

WHEATSWORTH BAKERY BUILDING, 444 East 10th Street (a/k/a 436-446 East 10th Street), Manhattan Built 1927-28; J. Edwin Hopkins, architect; Turner Construction Company, builder

Borough of Manhattan Block/Lot: 379/27

On October 30, 2007, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Wheatsworth Bakery Building and the proposed designation of the related Landmark Site (Item. No. 8). The hearing was duly advertised according to the provisions of law. Four witnesses spoke in favor of the designation, including Councilmember Rosie Mendez, and representatives of the Historic Districts Council, New York Landmarks Conservancy, and the Greenwich Village Society for Historic Preservation. There were no speakers in opposition to the proposed designation. In addition, the Commission received numerous letters and e-mails in support of designation, including a letter from Councilmember Tony Avella.

Summary

The Wheatsworth Bakery Building was constructed in 1927-28 to the designs of J. Edwin Hopkins, a specialist in the design of industrial bakeries. This Art Deco/Viennese Secessionist style factory building features a granite base, light-colored iron-spot brick, large multi-pane pivot steel windows and polychrome terra-cotta friezes with green circles at the base and the parapet. The linear ornamentation of the terra cotta friezes with their restrained, geometric designs is characteristic of this style of architecture. The door surrounds at either end contain terra cotta panels with images of bundles of wheat stalks.



The brick façade and large multi-pane steel windows are standard features of factory buildings of the era; however, the elaborate decorative terra cotta distinguishes this building from typical factory buildings of the 1920s. The building was built by Wheatsworth, Inc., the manufacturer of whole wheat biscuits and flour and inventor of the Milk-Bone dog biscuit. The company was formed under the name F.H. Bennett Biscuit Company in 1907 by Thomas L. and Frederick H. Bennett to market whole wheat products. Wheatsworth was a successful food manufacturer with plants in Manhattan and Hamburg, New Jersey. According to the *New York Times*, the new factory, which was built adjacent to their existing Manhattan plant, would triple the capacity of the company's baking activities. National Biscuit Company acquired Wheatsworth in 1931. The company, now known as Nabisco, sold the rights to the Milk-Bone dog biscuit in 2006 but continues to make Wheatsworth Crackers. This area of the East Village near the river was an industrial area populated with gas works, coal yards, iron works, ice companies, mills and factories. Most of these industrial facilities have been replaced by residential housing, including several public housing complexes, a public pool and parking garages. The Wheatsworth Bakery Building is one of the few remaining industrial buildings in the far East Village. Architect J. Edwin Hopkins designed another bakery factory in 1930 for the Van de Kamp's Holland Dutch Bakery in Los Angeles.

DESCRIPTION AND ANALYSIS

The East Village¹

The Wheatsworth Bakery is located in the East Village of Manhattan which consists of the section from Avenue A east to Avenue D and from 14th Street to Houston Street. The East Village is part of Manhattan's Lower East Side, a term used as an umbrella for a number of different neighborhoods with complex, overlapping and interconnected histories.² The bakery occupies a lot on the south side of East 10th Street between Avenues C and D, two blocks to the east of Tompkins Square Park. The park was named for Daniel D. Tompkins, governor of New York and vice president of the United States under President James Monroe and a prominent abolitionist. During the first half of the nineteenth century, brick and brownstone residences were developed along the east side of the park and the Tompkins Square area was populated by workers and middle class shop owners, while the industrial areas closer to the East River contained gas works, coal yards, iron works, ice companies, mills and factories. Most of these industrial facilities have been replaced by residential housing, including several public housing complexes, a public pool and parking garages.

The Lower East Side has always been home to poor immigrant groups seeking labor in the industrial city. Beginning with the first construction of tenement buildings in the 1840s, the bulk of the population was made up of Irish Catholics working in the shipbuilding and construction trades. Later in the nineteenth century, the population became mostly German, a group that dominated the area into the twentieth century. The northern section of the Lower East Side, east of the Bowery and north of Division Street, became known as *Kleindeutschland*, Little Germany, Dutchtown, or *Deutschlandle*. From the late 1840s to 1860, "another hundred thousand Germans fleeing land shortages, unemployment, famine, and political and religious oppression" joined their countrymen who had already made it to America.³ The community overflowed the area near City Hall, where they previously lived, and established a new neighborhood whose boundaries expanded north to 18th Street and east to the East River. By 1880, the German-speaking population of *Kleindeutschland* exceeded 250,000 making up approximately one-quarter of the city's population and becoming one of the most densely populated neighborhoods in the world.⁴

In 1904 more than 1,000 of the area's residents died in the burning of the *General Slocum*, an excursion steamboat. (A monument to the victims stands in Tompkins Square.) Following the tragic accident, many of the remaining German residents moved out of the area. Italian, Eastern European, Russian, and Jewish immigrants replaced the German residents and made the neighborhood their own. After World War Two, an influx of residents from Puerto Rico and Caribbean countries increased the area's Latino population, mixing with an influx of artists that began around the same time. By the late twentieth century, a more affluent population began to arrive and displace the existing residents. This gentrification continues into the present.

Although there has been some recent new construction, many of the nineteenth and early twentieth century masonry row houses and tenements, built for the masses of immigrants then arriving in New York, still line the neighborhood's streets. The remaining late-nineteenth, early-twentieth century Greek Orthodox churches, Catholic churches, and Jewish synagogues suggest the historic diversity of the area. A few

important buildings evoke earlier eras and have been designated as New York City Landmarks: The New York Public Library, Tompkins Square Branch at 310 East 10th Street (1904, built to provide the community with access to educational resources and literature); First Houses (1935-36, just four blocks south of the square, was the country's earliest public, low-income housing project); the Charlie Parker House, 151 Avenue B (home to the noted alto saxophonist and jazz composer from late 1950 through October 1954); the Children's Aid Society, Tompkins Square Lodging House for Boys and Industrial School, 296 East 8th Street (1886, constructed to provide for homeless young newsboys and bootblacks); and (former) Public School 64, 605 East 9th Street (1903-04, C.B.J. Snyder, architect). Amid this neighborhood of tenements, the large scale Wheatsworth Bakery represents a significant civic presence and one of the few remaining industrial buildings in the far East Village.

History of Wheatsworth, Inc. (F.H. Bennett Biscuit Co.)⁵

The bakery building was built for the F.H. Bennett Biscuit Co., which changed its company name to Wheatsworth, Inc. during construction of the building. The company was formed in 1907 by Thomas L. and Frederick H. Bennett to market whole wheat products, which they considered to be more healthful than those made from white flour. The company's first factory was located at 138 Avenue D (demolished), around the corner from the East 10th Street bakery. The company's facilities soon expanded to a group of buildings on the west side of Avenue D, across the street from its headquarters and adjacent to the property the company would acquire for its new factory in the 1920s.

Besides having formulated the company's signature Wheatsworth crackers, which are still being produced, Bennett also invented the Milk-Bone dog biscuit in 1908. Originally called the Maltoid, the biscuit was a bone-shaped treat made from minerals, meat products, and milk. The name was changed to Milk-Bone sometime between 1915 and 1926, owing to the high composition of cow's milk. The Milk-Bone was eventually expanded to include different flavors, and its marketing focus was shifted from its being merely a dog treat to a product that promoted cleaner teeth and better breath. The company also manufactured and distributed whole-wheat flour. Bennett's success in the 1910s and 20s resulted in the expansion of the company's Manhattan plant and the addition of a mill and amusement park located in Hamburg, New Jersey.⁶

The first wholesale bakeries in New York City appeared in the mid-nineteenth century, delivering their goods by horse and wagon to grocery stores. The first successful firms included Holmes and Coutts, the Purssell's Manufacturing Company, and the S.B. Thomas Company, which introduced English muffins. Later in the century, the number of commercial bakeries increased along with the city's population, which included a growing number of immigrants from eastern and southern Europe, many of whom found employment in the baking plants. By the 1890s, the business was characterized by mergers and trusts, with the New York Biscuit Company, formed from eight bakeries already dominating baking in the city, merging in 1898 with the even bigger National Biscuit Company (Nabisco), the Midwestern American Biscuit Company, itself the result of the merger of forty midwestern bakeries, and the smaller United States Baking Company. Also known at the time as N.B.C., the National Biscuit Company held a virtual monopoly on cookie and cracker manufacturing in the United States with its 114 bakeries. The company continued to grow and acquire independent bakeries, such as

Wheatsworth, during the twentieth century. Now known as Nabisco Foods, the company continues to be a leading manufacturer of baked goods and has expanded to include other food products. By 1900, there were nearly 2,500 bakeries in New York City, most of which were small retail shops serving the neighborhoods, while N.B.C. monopolized commercial baking.

By the 1920s, innovations were made in baking technology, and many firms became manufacturers of baking ovens and machines. Some of the best-known brands of bread and cakes were made in the city, such as Tip-Top Bread, Wonder Bread, and Hostess cakes. Other large baking concerns included the Continental Baking Company (Brooklyn), Dugan Brothers (Queens Village), Silver Cup Bread (Long Island City), Fink Baking, and the General Baking Company.

The F.H. Bennett Company's main product was its line of Wheatsworth whole wheat biscuits, produced for human consumption, which the company heavily advertised in the 1920s. The crackers were so well-received by consumers that the directors of the company decided to change its name to Wheatsworth, Inc., "to capitalize the good-will attached to the name," when the company began offering its stock to the public.⁷ At the same time, the company began an expansion campaign, announcing the construction of a new factory on East 10th Street in Manhattan adjoining its existing plant. According to the *New York Times*, the new factory would triple the capacity of the company's baking activities.

Negotiations for the acquisition of Wheatsworth, Inc., by the National Biscuit Company (now Nabisco) commenced in late 1930. The purchase, which was completed in January 1931, included the entirety of Wheatsworth's product line and assets, including its Wheatsworth crackers and Milk-Bone dog biscuits, as well as its Manhattan plants and Hamburg mill including the Gingerbread Castle Amusement Park.⁸ Nabisco, now a subsidiary of Kraft Foods, sold the rights to the Milk-Bone dog biscuit to Del Monte in 2006 but continues to make Wheatsworth Crackers. It closed the Lower East Side facility in 1957.

Design and Construction of the Wheatsworth Bakery Building⁹

On May 23, 1927, the F.H. Bennett Biscuit Company filed plans at the New York City Buildings Department for a new seven-story, fireproof bakery factory at 444 East 10th Street, located adjacent to its existing Lower East Side facility at the southwest corner of Avenue D and East 10th Street.¹⁰ The site of the new building was previously occupied by three one- to four-story brick dwellings.¹¹ To design its new factory, which would be constructed of reinforced concrete, the company engaged a local architect, J. Edwin Hopkins, who was considered an expert in the design of bakery plants. Hopkins chose a subdued interpretation of the Art Deco/Viennese Secessionist style, featuring a granite base, light-colored iron spot brick, large multi-pane pivot steel windows, and polychrome terra-cotta friezes at the base and parapet.¹² The Turner Construction Company of New York, experts in the construction of reinforced concrete structures, was the builder. Founded in 1902, the company erected several of New York City's largest concrete buildings and complexes, including Bush Terminal (1904-08) in Brooklyn and the Brooklyn Army Terminal (1914; Cass Gilbert, architect). The company soon gained a worldwide reputation that it continues to enjoy today.

Hopkins' elegant, modern design is characterized by large expanses of glass formed by wide, rectangular window openings at the five center bays and recessed sash at the projecting end bays. The linear ornamentation of the terra cotta friezes above the second and seventh stories with their restrained, geometric designs is indicative of the Art Deco style, while the vertical emphasis of its projecting piers and abstracted sculptural forms are indicative the Seccessionist-inspired architecture being popularized in New York City by Hopkins' contemporaries Ely Jacques Kahn and Robert D. Kohn.

While certain contemporary and later observers of American architecture were dismissive of its "modernism" in the first three decades of the 20th century, particularly in contrast to Europe, others have studied those trends that together forged a distinctly American modern architecture by the end of the 1920s. Among such trends were the unadorned, economical designs for many commercial and utilitarian structures, such as warehouses and "daylight" factories; and the searches for an "American style," the appropriate style or appearance for a particular building, with or without historicist references, and an appropriate architectural expression of function. Eliel Saarinen's widely noted second-place-winning entry in the Chicago Tribune Company's architectural competition of 1922 is widely considered to have marked a turning point away from historicist styles for tall buildings. As observed in 1984 by Deborah F. Pokinski, in her published dissertation:

The Development of the American Modern Style, between 1922 and 1929, awakened by the unprecedented stylistic quality of Saarinen's Tribune Competition design, American architects became more attuned to the demands of modernity and increasingly conscious of the urgent need to have their architecture appear up-to-date; they became preoccupied with the question of how their newest architecture should look.¹³

Among the earliest New York skyscrapers that reflected this attempt at modern design were the American Radiator Building (1923-24, Raymond Hood), 40 West 40th Street, and Barclay-Vesey Building (1923-27, Ralph Walker of McKenzie, Voorhees & Gmelin), 140 West Street.¹⁴ A modern or "skyscraper" style emerged in New York in the 1920s, characterized by its vertical emphasis, sculptural massing, setbacks in response to the 1916 Zoning Resolution, and ornament subordinated to the overall mass.

Pokinski further observed that during the 1920s "Americans considered a variety of styles to be modern," and that the terms "modern" and "modernism" were used inconsistently, the former generally having a more neutral connotation, while the latter often connoted advanced or radical design.¹⁵ In the 1920s, the interest in abstraction and simplification of architectural forms, and the accompanying use of blank wall surface that contrasted with concentrated areas of flat decoration, embraced such stylistic trends as modern Classicism and what was later termed Art Deco.

J. Edwin Hopkins, Architect¹⁶

J. (John) Edwin Hopkins (d.1963) was raised in the Williamsburg section of Brooklyn and earned his architectural degree in 1906 from the University of Pennsylvania. He was a finalist in the Society of Beaux Arts Architects' Paris Prize competition in 1908, at which time he was working in the offices of architect Louis Jallade. In 1910, Hopkins opened his own architectural business on Havemeyer Street in Brooklyn not far from his parents' Hewes Street home, where he continued to reside into

the 1920s. Hopkins moved the office to Manhattan in 1912, but by the 1920s, he was associated with The McCormick Company, Inc.,¹⁷ planners of bakery plants with offices in New York and Pittsburgh. The McCormick Company was the architect of record for the A. Goodman & Sons Bakery, located at 634-640 East 17th Street (demolished), which was built in c.1923. By the 1930s, Hopkins was president of the company, which employed architects and engineers.

Around the turn of the twentieth century, architecture and engineering firms specializing in the design and construction of industrial buildings relating to particular industries, such as textiles, tool manufacturing, automobiles, and baking, were being established in the United States and elsewhere. These firms offered complete planning of industrial plants from conception to operation, including “location selection, site layout, plant design, construction supervision, and equipment installation.”¹⁸ At their most sophisticated, the firms employed architects, engineers, appraisers, economists, and business counselors, and acquired the expertise to serve many different industries, while others, such as The McCormick Company, developed specialized niches in particular industries.¹⁹

Hopkins’ interest and expertise in the design of bakeries is possibly due to his upbringing as a baker’s son. His father, John Hopkins, established his own baking business in the early 1900s, after having been employed as a baker for many years in the hotel industry in New York. The younger Hopkins was also known to have designed the Van de Kamp’s Holland Dutch Bakery (1930-31) in Los Angeles, as well as bakeries in Canada, Russia, and Bermuda. Later, Hopkins and his family resided in Woodhaven, Queens. He retired from practice in 1956, at which time he had opened an independent office. At the time of his death in 1963, he was living in Newtown, Connecticut.

Subsequent History²⁰

According to the records held by Kraft Foods, Inc., the eventual repository of the records of Wheatsworth, the company’s Lower East Side plant’s main product was the popular Milk-Bone dog biscuit, which was also made mainly of wheat, although other Wheatsworth products were also produced there over the years.²¹ There were a series of minor interior alterations in the 1930s and 40s, consisting mainly of code work; in addition, new windows opening were created in the minor elevations of the building in 1934 and 1944. Additional code-related work took place on the interior during the 1950s, and 60s. At some point between about 1940 and the mid 1980s, the second-story windows on the main facades were sealed, as were some of the windows at the first story. There have also been some changes to the entryways and shipping bays. The present signage was installed in 2003.

In 1957, Milk Bone production was moved out of the East 10th Street plant to Buffalo, New York, and the bakery building was shut down. Nabisco sold the property in 1958 to investors, and the building experienced a number of subsequent ownerships and occupants over the years, including General Glass Industries, Inc., Columbia University, and the City of New York. The building is now a public storage warehouse.

Description

The Art Deco/Viennese Secessionist style Wheatsworth Bakery Building is seven stories high and features a two-story base clad in granite at its lower quarter, light-colored

iron-spot brick, large multi-pane pivot steel windows,²² and multi-colored terra cotta detailing made up of restrained, linear geometric designs. The building, which is seven bays wide, features grouped fenestration in a regularized grid, recessed behind shallow brick piers at the five center bays above the second story. Each window opening has a projecting, cast-concrete sill (now painted), a shallow reveal, and a steel lintel supporting a soldier course. The end bays, which are set off by wider brick piers, display paired fenestration separated by flush columns made of brick, all of which sit upon shared, projecting cast-concrete sills (now painted), and which are topped by continuous soldier courses from the third through the sixth story. The windows at the end bays of the seventh story have steel lintels and segmental relieving arches outlined by radiating brick. The multi-story brick piers have terra-cotta blocks at both ends, as well as stylized terra-cotta decorations consisting of geometrical reliefs of circles in squares topped by blocks and vertical rectangular panels above flush terra-cotta blocks and rows of header bricks (The westernmost panel has been altered). The seventh story is surmounted by a band of molded terra-cotta blocks containing raised circles and recessed hash marks. The band, which is interrupted by the building's piers, curves at the end bays, following the contours of the relieving arches.

The two-story base contains three freight entrances, pedestrian entryways in the end bays, and two altered bays on the western side. The freight entrance bays have non-historic steel roll-up gates and a continuous box awning that extends to the two altered bays to the west. The two-bay pedestrian entryways sit within slightly-projecting frontispieces featuring paneled terra-cotta pilasters (with granite bases and lower thirds) with images of bundles of wheat stalks, stylized metopes at the center pilaster, and a molded crown with dentils.²³ The top of the frontispieces serve as continuous window sills for the second story, end-bay windows. The openings are filled with non-historic metal or metal/glass doors and sash, topped by box awnings. The original transoms have been filled in with louvered vents in the east frontispiece and cement stucco surfaces with linear moldings in the west frontispiece. The altered bays, which may have originally been freight entrances that had been altered with brick walls and fenestration by the late 1930s, are now sealed at the locations of the windows with cement-stucco surfaces with linear moldings. One of these bays has an applied, backlit sign. The first story also has a number of standpipes, vents, security lamps, alarm boxes, and electrical conduits. All of the second-story windows have been sealed with cement-stucco surfaces with linear moldings. Applied synthetic lettering is stretched across the five center bays. The second story is surmounted by row of soldier course brick, following the contours of the façade, which is interspersed at each pilaster by a single terra-cotta block. The entire base is topped by a prominent terra-cotta crown, featuring a paneled frieze filled with outlined circles, acroterion, and stylized metopes.

The roof parapet is composed of flush brick walls topped by terra-cotta coping blocks. The parapet projects slightly, becoming stepped and segmental at the end bays and are back-filled with radiating brickwork made up of rows of soldier courses topped by header bricks. The entire parapet has been re-pointed, as have smaller sections of the upper part of the façade. The east elevation, which includes a bulkhead for either a stairway or elevator, is coated with cement stucco. The reinforced concrete support structure of the building and infill brick are visible on its west elevation, which is coated with appears to be either a thick application of paint or a thin covering of cement stucco.

The outlines of now-sealed lot line windows (concrete block infill) with projecting sills are visible on the west elevation. There are several brick bulkheads at the roofline.

Report written and researched by
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NOTES

¹ This section is based on Landmarks Preservation Commission (hereafter LPC), (*Former*) *Public School 64 Designation Report (LP-2189)* (New York: City of New York, 2006), by Virginia Kurshan, and includes the following sources: Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (New York & Oxford: Oxford University Press, 1999) 578-579, 1025-1027; the Federal Writers' Project, *The WPA Guide to New York City* (New York: Pantheon Books, reprint, 1982, originally published 1939) 122-124; Kenneth T. Jackson, Ed., *The Encyclopedia of New York City* (New York: The New-York Historical Society, 1995) 1190; Andrew Roth, *Infamous Manhattan* (New York: Citadel Press, Carol Publishing Group, 1996) 199-201, 231; Susan Elizabeth Lyman, *The Story of New York* (New York: Crown Publishers, 1975) 157-158, 211-213; I.N. Phelps Stokes, *The Iconography of Manhattan, 1498-1909* (New York: Robert H. Dodd, 1918-28) v. 5.

² Malve Von Hassell, *Homesteading in New York City, 1978-1993. The Divided Heart of Loisaída* (Westport, CT: Bergin & Garvey, 1996), 39.

³ "Germans," *Encyclopedia of New York City*, 463.

⁴ LPC, *Hamilton Fish Park Play Center Designation Report*, (LP-1264) (New York: City of New York, 1982), by Andrew S. Dolkart, 1-3. In the 1860s, the *New York Herald* described the area as having "that incredibly dusty, dirty, seedy, and 'all used up' appearance peculiar to the East Side of town" quoted in Andrew Roth, in *Infamous Manhattan*.

⁵ The section is based on the following sources: James Bradley, "bakeries," *Encyclopedia of New York City*, 71-72; "Del Monte adds Milk-Bone to Bowl," *International Herald Tribune* (March 17, 2006); Gingerbread House, "*Time* (Jul. 14, 1930); "Gingerbread Castle Road over Wallkill River," New Jersey Department of Transportation, Bureau of Environmental Services, survey report, Nov. 12, 2002; "Manhattan Transfers," *New York Times (NYT)* (Jan. 28, 1931), 41; "Milk-Bone," accessed at <http://en.wikipedia/wiki/Milk-Bone>; "Nabisco Foods Group," *International Directory of Company Histories*. Vol. 7 (Chicago: St. James Press, 1993); "National Biscuit Company adds Wheatsworth," *NYT* (Jan. 3, 1931), 19; "New Industrial Financing," *NYT* (Aug. 29, 1927), 30; "Seeks Wheatsworth, Inc.," *NYT* (Nov. 14, 1930), 39; "Will be Wheatsworth, Inc.," *NYT* (Aug. 24, 1927), 30; "Wheatsworth to Open New Plant," *NYT* (Oct. 21, 1927), 39; and a telephone interview with Carol Palumbo, archivist at Kraft Foods (Jan. 26, 2007).

⁶ In 1921, Bennett purchased a multi-acre site containing a stone mill and began erecting a mill complex of masonry and reinforced concrete buildings, designed by architect Joseph Urban, which included fanciful medieval-style architectural details. As part of the in the complex Bennett built a tourist attraction known as the "Gingerbread Castle" that was an amusement park for children that displayed hand-made replicas of such fairy tale characters as Cinderella, Humpty Dumpty, and Jack and Jill. It also included picnic areas, a petting zoo, a mini-train ride, and live performances of fairy tales. The amusement park closed in the 1990s, but the factories and the castle are still extant.

⁷ "Will be Wheatsworth, Inc.," *New York Times* (Aug. 24, 1927), 30; "New Industrial Financing," *NYT* (Aug. 27, 1927), 30.

⁸ Nabisco continued to operate the castle until it and the adjoining flour mill were sold in 1943.

⁹ This section is based upon the following sources: *Atlas of the City of New York, Borough of Manhattan*, vol. 1 (Philadelphia: G.W. Bromley & Co., 1899-1909), pl. 27; Betsy Hunter Bradley, *The Works: The Industrial Architecture of the United States* (New York: Oxford University Press, 1999), 155-159; 247-252; Landmarks Preservation Commission (LPC), LPC, *A.I. Namm & Son Department Store*(LP_) (New York: City of New York, 2005), by Jay Shockley; New York City Department of Buildings, Borough of Manhattan, new buildings application file (NB 243-1927); New York County, Office of the Register, Deeds Liber 3538, Page 23 (May 4, 1921); *New York Times* (Oct. 21, 1927), 39; and Robert A.M. Stern et al, *New York 1930 Architecture and Urbanism Between the Two World Wars* (New York: Rizzoli International Publications, Inc., 1987), 551-559.

¹⁰ Reinforced concrete, a common building material for factories in the 1920s, was considered to be economical, indestructible, and almost entirely fireproof, the latter being a plus in the design of plants within which high-temperature processes using ovens and fire would be taking place, such as bakeries.

¹¹ The Bennett's began assembling the site in 1921.

¹² The building, which was built by the Turner Construction Company of New York, would hold about 300 employees with dough making on the seventh floor and baking on the fifth and sixth floors. Packing, storage, and offices were spread among the second, third, and fourth floors, while the first floor was reserved for shipping. Construction of the building began on August 4, 1927 and was completed on December 26, 1928.

13. Deborah F. Pokinski, *The Development of the American Modern Style* (Ann Arbor: UMI Research Pr., 1984), 51.

14. Both buildings are designated New York City Landmarks; Barclay-Vesey is also an Interior Landmark.

15. Pokinski, 51.

¹⁶ This section is derived from the following sources: Bradley, 21-24; *Fifteenth Census of the United States, 1930* (5th Assembly District, Queens County, New York); *Fourteenth Census of the United States, 1920* (14th Assembly District, Kings County, New York, sheet 4 A); "John Hopkins," obit. *New York Times* (Aug. 18, 1963), 80; *New York and Brooklyn City Directories*, 1908 to 1913; New York City, Department of Buildings, Borough of Manhattan, letter from J. Edwin Hopkins on stationery of The McCormick Company and NB 450-1923; "Progress Could Spell End to Landmark Bakery," *Los Angeles Business Journal* (Aug. 9, 1999), 1; "Society of Beaux Arts Architects. Jury's Criticism of Final Competition Paris Prize," *The American Architect* (Aug. 12, 1908), 55; *Thirteenth Census of the United States, 1910* (14th Assembly District, Kings County, New York)

¹⁷ The company is apparently unrelated to the well-known spice importers of the same name.

¹⁸ Bradley, 22.

¹⁹ Ibid.

²⁰ This section includes the following sources: New York City Department of Buildings, block/lot file located at the Municipal Archives; New York City Department of Finance, photographic record, c.1985; New York City Department of Taxes, photographic record, c.1939; New York County, Office of the Register, Deeds Liber 5059, Page 270 (Dec. 8, 1958); Reel 220, Page 1132 (Oct. 28, 1971); Reel 320, Page 1918 (Aug. 6, 1974); Reel 439; Page 1808 (May 25, 1978); Telephone interview with Carol Palumbo, archivist, Krafts Foods (Jan. 26, 2007).

²¹ According to the new building application, the building would be used as a "bakery plant for manufacturing biscuits, crackers, and dog biscuits."

²² A number of windows have been modified to accommodate hooded vents, and one window has been sealed with concrete blocks that have been painted.

²³ Each frontispiece may have originally contained one door and window (filled with steel casements), according to a photograph of the building taken in 1938, submitted to the LPC by Krafts Foods, Inc.

FINDINGS AND DESIGNATION

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

The Commission further finds that, among its important qualities, the Wheatsworth Bakery Building was constructed in 1927-28 to the designs of J. Edwin Hopkins, a specialist in the design of industrial bakeries; that the building is a rare example of an Art Deco/Viennese Secessionist style factory building in New York City; that the building's linear ornamentation of the terra cotta friezes with restrained, geometric designs is characteristic of this style of architecture; that its brick façade and large multi-pane steel windows are typical features of factory buildings of the era, but that its decorative terra cotta distinguishes this building from typical factory buildings of the 1920s; that the building was built by Wheatsworth, Inc., the successful manufacturer of whole wheat biscuits and flour and inventor of the Milk-Bone dog biscuit; that the National Biscuit Company acquired Wheatsworth in 1931; that Nabisco continued to use the building for baking until the mid-1950s; that most of the East Village's nineteenth- and early-twentieth-century industrial facilities have been replaced by public housing complexes, a public pool and parking garages; and that the Wheatsworth Bakery Building is a rare surviving industrial building in the far East Village.

Accordingly, pursuant to provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Wheatsworth Bakery Building, and designates Borough of Manhattan Tax Map Block 379, Lot 27 as its Landmark Site.

Robert B. Tierney, Chair

Pablo Vengoechea, Vice Chair

Fred Bland, Stephen Byrnes, Diana Chapin, Joan Gerner, Roberta Brandes Gratz,

Christopher Moore, Elizabeth Ryan, Commissioners



Wheatsworth Bakery Building,
444 East 10th Street (a/k/a 436-446 East 10th Street), Manhattan.
Photo by Donald G. Presa, June 2008



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Wheatsworth Bakery Building.
444 East 10th Street (a/k/a 436-446 East 10th Street), Manhattan.
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WHEATSWORTH BAKERY BUILDING [LP-2262], 444 East 10th Street (aka 436-446 East 10th Street).
 Borough of Manhattan, Tax Map Block 379, Lot 27.

Designated: September 16, 2008

Graphic Source: New York City Department of City Planning, MapPLUTO, Edition 06C, December 2006.
 Author: New York City Landmarks Preservation Commission, JM.