new environment is difficult, black newcomers to Newark faced particular hardships. For many years, strict racial segregation was the order of the day in Newark. With regard to housing, the white community essentially closed its doors to blacks; black people were continually forced into the rapidly deteriorating sections of the inner city, with an extremely high concentration in the third ward. Occupational opportunities for blacks were severely limited, in part because of the discriminatory practices of the trade unions. If blacks were able to find work at all, they generally had to take the most menial kinds of jobs (Jackson 1972: 46-55).

In spite of the massive numbers of blacks migrating to the city in the decades following World War II, the overall population of Newark was actually declining. Newark became a predominantly black city in the 1950s and 1960s in part because many white residents simply left the city. One of the ironies of Newark's sophisticated transportation network was

that it made it easier for people to continue to work in the city while living somewhere else (Popper 192: 156; Hirsch 1978: 96-99; Stellhorn 1982: 25). This exodus of much of Newark's white community has had a deep impact on the city's recent social history. After 1950 for example, many old Irish, German, and Jewish neighborhoods simply disappeared as their residents moved to the suburbs. Moreover, with middle class property owners leaving the city, Newark's tax base has declined sharply since World War II, while property taxes for those who have remained have substantially increased.

At the end of the 1960s and through the 1970s, Newark was often seen as a symbol of urban decay and racial antagonism. The riots of July 1967 in which twenty-three people were killed and much of the central city was devastated by burning and looting, marked a low point in its history. Hastening the departure of merchants and manufacturers from the city, the riots brought national attention to Newark. In 1975, Harper's, after examining a number of large American cities in terms of housing, education, health care and overall quality of life, ranked Newark as the worst city in the nation. (Louis 1975: 67-71).

In the 1970s, the Gateway urban renewal project between Penn Station and Mulberry Street, opened a new chapter in the history of Newark's street development. The Gateway's enclosed walkways obviously serve the basic function of city sidewalks, allowing pedestrians to move from one area of the city to another. Moreover, in the walkways connecting the various buildings of the complex, one finds many of the essential services normally found on commercial city streets: drugstores, newsstands, coffee shops, restaurants, numerous banking facilities, and a hotel. Thus, the developers of the Gateway Complex have recreated urban street life in an enclosed, protected environment above ground level, further diverting street life from Newark's downtown. The construction of high rise apartment buildings south of Hill Street destroyed the continuity of downtown Newark. These buildings turned away from Broad Street, and eliminated all of the retail and pedestrian activity below Hill Street. Commercial buildings south of the high rises became isolated from the rest of downtown Newark leading to their deterioration. Currently, the University Heights redevelopment area west of the Central Business District is holding the line at University Avenue in the Four Corners area. However, north of Four Corners, new university-related buildings are replacing historic buildings lining Washington Street.

In recent years, Newark has begun to defy its critic's gloomy expectations. Although still faced with many long standing and somewhat intractable problems, the city has taken on a new, more positive image. Newark remains the state's largest city and most important commercial and financial center, and it continues to serve as one of the major transportation centers of the eastern seaboard.

The Architecture of the Four Corners Historic District

The buildings in the Four Corners Historic District were constructed mostly between 1870 and 1930, with some earlier and later exceptions. They range in character from low scale, two-story commercial buildings to thirty-five story office towers. In between these two extremes are a variety of early three- to five-story brick and brownstone, commercial and factory buildings with Italianate and Romanesque Revival features, some cast iron buildings, mid-size office buildings of ten to twelve stories, a variety of theater buildings and the oldest remaining church in the Four Corners, Old First Presbyterian. Although these buildings vary in height, massing, materials and architectural style, they relate to each other in age, function and quality of workmanship, indicative of the high level of architectural development present in Newark during the period 1870 to 1930.

Some of the most architecturally prominent buildings in the state of New Jersey are located in the Four Corners Historic District. These represent the growth and pride of the individual commercial establishments which constructed them, as well as the very growth of the city of Newark as the heart of metropolitan northern New Jersey. They represent Newark as

the commercial, financial, institutional and social focus of the urban-suburban core surrounding the city. These include the obvious skyscrapers: National Newark and Essex Bank Building, the Raymond Commerce Building, the Federal Trust Company Building, Firemen's Insurance Company Building and the National State Bank. These tall buildings were basically built in two phases. The first phase, from 1900 to 1916, produced the earliest tall buildings in New Jersey. The Firemen's Insurance Company had dominated the northeast corner of Four Corners with their staid and perfectly sound, four story, mansard-roofed, brownstone Victorian home since the 1870s. Eager to prove that the insurance company would meet the needs of the new century head-on, it surprised Newark with its decision to rip down this perfectly serviceable building and construct a new, vertically-reaching, office building. In 1910, the company's new, glittering, white, sixteen story building towered over all, as Newark's first skyscraper, and visible symbol of the new twentieth century (see photo 38). Across the street, all traces of Robert Treat's former home were obliterated by the new, twelve-story Kinney Building finished in 1912 (see photo 14). Southward, National State Bank replaced its modest nineteenth-century home at Broad and Mechanic (now Edison), with a ten story building (see photo 1). Kept in check by Old First Presbyterian Church next door, the building only had forty-nine feet of frontage on Broad Street. The ten-story Union Building on Clinton Street (see photo went up in 1906 and the Essex Building several years after (see photo 61).

A second tall building boom started in the 1920s and ended with the Depression. In 1923, the nine-story Newark Athletic Club rose on Park Place (it was demolished several years ago for the New Jersey Performing Arts Center). This was followed by the twenty-one story Military Park Building, the tallest building in New Jersey at this time. In 1928, the New Jersey Bell Telephone Company built their twenty-story Art Deco tower on Washington Park. Two years later, the American Insurance Company followed with a sixteen-story Colonial Revival tower next to the Newark Public Library (now Rutgers Law School). At the same time, in the Four Corners area, the twenty-story Federal Trust Building was completed on Commerce Street (see photo 63). This race for the sky ended in the throes of the Depression, with the construction of Newark's two most famous towers, the thirty-four story, Raymond Commerce Building, completed in 1930, and the thirty-five story, National Newark and Essex Bank Building, completed in 1931(see photo 54). With their successive setbacks underscoring the idea of continuous vertical movement, these two buildings completed the dynamic city skyline. The effect became particularly dramatic because the architects of these buildings culminated the upward thrusts of these dramatic architectural shafts in intricate crowns of setback masses. The dense accumulation of skyscrapers projected an image of solid financial power, as well as American pride in the technological achievement of the skyscraper.

Many of the commercial buildings within the Four Corners Historic District were designed by both locally and nationally prominent architects; some of these were published in the architectural periodicals of the day. Perhaps the most famous of these architects was Cass Gilbert (1858-1934), who was responsible for the Gibraltar Building (see photo 45), the Kinney Building and the National State Bank Building, all key buildings in the district. Particularly known for his monumental government buildings, Gilbert was the architect of the United States Supreme Court building in Washington, D.C., the Minnesota State Capitol, the sixty-six story Woolworth Building in downtown Manhattan, the Alexander Hamilton US Custom House and the US Courthouse also in Manhattan, as well as the Brooklyn Army Terminal. Outside of the Four Corners area in Newark, Gilbert designed the Essex County Courthouse, now being restored, and the American Insurance Company building, demolished in 1981. (The doors of the American Insurance Company building are now in the permanent collection of The Newark Museum.)

Other nationally-known architects who designed buildings in the area include George Post, architect of the Howard Savings Bank on Broad Street, who was also responsible for the New York Stock Exchange and the Wisconsin State Capitol. He also designed the old Prudential Building, a remnant of which is still evident at the northwest corner of Broad and Market Streets. Post's Howard Savings Bank, in its staid neo-classicism, was the last of the nineteenth-century bank buildings to be constructed in the Four Corners (see photo 56). In contrast to the glittering and towering Firemen's Insurance Company

several doors away, the Howard Savings Institution was the last symbol of the disappearing nineteenth century. Its monumental presence looked back in time, recalling the political and architectural ideals of ancient Greece and Rome, rather than the modernism and height that was to come with the early twentieth century.

Local architectural firms had their share of work in the Four Corners area. The most notable local nineteenth-century architect to work in the Four Corners area was Thomas Cressey. Born and trained in England, Cressey settled in Newark, and maintained a professional office in the city until his death in 1909. In 1896, Cressey published a portfolio of his work, a copy of which is in the Newark Public Library. This portfolio documents Cressey's work in photographs and drawings, and is a tremendous resource for the documentation of late nineteenth-century Broad and Market Streets. The portfolio show a wide variety of commercial and residential work done in Newark in the 1880s and 1890s. His designs include many buildings on Market Street and several on Broad Street.

The local father and son architectural firm of Wilson and John Ely were responsible for a number of significant public buildings in Newark, including the thirty-five story National Newark and Essex Bank Building within the District. Outside of the District, the Elys designed the Newark City Hall, Mutual Benefit Life Building on north Broadway, the former New Jersey Historical Society, also on North Broadway, and the American Insurance Company Building (Rutgers Law School) on Washington Place.

Frank Grad was one of the major figures in Newark's architectural life in the twentieth century. After emigrating from Austria, Grad opened a practice in Newark in 1907. In the 1930s he took his two sons, Bernard and Howard, into partnership, establishing the firm, Frank Grad and Sons (in the 1960s, the firm became the Grad Partnership). Grad's most famous work is the Raymond Commerce Building, which he designed in 1929. Other local architects include George Elwood Jones, designer of the Federal Trust Company on Commerce Street and the Academy Building on Academy Street (see photo 47), within the district, and the Griffith Piano Company building north of the district.

Additional information on buildings within the Four Corners Historic District is located in the Description Section under their individual address listings.

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Verbal Boundary Description

Beginning at the intersection of University Avenue and Market Street, the district boundary runs north along the centerline of University Avenue to Campbell Street; then east along the centerline of Campbell Street to Washington Street; then north along the centerline of Washington Street to the southern lot line of 225 Washington Street (Block 71, Lot 33); then west along the southern lot line of 225 Washington Street to the rear lot line of 225 Washington Street; then north to the centerline of Bank Street; then west along the centerline of Bank Street to the rear of 205-219 Washington Street (Block 70, Lot 1); then north along the rear lot line of 205-219 Washington Street to the centerline of Academy Street; then east along the centerline of Academy Street to the west lot line of 75-77 Academy Street (Block 69 Lot 4); then north along the western lot line of 75-77 Academy Street to the centerline of Raymond Boulevard; then east along Raymond Boulevard to Commerce Court; then south along the centerline of Commerce Court to Commerce Street; then east along the centerline of Commerce Street to the easterly lot line of 48 Commerce Street (Block 145, Lot 38); then south along the rear of open lots facing Mulberry Street (through the middle of Block 147), across Market Street and south along the easterly lot line of 226 Market Street (Block 163, Lot 39) and 53 Edison Place (Block 164, Lot 76) to Edison Place; then west along the centerline of Edison Place to the easterly lot line of 46-48 Edison Place (Block 165, Lot 37); then west along the rear of the lots facing Edison Place to the easterly lot line of properties facing Broad Street; then south along the westerly lot line of properties facing Broad Street to the southerly lot line of 838-840 Broad Street (Block 165, Lot 109) to Broad Street; then south along the centerline of Broad Street to Hill Street; then west along the centerline of Hill Street to Washington Street; then north along the centerline of Washington Street to the rear lot line of 49-51 Hill Street (Block 96, Lot 26); then east along the rear lot lines of the properties facing Hill Street and 295-301 Halsey Street (Block 96, Lot 14) to the centerline of Halsey Street; then north along the centerline of Halsey Street to the rear lot line of 36 William Street (Block 95, Lot 12); then west along the rear lot line of 36 William Street; then northenly along the western boundary of 36 William Street; then west along the centerline of William Street to the western lot line of 43 William Street (Block 58, Lot 8); then north along the western lot line of 43 Hill Street to the rear lot line; then easterly along the rear lot lines of 43-31 William Street to the centerline of Halsey Street; then north along the centerline of Halsey Street to the rear lot line of 32 Branford Place; then west along the rear lot lines of 32-64 Branford Place to the centerline of Washington Street; then north along Washington Street to the centerline of Market Street; then west along the centerline of Market Street to the place of beginning.

Verbal boundary justification

Boundaries of the Four Corners Historic District were drawn to include the most significant buildings in the area south of Raymond Boulevard (the old Morris Canal) and to the north of City Hall. These boundaries encompass the remaining area (that which was not lost to urban renewal) traditionally considered the "Four Corners" of Newark. The Morris Canal formed a physical boundary between the development of the Four Corners area and the Military Park Commons area to the north. In 1932, the canal was paved over and Raymond Boulevard was created, a rather wide, imposing, and fast-moving thoroughfare running east-west. Raymond Boulevard is the northern boundary of the Four Corners Historic District. Large expanses of urban renewal areas form the easterly boundary. All the buildings along Mulberry Street, the eastern boundary of the district, have been replaced with the Gateway complex, and the mid-1980s Mulberry Street mall. In Block 165, most of the area has been paved for parking lots behind the wall of buildings fronting both Edison Place and Broad Street. This area was once the cemetery of Old First Presbyterian Church and the Central Railroad of New Jersey freight yard. The southern boundary is a redevelopment area containing high rise apartment buildings south of Hill Street. These high rises, constructed during the 1960s, disrupt the continuous retail nature of Broad Street, and serve as a physical block along the main street, isolating the area south of them from the remainder of downtown. On the west, Washington Street forms a physical boundary with its very wide street and substantial parking areas on both sides. Along University Avenue in the northwest corner of the Four Corners Historic District is the University Heights redevelopment area with Essex County College dominating the west side of University Avenue.

Photographs

The following information is the same for all the photographs listed:

1) Name of property: Four Corners Historic District
2) City and state: Newark, New Jersey
3) Photo by: Jim Kaplun, Zakalak Associates
4) Photo taken: February 21, 1999
5) Location of negative: Zakalak Associates
57 Cayuga Avenue
Oceanport, NJ 07757 10024
6) & 7) Descriptions of views indicating direction of camera:

Photo 1 of 65: Broad Street, east side, looking northeast. Showing from left to right: National Newark and Essex Bank Building (744 Broad Street), Firemen's Insurance Company, Kinney Building, National State Bank, Old First Presbyterian Church and the Central Building.
Photo 2 of 65: Broad Street, east side, looking southeast. Showing from left to right: Central Building, NJ Central Railroad Terminal (Broad Street Station), with City Hall in the distance.
Photo 3 of 65: Broad Street, between Edison Place and Market Street, east side, looking northeast. Showing from left to right: the Kinney Building, 796-798 and 800-804 Broad Street.
Photo 4 of 65: 226-176 Market Street, between Broad and Mulberry Streets, south side, looking southeast.
Photo 5 of 65: 210-176 Market Street, between Broad and Mulberry Streets, south side, looking west.
Photo 6 of 65: 228-176 Market Street, between Broad and Mulberry Streets, south side, looking west.
Photo 7 of 65: 35-53 Edison Place, north side, looking east.
Photo 8 of 65: 48-30 Edison Place, south side, looking southeast.
Photo 9 of 65: 252-270 Washington Street, at the intersection with Market Street, looking southeast.
Photo 10 of 65: Washington Street, at the intersection with Market Street, Metropolitan Building with L. Bamberger's in the left background.
Photo 11 of 65: 130-94 Market Street between Washington and Halsey Streets, south side, looking southeast.
Photo 12 of 65: 126-108 Market Street between Washington and Halsey Streets, south side, looking southwest. RKO Proctor's Theater on the right.
Photo 13 of 65: Halsey Street from its intersection with Market Street, east side, looking south. The old Gayety Theater (186-192 Halsey Street) is in the middle of the photograph with the Adams Theater in the distance.
Photo 14 of 65: 160-146 Market Street, south side, between Halsey and Broad Streets, looking southeast. Kinney Building in the background.
Photo 15 of 65: 789-817 Broad Street, west side, between Market Street and Branford Place, looking southwest.
Photo 16 of 65: 817-807 Broad Street, west side, between Market Street and Branford Place, looking southwest. Chamber of Commerce Building on Branford Place visible in the background.
Photo 17 of 65: 835-823 Broad Street, west side, between Branford Place and William Street, looking southwest.
Photo 18 of 65: 855-833 Broad Street, west side, between William Street and Branford Place, looking northwest.
Photo 19 of 65: 873-847 Broad Street, west side, between William Street and Branford Place, looking northwest.
Photo 20 of 65: Broad Street, west side, view down William Street (2-34), looking west.
Photo 21 of 65: 913-889 Broad Street, west side, between William and Hill Streets, looking southwest.
Photo 22 of 65: Hill Street, north side, between Broad and Halsey Streets, looking west. Showing from right to left: 9-15 Hill Street, Hotel Douglas and the Newark Day Center (Newark Female Charitable Society).

Photo 23 of 65: 305-295 Hill Street, north side, at Halsey Street, looking west. Featuring the Newark Day Center (Newark Female Charitable Society).
Photo 24 of 65: 41-51 Hill Street, north side, at Halsey Street, looking northwest. Featuring the Newark Day Center ancillary buildings and contributing apartment house beyond.
Photo 25 of 65: Washington Street, east side, from Hill Street, looking north.
Photo 26 of 65: 43-1 William Street, north side, from Washington Street, looking northeast.
Photo 27 of 65: 29-1 William Street, north side, between Halsey and Broad Streets, looking east.
Photo 28 of 65: 16-38 William Street, south side, between Halsey Street and Chapel Court, looking west.
Photo 29 of 65: Southeast corner of William Street and Halsey Street, (32-34 William Street), looking southeast.
Photo 30 of 65: 20-30 Branford Place, south side, looking west. Showing from left to right: Chamber of Commerce Building, Adams Theater.
Photo 31 of 65: 37-23 Branford Place, north side, looking west
Photo 32 of 65: Southwest corner of Branford Place and Halsey Street, looking west, Hobby's Delicatessen (32 Branford Place) is featured.
Photo 33 of 65: 34-64 Branford Place, between Halsey Street and Washington Avenue, south side, looking west.
Photo 34 of 65: 63-37 Branford Place, between Halsey Street and Washington Avenue, north side, looking west.
Photo 35 of 65: Treat Place, looking north.
Photo 36 of 65: 75-103 Market Street, north side, between University Avenue and Washington Street, looking northeast.
Photo 37 of 65: Market Street, north side, view looking northeast. Featuring L. Bamberger's Store (109-135 Market Street).
Photo 38 of 65: 109-173 Market Street, north side, view looking northeast. Featuring L. Bamberger's Store, with the Firemen's Insurance Company Building in the distance.
Photo 39 of 65: Halsey Street, east side, view from Market Street, looking north.
Photo 40 of 65: 109-157 Market Street, north side, between Broad and Washington Streets, looking west.
Photo 41 of 65: 109-173 Market Street, north side, between Broad and Washington Streets, looking west. Showing from left to right: the "square-block" L. Bamberger Department Store, the original L. Bamberger Store, Goerke's, F.T. Woolworth's.
Photo 42 of 65: 787-761 Broad Street, west side, between Market and Bank Streets, looking northwest. Woolworth's is in the middle with the Prudential Plaza on the right.
Photo 43 of 65: 737-729 Broad Street, west side, from Bank Street to Raymond Boulevard, looking northwest. The original Kresge's Department Store is in the background (not in district).
Photo 44 of 65: 1194-1246 Raymond Boulevard, south side, view from Broad street, looking west.
Photo 45 of 65: Halsey Street at Academy Street, looking south. Gibraltar Building is in the background.
Photo 46 of 65: Halsey Street between Academy and Market Streets, view looking south.
Photo 47 of 65: 31-1 Academy Street, north side, between Halsey and Broad Streets, looking east.
Photo 48 of 65: Raymond Boulevard, south side, view from University Avenue towards Broad Street, looking southeast. Raymond-Commerce Building is in the left background.
Photo 49 of 65: 77-37 Academy Street, south side, between University Avenue and Washington Street, looking east.
Photo 50 of 65: University Avenue, east side, between Market and Academy Streets, view looking east. The 1942 Prudential tower is in the left foreground and L. Bamberger's Store is on the right.
Photo 51 of 65: 304-308 University Avenue, east side, between Market and Campbell Streets, looking southeast.
Photo 52 of 65: 225-221 Washington Street, west side, between Campbell and Bank Streets, looking northwest. Structure on the left is the *Deutsche Freie Zeitung* building.
Photo 53 of 65: 239-233 Washington Street, west side, between Market and Campbell Streets, looking northwest.
Photo 54 of 65: View of Four Corners Historic District from Broad Street at its intersection with New Street, looking southeast. Raymond Commerce Building is on the left and the National Newark and Essex Bank Building is on the right.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Photo 55 of 65: Southeast corner of Raymond Boulevard and Broad Street, looking southeast, featuring Landay Hall (726 Broad Street) and the base of the Raymond Commerce Building.
Photo 56 of 65: Broad Street, east side, between Commerce and Market Streets, looking northeast. Showing from left to right: National Newark and Essex Bank Building (744), 756-762 Broad Street, 764 Broad Street, 766-768 Broad Street (the former Howard Savings Bank- now Wee Bee Kids), 770-774 Broad Street and 776-778 Broad Street.
Photo 57 of 65: Market Street, north side, from Broad Street to Mulberry Street, looking east. Showing from left to right: the Firemen's Insurance Company Building, 181-183, 185, 187, 189-191 (the Bowers Building), 193-195 (Paramount Theater), 197, 199-201, 203-205, 207, and ending with 209-221 Market Street (former *Newark Evening News* Building).
Photo 58 of 65: 175-205 Market Street, north side, from Beaver Street to Broad Street, looking west.
Photo 59 of 65: 8-18 Beaver Street, west side, from Market Street to Clinton Street, looking north.
Photo 60 of 65: Northwest corner of Market and Mulberry Streets, looking northwest. *Newark Evening News* building is in the left foreground, Eclipse Building on Clinton Street is in the right foreground and the Raymond Commerce Building is in the background.
Photo 61 of 65: 27-35 Clinton Street, south side, looking west, featuring the Essex Building.
Photo 62 of 65: Commerce Street, looking west towards Broad Street. National Newark and Essex Bank Building is on the left, Academy Building is straight ahead.
Photo 63 of 65: Commerce Street, south side, looking northwest towards Broad Street. The base of the Federal Trust Company Building (23-30 Commerce Street) is in the middle of the photograph.
Photo 64 of 65: 48-34 Commerce Street, south side, looking west with the Gateway complex in the background.
Photo 65 of 65: 48-2 Commerce Street, south side, looking northeast.

UTM References

5. 18 5 69 455
   18 45 09 160

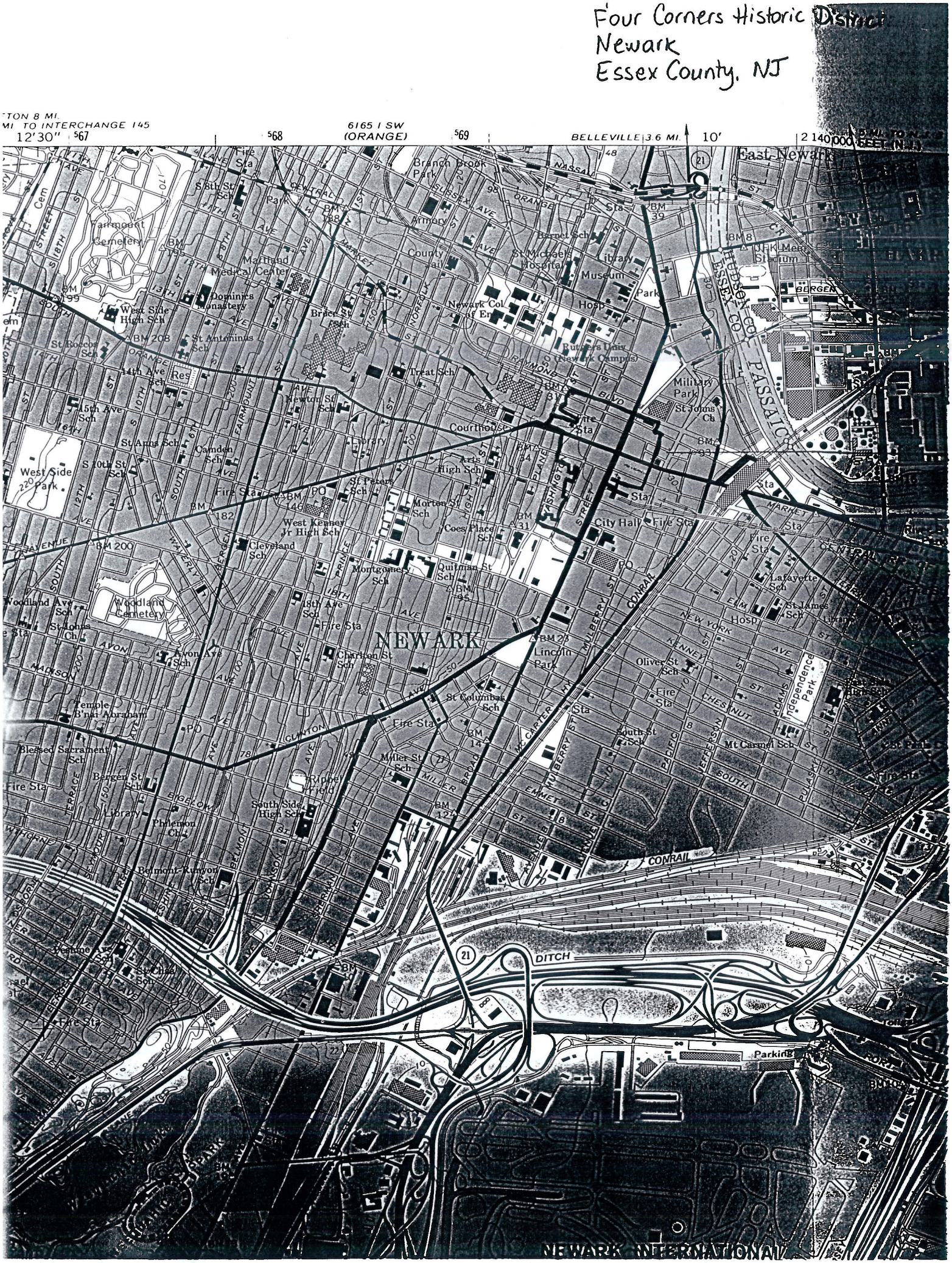
6. 18 5 69 455
   18 45 09 185

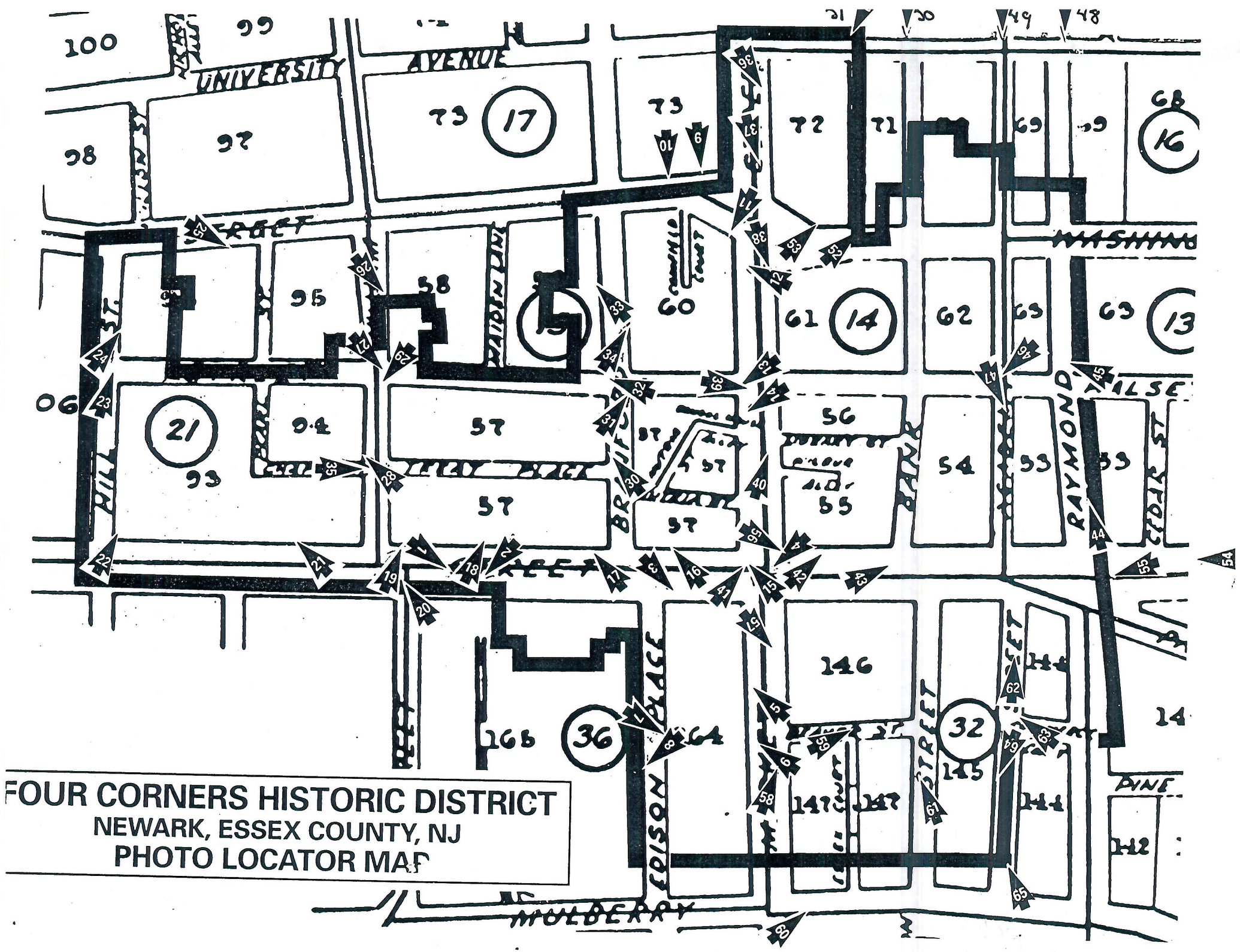
7. 18 5 69 610
   18 45 09 340

8. 18 5 69 520
   18 45 09 660

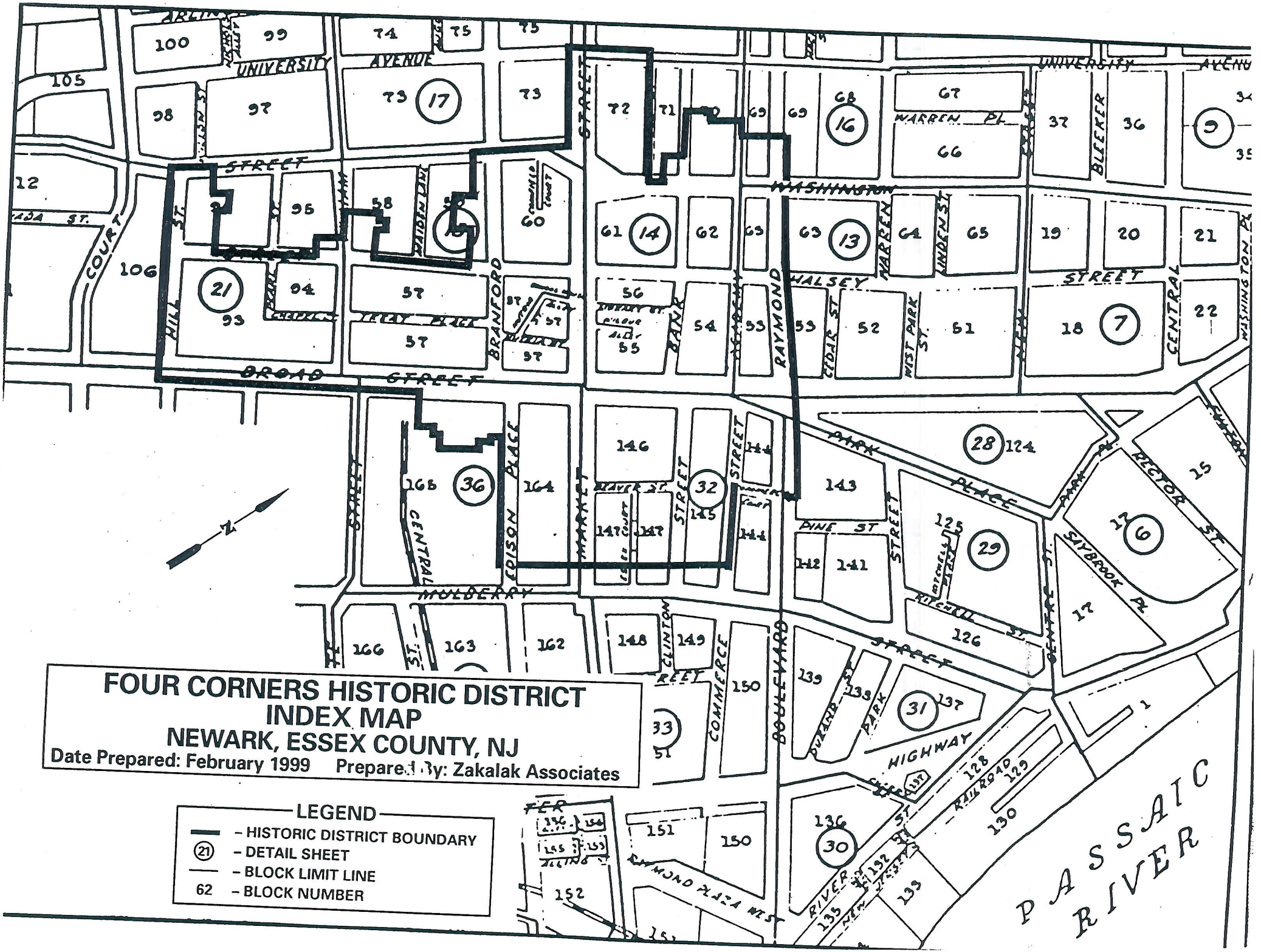
9. 18 5 69 540
   18 45 09 730

Four Corners Historic District
Newark
Essex County, NJ

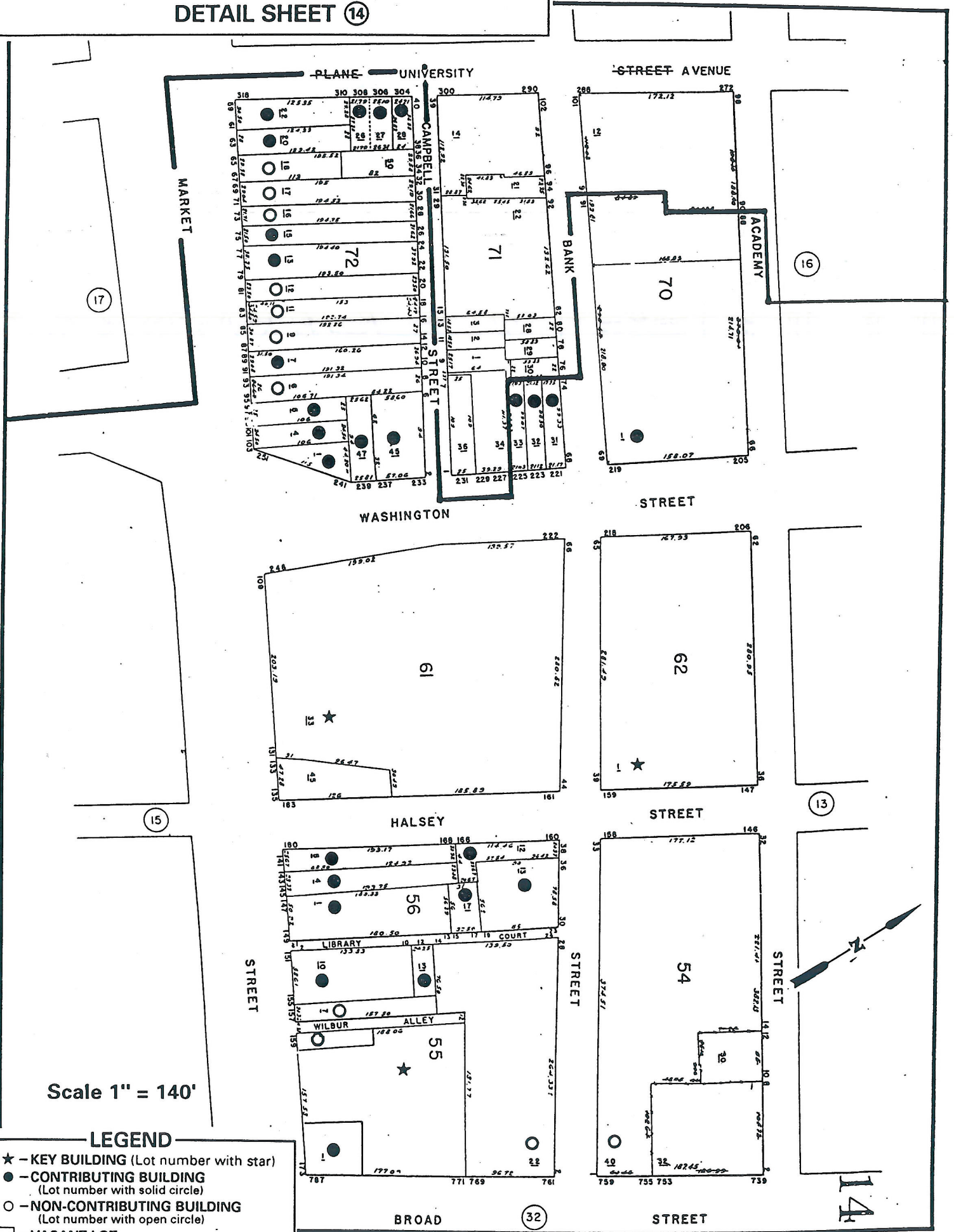




FOUR CORNERS HISTORIC DISTRICT
NEWARK, ESSEX COUNTY, NJ
PHOTO LOCATOR MAP


FOUR CORNERS HISTORIC DISTRICT
INDEX MAP
NEWARK, ESSEX COUNTY, NJ
Date Prepared: February 1999 Prepared By: Zakalak Associates
LEGEND
– HISTORIC DISTRICT BOUNDARY
21 – DETAIL SHEET
– BLOCK LIMIT LINE
62 – BLOCK NUMBER
UNIVERSITY AVENUE
BROAD STREET
MULBERRY STREET
MARKET STREET
WASHINGTON STREET
HALSEY STREET
PARK PLACE
PINE ST
RAYMOND BOULEVARD
COMMERCE STREET
HIGHWAY
PASSAIC RIVER
RAILROAD
COURT
BRANFORD PLACE
EDISON PLACE
CENTRAL AVENUE
CLINTON STREET
WARREN PL
WARREN ST
CEDAR ST
MIST PARK ST.
CENTRAL AVENUE
RECTOR ST
SAYBROOK PL
KITCHELL ST
DUKE ST
PARK ST
RIVER ST
DIAMOND PLAZA WEST
FERRY
N

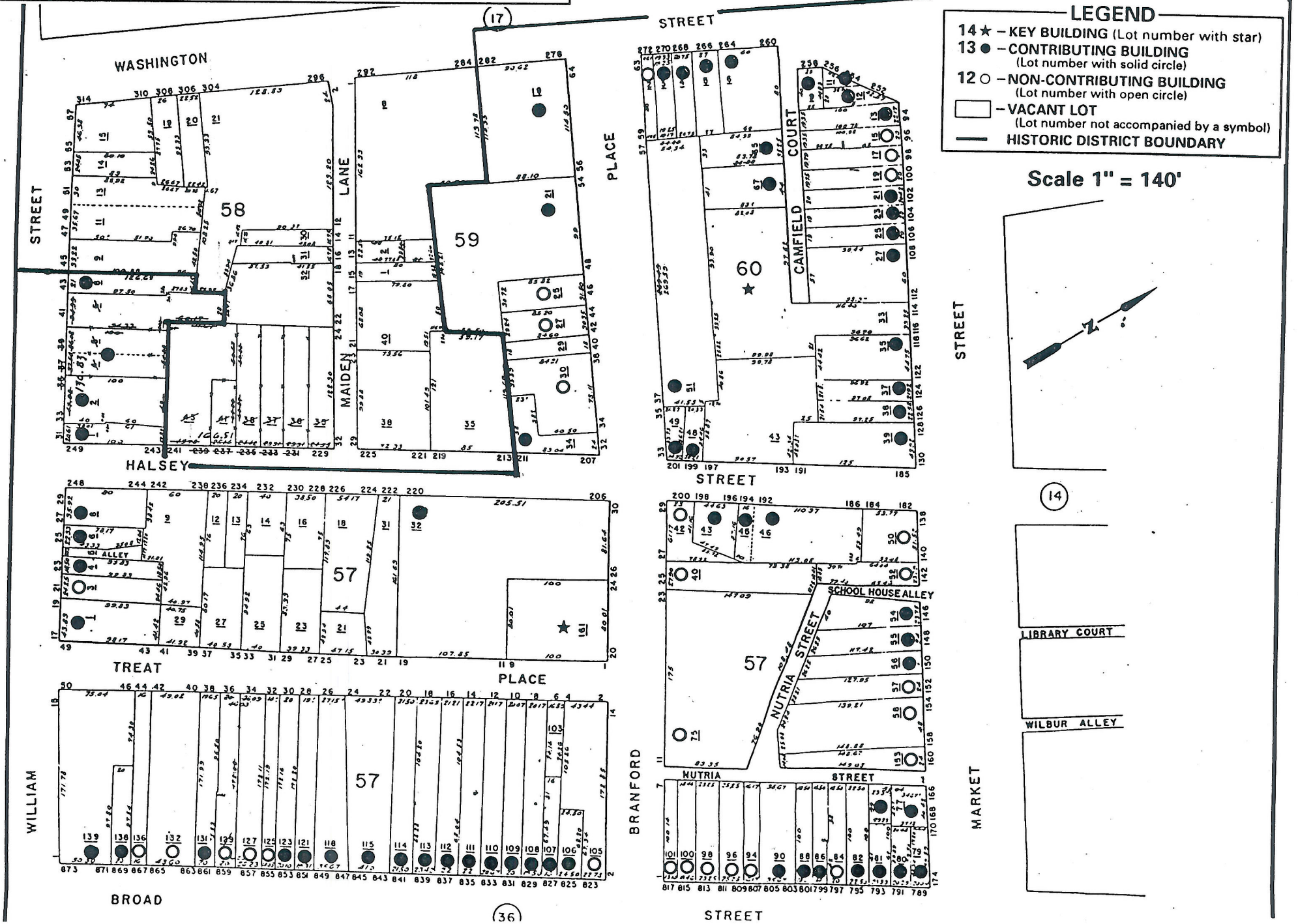
FOUR CORNERS HISTORIC DISTRICT
DETAIL SHEET (14)



LEGEND

- 14★ – KEY BUILDING (Lot number with star)
- 13 ● – CONTRIBUTING BUILDING (Lot number with solid circle)
- 12 ○ – NON-CONTRIBUTING BUILDING (Lot number with open circle)
- ▭ – VACANT LOT (Lot number not accompanied by a symbol)
- — HISTORIC DISTRICT BOUNDARY

FOUR CORNERS HISTORIC DISTRICT
DETAIL SHEET (15)



LEGEND

14 ★ – KEY BUILDING (Lot number with star)

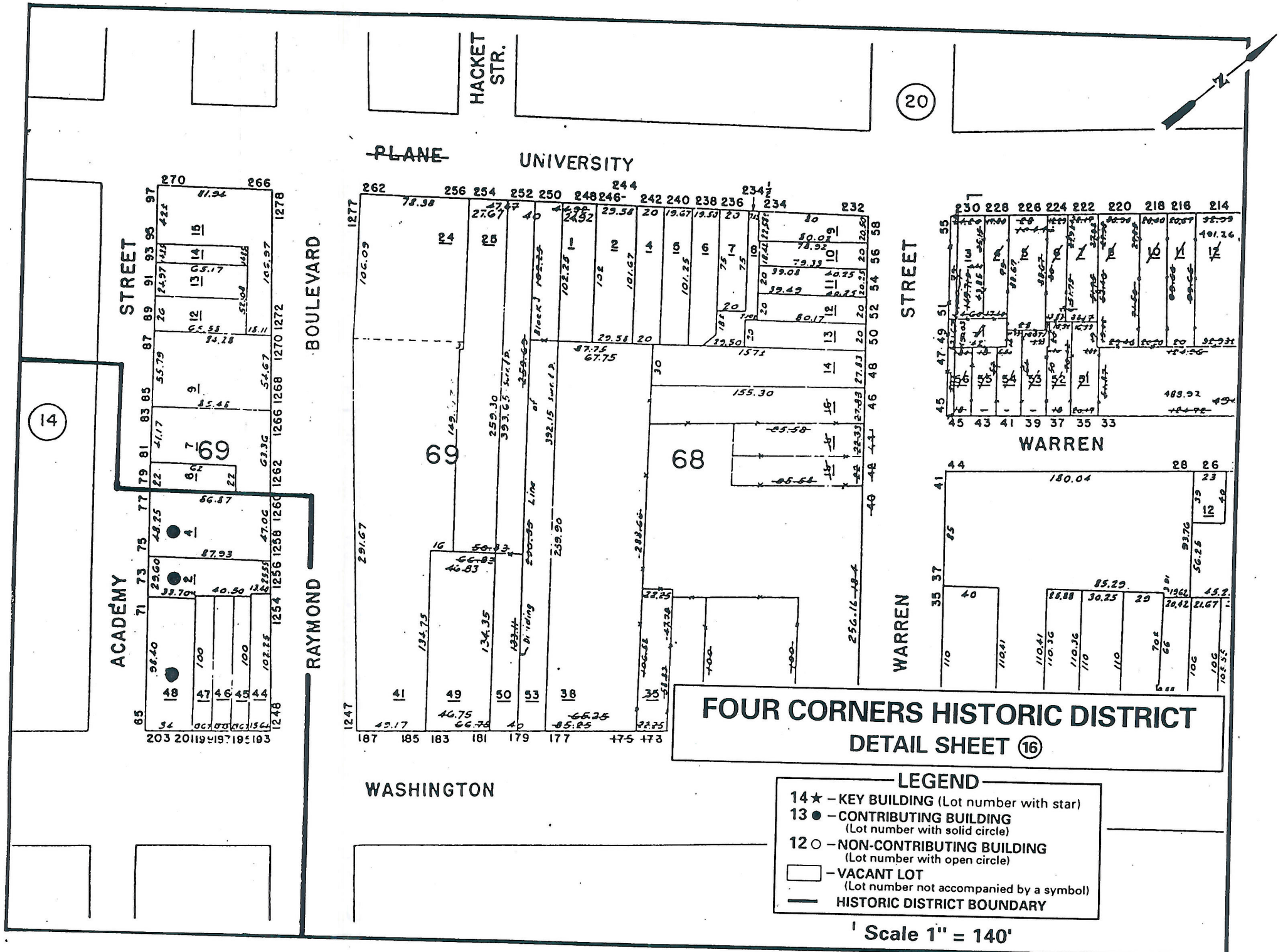
13 ● – CONTRIBUTING BUILDING (Lot number with solid circle)

12 ○ – NON-CONTRIBUTING BUILDING (Lot number with open circle)

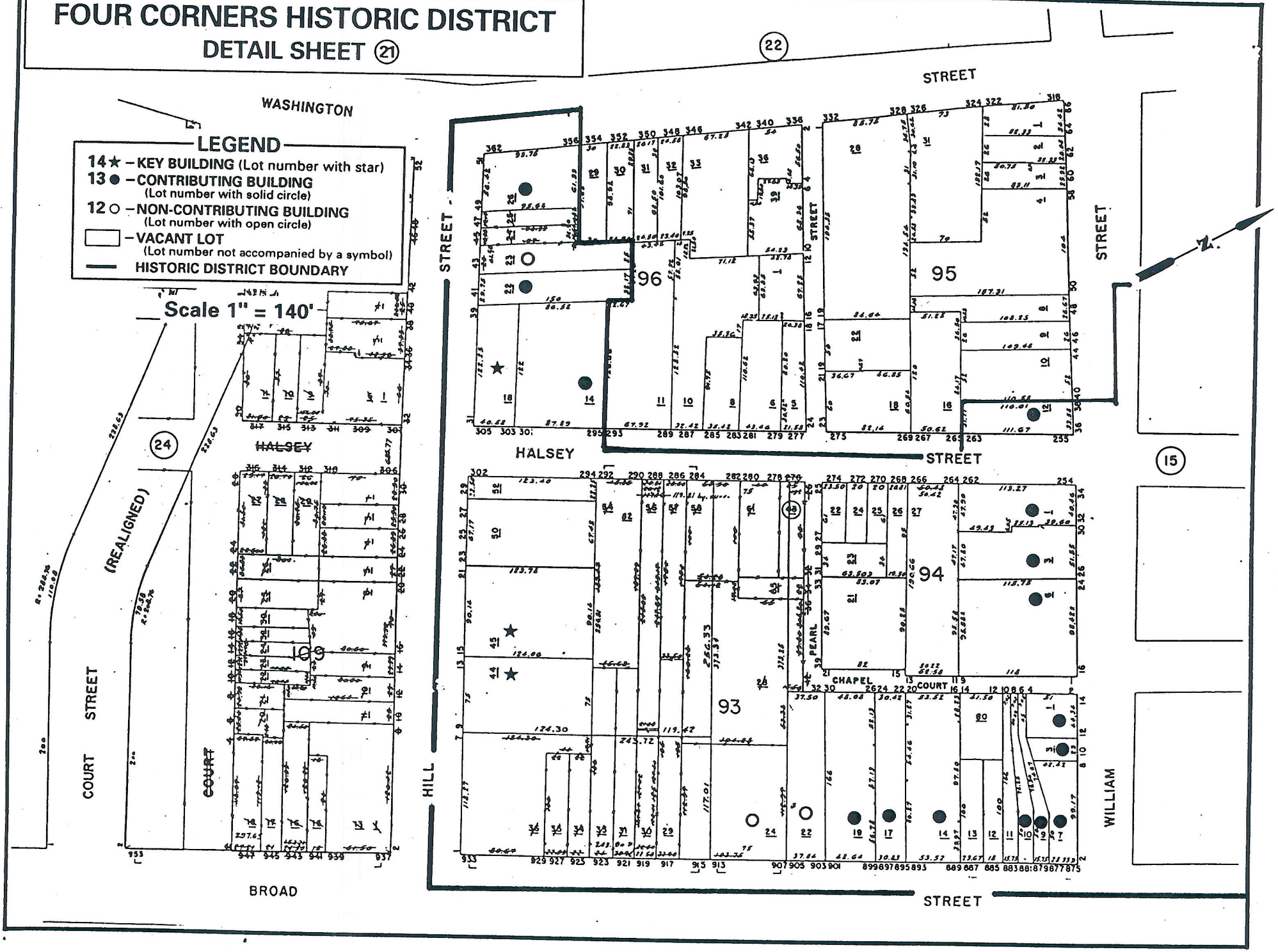
– VACANT LOT (Lot number not accompanied by a symbol)

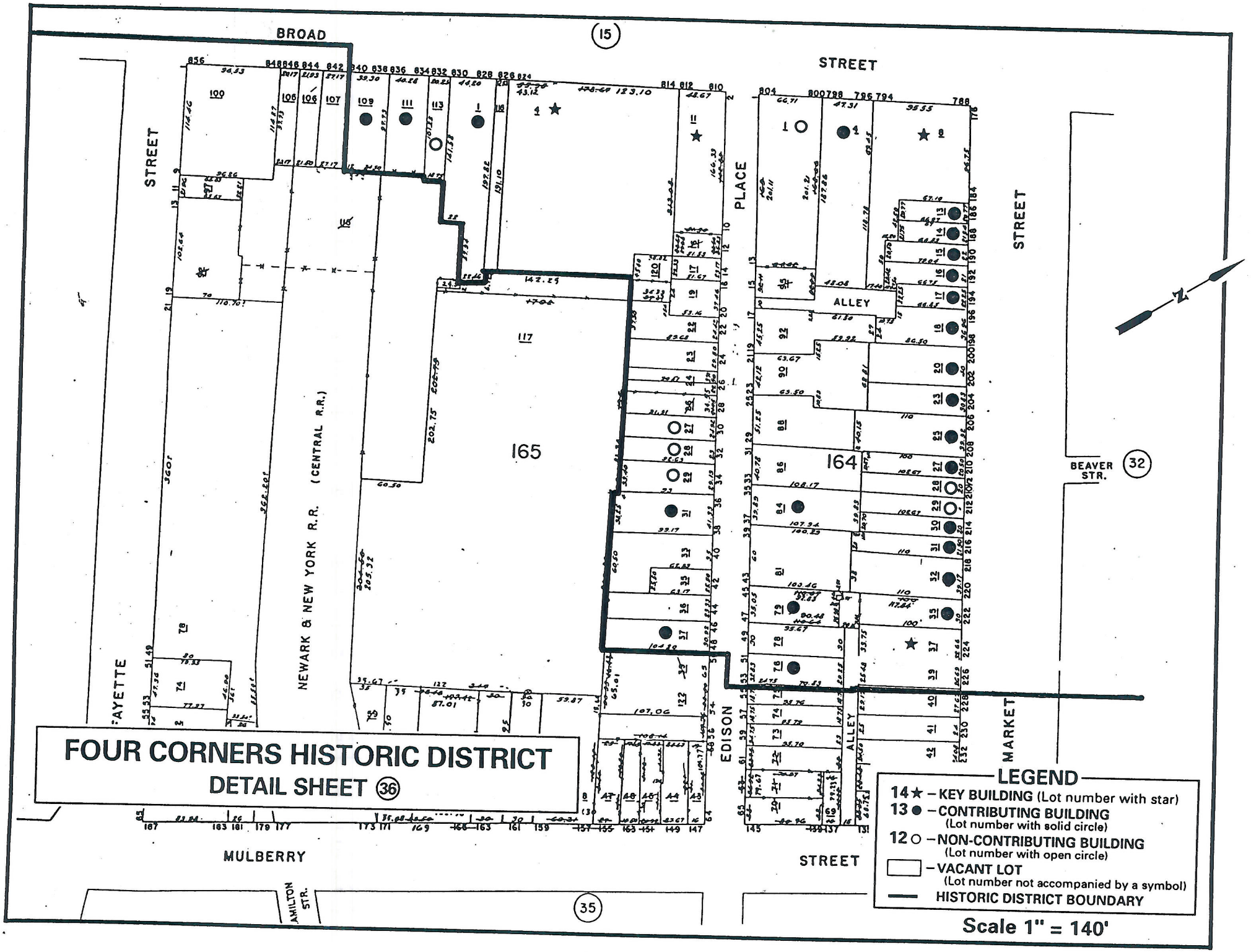
HISTORIC DISTRICT BOUNDARY

Scale 1" = 140'


HACKET STR.
20
PLANE
UNIVERSITY
STREET
BOULEVARD
ACADEMY
RAYMOND
WARREN
WASHINGTON
14
69
68
FOUR CORNERS HISTORIC DISTRICT
DETAIL SHEET (16)
LEGEND
14★ – KEY BUILDING (Lot number with star)
13 ● – CONTRIBUTING BUILDING (Lot number with solid circle)
12 ○ – NON-CONTRIBUTING BUILDING (Lot number with open circle)
– VACANT LOT (Lot number not accompanied by a symbol)
HISTORIC DISTRICT BOUNDARY
Scale 1" = 140'

FOUR CORNERS HISTORIC DISTRICT
DETAIL SHEET (21)




BROAD
STREET
(15)
STREET
PLACE
ALLEY
STREET
BEAVER STR.
(32)
AYETTE
NEWARK & NEW YORK R.R. (CENTRAL R.R.)
165
164
117
EDISON
ALLEY
MARKET
MULBERRY
STREET
AMILTON STR.
(35)
FOUR CORNERS HISTORIC DISTRICT
DETAIL SHEET (36)
LEGEND
14★ – KEY BUILDING (Lot number with star)
13● – CONTRIBUTING BUILDING (Lot number with solid circle)
12○ – NON-CONTRIBUTING BUILDING (Lot number with open circle)
– VACANT LOT (Lot number not accompanied by a symbol)
– HISTORIC DISTRICT BOUNDARY
Scale 1" = 140'

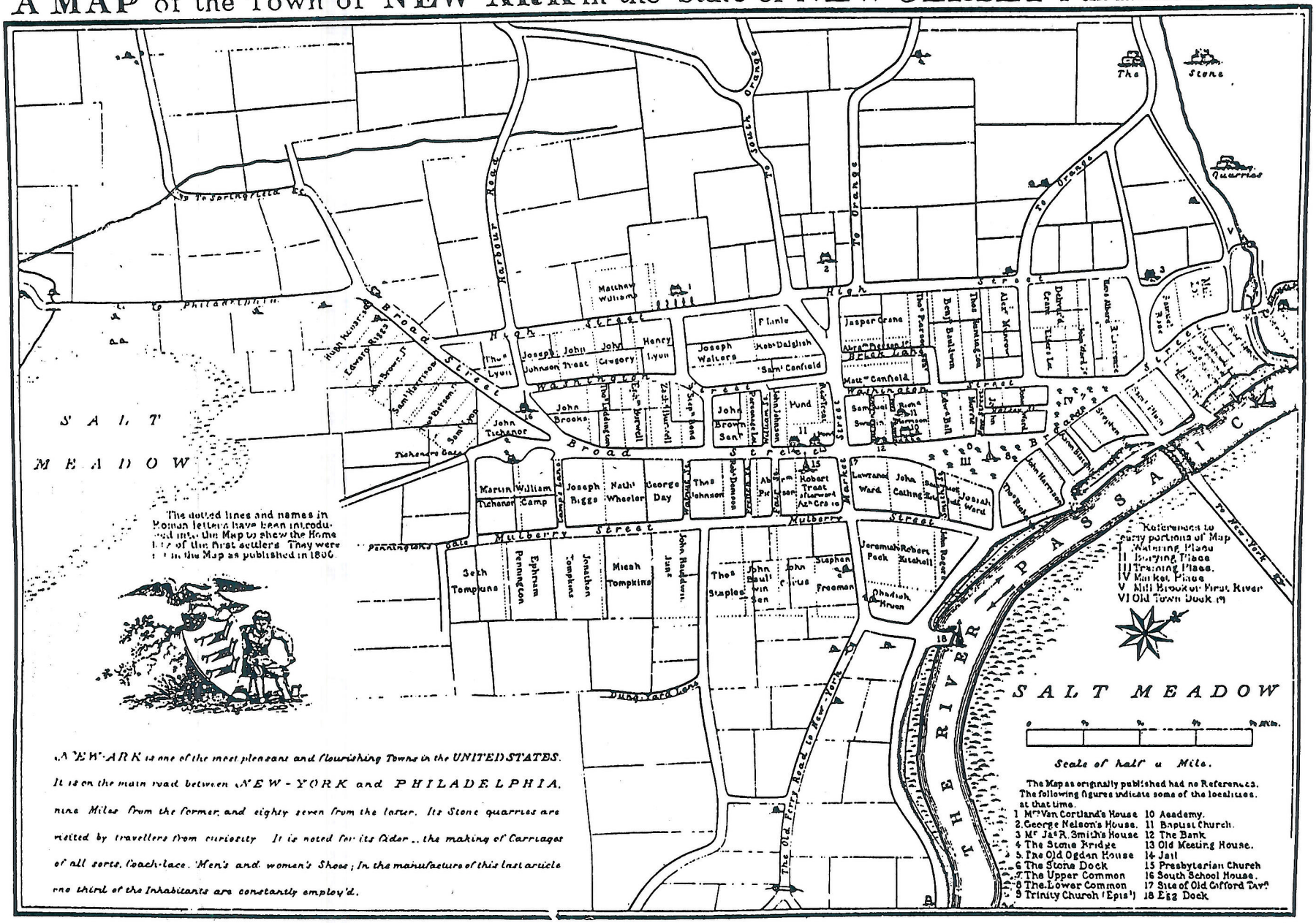


Fig. 2. Holbrook, A.M. "A Map of the Town of Newark, New Jersey." 1806. (Also known as the Shoemaker's Map.)

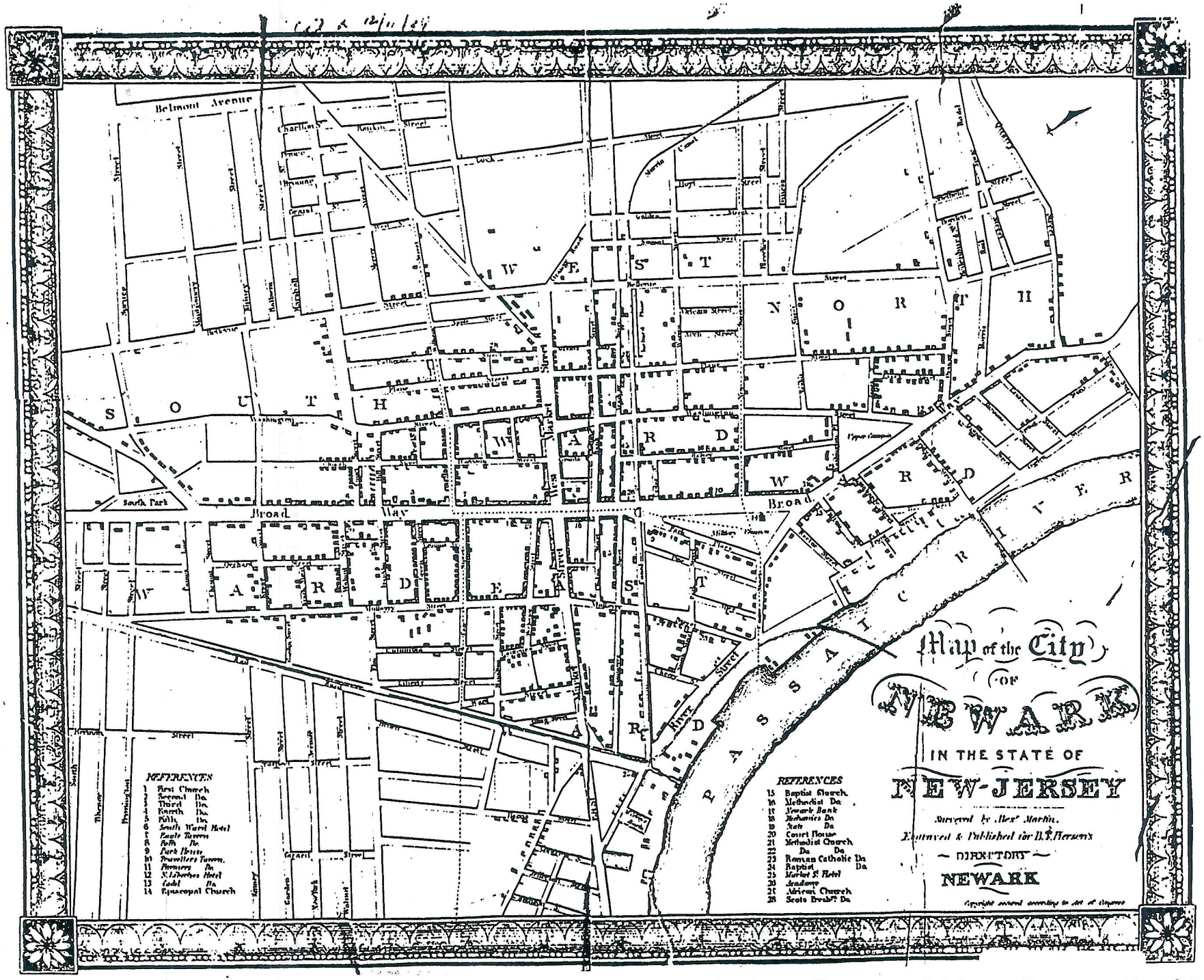


Fig. 3. Pierson, B. T. "Map of the City of Newark in the State of New Jersey," 1836.

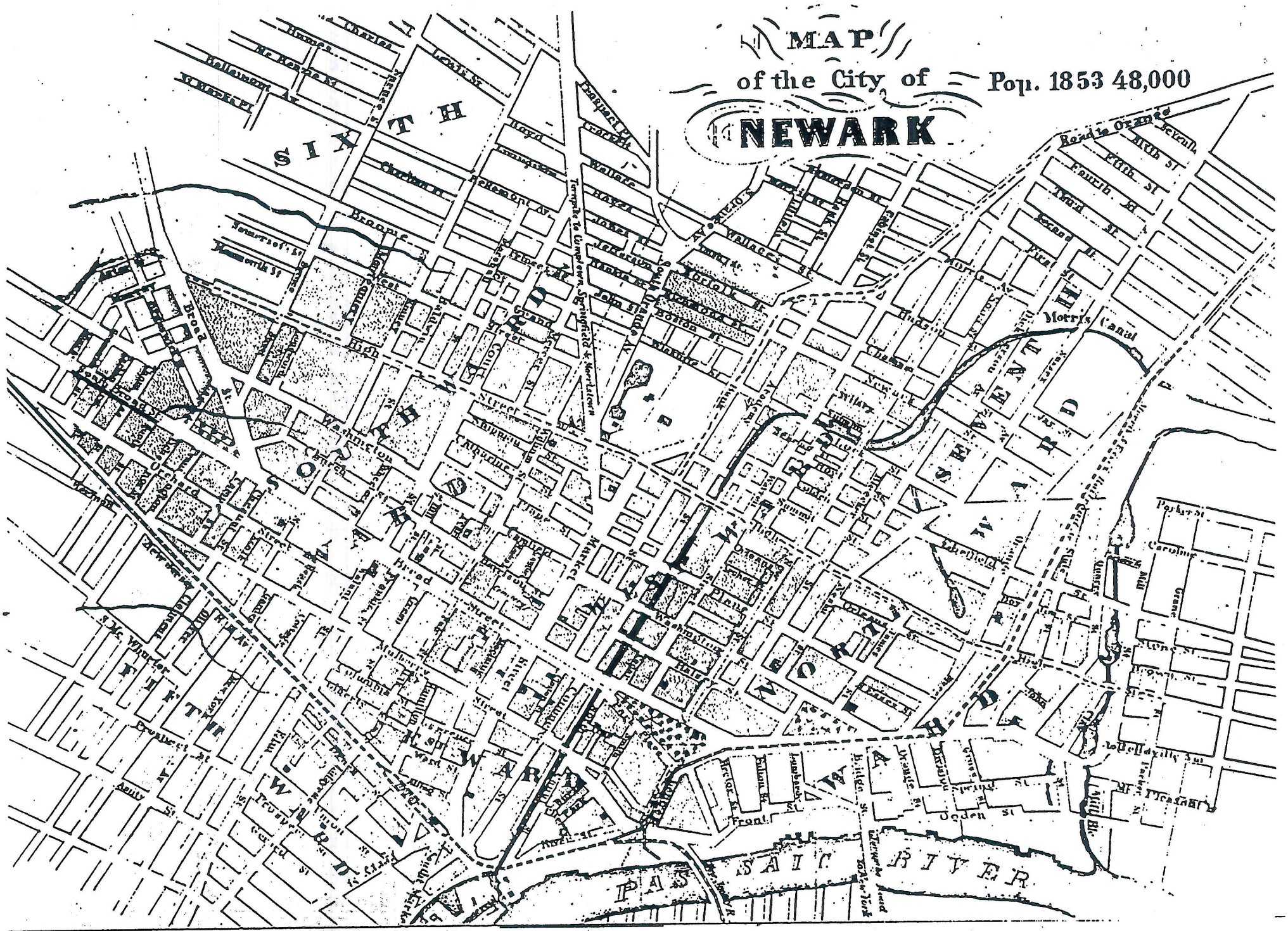


Fig. 4. "Map of the City of Newark," 1853.

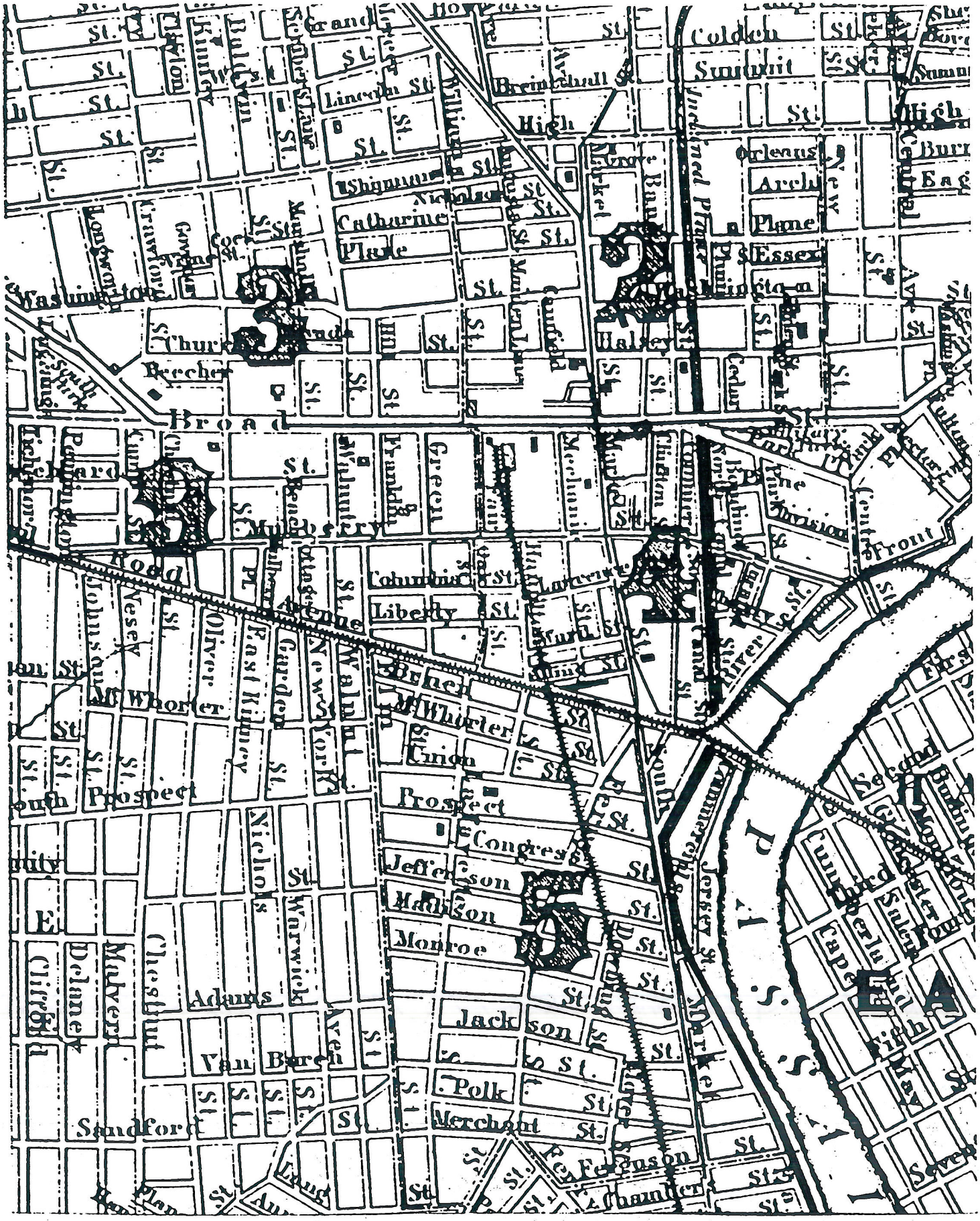


Fig. 5. Map of Newark. 1860.

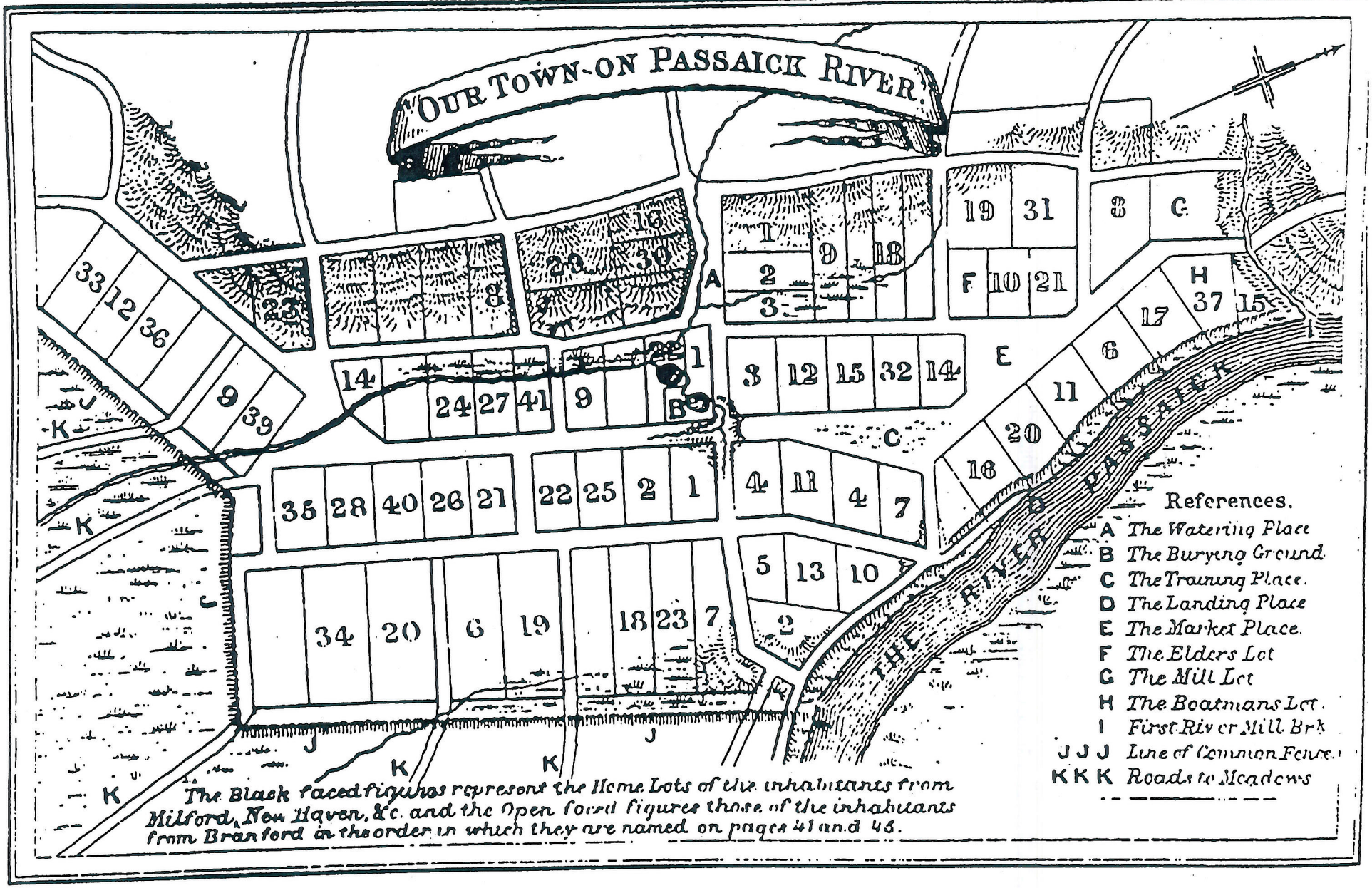


Fig. 1. "Our Town - On Passaick River." 1668.

views
borrowed
12/3/2001 for
NJ&PP
TK

Four Corners Historic District
Newark, Essex County, NJ

Photo 1 of 65: Broad Street, east side, looking northeast. Showing from left to right: National Newark and Essex Bank Building (744 Broad Street), Firemen's Insurance Company, Kinney Building, First National State Bank, Old First Presbyterian Church and the Central Building.

Photo 2 of 65: Broad Street, east side, looking southeast. Showing from left to right: Central Building, NJ Central Railroad Terminal (Broad Street Station), with City Hall in the distance.

Photo 3 of 65: Broad Street, between Edison Place and Market Street, east side, looking northeast. Showing from left to right: the Kinney Building, 796-798 and 800-804 Broad Street.

PHOTO 4 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 4 of 65: 226-176 Market Street, between Broad and Mulberry Streets, south side, looking southeast.

PHOTO 5 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 5 of 65: 210-176 Market Street, between Broad and Mulberry Streets, south side, looking west.

PHOTO 6 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 6 of 65: 228-176 Market Street, between Broad and Mulberry Streets, south side, looking west.

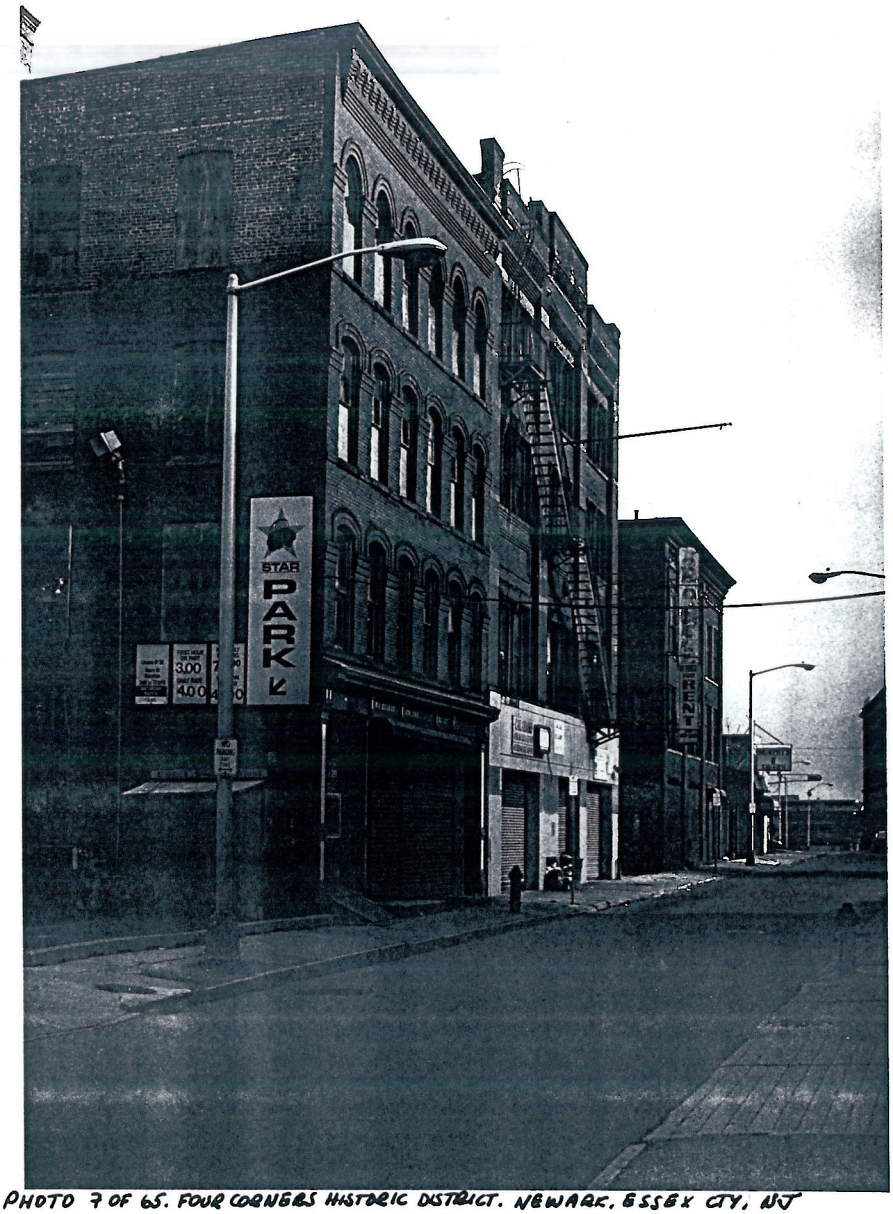


PHOTO 7 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 7 of 65: 35-53 Edison Place, north side, looking east.

Four Corners Historic District
Newark, Essex County, NJ

PHOTO 8 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 8 of 65: 48-30 Edison Place, south side, looking southeast.

PHOTO 9 OF 65. FOUR CORNERS HISTORIC DISTRICT, NEWARK, ESSEX CTY, NJ

Photo 9 of 65: 252-270 Washington Street, at the intersection with Market Street, looking southeast.

PHOTO 10 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSBY CTY, NJ

Photo 10 of 65: Washington Street, at the intersection with Market Street, Metropolitan Building with L. Bamberger's in the left background.

PHOTO 11 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 11 of 65: 130-94 Market Street between Washington and Halsey Streets, south side, looking southeast.

Photo 12 of 65: 126-108 Market Street between Washington and Halsey Streets, south side, looking southwest. RKO Proctor's Theater on the right.

PHOTO 13 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 13 of 65: Halsey Street from its intersection with Market Street, east side, looking south. The old Gayety Theater (186-192 Halsey Street) is in the middle of the photograph with the Adams Theater in the distance.

PHOTO 14 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CITY, NJ

Photo 14 of 65: 160-146 Market Street, south side, between Halsey and Broad Streets, looking southeast. Kinney Building in the background.

PHOTO 15 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 15 of 65: 873-823 Broad Street, west side, between Market Street and Branford Place, looking southwest.

Four Corners Historic District
Newark, Essex County, NJ

PHOTO 16 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 16 of 65: 817-807 Broad Street, west side, between Market Street and Branford Place, looking southwest. Chamber of Commerce Building on Branford Place visible in the background.

Four Corners Historic District
Newark, Essex County, NJ

PHOTO 17 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 17 of 65: 835-823 Broad Street, west side, between Branford Place and William Street, looking southwest.

Four Corners Historic District
Newark, Essex County, NJ

PHOTO 18 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 18 of 65: 855-833 Broad Street, west side, between William Street and Branford Place, looking northwest.

PHOTO 19 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 19 of 65: 873-847 Broad Street, west side, between William Street and Branford Place, looking northwest.

Four Corners Historic District
Newark, Essex County, NJ

PHOTO 20 OF 68. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 20 of 65: Broad Street, west side, view down William Street (2-34), looking west.

PHOTO 21 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 21 of 65: 913-889 Broad Street, west side, between William and Hill Streets, looking southwest.

Photo 22 of 65: Hill Street, north side, between Broad and Halsey Streets, looking west. Showing from right to left: 9-15 Hill Street, Hotel Douglas and the Newark Day Center (Newark Female Charitable Society).

Four Corners Historic District
Newark, Essex County, NJ

PHOTO 23 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 23 of 65: 305-295 Hill Street, north side, at Halsey Street, looking west. Featuring the Newark Day Center (Newark Female Charitable Society).

Four Corners Historic District
Newark, Essex County, NJ

PHOTO 24 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 24 of 65: 41-51 Hill Street, north side, at Halsey Street, looking northwest. Featuring the Newark Day Center ancillary buildings and contributing apartment house beyond.

PHOTO 25 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 25 of 65: Washington Street, east side, from Hill Street, looking north.

Photo 26 of 65: 43-1 William Street, north side, from Washington Street, looking northeast.

PHOTO 27 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 27 of 65: 29-1 William Street, north side, between Halsey and Broad Streets, looking east.

Four Corners Historic District
Newark, Essex County, NJ

PHOTO 28 OF 66. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 28 of 65: 16-38 William Street, south side, between Halsey Street and Chapel Court, looking west.

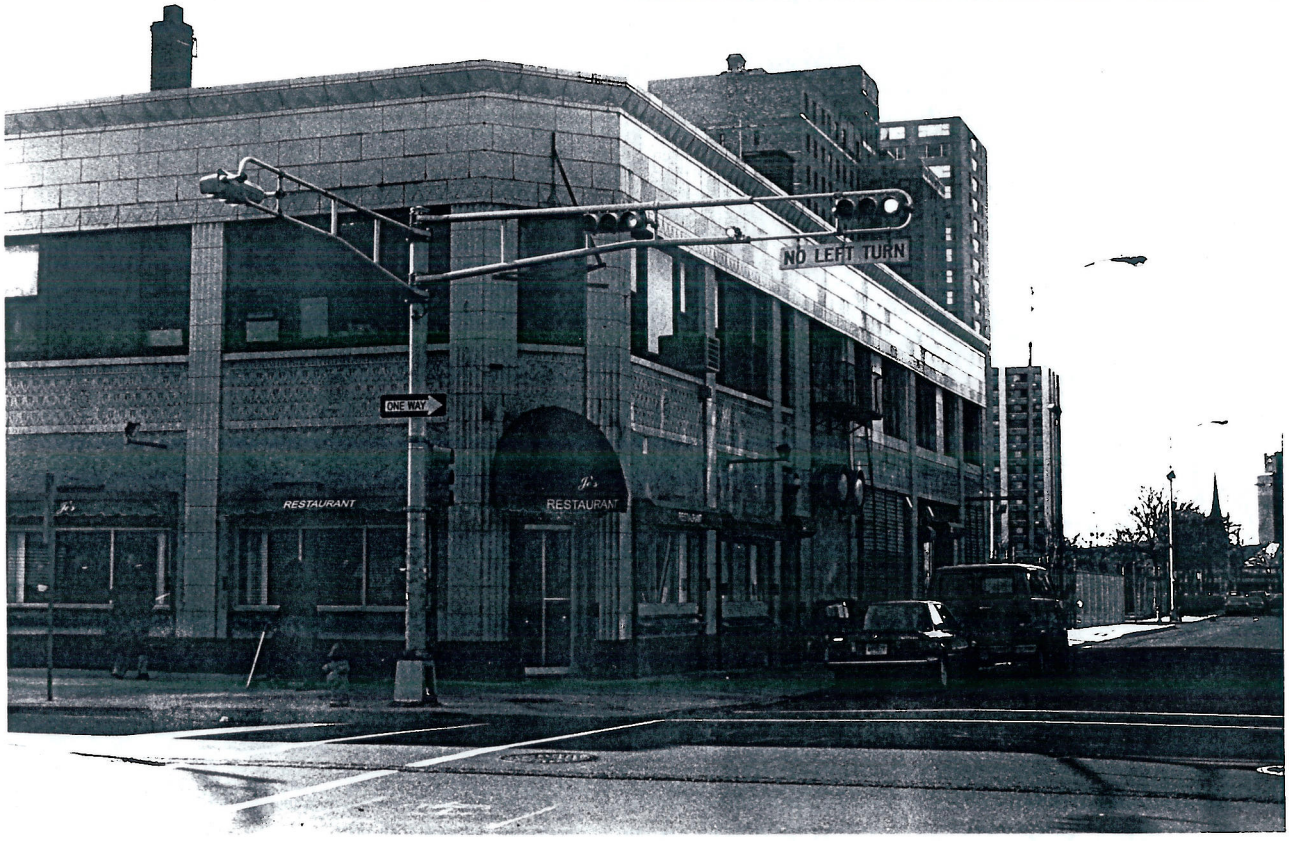


PHOTO 29 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 29 of 65: Southeast corner of William Street and Halsey Street, (32-34 William Street), looking southeast.

PHOTO 30 OF 65: FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 30 of 65: 20-30 Branford Place, south side, looking west. Showing from left to right: Chamber of Commerce Building, Adams Theater.

PHOTO 31 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 31 of 65: 37-23 Branford Place, north side, looking west

Photo 32 of 65: Southwest corner of Branford Place and Halsey Street, looking west, Hobby's Delicatessen (32 Branford Place) is featured.

PHOTO 33 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 33 of 65: 34-64 Branford Place, between Halsey Street and Washington Avenue, south side, looking west.

Four Corners Historic District
Newark, Essex County, NJ

PHOTO 34 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 34 of 65: 63-37 Branford Place, between Halsey Street and Washington Avenue, north side, looking west.

Photo 35 of 65: Treat Place, looking north.

PHOTO 36 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 36 of 65: 75-103 Market Street, north side, between University Avenue and Washington Street, looking northeast.

Photo 37 of 65: Market Street, north side, view looking northeast. Featuring L. Bamberger's Store (109-135 Market Street).

PHOTO 38 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 38 of 65: 109-173 Market Street, north side, view looking northeast. Featuring L. Bamberger's Store, with the Firemen's Insurance Company Building in the distance.

PHOTO 39 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 39 of 65: Halsey Street, east side, view from Market Street, looking north.

PHOTO 40 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 40 of 65: 109-157 Market Street, north side, between Broad and Washington Streets, looking west.

PHOTO 41 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 41 of 65: 109-173 Market Street, north side, between Broad and Washington Streets, looking west. Showing from left to right: the "square-block" L. Bamberger Department Store, the original L. Bamberger Store, Goerke's, F.T. Woolworth's.

PHOTO 42 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 42 of 65: 787-761 Broad Street, west side, between Market and Bank Streets, looking northwest. Woolworth's is in the middle with the Prudential Plaza on the right.

Four Corners Historic District
Newark, Essex County, NJ

PHOTO 43 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 43 of 65: 737-729 Broad Street, west side, from Bank Street to Raymond Boulevard, looking northwest. The original Kresge's Department Store is in the background (not in district).

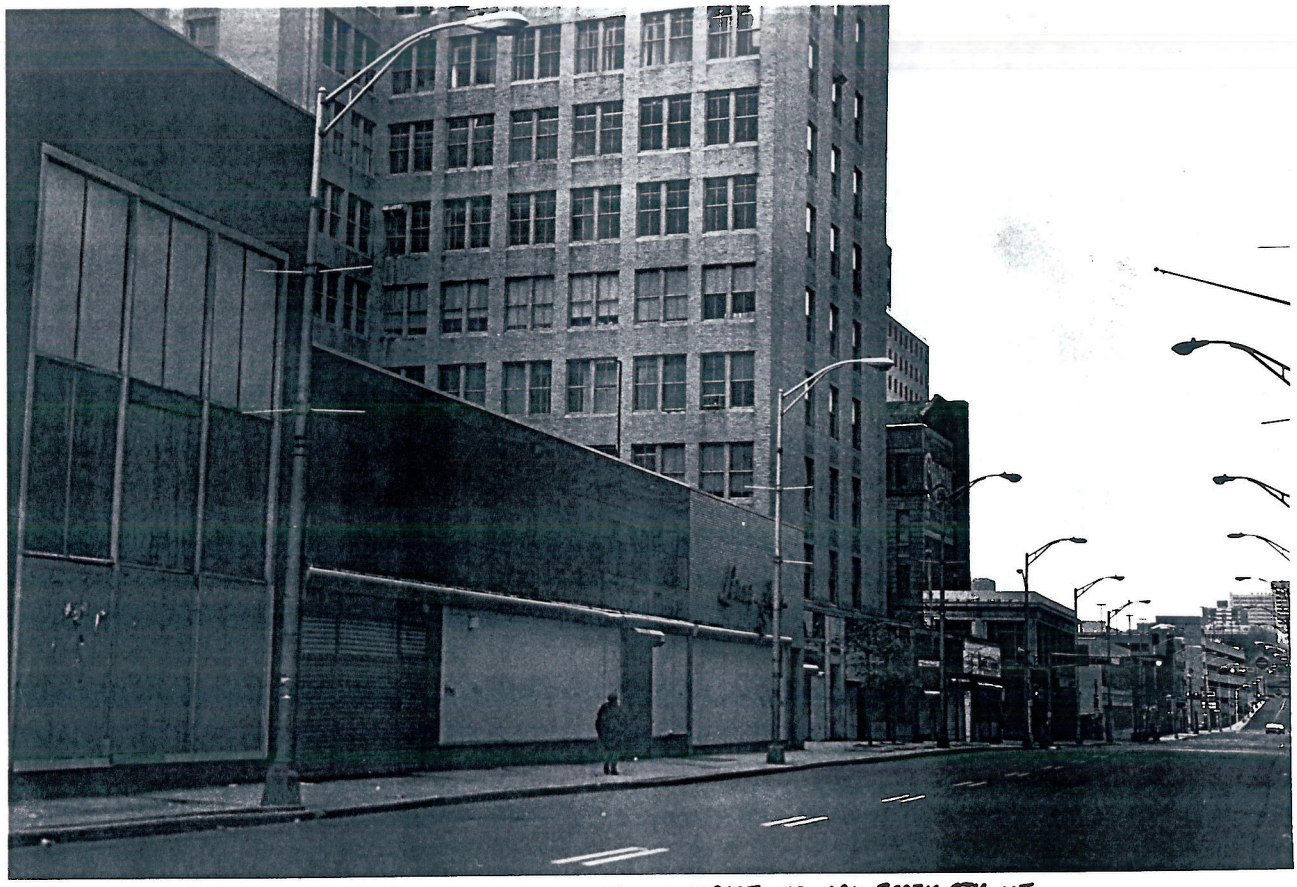


Photo 44 of 65: 1194-1246 Raymond Boulevard, south side, view from Broad street, looking west.

PHOTO 45 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 45 of 65: Halsey Street at Academy Street, looking south. Gibraltar Building is in the background.

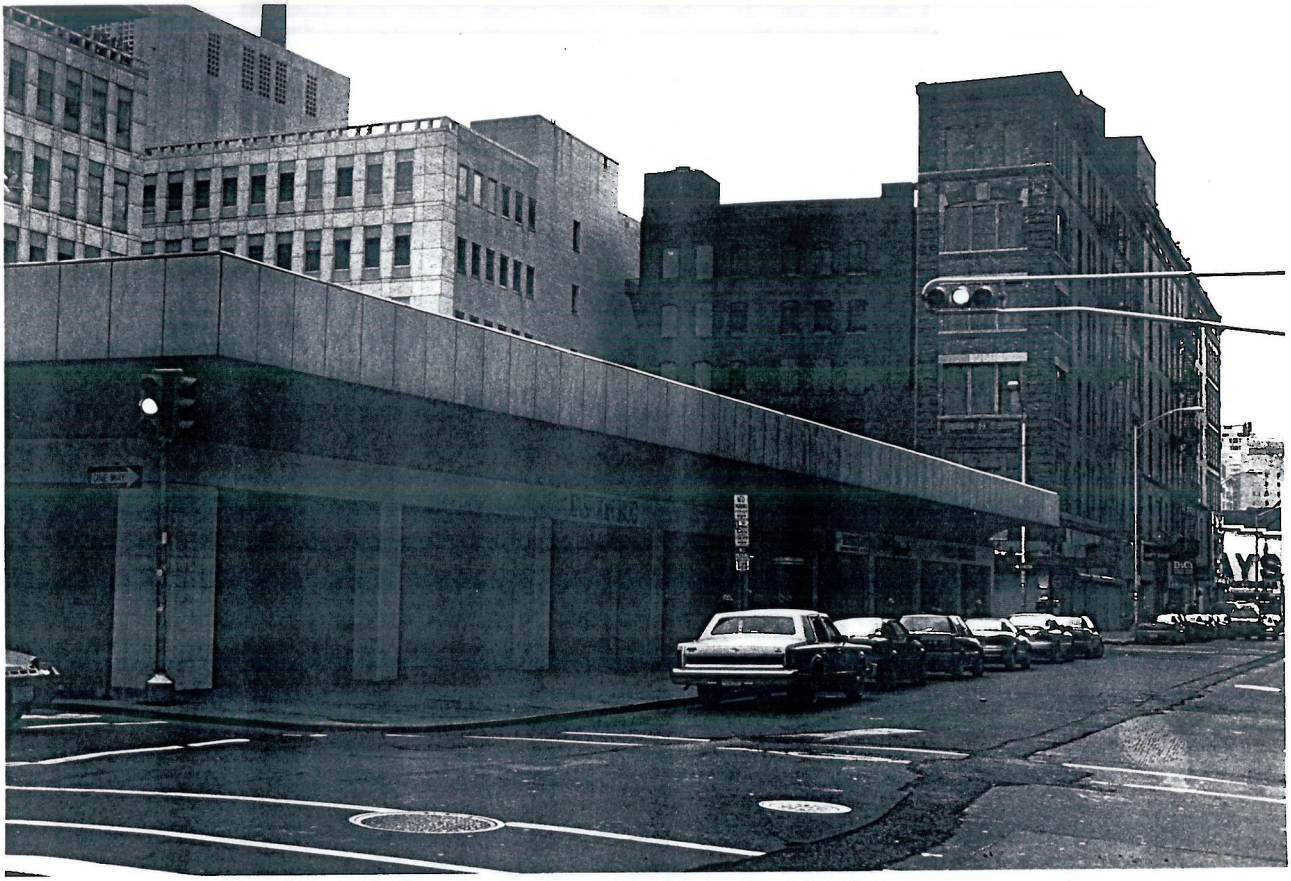


Photo 46 of 65: Halsey Street between Academy and Market Streets, view looking south.

Photo 47 of 65: 31-1 Academy Street, north side, between Halsey and Broad Streets, looking east.

PHOTO 48 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 48 of 65: Raymond Boulevard, south side, view from University Avenue towards Broad Street, looking southeast. Raymond-Commerce Building is in the left background.

Photo 49 of 65: 77-37 Academy Street, south side, between University Avenue and Washington Street, looking east.

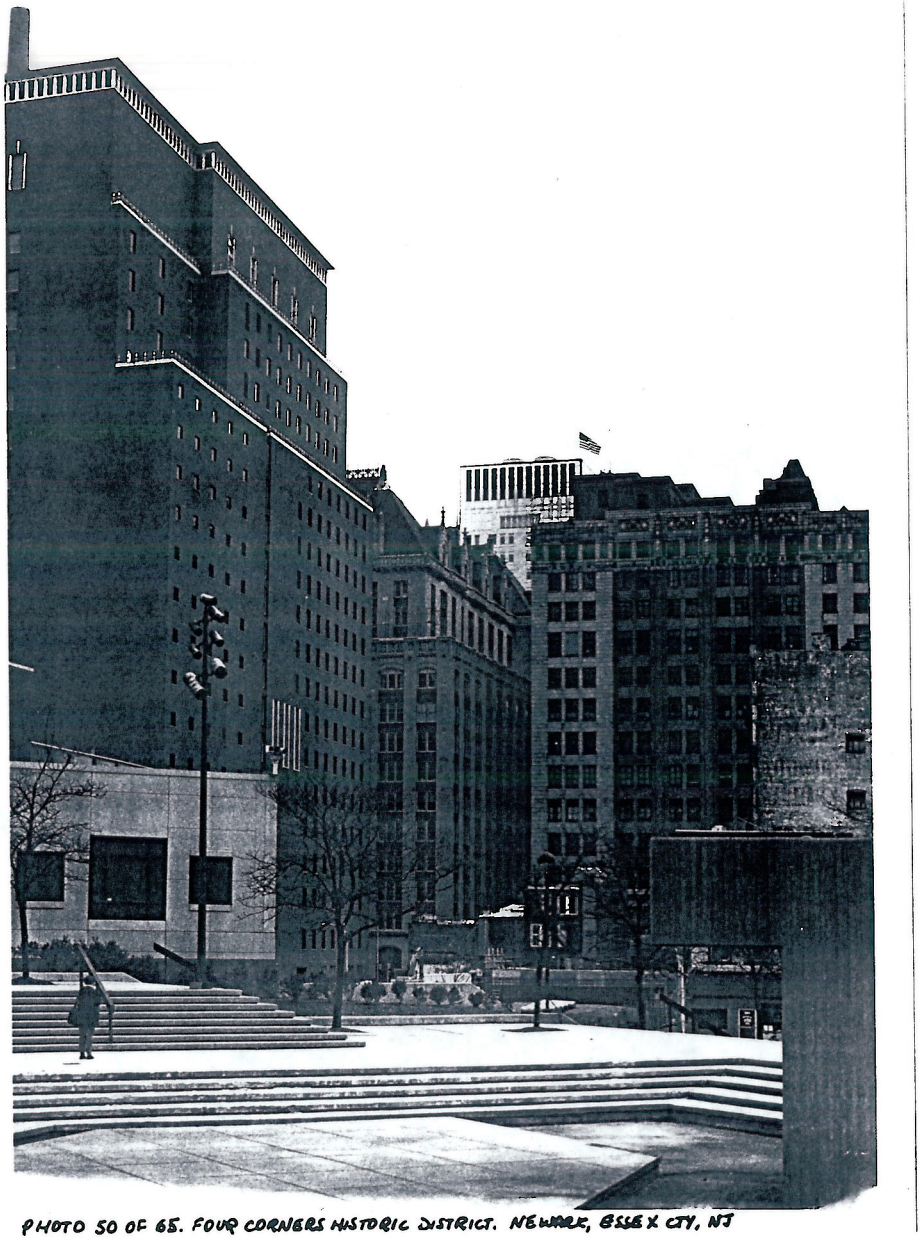


Photo 50 of 65: University Avenue, east side, between Market and Academy Streets, view looking east. The 1942 Prudential tower is in the left foreground and L. Bamberger's Store is on the right.

PHOTO 51 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 51 of 65: 304-308 University Avenue, east side, between Market and Campbell Streets, looking southeast.

Photo 52 of 65: 225-221 Washington Street, west side, between Campbell and Bank Streets, looking northwest. Structure on the left is the *Deutsche Freie Zeitung* building.

PHOTO 53 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 53 of 65: 239-233 Washington Street, west side, between Market and Campbell Streets, looking northwest.

PHOTO 65 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 55 of 65: Southeast corner of Raymond Boulevard and Broad Street, looking southeast, featuring Landay Hall (726 Broad Street) and the base of the Raymond Commerce Building.

PHOTO 56 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 56 of 65: Broad Street, east side, between Commerce and Market Streets, looking northeast. Showing from left to right: National Newark and Essex Bank Building (744), 756-762 Broad Street, 764 Broad Street, 766-768 Broad Street (the former Howard Savings Bank- now Wee Bee Kids), 770-774 Broad Street and 776-778 Broad Street.

PHOTO 57 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 57 of 65: Market Street, north side, from Broad Street to Mulberry Street, looking east. Showing from left to right: the Firemen's Insurance Company Building, 181-183, 185, 187, 189-191 (the Bowers Building), 193-195 (Paramount Theater), 197, 199-201, 203-205, 207, and ending with 209-221 Market Street (former *Newark Evening News* Building).

PHOTO 58 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 58 of 65: 175-205 Market Street, north side, from Beaver Street to Broad Street, looking west.

PHOTO 59 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 59 of 65: 8-18 Beaver Street, west side, from Market Street to Clinton Street, looking north.

Photo 60 of 65: Northwest corner of Market and Mulberry Streets, looking northwest. *Newark Evening News* building is in the left foreground, Eclipse Building on Clinton Street is in the right foreground and the Raymond Commerce Building is in the background.

Photo 61 of 65: 27-35 Clinton Street, south side, looking west, featuring the Essex Building.

PHOTO 62 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 62 of 65: Commerce Street, looking west towards Broad Street. National Newark and Essex Bank Building is on the left, Academy Building is straight ahead.

PHOTO 63 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 63 of 65: Commerce Street, south side, looking northwest towards Broad Street. The base of the Federal Trust Company Building (23-30 Commerce Street) is in the middle of the photograph.

PHOTO 64 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 64 of 65: 48-34 Commerce Street, south side, looking west with the Gateway complex in the background.

PHOTO 65 OF 65. FOUR CORNERS HISTORIC DISTRICT. NEWARK, ESSEX CTY, NJ

Photo 65 of 65: 48-2 Commerce Street, south side, looking northeast.

Four Corners Historic District
Newark
Essex County, NJ

ELIZABETH QUADRANGLE
NEW JERSEY–NEW YORK
7.5 MINUTE SERIES (TOPOGRAPHIC)

6165 I SE
(WEEHAWKEN)

74°07'30"
40°45'

5 MI. TO N.J. 3
2 140 000 FEET (N.J.)

569 572 573

BELLEVILLE 3.6 MI.

4511 4508 4507 4505 4504 4503 4502

690 000 FEET (N.J.)

42'30"

40'

5 MI. TO INTERCHANGE 16E

1.7 MI. TO INTERCHANGE 14A

(JERSEY CITY)
6165 II NE

HOLLAND TUNNEL 4.3 MI.

Four Corners
Historic District

Newark, Essex County

A) E 18 5 69 620
N 18 45 09 860

B) E 18 5 70 100
N 18 45 09 690

C) E 18 5 70 010
N 18 45 09 330

D) E 18 5 69 680
N 18 45 09 060

E) E 18 5 69 455
N 18 45 09 160

F) E 18 5 69 455
N 18 45 09 165

G) E 18 5 69 610
N 18 45 09 340

H) E 18 5 69 520
N 18 45 09 660

I) E 18 5 69 540
N 18 45 09 730