
GREENWICH VILLAGE
HISTORIC DISTRICT
DESIGNATION REPORT

Volume 2

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City of New York
John V. Lindsay, Mayor

Parks, Recreation and
Cultural Affairs Administration
August Heckscher, Administrator

Landmarks Preservation Commission
Harmon H. Goldstone, Chairman

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A C K N O W L E D G M E N T S

The initial research for this report was carried out by Agnes Gilchrist, Evelyn G. Haynes, Regina Kellerman, Henry Hope Reed and Nancy Steinke under the supervision of the former Executive Director, James Grote Van Derpool. Most of the study photographs were taken by John B. Bayley. The final text was prepared by Rosalie F. Bailey and Ellen W. Kramer, under the direction of Alan Burnham, Executive Director, in consultation with Frank B. Gilbert, Secretary of the Commission.

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Many individuals have been associated with different phases of this report, but final responsibility for facts and opinions expressed rests with the Landmarks Preservation Commission as a whole.

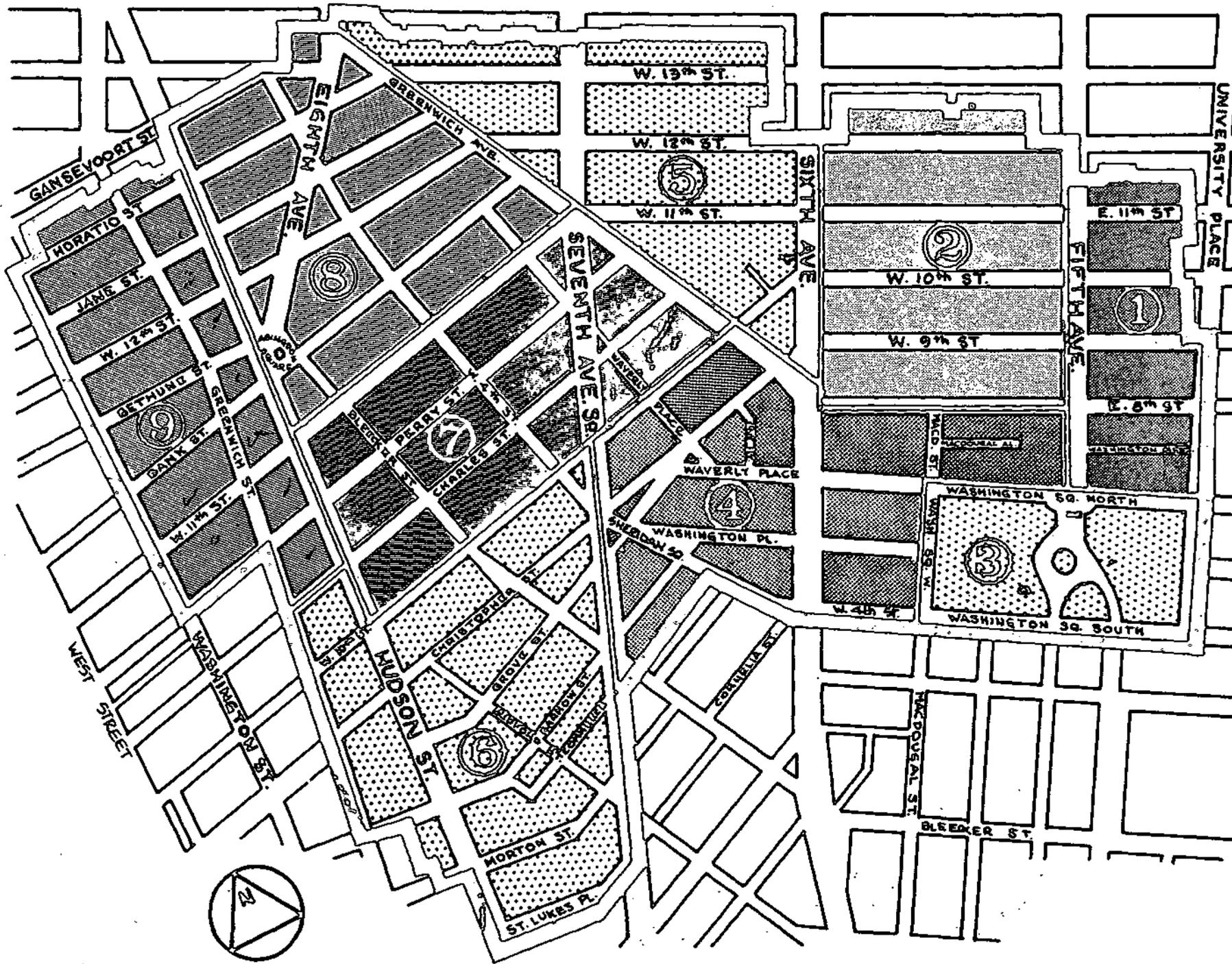
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GREENWICH VILLAGE
HISTORIC DISTRICT
DESIGNATION REPORT

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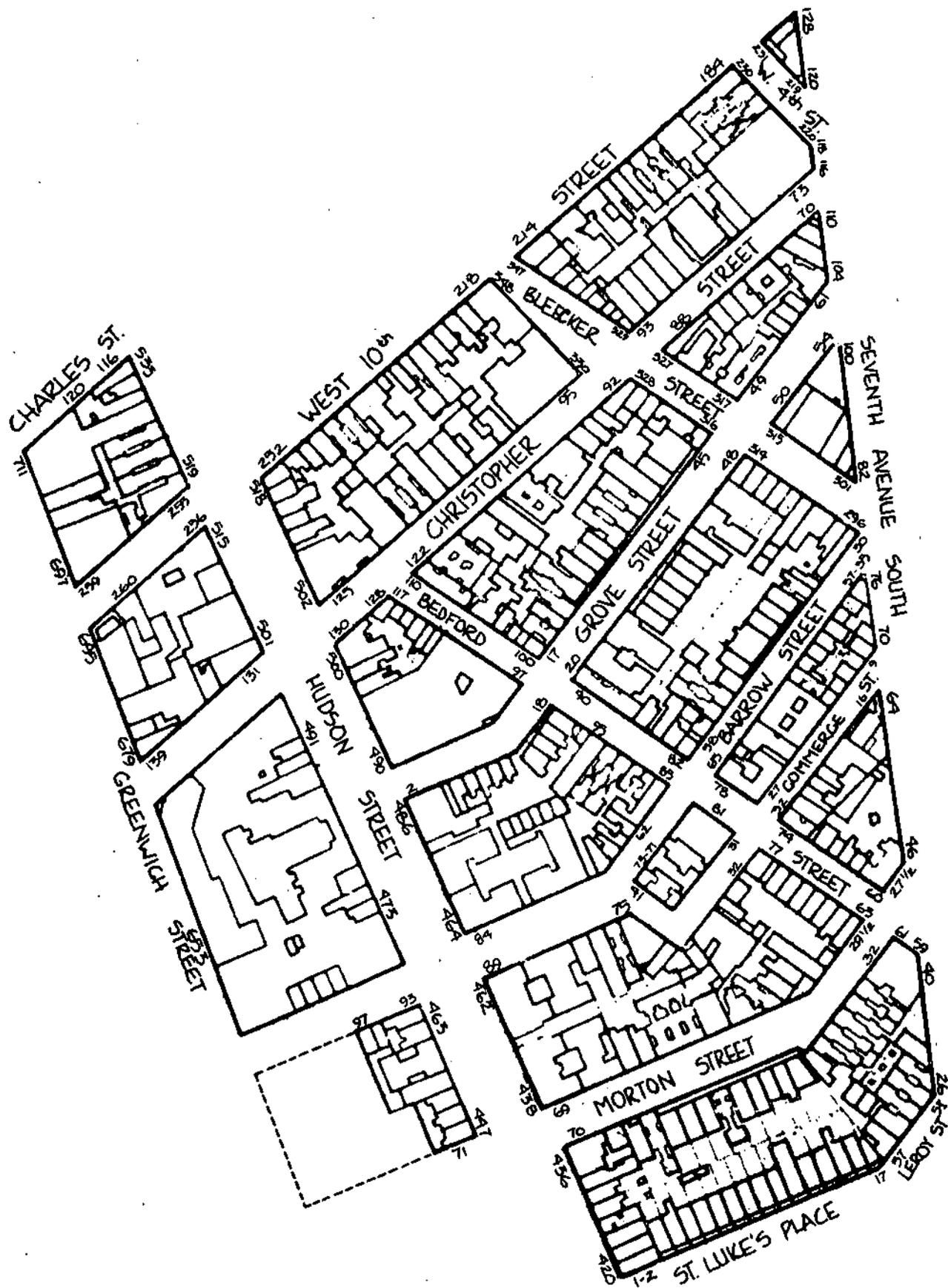
GREENWICH VILLAGE HISTORIC DISTRICT MANHATTAN

Numbered Areas relate to the text of the Commission's Designation Report.

For convenience in writing this Report, and solely for this purpose, the Greenwich Village Historic District has been arbitrarily divided into nine contiguous areas. This division into areas has no significance historically, architecturally or otherwise, and has been introduced only for convenience in organizing the material for this Report.

GREENWICH VILLAGE
HISTORIC DISTRICT

Area 6



AREA 6

BARROW STREET (Between Seventh Avenue South & Bedford Street)

The warm quality of brick creates an atmosphere for this street. A progression in heights and in ornamentation may be noted. Severely simple one-story buildings, at the Seventh Avenue South corners, precede a diverse array of two and one-half and three-story town houses followed, at the Bedford Street end, by buildings of four to six stories, some with turn of the century ornamentation.

Interest centers on the rows of low houses because of their livable character and the sober quality of their design. Those in the Federal style feature two with pedimented dormers on the south side, while the early Italianate houses on the north side include some pedimented doorways. A polygonal bay window inserted into a pedimented doorway at the time of conversion to a basement entrance is an interesting solution to the problem of retaining the main stylistic feature of a house. Normally a doorway is too large in scale to enframe the standard size window of a house.

The corner buildings on this street lack any kind of ornamentation or relief to lend grace to their severe parapets which are so out of harmony with the quality of the neighboring houses. Their design could have been improved by noting two attractive treatments to be seen on the north side of the street, either the dentiled brick cornice on a two-story building or the projecting band course above fourth floor windows of a double house. Likewise, on the north side of the street, one of a pair of Neo-Grec apartment houses has had its ornamental cornice most unsuitably replaced by a pseudo-Spanish tile overhang. Such unsympathetic designs would have been improved by the architectural controls of a regulatory body.

This section of Barrow Street is one of the attractive streets in Greenwich Village. It is lined on both sides by houses ranging in style from the late Federal through the Italianate to Eclectic. Formerly called Reason Street, it received its present name in 1828, following the construction of the early houses on the street. The eastern half of the block, bounded by Barrow, Bleecker, and Commerce Streets, had been purchased in 1825 by Charles Oakley, a well-to-do attorney and real estate developer who owned a great deal of property in the area.

BARROW STREET South Side (Betw. Seventh Ave. So. & Bedford St.)

#35-37

This one-story café, built on a triangular lot fronting on Seventh Avenue South (Nos. 74-76), was erected in 1921 by Stephen G. Veolin for Albert M. Gilday and Emelia Ludwig. It replaced a six-story building on the site, demolished when Seventh Avenue South was cut through in 1919, following the construction of the Seventh Avenue subway line in 1914.

#39-51

These seven attractive, though modest, houses of the late Federal period were all built within two years of one another: the three dwellings on the right, Nos. 47, 49, and 51 in 1826; the four to the left, Nos. 39, 41, 43, and 45 in 1828. With the exception of No. 51, they were built as speculative houses for Charles Oakley, who was taxed for Nos. 45, 47, and 49; they found tenants immediately. Among the first tenants were Jacob Bogert, carpenter at No. 39; Jacob Naugle, mason, at No. 47; and Jacob A. Roome, carpenter, at No. 51, all of whom may have played a part in the construction of these houses, together with Abraham Bogert (also Bogart), stonecutter, who developed adjoining properties.

The original appearance of all these houses must have been similar to Nos. 41 and 51. Both are two and one-half storied wood buildings with brick fronts in Flemish bond, steeply pitched roofs and dormer windows. No. 51 retains its original single dormer, replaced at No. 41 by a double casement window surmounted by a low pediment. Stone lintels provide a contrast to the brick facades, as do the cornices, of wood at No. 51, and sheetmetal at No. 41. The stoops and areaways have attractive iron railings: those at No. 41 are cast iron, dating from a later period, while the very simple ones at No. 51 are the wrought iron originals.

Third floors with bracketed cornices were added in the Eighteen-

BARROW STREET South Side (Betw. Seventh Ave. So. & Bedford St.)#39-51
cont.

seventies to Nos. 39, 43, 45, 47 and 49, as may be seen in the change in the brickwork, from Flemish to running bond. All these buildings, with the exception of No. 39, which had its entrance at No. 12 Seventh Avenue South through a small courtyard access, have retained their stoops and, in some cases, their original doorways. The doorways at Nos. 45 and 47 are particularly attractive, having as frames a pair of Doric columns. The stone lintels, flush with the brickwork, and the slightly projecting windowsills, supply a welcome contrast to the brick facades. Small sheetmetal cornices, a later addition, appear above the windows of Nos. 45 and 47. The modillioned roof cornice of No. 39, and the console brackets for Nos. 43, 47 and 49, as well as the cornice with paired brackets at No. 45, date from a later period, when the third story was added. They are interesting to compare with the original simply molded cornice with fascia board still to be seen at No. 51.

The iron railings at the areaways and stoops of these houses also deserve special mention. The intricate Italianate design of the railing at No. 43 is particularly handsome and dates from the mid-Nineteenth Century. It should be noted, however, that the simple wrought iron railings, as at Nos. 49 and 51, are most likely the originals. Those at Nos. 45 and 47 have been modified at stoop level by the addition of Greek Revival castings similar to those around the corner, at Nos. 13 and 15 Commerce Street, also owned by Charles Oakley.

Mark Van Doren, the poet and writer, lived at No. 43 Barrow Street in the mid-Nineteen-twenties.

#53-57

This six-story yellow brick apartment house with stone trim (also Nos. 19-23 Commerce Street) was built in 1908-09 for the Hoase Lippman Construction Co. It was designed by Somerfield & Steckler, architects. It has a rusticated stone base with central entranceway protected by a bracketed cornice stone. To provide interest, the design features a vertical tier of pedimented windows at each end of the building. The top floor is of rusticated brickwork crowned by a classical cornice.

#59-61

This strictly utilitarian five-story loft building of brick displays, as its only detail, stone window lintels and sills. Designed by Julius J. Dieman for Macdougald Haman, it was erected in 1908-09, and extends through to Commerce Street (No. 25). The top floor is surmounted by a brick parapet with coping. Between the first and second floor windows a brick panel fills the space and extends the entire width of the building.

#63

This small brick residence of 1845, originally Greek Revival in style, was one of two houses and was built for Catherine Cruger, on the rear of the corner property. It is three stories high over a basement. The parlor floor windows are floor-length, of the same height as the entrance door. The windows of the upper stories have double-hung muntined sash and all the windows, as well as the doorway, have plain lintels. A sheetmetal roof cornice surmounts the building and replaces the original cornice. The wrought ironwork at the stoop and areaway is very simple.

#65

This five-story brick apartment house of 1921 (described under No. 78 Barrow Street) faces also on Commerce Street (No. 27).

BARROW STREET North Side (Betw. Bedford St. & Seventh Ave. So.)#58
("Pamela
Court")

There is a low, arched entry with an iron gate between the four-story building at the corner (described under No. 82 Bedford Street) and No. 56 Barrow Street. It opens into a small but picturesque courtyard, known as "Pamela Court" ever since the Nineteen-twenties. This court provides access to the charming little brick building known today as No. 58 Barrow Street, but as No. 82½ Bedford Street when it was originally built for Albert R. Romaine, carter, in 1827. Pamela Court also provides access to several buildings which front on Bedford Street, Nos. 82 through 86 (No. 86 is Chumley's Restaurant, resort of the literati).

#56

This low two-story brick building of 1889 for John F. Asmussen was designed by the architectural firm of Jordan & Giller, and built as a

BARROW STREET North Side (Betw. Bedford St. & Seventh Ave. So.)

- #56
cont. livery stable and carriage house, with living quarters above. The only decoration is a fine dentiled brick cornice and the stone window trim. The central carriage entrance is now a door flanked by windows.
- #52 & 54 This pair of five-story brick apartment buildings, replacing frame dwellings, was designed by Bruno W. Berger, architect, for Alphonse Hogemaner. They were erected in 1891. In style they are Neo-Grec, and display a wealth of ornamental detail. With the exception of the basement and first story and the cornice, altered in 1928 at No. 54, the buildings are identical. At No. 52, which retains its stoop, the first story is notable for its brownstone decorative detail: the rusticated band courses and the flat-arched windows, whose keystones are signalized by small sculptured heads. At No. 54, the segmental-arched windows and entrance doorway are flanked by spiral columns with Romanesque type capitals. The three upper stories of both buildings are divided vertically by brick pilasters seated on corbels and terminated above by elaborate cornice brackets, and below by an ornamental belt course at third story level. No. 52 has an elaborate bracketed roof cornice, while No. 54 is crowned by a horizontal brick band course under a tile overhang. The ironwork of the stoop and areaway of No. 52 is the original. Both buildings have external fire escapes ending above the entrance doors.
- #50 Built originally as a private house for Martin Winant in 1847, this vernacular brick building, three stories high, was converted early in this century to a multiple dwelling. The asymmetrical fenestration of the first floor is the result of the elimination of the stoop. The present main doorway is at ground level, while a second and smaller entrance, leading to another house (No. 50½) at the rear of the lot, is located at the extreme left.
- #38-48 This dignified row of six brick houses, originally Italianate in style, was erected in 1851 by Smith Woodruff, mason, a member of a well-known family of builders.
The original appearance of this row of three-story Italianate town houses, now greatly altered, is perhaps best seen at No. 48, the house occupied for a short time by the builder, Smith Woodruff. Although it now houses a restaurant, the house retains much of its charm and many features of the original building. A high stoop leads to a very handsome doorway with molded frame, surmounted by a wide low pediment, a survival from the Greek Revival period. This type of entrance doorway, over a rusticated basement, was, in all likelihood, a feature of the other houses. The inner wood doorframe is paneled and has a rope molding framing the doors and the transom; the double doors have arched panels. The parlor floor windows, with transoms in the upper section and casement windows above the spandrel panels, may once have been floor-length. The stone lintels of the windows have diminutive cornices. The top floor has muntined double-hung sash. The house has a prominent roof cornice with a series of horizontal brackets, similar to those of Nos. 38, 40 and 42.
Nos. 44 and 46, housing the Greenwich Music School, have been altered very extensively. A single principal basement entrance for the two buildings, at No. 46, has replaced the two original stoops, and the cornice has been eliminated. Wrought iron railings, with a clef musical symbol, appear at their second floor level. The remaining three houses of the row, Nos. 38, 40 and 42, all have roof cornices identical to No. 48.
No. 40 retains far more of its original appearance than do its neighbors: it displays the kind of floor-length parlor windows so typical of the Italianate style. No. 40 and No. 38 still have bits of original cast ironwork, to be seen in the attractive window railings at parlor floor level. A small polygonal bay window has been added, at a later date, to the facade of No. 38, within the frame of the original pedimented doorway.
This row of houses serves as a reminder of the sober design and good workmanship of many of the forgotten builders of the mid-Nineteenth Century. These new dwellings of 1851 replaced a row of shops, factories, and stables formerly owned by Timothy Whittemore, President of the

BARROW STREET North Side (Betw. Bedford St. & Seventh Ave. So.)#38-48
cont.

Greenwich Insurance Company, whose family owned a great deal of property in the Village. Associated with the mason Smith Woodruff in the construction of this row was the carpenter Benjamin Demarest, whose family also had been long active in the development of The Village. The erection of these houses was made possible by mortgages from Whittamore to the builders. The row thus provides an interesting capsule history of building operations of over a hundred years ago, when an enterprising builder was able to develop property without capital investment. George Merkle, of Merkle & Nichols, iron founders, lived at No. 46 from 1852 on, and also was taxed in 1852 for five houses (Nos. 36-46). However, it is quite clear that all these houses had already been built, and in some cases sold, before he entered the picture.

#34 & 36

These two frame dwellings with brick fronts of Flemish bond were built in 1828 by two carpenters, James H. Stephens (No. 34) and David P. Pye (No. 36), on land they had purchased the year before from Charles Oakley. Late Federal in design, they are the earliest buildings on the block.

The houses are identical in design. Originally two and one-half stories high, with dormers, the roofs were raised in the Eighteen-seventies to accommodate a third floor. The top stories were then finished off with boldly projecting, bracketed cornices terminated at the ends with vertical brackets. The fascia boards are decorated with panels, alternating with circular motifs. Interest is given to these simple houses by the contrast in texture of stone and brick. Plain stone sills and lintels, the latter surmounted by cornices, project slightly from the brick wall and supply horizontal accents. The entrance to No. 34 has its original eight-paneled door with rectangular transom, surrounded by a handsome egg and dart molding. The ironwork, strikingly silhouetted against these light-colored houses, is particularly fine and is Greek Revival in design. The handrailings at the stoops have gracefully curved wrought iron scrollwork in their upper section and anthemion designs below, in cast iron. Cast iron newels, set on stone bases, were an interesting feature until they were recently removed. Simple railings frame the areaways; they have finials, which may represent additions of a later period.

#30-32

This is the side entrance to the small one-story restaurant which fronts on Bleecker Street (No. 296) and Seventh Avenue South.

BARROW STREET (Between Bedford & Hudson Streets)

This street has two blocks on its south side and only one with a bend on its north side.

The emphasis of the street is on apartment living, in buildings five and six stories in height. The use of brick is a unifying factor for buildings of varying styles and sharply contrasting widths and window arrangements.

An unusual apartment house, at mid-block on the north side, reflects its origin as a firehouse in its handsome arrangement of arches. In marked contrast, across the street, is a dignified three-story town house with mansard roof, one of a pair on Bedford Street with garden between.

This street is primarily interesting for its varied development of plot assemblages. On the north side rounding the Bedford Street corner, a late Nineteenth Century example combines unity of design for seven buildings with the desired privacy of individual entrances. By contrast, for Twentieth Century living, a pair of apartment houses at the Hudson Street end surrounds a large garden court.

BARROW STREET South Side (Betw. Bedford & Commerce Sts.)

#67-69)

The large six-story corner building, erected in 1952 (described under No. 81 Bedford Street), also faces Commerce Street.

#71-73

This six-story apartment house of 1897, which extends through the block to No. 37 Commerce Street, provides a great contrast in scale and

BARROW STREET South Side (Betw. Bedford & Commerce Sts.)#71-73
cont.

in style to the small house at the corner, No. 41 Commerce Street. Designed by the architect George F. Pelham for Louisa C. Friedline, this building first served as a combination hotel and boarding house before its conversion into apartments. The richly carved Renaissance ornament of the entrance floor is spaced with elegant dignity, and is echoed in the ornate ironwork of the balcony over the entrance which serves as the end of the fire escape.

BARROW STREET (Between Commerce & Hudson Streets)

The south side of the street presents an interesting contrast of styles facing the large apartment building of the Nineteen-twenties on the north side of the street. A small Italianate house of the Eighteen-fifties appears at No. 81; No. 77 is a fine example of the Eclectic manner of the late Nineteenth Century, while the early Twentieth Century is represented by Nos. 75 and 79. The apartment building on the corner of Hudson Street (Nos. 83-89) is a typical example of the work of the Nineteen-twenties.

BARROW STREET South Side (Betw. Commerce & Hudson Sts.)

#75

This apartment building, presenting its narrow front to the Barrow Street side, was designed in 1912 by the architect William H. Paine for the St. John's Realty Company. The ground floor boasts a series of fine segmental brick arches with stone keystones, wide enough to accommodate shops if desired. Triple windows on the upper floors are set between plain brick piers. The tops of the piers project forward slightly on stone brackets and are paneled, while the top floor spandrel panels have simple designs executed in brick.

#77

Designed by the architect Henry Davidson for William Gillies and Francis Smith, this five-story brick apartment house of 1894-95 is a good example of the Eclectic style of the latter part of the Nineteenth Century. It borrows elements from the Romanesque style in the squat columns supporting the canopy over the entrance doorway and in its decorative brickwork. The roof cornice, on the other hand, turns to the classical tradition, with its pedimented central gable and frieze with triglyphs, swags, and rosettes.

#79

The architect, George F. Pelham, has made maximum use of this narrow frontage by devoting most of the wall to windows in this six-story brick building erected for W. W. Conley in 1906. The recessed ground floor, with planter boxes set on a low brick wall, suggests a Twentieth Century remodeling. The second floor windows are paired at each side, with three on center between the columns. This window pattern, with single windows at the sides, carries on up with the windows separated by wide, horizontal band courses. A simple brick parapet at the top terminates the front wall.

#81

This small three-story brick Italianate house, over a rusticated basement, was erected in 1852-53 by James Vandenberg, a well-established builder who had been active in The Village for several decades and had been the master mason in charge of construction at Trinity Church. This house is the lone survivor of a row of three built on Trinity Church land. Vandenberg's own residence was on the site of the apartment building, No. 79. Although the long parlor floor windows of No. 81 have been raised to sill height, the house still retains its typical bracketed and paneled roof cornice and Italianate ironwork at the stoop. The cornices above the parlor floor windows lend a note of elegance to this otherwise quite modest house, which is the only reminder of an earlier age on the block.

#83-89

This six-story apartment house, fronting on Hudson Street (Nos. 454-462), was erected in 1925 for the 65 Morton Street Corporation. It was designed by the architect Charles B. Meyers as a twin to Nos. 438-450 Hudson Street. Both these structures replaced row houses of the Eighteen-thirties, built on property originally owned by Trinity

BARROW STREET South Side (Betw. Commerce & Hudson Sts.)#83-89
cont.

and then leased to various members of the Oakley family, large property owners in The Village.

BARROW STREET North Side (Betw. Hudson & Bedford Sts.)

#72-84

"Green Gardens," the large apartment house on the corner of Hudson Street, was designed by Renwick, Aspinwall & Tucker for the Corporation of Trinity Church. Erected in 1925-26, it is six stories high and has an interestingly textured brick wall and steel casement windows. The masonry parapet at the roof displays ornamental forms in panels of alternating sizes.

#70

Built in 1852 as a firehouse for the City, this handsome four-story brick building, now an apartment house, has undergone extensive alteration. It was originally a three-story building, and served for a time, after its abandonment by the Fire Department, as a shoe factory. In 1880 it was raised to four stories and altered to apartments above a ground floor carriage house. The original central doorway is bricked up to a high sill height and has a triple casement window. Two round-arched doorways on either side lead directly to hallways. The ground floor is separated from the upper stories by a continuous cornice, punctuated by the elongated paneled keystones of the arches below. The entire central section of the building, from the ground floor through the third story, consists of a recessed panel. The lintels over the lateral windows of the second story, and of all the fourth story windows, have handsome cornices. In the case of the central window at the second floor, the cornice molding covers the entire lintel. The muntined windows of the third floor are round-arched and enhanced by prominent trapezoidal keystones; the central double window is framed by a fine design, achieved through the varying planes of the brickwork. The fourth story is crowned by a projecting bracketed cornice with panels.

#62-68

These four brick apartment buildings, five stories in height, adjoin similar buildings fronting on Bedford Street (Nos. 85-89). They were designed in 1889 as a single monumental unit by the architect Samuel A. Warner for the estate of Letitia A. Poillon. A continuous roof cornice with console brackets, string courses separating the floors, and four identical doorways with low stoops make one unit of the four facades. The brownstone porches, with fluted pilasters and carved corbels, supply a note of contrast to these austere and dignified buildings. The iron railings at stoop and areaway are good examples of the work of the period.

BARROW STREET (Between Hudson & Greenwich Streets)

This short street still preserves its charming early Nineteenth Century character in the fine houses of the Federal and Greek Revival periods on both sides of the block. Their intimate, human scale is in startling contrast to the tall commercial building at mid-block on the south side, which is outside the Historic District.

The dignified Greek Revival houses on the south side of the street retain their simple but lovely ironwork at the stoops and areaways. In general proportions, they echo the delightful Federal row across the street at mid-block, flanked by open spaces. These four residences, built as part of the development of the St. Luke's block, are charming reminders of a by-gone era. The house nearest the Greenwich Street corner, which retains its low, two and one-half story height, remains closest to its original appearance. The graceful Federal ironwork is retained at the stoops and areaways.

All in all, this is a very pleasant street in which to live, since it not only retains its old houses, but has an open feeling on the north side, where only the middle of the street has been built upon.

BARROW STREET South Side (Betw. Hudson & Greenwich Sts.)

#93

This small two-story brick house was erected in 1828-29 for Gilbert Chichester, a dry goods merchant, as a rear extension to No. 463 Hudson

BARROW STREET South Side (Betw. Hudson & Greenwich Sts.)#93
cont.

Street, built at the same time. The present facade was probably added in 1851, when the property was owned by Jeremiah Lambert, who had erected the neighboring houses, Nos. 95 and 97 Barrow Street, a few years earlier. The facade of No. 93 conforms with them and even the handsome Greek Revival stoop and areaway railings are identical.

#95 & 97

Rising to a height of three stories over a basement these two brick houses were erected in 1847 for Jeremiah Lambert. No. 95 retains its original Greek Revival doorway with simplified pilasters at the sides, surmounted by a transom. The simple cornice above the doorway is echoed at the window lintels and the roof cornice is undecorated.

No. 97 has been considerably modified by the addition of a cornice over the doorway and by window lintels in Neo-Grec style. The molded sills have corbel feet, and the house is crowned by a projecting bracketed roof cornice with incised panels in the same Neo-Grec style. The most noteworthy features of these two houses are the fine Greek Revival ironwork railings of the stoops and areaways.

BARROW STREET North Side (Betw. Greenwich & Hudson Sts.)

Only the middle portion of the north side of this street has been built upon.

#90-96

These four delightful houses, in the middle of the block, were erected by James N. Wells, carpenter, in 1827 under lease from the Trinity Church Corporation as part of the development of the entire St. Luke's block.

The original appearance of the row may be surmised from No. 96, which retains its two and one-half story height, with pedimented dormers. The other houses were raised later in the century to three stories, as is clearly indicated by the change from Flemish bond brickwork to running bond. They are now crowned by bracketed roof cornices. The doorways, deeply recessed, retain some features of the late Federal period. A paneled lintel appears over the doorway at No. 96 which also displays heavy sheetmetal cornices over the window lintels, added at a later period. The extremely simple ironwork of the stoops and areaways displays graceful scrollwork in the handrailings at the landings, typical of the best houses of the late Federal period.

BEDFORD STREET West Side (Betw. Morton St. & Seventh Ave. So.)

#59-61

The "Upjohn Building," an eight-story loft structure, was designed in 1919 by Hobart B. Upjohn and was erected in 1920. Altered in 1957, it also has an entrance at No. 32 Morton Street and is described under Nos. 38-40 Seventh Avenue South.

BEDFORD STREET (Between Morton & Commerce Streets)

This block contains several of the oldest houses in The Village. On the east side, we note three small houses in the middle of the block, of which two still retain their Federal dormers, while on the west side there is a fine row of six houses with Greek Revival details which must have originally been quite similar in proportion, although they have now been raised to three and, in one case, to four stories. At the southwest corner of Bedford and Commerce Street stands the Isaacs-Hendricks House of 1799-1801, the oldest known house in Greenwich Village, and one of the earliest surviving structures in the City. Historically this block is interesting because much of this property once belonged to Aaron Burr. The street was laid out prior to 1799 and was named after a street in London.

BEDFORD STREET East Side (Betw. Morton & Commerce Sts.)

#60-62

The large six-story apartment house at the corner of Bedford and Morton Streets (described under No. 46 Seventh Avenue) was built in 1905.

BEDFORD STREET East Side (Betw. Morton & Commerce Sts.)

#64-68

These three small frame houses, with brick fronts constructed in Flemish bond, were built in 1821 and are charming examples of the Federal style. Nos. 64 and 66 retain their original proportions; they are two and one-half stories high; above a basement, and have pedimented dormers above the roof cornice. No. 68 was raised to three stories after a fire in the Eighteen-eighties, and has a bracketed Neo-Grec roof cornice and heavy sheetmetal window lintels with cornices, which also appear at Nos. 64 and 66. Nos. 64 and 68 retain their low stoops, while No. 66 has had its entrance doorway modified and lowered to street level. The double-hung, muntined window sash is typical of the architecture of the early part of the Nineteenth Century; but the bracketed cornice at No. 64 is a mid-Nineteenth Century replacement.

These three Federal houses were built in 1821 on a portion of the property purchased in 1819 for development by Isaac Jaques, a merchant, who then sold several lots (including the site of the present Nos. 60-62) to James Vandenberg and Isaac Freeman, masons, who evidently were partners since both were listed in the City Directory of 1820-21 at No. 14 North Moore Street, corner of Varick Street. They built this row with the aid of mortgages from Dr. Valentine Mott, a famous physician of the period. Nos. 64 and 66 were taxed to Jaques and Freeman, respectively and were built for rental purposes; but James Vandenberg, who later became an important builder in The Village, made his home at No. 68.

#70

This little frame house, with a brick front in Flemish bond, was originally two and one-half stories high also and was built in the Federal style. It was raised to three stories before 1858. It has been altered several times in this century and had been built in 1806-07 for John P. Roome, sailmaker. A chair factory, built in 1869 and altered two years later, occupied the rear of the lot.

#72-74

The tall six-story corner apartment house, on the corner of Bedford and Commerce Streets, is a great contrast to these small scale buildings next to it. It was built in 1899-1901 and designed by the architect W. C. Dickerson for Emanuel Gläuber. With its stores at the ground floor and heavy cornice above arched windows, it is a sober example of the architecture of the turn of the century.

BEDFORD STREET West Side (Betw. Commerce & Morton Sts.)

#77

This delightful little house, on the corner of Bedford and Commerce (No. 32) Streets, has the distinction of being the oldest extant house in Greenwich Village. It was built in 1799-1800 on land formerly owned by Elbert Roosevelt, for Joshua Isaacs, merchant. After Isaacs had lost the property to his creditors, it was purchased by his son-in-law Harmon Hendricks in 1801. It is for this reason that it is usually referred to as the "Isaacs-Hendricks House." This property, together with its neighbors, Nos. 73-75 Bedford Street and 34-42 Commerce Street, was left in trust by Hendricks to his daughter Hettie, who subsequently married Horatio Gomez. The property remained in the possession of the Hendricks-Gomez heirs until the Nineteen-twenties, when it was purchased by a group of Villagers to preserve the character of the block and to prevent the erection of an apartment house on the site.

Old records clearly indicate that the house was a free-standing building with its own yard. A map of 1835 indicates no other buildings standing on the Hendricks-Gomez land. Originally the building was a simple frame structure with a gambrel roof. A brick front was probably added in 1836, when Charles Oakley built Nos. 73 and 75 next door. The building was not greatly modified, however, until 1928, when the gambrel roof was raised to accommodate a third floor studio. Windows were taken out and others added on both the Bedford and Commerce Street sides, and a main basement entry was introduced in a rear court. In 1930, after Bedford Street was widened, front steps with wrought iron railings were removed from the house, the simple Federal doorway was retained but sealed, and the areaway graded flush with the street. The architect for these alterations was Ferdinand Savignano, a Brooklyn architect who was very active in the remodeling of old houses in The Village at this time.

This Bedford Street building and property was used by Harmon Hendricks in connection with his copper rolling mill in New Jersey.

BEDFORD STREET West Side (Betw. Commerce & Morton Sts.)

#77
cont. Hendricks and his brother-in-law Solomon Isaacs were New York agents of Paul Revere, who laid the foundations for the copper rolling industry in America. There being a shortage of metal during the War of 1812, Hendricks, a strong patriot, joined with Isaacs in setting up their own copper rolling factory at Belleville, New Jersey. Hendricks supplied copper boilers for various ships of Robert Fulton, and some of Hendricks' copper was bought for the "Savannah," the first steam-powered ship to cross the Atlantic, in 1819. The pioneer plant in New Jersey continued until the Hendricks family sold it over a century later.

#75½ This extremely narrow house, less than ten feet wide, popularly known as the narrowest house in the city, was built in 1873 for Moratio Gomez, trustee of the Hettie Hendricks-Gomez Estate, on the court between Nos. 75 and 77. It is a three-story building terminating in an unusual stepped gable, reminiscent of the Dutch tradition. It features a large wood casement window at each story, the result of an alteration of the Nineteen-twenties. An arched doorway leads to the court behind it. The poet, Edna St. Vincent Millay, lived here in 1923-24.

#65-75 This row of six houses, constructed of Flemish bond brickwork in the Greek Revival style, was built as income-producing rental property in the late Eighteen-thirties. Inasmuch as John C. Hadden, a builder, and Sylvanus Gedney, a carpenter, of the firm of Hadden & Gedney, builders (at 147 Prince Street), owned two of the lots (Nos. 69 and 67), it is probable that they were associated with the building of the row. All the houses were originally two and one-half stories high, with dormers, like the houses across the street (Nos. 64 and 66 Bedford), and were raised to three stories later, except No. 67, which now rises to a height of four stories.

Nos. 73 and 75 were built in 1836 for Charles Oakley, a lessee of Hendricks-Gomez land, who had been active in the development of Greenwich Village since the mid-Eighteen twenties. Both houses are now entered through a side entrance on Commerce Street. No. 73 retains its Greek Revival doorway, now altered to a floor-length window. Above the second stories, the facades have been smooth-stuccoed and the third story consists of small attic-sized windows and a skylight at No. 75, while high casement windows extending the width of the house appear at No. 73. The unusually tall double-hung windows with muntins at the first and second stories, and lintels with incised Greek fret designs, may represent an alteration of a later date.

No. 71, also built in 1836, was owned by William Denike, a stone-cutter, who may have also been involved in the construction of the row. A basement entrance replaces the original Greek Revival doorway, of which the upper portion remains, now converted into a casement window.

Nos. 67 and 69 were both built in 1836-37. No. 69, which has been smooth-stuccoed, has had its lintels completely shaved off, and displays a Neo-Grec cornice above the third floor. Taxes on the house were paid by the builder, John C. Hadden. Samuel J. Van Saun, a carpenter, built on a lot owned by Gedney. It is the only house of the row which has been raised to four stories, with casement windows in the upper two floors. Like its two neighbors, it now has a basement entry.

No. 65, with casement windows at the top floor, was altered at the same time as No. 67 to provide a basement entry. Although it did not appear in assessment records until 1839, the property had already been purchased by Justus Earle, a grocer, in 1835. Stylistically it is similar to Nos. 67 to 75, and should be considered as part of the row.

#63 This five-story brick apartment house on the corner site, with a store at ground level, was built in 1885-86 for John Totten and was designed by the architect George Keister. Its bold bracketed cornice, with rosettes displayed under arched motifs in the fascia, has a sunburst design in the central arched pediment which is typical of the Queen Anne period. It has a side entrance at No. 27½ Morton Street.

BEDFORD STREET East Side (Betw. Commerce & Barrow Sts.)

#78 This severely simple, five-story brick apartment house occupies the west end of the block between Commerce and Barrow Streets. It

BEDFORD STREET East Side (Betw. Commerce & Barrow Sts.)#78
cont.

was built in 1920-21 by Philip L. Goodwin, owner and architect. The windows have stone sills and soldier-course lintels. At the first floor the windows have segmental-arched heads and iron gratings. The arched front door on Bedford Street has brick reveals and a stone keystone which relates to the horizontal stone band course above. The stone coping of the brick parapet at the top of the building is stepped-up slightly over the central portion of each facade.

BEDFORD STREET West Side (Betw. Barrow & Commerce Sts.)

#81

This simple six-story brick apartment house, fronting on Bedford Street, which is also known as No. 67-69 Barrow Street and No. 31-33 Commerce Street, was designed by Schuman & Lichtenstein for the 31-33 Commerce Street Corporation and erected in 1952-53. The only decorative accent is to be found in the brickwork, which uses a row of headers at every sixth row.

BEDFORD STREET (Between Barrow & Grove Streets)

In this block, there is a fleeting glimpse of an earlier era in the two low houses in the center of the block, on the east side. The rest of the buildings are, for the most part, six stories in height, and date chiefly from the end of the Nineteenth Century.

BEDFORD STREET East Side (Betw. Barrow & Grove Sts.)

#82 & 84

These two four-story brick buildings are vernacular versions of the late Greek Revival style. Though they appear so similar, they were actually built almost thirty years apart for two members of the Demarest family. No. 82, the corner house, was built in 1846 for Benjamin B. Demarest, a carman, as a two or three-story house, and raised to its present four-story height before 1879.

No. 84, originally built for Peter N. Demarest, also a carman, represents an alteration, in the Eighteen-seventies, of a much earlier, narrower frame building with a brick front, which may predate 1826. This is corroborated by a change from Flemish to running bond above the first story. In 1872, this two and one-half story house was raised to three stories, and the open passageway, indicated by the arched doorway at the right side of the building, was bridged over. This passageway led to a rear building in "Pamela Court," known as No. 58 Barrow Street, built in 1827 for Albert Romaine. By the end of the century, No. 84 had acquired a fourth story. Both these buildings are very simple, with brick facades, partly in Flemish bond, and have contrasting stone lintels, flush with the brickwork, and stone windowsills. Brick parapets with stone copings were added at a later date to both buildings. In the mid-Nineteenth Century, No. 82 had a ground floor store; today it is a multifamily dwelling.

The Demarests were originally a French Huguenot family. Together with the Romaines (Romaines) and the Blauvelts, to whom they were related by marriage, they not only were active in the development of The Village, but as far north as Mount Vernon and White Plains, in Westchester County, as well.

#86

Built in 1831 for Cornelius Hopper, this small two and one-half story structure, extensively altered over the years, has had an interesting history. Early in this century, the front building and a rear stable were joined. Then, when the building was purchased in 1926 by Lee Chumley, the front of the house was remodeled to make it look like a garage. Behind this false front, and entered through a rear doorway leading into "Pamela Court," was one of the best known "speakeasies" of the era, a popular rendezvous for such well known literary figures as John Dos Passos, Edna St. Vincent Millay, and Theodore Dreiser. Nowadays, the ground floor is occupied by a restaurant which still bears the name of the owner of the Nineteen-twenties, with a normal front entrance. The narrow facade, which has been stuccoed-over, is distinguished by a door flanked by windows and a single doorway at the left side. At roof level, it has its original dormers with casement windows set above a simple wood cornice with sheetmetal rain gutter.

BEDFORD STREET East Side (Betw. Barrow & Grove Sts.)

#88 This three-story brick house, over a rusticated basement, was erected as a private residence in 1850-51 for the estate of James Phalen. Originally there was an alley next to the house, to the right, leading to "Pamela Court," as well as a basement passageway. This passageway, indicated by the right-hand doorway with an oval window above it, like No. 84, was bridged over in the Twentieth Century, perhaps at the same time that a street level entrance replaced the former stoop. The building is unadorned except for contrasting stone window sills, lintels capped with small cornices, and a modillioned roof cornice.

#90 This six-story brick apartment house, with another entrance at No. 20 Grove Street, was built in 1898-99 for Leister & Dohrenmund by Schneider & Herter, architects. At third story level it retains the round-arched windows of the Romanesque Revival period, and a handsome unifying foliate band course. Most striking is the use of contrasting white masonry lintels and sills against the darker brick background. The fourth and fifth story windows are capped by prominent lintels carried on brackets. The top story terminates in arched windows and moldings repeating the arch motif of the third story windows. The building is crowned by a heavy cornice carried on brackets. The design is further enhanced by the canopied doorway with its foliate motifs. The structure is typical of the late Nineteenth Century period of Eclecticism. A store with cast iron columns occupies the corner.

BEDFORD STREET West Side (Betw. Grove & Barrow Sts.)

The corner building, with a back yard fronts on Grove Street (described under No. 18).

#95 This narrow four-story brick building, with stone trim at the first story, was designed for Herman Schade by Kurzer & Kohl, architects, and erected in 1894. The triple-arched, first story windows are a reminder that the building was originally a stable; it was converted into apartments and offices in 1927. The brick panels under the windows of the third and fourth floors lend considerable interest. The paneled fascia board with bracketed cornice has a distinctive fan-shaped pediment, reminiscent of the Queen Anne style.

#91 & 93 These two five-story brownstone apartment buildings of 1883 were designed for J. H. Havens and R. C. Winters by the architect, Ralph S. Townsend. No. 91 retains its original doorway, doors and inner vestibule. No. 93 has been altered and has a classical doorway. Interest is given these two buildings by the use of contrasting smooth-surfaced and rock-faced stonework and by sculptural decorative motifs. The heavy cornice above the first story and the projecting lintels above the windows are cases in point. Sculptured human heads serve as keystones of the arched windows and doors of the first floor. The window sash is of the double-hung type with plate glass. The houses are crowned by boldly stepped roof cornices in which brackets and fan-shaped motifs alternate. Two fire escapes run down the center of the facades of each building, terminating above the entranceways.

#85-89 These three brick apartment dwellings, five stories high, adjoining similar buildings on Barrow Street, were built in 1889 and are good examples of intelligent planning. They were all designed for the estate of Letetia A. Poillon by Samuel A. Warner. The three buildings, each with its own entrance, are treated as a unit. The continuous horizontal stone string courses separating each floor from the next and the continuous roof cornice are instrumental in creating an effect of visual unity. Additional interest is given these buildings by the contrast of the brick walls to the rough-faced brownstone of the basement. The treatment of the splayed lintels over the windows lends further interest. The stone lintels above the entrance doorways with simple geometric forms represent additions of a later date.

BEDFORD STREET (Between Grove & Christopher Streets)

This is one of the most attractive blocks in Greenwich Village. The east side of the street contains three extremely picturesque houses in the southern half of the block, with later Nineteenth Century apartment houses to the north. On the west side, there is a handsome classical school building adjoining an outstanding row of Greek Revival town houses.

BEDFORD STREET East Side (Betw. Grove & Christopher Sts.)

#100

Built in 1833 for William F. Hyde, sashmaker, as a shop to the rear of his house on the corner, No. 17 Grove Street, this tiny and quite charming structure has been considerably altered over the years. Originally a one-story building, a second story had already been added by the late Eighteen-fifties. The casement windows with leaded panes and exterior blinds are a modern alteration.

#102

The original two and one-half story frame house with dormers, built about 1830, was completely altered beyond recognition in 1925 by Clifford Reed Daily, with the financial backing of Otto Kahn, banker and art patron. It was remodeled into a five-story stucco studio building, and is distinguished by the decorative use of pseudo-medieval half-timbering with smooth stucco walls. Steep roofs with twin gables slope down to a deep overhang at the front. Large casement bay windows project from the facade of the building and are framed by half-timbering. The half-timbered panels, below the windows, relate them to each other in a continuous vertical bay. The same treatment appears in two rows of bay windows on the south side of the building, centered under the two gables which gave the building its name--"Twin Peaks."

#104-106

This six-story brick apartment house with brownstone trim is a handsome building of 1891, designed by H. Hornburger for George C. McLaughlin. It has a masonry first floor with square-headed windows and a simple entranceway located at the center. The next two floors are of rusticated brickwork, and the top floor has round-arched windows with the two end windows combined under relieving arches.

#110

C. F. Ridder, Jr., architect, designed this five-story corner building of 1883 for John Totten. Built of brick, its main entrance is at No. 122 Christopher Street, next to its twin, No. 120. The ground floor has been remodeled recently with corner entrance and clapboards, but the basic dignity of the building remains unimpaired. The windows have stone lintels whose impost blocks become horizontal band courses. A striking cornice, with brackets carried below the fascia line, crowns the building; above, circular escutcheons create an interesting profile against the sky.

BEDFORD STREET West Side (Betw. Christopher & Grove Sts.)

#107-117

This exceptionally fine row of dignified Greek Revival town houses was built for George Harrison. The first three houses of the row, Nos. 113-117, were built in 1843; the others followed the next year. These residences remained in the Harrison family until 1877 and, as they have been altered very little, they still retain their mid-Nineteenth Century appearance today.

With the exception of No. 107-109, which is a double house, four windows wide with two separate entrances, all the others are single residences, three windows wide. In each of these three-story residences, with basement, a high stoop leads to a handsome paneled and recessed door framed by classical pilasters. The outer doorway is framed by full stone entablatures resting on pilasters with simply molded capitals. All the window sash, except at the first and second floors of No. 111, is of the double-hung, muntined type. Nos. 111 through 115 are capped by lintels with diminutive cornices, while Nos. 107 and 109 have more strongly projecting sheetmetal cornices of a later date. The windows of No. 109 have shutters. All the houses are crowned by individual, delicate, dentiled roof cornices.

Most of the ironwork is original. The gracefully curved wrought iron handrailings at the stoops of Nos. 109 through 115 have attractive castings set above each riser. No. 111 retains its original cast iron

BEDFORD STREET West Side (Betw. Christopher & Grove Sts.)

#107-117
cont. newel posts within the curve of the handrailing. The urn-shaped newel posts at No. 109 represent a later addition, as does the left handrail of the stoop at No. 107. The painter Lincoln Rothschild lived at No. 107 in the Nineteen-forties and fifties.

George Harrison, and his brother John, began to acquire the properties in 1839 from the heirs of Samuel Harrison and Peter Sharpe, who, between them, had owned the entire block. George Harrison, who began his career as a saloon keeper at James Harrison's Northern Hotel, 79 Cortlandt Street, gradually became more and more involved in the real estate business and was later associated with the holdings of the Amos Estate.

#97-105

The Manhattan School, one of the City's special "600" schools, is an exceptionally handsome building designed in classical style for the City of New York by C. B. J. Snyder, architect. It was erected in 1905-06 as Public School No. 3 and stands on the site of one of the oldest schools offering free non-sectarian education in New York City. The original schoolhouse here had been built in 1821 as School No. 3 by the Free School Society, on lots given by Trinity Church Corporation.

The main portion of the school fronts on Bedford, Grove, and Hudson Streets and rises to a height of five stories above a rusticated stone base at first floor level. Above the fourth floor, a classical roof cornice surmounts a frieze with triglyphs and carved metopes. The cornice above has a low brick parapet between windows with arched pediments flanking a large triangular pediment which surmounts a triple window.

The low building to the north, housing the school auditorium and gymnasium on the roof, was added in 1915-16 by the same architect. It is built of rusticated stonework and is one story high and runs through the block to Hudson Street. Its most conspicuous feature is its row of arched windows, joined to produce the effect of an arcade. Unfluted Doric columns support the arches; a larger doorway to the north is set in a small rusticated pavilion. This building is surmounted by a simple classical cornice with stone balustrade. The handsome gymnasium facade is repeated on Hudson Street.

BLEECKER STREET East Side (Betw. Seventh Ave. So. & Grove St.)

#301 This two-story building, erected on a triangular lot bounded by Bleecker Street and Seventh Avenue South, which intersect here, was designed in 1926 by the architects Sypher & Golden for John Bleecker. Brick headers, in a darker shade than the rest of the building, and used as band courses and window frames, provide the only decorative note.

#303 This low one-story structure was erected in 1939 by Sidney Schuman for Anna Mescia. In 1965 a new store front was added. The brickwork has been used decoratively in the parapet below the coping to provide a contrast to this otherwise plain facade.

#305 A tall stepped parapet crowns this three-story commercial building of 1931, designed by Max Siegel for the Allenad Realty Corporation. The facade is divided into three sections of unequal width with designs in varied shades of brickwork: the central section has wide metal casement windows, flanked at the sides by smaller ones. Scrolled finials appear at the top of the vertical piers above the roof parapet.

#309-311

This taxpayer is the result of an alteration of 1958, when two buildings, erected in 1933 during the Depression, were combined. The original owner was Anna R. Crossin, and the architects were Scacchetti & Siegel. A utilitarian structure, with simple brick parapet above the store windows, it serves a useful purpose as a food market.

The house which once stood on this site (No. 309) merits description, in part because it is the house in which Poe lived during his last illness (1849), and also it was the archetype of so many of those attractive little dwellings of shopkeepers which

BLEECKER STREET East Side (Betw. Seventh Ave. So. & Grove St.)#309-311
cont.

were once such a conspicuous feature of The Village.

Built of frame construction with entrance door and store occupying the first floor, it was two stories high with attic and dormer windows. The second floor was clapboarded and had muntined windows with exterior blinds. The two dormers in the roof had arched windows, flanked by pilasters, beneath gable-ended roofs. The muntins in the arched portion of the window radiated out from a central semicircular segment of muntin to meet the curve of the arched top. This was a truly handsome feature of this small dwelling. The store had a central double door, flanked on either side by show windows, divided into four panes of glass each, which were carried on bracketed shelves. Handsome wood pilasters and a cornice enframe the entire store front.

It was not unusual for shopkeepers to live above their stores, and this little house of the first part of the Nineteenth Century was a fine example of this type of dwelling, expressive in its design and showing pride of workmanship in its simple details.

#315

Built for George Harrison in 1848, this three-story vernacular building has been considerably altered. George Harrison, who was associated with the Amos estate, had developed a fine row of houses at No. 107-117 Bedford Street a few years before. This building has a store at street level and steel casement windows at the upper floors.

BLEECKER STREET West Side (Betw. Grove St. & Seventh Ave. So.)

#308-314

A handsome continuous roof cornice with simple fascia unifies these late Greek Revival houses, four stories high and built in the vernacular of the day. The four perfectly plain brick buildings are treated as a unified facade. They have simple stone window lintels and a plain unifying cornice above the store fronts. The store fronts are largely veneered with new sheetmetal, but traces of the original cast iron columns are still visible. These houses were built in 1847 as an investment for Andrew B. Haxton, a well-to-do stock broker who came from Catskill, New York. From 1839 on he lived in the mansion at 45 Grove Street around the corner, which he had purchased from the estate of Samuel Whittemore.

#306

This four-story residence, built in 1847 for William Agate, is similar in character to its neighbors to the north. Like them, it is a brick building whose only adornment is the window trim. In this case, however, projecting sheetmetal cornices have been added above the window lintels. Of special interest are the paired cast iron columns flanking the door of the store, a reminder of the original cast iron store front, now covered with stucco.

#296-304

This row of four dwellings was erected in 1829 for Charles Oakley. Originally constructed in Flemish bond, the brick fronts of all these buildings are very simple. It appears likely that they were planned with ground floor stores from the beginning; in any case, all had become commercial properties by the mid-Eighteen-fifties. Oakley was an attorney who owned a great deal of property in the immediate vicinity, on Commerce, Barrow, and Bedford Streets, and elsewhere in The Village.

No. 296, a small, three and one-half story building with dormer, is the only one of the row which retains its original late Federal appearance, in spite of an alteration of the early Eighteen-seventies. The front is very plain, with the sole contrast to be found in the stone windowsills and lintels. Sheetmetal cornices and casings were added to the window lintels at a later date. The rather unusual double dormer represents a modification of the central single dormer. The sheetmetal roof cornice with plain fascia covers the original.

The other buildings of the row have been more extensively altered. At No. 300-302, a fourth story was added in the Eighteen-seventies, and the two houses were later unified by a high brick parapet linking the two facades. Both buildings have a common fire escape and windows with double-hung muntined sash. Early in this

BLEECKER STREET West Side (Betw. Grove St. & Seventh Ave. So.)

#296-304 cont. century, a fourth story was added to No. 304, together with a stepped roof parapet. The fourth story windows make a continuous row of five which now have a unifying lintel. A fire escape runs up the front above the store.

#296 This one-story restaurant, serving the neighborhood, occupies the corner, and extends along Barrow Street (Nos. 30 and 32). It was originally four stories in height and was reduced to one, due to defective walls. Severely simple in design, with a single door to the left of a single window, it has a parapet bearing the name of the lessee. As a restaurant, it serves its purpose in the community, although completely out of scale with its neighbors.

BLEECKER STREET East Side (Betw. Grove & Christopher Sts.)

#317-321 The corner six-story apartment house (described under Nos. 49-53 Grove Street) is a good example of the work of the later Nineteenth Century. It was erected in 1889.

#323-325 George F. Pelham designed this six-story apartment building erected in 1902 for Jacob Cohen. It is transitional in design, combining elements of the Romansque Revival in the arched windows of its upper floors, with a modern approach to classical formulae.

#327 This corner building, one of a row of three which originally included Nos. 323 and 325, was erected in 1832-33 for Samuel Whittemore, manufacturer of carding equipment for the textile industry, State Assemblyman in 1816 and the owner of much property in the area. The building has been considerably altered, but the original Flemish bond brickwork may still be seen as high as the top of the second story window lintels, where it changes to running bond, a result of the addition of a third story in the late Eighteen-eighties. Further alterations, notably the erection of a roof parapet, took place in the mid-Nineteen-twenties.

BLEECKER STREET West Side (Betw. Christopher & Grove Sts.)

#316-328 This entire block front was built in 1854 for Martin Bunn and Nicholas D. Herder, wholesale grocers at 99 Murray Street and 113 Warren Street. They had purchased the property in 1851 from the estate of Andrew Haxtun. Until that time, the land had been part of the mansion and gardens of 45 Grove Street. This row of seven four-story brick buildings continued around the corner and included two additional houses, Nos. 92 and 94 Christopher Street.

The original appearance of this handsome Italianate row can best be visualized today by the appearance of Nos. 326 and 328 at the corner of Christopher Street. These four-story houses were erected as one-family dwellings, with stores on the ground floor. Although the store fronts have been much altered, the upper stories retain even today much of their mid-century appearance. The plain brick walls are adorned only by simple stone window lintels and sills, with attractive cast iron window railings in the Italianate style at second story level. The tall French windows of the parlor floor have transoms. The muntined double-hung window sash of some of the upper floor windows at No. 328, and of all at No. 326, give us some idea of the appearance of the windows when this row was built. A simple cornice still crowns these two buildings and their neighbor, No. 324.

The other buildings of the row have been more extensively altered. The facade of No. 324 has been smooth-stuccoed, and the double-hung windows replaced by steel casements. The long windows of the second floor have been shortened by raising the sills and bricking up the wall, as is also the case at Nos. 318-22.

Originally separate, Nos. 318-322 have been joined together to create a uniform facade by means of a continuous brick roof parapet and by a new brick facing with soldier courses at ground floor level enframing the stores. The long windows at the second story have been shortened. New metal casements have been introduced throughout. No. 320 has a fire escape.

No. 316 retains the tall French windows with iron railings on the

BLEECKER STREET West Side (Betw. Christopher & Grove Sts.)

- #316-328
cont. second floor of its Bleecker Street front. The brickwork of the facade has recently been cleaned and repointed.

BLEECKER STREET East Side (Betw. Christopher & West 10th Sts.)

- #329 This corner house (also No. 93 Christopher Street), of frame construction with a brick face of Flemish bond, was erected some time between 1802 and 1810, with a store at street level. The neighboring houses, Nos. 331-337, all were once part of the same property and were owned by William Patterson, a grocer, who lived at No. 329 over his store, as was the custom in those days. When Bleecker Street was widened in 1828, No. 329 had a slice of its west wall removed and the present facade, with a central, arched window flanked by quadrant windows, dates from this period.
- #331-333 Built in 1830 as an extension to William Patterson's corner house, by mid-century two narrow frame houses had been built on the lot. Today we see a wide three-story brick-faced building with store at street level, with two entrances to the upper floors, one at each end. The facade is completely symmetrical and belongs stylistically to the local vernacular. William Patterson lived in No. 331 until his death.
- #335-337 Three stories high, this brick building was built as his residence for William G. Patterson's son William, who was in the liquor business. The house was constructed in 1861 and has a bold cornice with paired brackets and stores at the ground floor. The arrangement of the stores and their relationship to the doorway leading to the upper floors is a hit or miss type of design which, had there been architectural controls, might have been made a meaningful bit of design for this old house.
- #339 This small frame house, with a brick front, added later to conform with the widening of Bleecker Street, was originally constructed in 1820 for Alexander Gunn, minister of the Bloomingdale (Dutch Reformed) Church, who had purchased the land to the north, extending up to West Tenth Street, from Samuel Whittemore three years earlier. The house is now three stories high with store at ground floor and entrance door at the left. It is a simple structure built in the local vernacular and has a low roof cornice just above the third floor windows.
- #343 & 345 These two buildings of frame construction are identical and were built in 1830-31 on land leased from the Gunn estate by Alexander Lounsberry. Shortly thereafter, Lounsberry opened a shoe store on the first floor of his residence, No. 343. Both have brick fronts of Flemish bond. They are three stories high with simple cornices, and have stores at ground floor level. Like No. 339 to the south, they are simple vernacular structures, attractive in their simplicity.

- #347 Built in 1883, this handsome four-story corner building has its long side on West Tenth Street and a ground floor store facing Bleecker Street. Its architectural quality may be seen in the relationship between the light-colored stone window lintels and the stone band courses beneath them which come in at impost block level. Between the windows of the third and fourth floors, grooves in the brickwork lend an accent of verticality as a counterpoise to the horizontality of the stone band courses.

BLEECKER STREET West Side (Betw. West 10th & Christopher Sts.)

- #340-348 This six-story apartment house of 1928, with stores at the ground floor level (described under No. 218 West Tenth Street), occupies the corner site. No. 340 is a one-story brick attachment.
- #330-338 On its corner site, this sixteen-story apartment house of 1930 (described under Nos. 95-103 West Tenth Street) is separated by a narrow alleyway from the neighboring apartment building (Nos. 340-348) which fills the northern half of the block.

CHARLES STREET (Between Hudson & Greenwich Streets)

As we look down this short street, which combines residential and commercial buildings, the eye is immediately drawn to the unusual little wooden house at the far end of the north side. According to tradition, it dates from the early Nineteenth Century, or even perhaps late in the Eighteenth. It was recently moved from York Avenue and Seventy-first Street to this more congenial spot in The Village and now occupies part of a vacant lot. Its low height and tiny scale are in startling contrast to the four and five-story apartment houses which occupy the rest of this side of the street, of which the tallest, a late Nineteenth Century Romanesque Revival building, is a good example of that style.

The most interesting building on the south side of the street is located at the intersection of Hudson and Charles Streets. Erected in 1827, this building, with a chamfered corner, still displays paneled Federal lintels and Flemish bond brickwork. The side entry, under a hooded roof, is hardly more appropriate than is the Hudson Street front. The building steps down gradually from its three-story height to a small, one-story, stuccoed extension at the rear. Except for two houses at mid-block, the rest of the street is commercial, with a warehouse at the Greenwich Street intersection which is completely utilitarian in character.

CHARLES STREET South Side (Betw. Hudson & Greenwich Sts.)

#116 This three-story corner house, together with a two-story extension, was built in 1827 and is described under No. 533 Hudson Street. Notable are the paneled Federal lintels and the Flemish bond brickwork.

#118 & 120 Though these two houses are now connected, they were built on separate lots for Isaac Blauvelt, cartman, for rental income. No. 118, an extremely narrow three-story house, over a basement, with Federal style lintels, was erected in 1827 on a lot which sells to No. 531 Hudson Street, erected for Blauvelt. No. 120 was built in 1841, and is an example of a vernacular house of the period.

The low brick building of 1945 (described under Nos. 707-711 Greenwich Street) serves as a loading platform for a waste-paper company.

CHRISTOPHER STREET (Between Seventh Avenue South & Bleecker Street)

This is a street of multiple uses and varying appearance, with structures ranging in style from late Federal to modern. Its most striking building is an early Nineteenth Century church at mid-block on the north side. With its stone-veneered front and round cupola, this sober late Federal structure creates an interesting contrast to the brick which predominates on the street and to the ornate design of the neighboring apartment house just to the west. This early example of apartment house living, with its interesting cast iron store fronts at street level, towers over the church and its school and overpowers the tiny three-story building at the intersection of Christopher and Bleecker Streets, a structure which dates back to the early years of the Nineteenth Century.

The south side of the street, with buildings ranging in height from one to five stories, is notable for two houses toward the western end of the block which preserve features of the late Federal and Greek Revival styles--charming reminders of an earlier day. At mid-block is a five-story apartment house, a fine example of late Romanesque style. With its arched windows, striking contrast of brick and stone, and a pedimented central gable, it lends a colorful note to the street.

CHRISTOPHER STREET South Side (Betw. Seventh Ave. So. & Bleecker St.)

#70-74 These three low buildings, replacing five-story apartment houses (described under Nos. 106-110 Seventh Avenue South), occupy the triangular corner site at this intersection.

CHRISTOPHER STREET South Side (Betw. Seventh Ave. So. & Bleecker St.)

#76 This five-story brick apartment house is only half as wide on Christopher Street as it is at the other end facing Grove Street (No. 61). It has arched windows at the top floor surmounted by an elaborate, bracketed cornice.

#78-80 Built in 1889, this late Romanesque Revival apartment house was designed by E. L. Angell for John Ryan. It is a very attractive five-story building with brick above a stone first floor. Broad, horizontal band courses of stone, and round-arched windows at the third floor, enliven the brick walls. A central portion, two windows wide, is projected forward above the third floor and is crowned by a steep gable. The handsome entrance doorway is of stone and has a decorated frieze and cornice supported on deep curvilinear brackets which extend to a point just above the threshold.

#82 A narrow, five-story apartment house, four windows wide, occupies this site. It was built in 1892 for Frank and Jacob Weinheimer. Above the second floor is a recessed central bay containing two windows. The fifth story windows are round-arched, with decorative terracotta frames above the central windows and elaborate spandrel panels above the windows at the sides. The cornice has been replaced by a paneled, stuccoed parapet. The first floor was remodeled in the Twentieth Century in brick to provide a store and side entrance to the upper floors.

#84 & 86 These two houses were built for Samuel Whittemore in 1836 with fronts executed in Flemish bond brickwork. As is so often the case in The Village, each retains some of the original features, but neither retains all. No. 84 has its muntined window sash but now has a new brick parapet and basement entrance. No. 86 has its handsome original doorway and exterior ironwork. This doorway, although late Federal in its general arrangement, displays Greek Revival ornament, such as may be found above the central window of No. 45 Grove Street, the house where Whittemore lived. The top floor has been remodeled to provide a large studio window and the muntined window sash has all been replaced by plate glass sash. The painter Vincent Canadé lived at No. 86 in the Nineteen-thirties.

#88 This one-story structure is an extension to the four-story building erected by Samuel Whittemore in 1832-33 (described under No. 327 Bleecker Street).

CHRISTOPHER STREET North Side (Betw. Bleecker St. & Seventh Ave. So.)

#93 This little corner house is one of the oldest houses in The Village, having been built some time between the years 1802 and 1808 for William Patterson, a grocer. Interestingly enough, it still has a first floor grocery store. Although it is now three stories high and stuccoed, presenting a rather bland facade on the Christopher Street side, it was once only two and one-half stories high, with dormers. The Bleecker Street front is far more interesting (described under No. 329 Bleecker), since it bears mute witness to alterations carried out after the widening of Bleecker Street in the late Eighteen-twenties and still displays characteristic features of the Federal style.

#85-91 This early apartment house of 1872 consists of four six-story units with uniform facades and a unifying cornice (removed at No. 85). It was designed for Gessner & Reichart by W. J. Gessner. There are stores at ground floor, most of which are the originals, with their delicate turned wood uprights at the corners and shelflike projections below. The handsome, paneled, square columns of cast iron supporting the front are a conspicuous feature at street level, as are the simple double entrance doors with transoms above at Nos. 85 and 87. The boldly projecting cornice, carried on brackets, is carried up to form an arched pediment at No. 89 with the words "Gessner - 1872" in the tympanum.

#83 St. John's School is in the Parish House. In 1886, a new brick

CHRISTOPHER STREET North Side (Betw. Bleecker St. & Seventh Ave. So.)#83
cont.

front was added; it was designed by Berg & Clark for the church in the Romanesque Revival style, with round-arched windows at first and second floors. These windows have radial brick trimmed at their outer edges by a delicate terra cotta molding which, at first floor level, is carried out to form a horizontal band course at the level of the spring line of the arch. The third floor windows are square-headed and are surmounted by a broad band course with pulled brick headers, used to give it texture and sparkle. Above this, an expressive band of brick corbels serves as cornice.

#81

This very handsome stone-veneered Federal style church was built in 1821-22, as the Eighth Presbyterian Church, and is known today as St. John's Evangelical Church.

The church is set back slightly from the building line of the adjacent structures on the street, and is completely symmetrical in elevation. Three round-arched doorways with deep paneled reveals give access to the church through double doors which have semi-circular glass transoms above. Three windows above these doors are also arched and set between fluted pilasters which begin at sill level and extend up to the cornice where they meet the ends of the large triangular pediment. The lunette in the pediment is surrounded by an array of scrolls supporting a tablet directly above it. The fascia of the cornice is handsomely embellished with vertical flutings and round and oval rosettes. Surmounting the pediment is a striking octagonal tower, designed as a small belvedere with dome, enclosed by arched louvres. The dome, in turn, is surmounted by a miniature octagonal spire with ball and cross atop. All the exterior woodwork of tower and front facade was metal-clad at a later date to protect it. Berg & Clark were the architects who supervised the alterations of 1886.

The Church was organized in 1819, and S. N. Rowan, D.D., was installed as pastor in the same year, serving until 1830. In 1842 the church changed denominations and became St. Matthews (P.E.) Church, an acquisition made possible through gifts by the estates of Charles Morgan and Thomas Otis. It was consecrated in March, 1842, and Rev. Jesse Pound was the new Rector. In 1858 it became St. John's Lutheran Church.

#79

The simple, three-story brick building adjoining the Church to the east is the Parsonage. It was built in 1868 for the Church, and was designed by John M. Foster, architect. It is three stories high with a simple, bold cornice, and has corbel blocks under the window sills. The original stoop with wrought iron handrailings remains.

#77

Five stories high, this house presents a severely simple face to the street. Built originally in 1837 by Edward Black, mason, as a three-story building, the house was altered by Babb & Cook in 1879, when it was raised to four stories and converted into "French Flats." Further modifications included the addition of a fifth floor, crowned by a roof cornice with an interesting arcaded fascia board and a fire escape with well designed wrought iron balconies at the right side of the facade.

#73-75

This corner brick taxpayer was built in 1932 for Crisenfor, Incorporated, by Phelps Barnum, and also faces on to No. 220 West Fourth Street. It makes use in its design of a contrast of the horizontals and verticals and corner pavilions. The top of the parapet is trimmed with ornament, and the ground floor is occupied by shops. The corner, Nos. 116-118 Seventh Avenue South, was remodeled to accommodate a branch of the West Side Savings Bank.

CHRISTOPHER STREET (Between Bleecker & Hudson Streets)

This long street, interrupted on the south by the intersection of Bedford Street, is largely residential in character. Although it contains a loft building, as well as a garage and a theater, the emphasis is on apartment house living. Spanning well over one hundred years, it provides a cross section of architectural development in The Village.

CHRISTOPHER STREET (Between Bleecker & Hudson Streets)

The block contains interesting examples of the late Federal and Greek Revival styles, as well as houses of Italianate design, all in marked contrast to later Nineteenth Century five and six-story apartment houses. The huge, modern, sixteen-story apartment house at the north-east corner of Bleecker Street completely overwhelms these earlier structures and is out of character with the neighborhood. Had a regulatory body existed at the time when this building was planned, it should have been possible to make it more compatible with its surroundings.

The most notable buildings on the street are located on the south side. First to catch our eye are the handsomely proportioned Italianate buildings of the mid-Nineteenth Century on the corner of Christopher and Bleecker Streets. Farther down the block is a six-story building, thought to be the earliest apartment house in The Village. At the extreme western end of the block, between Bedford and Hudson Streets, are two interesting examples of the architecture of the second quarter of the last century. Although marred by an inept alteration, the house on the west side at the Bedford Street intersection, which is one of a row of exceptionally fine Greek Revival residences on Bedford Street, still preserves interesting indications of its former state. It is separated by a small court from its neighbor on the corner of Hudson Street. In spite of a recent alteration, this building still retains vestiges of the Federal period when it was built.

While dominated by the sixteen-story building already mentioned, the lower height of the five or six-story apartment houses lends a human scale to the north side of the street.

CHRISTOPHER STREET South Side (Betw. Bleecker & Bedford Sts.)

92 & 94

Both of these exceptionally well proportioned brick houses were erected in 1854 for Martin Bunn and Nicholas D. Herder, wholesale grocers at 99 Murray and 113 Warren Streets, as part of a block front at Nos. 316-328 Bleecker Street.

Intended as one-family dwellings, the four-story houses were planned with stores on the ground floor. Although the ground floor fronts have been altered, the upper stories retain much of their mid-century appearance. The plain brick walls are adorned only by simple stone window lintels and sills and the handsome original cast iron window railing at second story level. The tall second story French windows have transoms above. A simple wood cornice crowns each building.

#96

This narrow four-story brick apartment house with a store at street level was erected in 1874 for Charles Beck by William E. Bishop, replacing an empty lot which ran through to Grove Street. The building is unadorned, except for the stone window trim and the strongly projecting bracketed cornice. End columns of the original store front remain, as does the muntined window sash above. A fire escape, extending over to the adjoining row of windows at No. 94, covers the left side of the facade.

#98

This six-story brick building, erected in 1856 for Samuel Taylor, a merchant tailor active in real estate, is believed to be the earliest apartment house in Greenwich Village. In contrast to Nos. 92 and 94, the height of each story is reduced, thus insuring a greater return on rents to the owner. It is a very plain brick building with stone trim, capped by a projecting cornice with brackets. Stores flank the central entrance to the building; the one at the right, unchanged, is the original. Cast iron columns support the first floor.

#100-104

This six-story brick apartment house was designed in 1912 for the Ridge Holding Company by Charles B. Meyers, architect. It is quite similar to No. 114 in the same block, having stores at street level and keystone window lintels. The top floor windows are separated by handsome brick panels, and the cornice has three sets of long paired brackets which extend down into the masonry fascia to the tops of these windows. Between them are evenly spaced modillions.

CHRISTOPHER STREET South Side (Betw. Bleecker & Bedford Sts.)

- #110 (#106-110) This handsome five-story apartment house, "The Buxton," was designed for C. F. Buxton by Robert Maynicke, architect. It was built in 1898 with rusticated stone basement and actually consisted of two buildings, although the single entrance is located in the left-hand house. The brick walls are separated by horizontal band courses at each floor and the corners of the buildings are defined by stone quoins. The windows at the top floor are round-arched with keystones; a handsome classical cornice with console brackets crowns the building.
- #112 This small garage was built in 1921 for Pasquolo Meola by Rudolph V. P. Boehler, architect. It stands on the site of a three-story frame structure and, as rebuilt, has a handsome brick front with soldier-course lintels and brick panels between windows and in a low parapet.
- #114-116 Quite similar in style to the buildings at Nos. 100-104, this six-story brick apartment house was built a few years earlier, in 1908, by the same architect, Charles B. Meyers, for J. Lipman and S. Root. It has stores at ground floor; above this, a plain brick wall rises sheer to the cornice. The window lintels are adorned with keystones, and here there is the same treatment of the top floor as at No. 100. The cornice has a row of uniformly spaced brackets.
- #118-122 The last three buildings on this block, at the corner of Bedford Street, are five stories high and were designed by C. P. Ridder, Jr., architect, for John Totten. Nos. 120-122 (also No. 110 Bedford Street) were built first in 1883, and No. 118 was completed in 1885 in the same style. Handsome balconies extend across the fronts of Nos. 120 and 122. They are all virtually the same, although the cornice of No. 118 is less elaborate than those of its neighbors, and it has a conventional fire escape. (They are further described under No. 110 Bedford Street.)

CHRISTOPHER STREET South Side (Betw. Bedford & Hudson Sts.)

- #126-128 This corner house was built in 1843 for George Harrison as part of an exceptionally fine row of Greek Revival houses around the corner on Bedford Street (Nos. 107-117). The three-story brick dwelling has been considerably altered over the years and now includes a basement entrance with pediment and engaged columns on Christopher Street. The original entrance, above a high stoop, was similar to those of the Bedford Street houses. This original doorway at parlor floor level has been transformed into a mullioned window, the lower part of which has been bricked-up and stuccoed. It is interesting to note that the right-hand window of the original first floor and the central window above the original doorway are both blind windows. Typical of the houses of its period, it relied for contrast on the play of stone against brick and on good proportions for effect. A small mullioned window was added later between two windows at third floor level, thus altering the symmetry of the facade. All the windows have muntined sash. The fine original dentiled cornice crowns the top story.
- #130 Separated from No. 126 by an iron gate leading to Christopher Court, this brick building in Flemish bond, fronting on Hudson Street (No. 500), retains a central, arched attic window indicating what a truly handsome Federal town house it was when it was built in 1827 for Peter Sharpe, whipmaker and Representative in Congress (1821-25). If one eliminates the last tier of windows next to Christopher Court, an extension dating from between 1854 and 1859, as well as the fourth story addition, one can then reconstruct the symmetrical Federal facade. A pair of chimneys connected by a horizontal parapet with sloping shoulders, following the pitched roof lines, was probably the original profile. Until the recent (late 1967) remodeling of the building, traces of this sloping shoulder could still be detected to the left of the arched window, sloping downwards, but interrupted by the present fourth story window, doubtless replacing a quadrant window. As the entire first floor has been remodeled in recent years, nothing remains of the original doorway. The house was built as a fine residence, but by the mid-Eighteen-fifties it was already a semi-commercial property, with stores on the ground floor.

CHRISTOPHER STREET North Side (Betw. Hudson & Bleecker Sts.)#125
(#125-129)

This six-story corner apartment house was designed in 1944 by H. I. Feldman for the Christopher Hudson Company. One of the interesting features of this otherwise simple brick building was the attempt by the architect to solve the problem of the unsightly fire escape. Here this was done by recessing the two fire escapes in a bay which extends the full height of the building. The corner at the intersection of Christopher and Hudson Streets has been cut off on the diagonal to receive one window. The only ornament consists of horizontal brick bands between the windows.

#121
(#121-123)

This theater occupies a building which is the result of several drastic remodelings of two three-story brick houses with a rear stable, originally erected in 1868. It served as an early neighborhood moving picture house from 1913 until its conversion to a theater. It now presents a symmetrical three-story facade to the street, with central entrance and marquee.

#117-119

These two apartment houses, six stories in height, are identical and present a uniform facade to the street even though they have separate entrances. They were built in 1899 with stores at street level. The third, fourth and fifth floor windows are set between brick piers and have Romanesque Revival arches above the fifth story. However, the second floor segmental-arched windows, with console type keystones, show the new classical influence of that period. They were built for Jackson & Stein by Michael Bernstein.

#115

This seven-story loft building was built in 1901-03 for L. L. Chamberlin, designed by E. G. Gollner. The ground floor has doors providing access to the upper floors and to a ground floor shop. Above this level, brick pilasters signalize the ends of the side-walls and enclose quintuple windows. The top floor has arched windows, beneath a handsome, bracketed cornice.

#111 & 113

These two early five-story apartment houses were built in 1873 for John Rubenstein and were designed by William José. They have stores at ground floor level. The heavy bracketed cornice with imposing arched pediment at No. 113 shows the original appearance of the pair. A recent alteration involved the removal of this cornice at No. 111 and the smooth-stuccoing of the wall behind it to provide a low parapet.

#107-109

Designed for Jacob Weinstein by Bernstein & Bernstein, this six-story apartment house of 1904, with its insistent horizontals of contrasting brickwork and its arched terra cotta window heads, had the new look for that year. Although its cornice has been removed, it still retains stores at street level and an inconspicuous entranceway at ground floor level.

#105

This four-story building was erected in 1879-1880 for Ernst Schroeder, and designed by J. Hoffman, with a small two-story structure in the rear. It was, for its time, a very conventional apartment house above a store at the ground floor. The brick facade is relieved only by the heavy stone window lintels with incised ornament, set on impost blocks. The bracketed cornice is simple but interesting with its high end-closure brackets which extend below the fascia.

#95
(#95-103)

This sixteen-story brick apartment house at the corner of Bleecker Street (Nos. 330-38) was built in 1930-1931 for Village Developers and designed by H. I. Feldman, architect. It displays the characteristics of this period with its wide horizontal band courses between windows, contrasted with the shallow verticals which extend the height of the building above the stone base course of the first floor. The stepped parapet above the front door shows the influence of the French Exposition des Arts Décoratifs.

CHRISTOPHER STREET (Between Hudson & Greenwich Streets)

This street has an open, airy quality, with buildings which serve

CHRISTOPHER STREET (Between Hudson & Greenwich Streets)

a variety of functions. On the south side, on the corner of Greenwich Street, is a low school building, a part of the St. Luke's Chapel property. The rest of the block is occupied by a school playground, enclosed by a fence.

The north side has buildings ranging in height from two to five stories. The tallest structure serves as an entrance to the Port of Authority Trans-Hudson tubes (PATH). Architecturally, the two most interesting buildings on the block are the three-story, turn of the century structure with rounded corner, at the intersection of Greenwich Street, and the three-story house near the Hudson Street corner. Originally a Federal house, remodeled in the mid-Nineteenth Century, this is the only building on the block which still completely preserves its residential character.

CHRISTOPHER STREET South Side (Betw. Hudson & Greenwich Sts.)

This block is the property of St. Luke's Chapel. At the western end of the block, on the corner of Greenwich Street, is the narrow end of the school building (described under Nos. 653-677 Greenwich Street) administered by the church. The rest of the block is occupied by the school playground, enclosed by a fence.

CHRISTOPHER STREET North Side (Betw. Greenwich & Hudson Sts.)

- #139 Erected in 1901, this three-story building with rounded corner (described under No. 679 Greenwich St.) occupies a corner site.
- #137 This building, the tallest structure on the block (described under No. 683 Greenwich Street), was erected in 1906 for the New York and New Jersey Railroad Company. It now serves as the Hudson Terminal Powerhouse and as an entrance to the Port Authority Trans-Hudson tubes (PATH).
- #135 This four-story brick loft building, designed by Jardine, Kent & Hill for the 135 Christopher Street Corporation, was erected in 1911. Distinguished by a judicious use of brickwork and interesting, symmetrical fenestration, this building has a monumentality which belies its relatively small scale.
- #133 This wide, three-story house represents the alteration of a Federal house erected in 1819 for William Austen, cartman. Originally only two and one-half stories high with dormers, and three windows wide, the house was raised to three stories and widened at the left, where there had once been an alley. This alteration of the mid-Eighteen-fifties is corroborated by the change in brickwork from Flemish to running bond. The window railings and the roof cornice date from the period of alteration.
- #131 This building (described under No. 501 Hudson Street) was the site of a Volunteer Fire Company station, Engine No. 34, in the second quarter of the Nineteenth Century.

COMMERCE STREET (Between Seventh Avenue South & Bedford Street)

The great charm of this short street is its warm and livable quality, created primarily by its attractive two and one-half story houses. On the south side, these Federal houses with pedimented dormers are further enhanced by their contrast with the larger austere building in their midst. They include an unusual double house. On the north side at mid-block, an especially interesting example of this style is harmoniously flanked by a row of similar houses in a three-story version extending as far as the Seventh Avenue corner. At the Bedford Street end, the five and six-story buildings continue the use of brick on the street and tend to emphasize the low height of their neighbors.

With proper design controls, an unattractive gasoline station, at Seventh Avenue end of the street, could through proper use of

COMMERCE STREET (Between Seventh Avenue South & Bedford Street)

materials and design have been made to harmonize with the exceptionally attractive houses that it adjoins.

COMMERCE STREET South Side (Betw. Seventh Ave. So. & Bedford St.)

This block affords a considerable contrast between the low Federal houses with dormers on both sides of the street and the much taller apartment buildings of the later Nineteenth and Twentieth Centuries. Nos. 24-28, the earliest houses on the block (1821), were followed very shortly by Nos. 9-15 on the other side of the street, built in 1826 for Charles Oakley. Oakley was an attorney and important property owner in the old Ninth Ward, for which he was an inspector in the election of 1828. He developed the eastern half of the block bounded by Commerce & Barrow Streets and Seventh Avenue which was later cut through the property he owned. It was as a result of his petition to the Common Council in April 1826 that Commerce Street was paved in front of these houses. The paving was officially extended to Barrow Street the following year.

- #14 The triangular lot on the corner of Commerce Street and Seventh Avenue South is the site of an unattractive gasoline filling station serving the neighborhood. In view of the exceptionally attractive nature of this street and the small scale of its houses, there is no reason why, with proper design controls, a small brick filling station office with wing walls and planter boxes could not have been designed here to harmonize with the neighborhood it serves.
- #16-18 This double house of 1830, two and one-half stories high with pedimented dormers, is a fine example of the late Federal style. It is of frame construction, with a facade executed in Flemish bond brickwork. Originally, a passageway in the center of the house led to a building, possibly used as a shop, at the rear of the lot. This passageway has been closed with iron doors and there is now a casement window above it. The most notable features of the houses are the two fine doorways. Each doorway is flanked by Doric columns set in front of rustications. The transom bar is blocked forward above columns and surmounted by a glazed transom, whose original leadwork may still be seen at No. 18. The simple roof cornice and fascia at No. 18 is similar to that at No. 16. Shutters have been added at No. 18. The graceful wrought ironwork of the stoops and areaways is the original at both houses and is particularly well preserved at No. 18, except for its later addition of a panel that serves as a newel. This interesting double house was built for William Depew, a grain measurer who sold it before completion to David S. Brown, tallow chandler.
- #20-22 This austere four-story structure, built in the local vernacular, was erected in 1852-54, for William J. Brown and Isaac Parker, and was originally used as a wood workshop. It has been considerably altered over the years and was converted to a hotel in the Nineteen-twenties. An arched doorway, recalling the Italianate style of the Eighteen-fifties, is its most distinguishing feature.
- #24-28 These three late Federal town houses of 1821 were built for Asher Martin and John Bennet, shoemakers, who had a shop on Greenwich Street. Two and one-half stories in height, with dormers, these frame houses are unpretentious versions of the Federal style, with facade in Flemish bond brickwork, pedimented dormers and double-hung muntined window sash. Nos. 26 and 28 retain their simple Federal doorways, with transom bar and glazed transom above the door. No. 28 retains a decorative molding on the transom bar. A simple wood cornice and an iron balcony of later date unify the buildings at roof level. The second story has a balcony extending across the facade of No. 26 and a part of those of Nos. 24 and 28. No. 26 has exterior blinds at the first floor only.
- #30-32 A tall six-story apartment house of the turn of the century (described under Nos. 72-74 Bedford Street) occupies the corner site.

COMMERCE STREET North Side (Betw. Bedford St. & Seventh Ave. So.)

- #27 Located on a corner site at the western end of the block, this five-story brick apartment house of 1920-21 (described under No. 78 Bedford Street) has a central courtyard opening through to Barrow Street.
- #25 This five-story loft building (described under Nos. 59-61 Barrow Street) was erected in 1906-07. It extends through to Commerce Street, where a similar narrow front appears.
- #19-23 Erected in 1908-09, this six-story brick apartment house (described under Nos. 53-57 Barrow Street) basically fills the space between the streets. It has two light-shaft courtyards at the center.
- #17 No. 17 serves as a welcome reminder of the original proportions and general appearance of the row adjoining to the east. This small two and one-half story late Federal house, with basement, has a low pitched roof and central dormer window. It was built in 1830 as an investment by Abraham R. Bogert, a stone-cutter, and rented immediately. With a brick front of Flemish bond, its handsome paneled stone lintels, dark exterior blinds, and small light fixtures flanking the doorway, it is easily the most attractive building on the block. Pilasters flank the deeply recessed door with leaded transom. The second story windows have muntined sash, and the dormer has a casement window. The ironwork of the stoop is the original and notable for its fine openwork newels of wrought iron.
- #9-15 This attractive and unassuming row of four houses with brick fronts in Flemish bond was erected in 1826 for Charles Oakley for speculative purposes. The houses were all rented immediately to tenants, three of whom were connected with the building trades: Archibald C. Brady, carpenter, at No. 9, and William and John Joyce, stonecutters, at No. 11, who may have been associated with the construction of the row. These houses are unpretentious versions of the late Federal style of the Eighteen-twenties, affected by the incoming Greek Revival design. They must once have looked much like No. 17 to the west in general appearance. They were originally two and one-half stories high, with the third stories added later, and surmounted by bracketed and paneled cornices. No. 15 has been rough-stuccoed. Access to the houses is provided in each case by a stoop leading to the entrance doorway. The doorways and decorative details vary from house to house. The doorway at No. 15, flanked by narrow sidelights, is a simple version of the late Federal style, while No. 11 has Doric columns and is more Greek Revival in appearance. No. 13 has only a left-hand sidelight, a latter-day arrangement. No. 9 has a narrow door and is completely undecorated, except for the projecting cornice, a later addition. Nos. 9, 11, and 13 have double-hung, muntined windows, except for the lower sash at No. 9. Stone lintels, flush with the brickwork, accent the windows at Nos. 9, 11, and 13. Metal cornices appear over the lintels at No. 13 and probably date from the time of the third story addition. The wrought iron stair handrailings of Nos. 11, 13, and 15 are the handsome Federal originals. It is interesting to note that, while No. 11 remains unchanged, castings of the Greek Revival period have been added on the landings of Nos. 13 and 15. The areaway railings are Greek Revival in style. The stair railings of No. 9, though lacking the elegance of those at the other houses, were made for a narrow, simple doorway; the areaway railing is Victorian Gothic in style.

COMMERCE STREET (Between Bedford & Barrow Streets)

Diversity is the outstanding characteristic of both sections of this street. Though short, it runs around a corner and cannot all be seen at a single glance. The houses suggest giant stepping stones, as almost every other house is a different height, within the range of two to six stories. Rooflines also vary, with a wide gable roof and a large pedimented dormer adding spice to the more usual parapets and simple cornices, and leading up to the unexpected formality of mansard roofs.

COMMERCE STREET (Between Bedford & Barrow Streets)

The crowning glory of this street is at its western end, near Barrow Street. Calling to mind a minuscule block in Paris, it has a formal setting of twin red brick houses with mansard roofs, separated by a walled garden court. The houses have the simplicity of the Federal style in their first two stories, capped almost half a century later by a third story within a formal mansard roof, set off handsomely with hip-roofed dormers. These twin houses have great dignity and unusual charm. Their attractive small scale is emphasized by the six-story buildings behind them and facing them across the street.

Historically speaking, the interesting frame house at the south corner of Bedford Street is the oldest extant building in The Village. Erected in 1799-1800, the exposed high brick sections of its two chimneys on this side offer contrast with wood siding of this end of the house. The silhouette of the roof offers the diversity of a low angled gable-end nowadays surmounted by tall chimneys.

The process of attrition in the charm of this block centers on needlessly ugly alterations, usually capped by characterless parapets. One old building has been remodeled with an overwhelming variety in the sizes and shapes of its windows. Such designs would have been improved by the architectural controls of a regulatory body.

COMMERCE STREET South & West Sides (Betw. Bedford & Barrow Sts.)

The corner building, which fronts on Bedford Street (also described under No. 77) is the famous Isaacs-Hendricks house, the oldest building extant in The Village. On the Commerce Street side, it still displays the original wood siding, with the brick chimney sections revealed. It is separated from its neighbor, No. 34, by an iron gate leading to a rear courtyard, affording access not only to this house, but to Nos. 73 and 75 Bedford Street as well.

#34
(#32-34)

Nos. 34-42 were all built on land which had originally been part of the Hendricks-Gomez property. No. 34, a small two-story structure built in the vernacular of the day, was erected by John Crawford, builder, for R. H. McDonald as a wagonshed. After several decades of use as a factory, it was altered to apartments in the Nineteen-twenties.

#36

This three-story brick house, with a rusticated stone basement, was built for Alexander McLachlan, a brewer, in 1841. The entrance is now through the basement, but traces of the original doorway are still visible over the left-hand window of the first floor. The windows have the characteristic double-hung muntined sash, though the cornices of the lintels have been shaved off. The house retains its handsome wood roof cornice, typical of the houses of the Greek Revival period.

#38

This building, occupied since 1924 by the Cherry Lane Theatre, a center for avant-garde theatre in New York, was originally erected in 1836 as a brewery for Alexander McLachlan. The doorway at the left leads to apartments on the upper floors.

#42

In 1858, McLachlan had this four-story brick house erected on the site of his former brewery yard. It has characteristic features of the period in its proportions, windows, and the little end corbels supporting the window sills. The molded sheetmetal cornices and the window sills are quite elaborate, and the cornice is a later addition.

#44

Now smooth-stuccoed and converted to basement entry, this small three-story house still retains details, such as the roof cornice and the windows, with double-hung muntined sash, reminiscent of the Greek Revival period. It was erected for John Allen in 1838.

#46 & 48

Echoing the curve in the street are two houses erected in 1844 for Alexander T. Stewart on land he had leased from Trinity Church. Following the erection of his magnificent dry-goods "palace" at the corner of Broadway and Reade Street two years later, Stewart's name became a household word all over America. This famous structure, later extended to encompass the entire block front on Broadway between Reade and Chambers Streets, became known later as the "Sun Building," by which name it is still known today.

COMMERCE STREET South & West Sides (Betw. Bedford & Barrow Sts.)#46 & 48
cont.

The two Stewart residences on Commerce Street, which once had stoops, are now entered through their basements, and have both been raised to four stories in height. A pedimented penthouse appears at No. 46, while No. 48 has a tall parapet with modern casement windows. Both houses have double-hung muntined sash, and the window lintels are crowned by heavy sheetmetal cornices, added later in the century.

#50

Designed in 1912, this six-story brick apartment building (described under No. 75 Barrow Street) is a handsome example of the architecture of the early Twentieth Century.

COMMERCE STREET North & East Sides (Betw. Bedford & Barrow Sts.)

#31-33

The modern six-story corner apartment house, built in 1952-53 (described under No. 81 Bedford Street) also faces on Barrow and Bedford Streets.

#37

This tall six-story apartment house of 1897 (described under No. 71 Barrow Street) also faces Bedford Street.

#39 & 41

Following Commerce Street as it turns north, one notes these two charming little houses, separated by a shared garden. They were built originally in 1831-32 for Peter Huyler, a milkman. Stone base courses separate the brick basement from the two-story facades crowned by mansard roofs, which were added in the early Eighteen-seventies for George Huyler by D. T. Atwood, architect. The "twins," as they are commonly called, are an interesting combination of late Federal style, to be seen in the Flemish bond brickwork and the fine paneled window lintels, uncovered only recently, and the French Second Empire style, typified by the steep slate mansard roofs. The mansard roofs incorporate reminiscences of the original Federal dormers. Behind these two low structures is the rear wall of the tall six-story apartment house which faces on Barrow Street, already referred to.

GREENWICH STREET (Between Barrow & Charles Streets)

Greenwich Street in downtown Manhattan was extended along the Hudson River as the Road to Greenwich (Village) at least as early as the Ratzer Map of 1766-67. In The Village around 1794, it was known as the main road leading to Greenwich (to distinguish it from Greenwich Avenue, then known as Old Greenwich Lane). Part of this road ran along the present Washington Street, and at Charles Street it avoided a cove in the Hudson River by making a sharp turn to the right, and then northward again on the present Greenwich Street. This jog at Charles Street led around the boundary of the property of Richard Amos. More important, it brought the thoroughfare closer to the famous "Greenwich House" on the farm of Admiral Sir Peter Warren, which continued to have important owners and residents for well over a century until, as the Van Ness mansion, it was torn down in 1865.

GREENWICH STREET East Side (Betw. Barrow & Christopher Sts.)

The south corner of the east side of this street is vacant, while the west side is out of the historic district.

#653-677

St. Luke's School, founded in 1894, now occupies the site of thirteen town houses which once faced Greenwich Street. It is a long, low brick building, two stories high, which contains the classrooms and a gymnasium. The most conspicuous feature of the school is a low tower at the southeast corner of Christopher and Greenwich Streets with flanking bays which display brick quoins. The metal windows are widely spaced, one above the other, leaving considerable expanses of brickwork between them. The gymnasium was designed in 1926 by Renwick, Aspinwall & Guard. The school was designed by Thomas M. Bell for the Corporation of Trinity Church, and effectively turns its back to the street with an austere facade; it was built in the early Nineteen-fifties.

GREENWICH STREET East Side (Betw. Christopher & West 10th Sts.)

#679 This formal three-story building, with rounded corner, bar at ground floor, and residential quarters above, represents the new Eclecticism. It was built in 1900 for James Holmes and was designed by F. A. Burdett in the classical mode made popular by the World's Columbian Exposition of 1893, which was held at Chicago. The handsome cornice displays both modillions and dentils, while the window trim has splayed lintels with keystones and rustication blocks at the sides simulating the stone originals in brick. The corner is rounded to express its corner location, and the roof cornice reflects this curve above.

#681 Built in 1845 as an investment for Lewis Radford, grocer, this house is the sole survivor of what was once a row of seven three-story brick houses with basements, extending up as far as No. 693. It is extremely simple with corniced window lintels and roof cornice with plain fascia board below.

#683
(#683-685) This brick substation was built for the New York and New Jersey Railroad Company (Hudson Tubes) by the firm of Robins & Oakman in 1906. It has two large doors at the ground floor with segmental arches and keystones above. Single rectangular-shaped windows and louvers are arranged in groups of three above the two doors, and a broad band course of stone above provides a base for the low brick roof parapet. This building replaced two town houses of the late Federal period, of which No. 685 was Richard Amos' home in his last years. Mr. Amos, a veteran of the Revolutionary War, was a large property owner in The Village (see under Hudson Street, between Christopher and West Tenth Streets).

#687-695 Two low-lying storage buildings for a trucker's freight terminal have taken the place of five houses which also were owned by Richard Amos. The buildings extend around the corner to No. 260 West Tenth Street and are set well back from the street. Erected in 1945, they are strictly utilitarian in nature and serve a useful purpose in providing supplies for the community.

GREENWICH STREET East Side (Betw. West 10th & Charles Sts.)

#697-701 This handsome seven-story brick warehouse was built in 1892 for William H. Ramsey. It was designed with an arched first floor by Martin V. B. Ferdon in the Romanesque Revival tradition. The brick arches serve, with one exception, as doorways at ground floor level. A plain brick base rises to the spring of the arches. There, a horizontal rock-faced band course serves as impost block for the arches which have concentric bands of brick dentils. The front wall rises sheer and plain with single window openings at even intervals. It is crowned by a shallow corbeled brick cornice.

#703 & 705 These two Federal houses were built in 1828 with fronts executed in Flemish bond brickwork. The top floor undoubtedly replaces a roof with dormers. The only trace remaining of this period is to be seen in the exceptionally handsome arched doorway at the left side of No. 705. This house was built for W. and J. B. Harriot, wholesale grocers across the street at No. 718 Greenwich. No. 703 was erected for Benjamin Quackenbush, a druggist, as a combination store and residence.

The doorway of No. 705 has two fluted Doric columns set against rustication blocks and a transom bar above, which is blocked forward above these columns to signalize them. The arched fanlight covered over with sheet metal, is a full semi-circle and once had a paneled stone frame above it resting on paneled stone impost blocks, where the paneling remains intact. The identical cornices of these houses rest on vertically placed console brackets and belong to the mid-Nineteenth Century when the upper floors were added.

#711
(#707-711) This two-story brick warehouse, with one story wing to the north, is occupied by a waste-paper firm. It was built in 1945 for Peter Serra and, in its severely simple design, expresses the utilitarian nature of its use. The first floor has large, paneled garage doors and the upper floor, a row of simple double-hung windows.

GROVE COURT South Side Grove Street (Betw. Bedford and Hudson Sts.)

A passageway between Nos. 10 and 12 Grove Street, closed by an iron gate, leads to Grove Court, first laid out in 1848.

In that year, the merchant Samuel Stryker sold to Samuel Cocks the back yards of Nos. 6, 8, and all of No. 10 Grove Street, which he leased from Trinity Church. Cocks, a grocer, was a partner in the firm of Cocks & Bowron, located at No. 18 Grove Street, at the corner of Grove and Bedford Streets. Cocks was already in possession of a small strip of land to the east of No. 10 which provided street access to his newly formed gore lot. The present six connected houses on the rear of this lot were built for Cocks and finished in 1854; however, they were taxed as a single building on a single lot, referred to as No. 10½ Grove Street, until well into the present century. It was not until 1921, when the lot was subdivided by Alentaur Realty and the six houses sold and altered individually, that Grove Court took on its present delightful appearance and name. The three-story houses were originally planned for workingmen, and the court was known in the Nineteenth Century as "Mixed Ale Alley," evidently a reference to the drinking habits of its residents.

Today, Grove Court provides a quiet and pleasant retreat from the bustle of the city. Its residents take pride in the maintenance of the grounds and houses. Although the fronts are for the most part very simple, these three-story brick houses, belonging to the vernacular of the day, some with shutters at the windows, all with double-hung muntined sash, present an interesting and most attractive appearance.

GROVE STREET (Between Seventh Avenue South & Bleecker Streets)

The commercial character of this short street is emphasized, on its south side, by the larger one of its two low buildings which is devoted to shops and offices. The spire-like finials that break its parapet line are picturesquely echoed across the street by the large vertical brackets projected skyward above a roofline. These are on an apartment house, six stories high, which in turn is balanced in bulk by an apartment house on the other corner of the north side. This balancing is emphasized by the contrast with three low, old houses nestled between them at mid-block.

For quality on this street of shops, the eye is instinctively carried to the double apartment house at the Bleecker Street corner on the north side. It is an uncommonly handsome example of late Nineteenth Century architecture, and its shops line up uniformly and neatly below a horizontal stone band course.

A similar type of design restraint would improve the appearance of shops throughout The Village under the controls of a design review board.

GROVE STREET South Side (Betw. Seventh Ave. So. & Bleecker St.)

#52-54

Erected in 1933, this three-story brick building, with stores at street level and apartments above (described under Nos. 92-100 Seventh Avenue South) occupies the corner site at Seventh Avenue South.

#50

Originally erected in 1848 for George Harrison, this three-story brick building (described under No. 315 Bleecker Street) has been extensively altered.

GROVE STREET North Side (Betw. Bleecker St. & Seventh Ave. So.)

#49-53

These two large six-story buildings of 1889, which also face on Bleecker Street (Nos. 317-21), were designed by Herter Brothers for Joel & Hyams. They are uncommonly handsome examples of the architecture of the period. The facade on Grove Street is far more attractive than the one on Bleecker Street, which is hidden behind fire escapes. A strong emphasis on the horizontal is achieved by band courses and prominent window lintels, balanced to some extent by a vertical emphasis in the upper three stories. An interesting contrast to the plain brick facade is provided by decorative features: the brick or stone

GROVE STREET North Side (Betw. Bleecker St. & Seventh Ave. So.)#49-53
cont.

band courses, the sculptured motifs, terra cotta panels in the spandrels between the fourth and fifth story windows and by the blind arches above the top story windows, with alternating conch shell and decorative design motifs.

#55-59

Contrasting in height to the two tall flanking apartment buildings are three small brick houses, all that is left of a row of five built in 1839 for William A. Thompson, an attorney. Though they are very much altered, they are still only three stories high: No. 59 remains closest to its original general appearance, since it retains a roof cornice added somewhat later, while Nos. 55 and 57 have been raised a few feet by the addition of roof parapets. Nos. 57 and 59 have window cornices, which have disappeared at No. 55. Thomas Paine, the author of Common Sense, died on June 8, 1809 in a frame house on the site of No. 59. This house was set in the middle of farm property, through which Grove Street was later cut.

#61

This five-story corner apartment building of 1890 abuts Seventh Avenue South (No. 104) and extends through the block to No. 76 Christopher Street. It is distinguished by a picturesque profile at the skyline. The building was specifically designed for an oddly shaped corner lot, with bay windows at the intersection of streets. The architect was Franklin Baylies, and the clients were Philip and John Goerlitz. The most notable feature of the building is the top story, with blind arches linking the windows, and keystones with sculptured human heads. A boldly projecting bracketed roof cornice, stepped up at the center, crowns this building.

GROVE STREET (Between Bleecker and Bedford Streets)

This street is one of the most interesting and stimulating in The Village, illustrating as it does over one hundred years of architectural development. The picturesque frame house at the northeast corner of Bedford and Grove Streets, built in 1822, is the earliest building here and one of the oldest in The Village.

An architectural gem is the large and magnificent Federal mansion, one of the finest of this style in the City, standing on the north side next to the Bleecker Street corner. Added to it almost half a century later, is a pair of shops with handsome unusual fronts in the Neo-Grec style.

Groups of five and six-story apartment houses on both sides of the street offer picturesqueness of silhouette. The human scale of their relatively low height is emphasized by interesting details such as medieval-type windows and sculptured human heads.

A sober sturdiness lightened by a graceful human touch is the dominant mood of the simple three-story town houses on this street. Dainty jigsaw scrollwork enlivens the old wooden house. In mid-block, the unusually fine ironwork of a Greek Revival house is enhanced by the severity of its neighbors. Across the street at mid-block, the refined angle of low pediments over doorways offers delightful relief from the long unbroken roofline of a row. These six fine row houses, transitional in style from Greek Revival to Italianate, are the most notable feature of the south side of the street.

An outstanding example of lack of understanding of the quality of The Village is the erstwhile seventh house of this row. No longer recognizable as such, its projecting new facade, blank parapet, anemic entrance, and triple fenestration have nothing in common with the character of this street except the use of brick. Across the way on the north side, a pebble-like facade topped by a roofline curved into three waves is very distressing, especially as it adjoins the handsome Federal mansion. Such alterations would have been avoided by the architectural and design controls of a regulatory body.

GROVE STREET South Side (Betw. Bleecker & Bedford Sts.)

#48

This is the side entrance to the four-story brick building of 1847 which faces on Bleecker Street (described under No. 314 Bleecker).

GROVE STREET South Side (Betw. Bleecker & Bedford Sts.)#42
(#42-44)

This six-story brick apartment house of 1914, designed by the architect Charles B. Meyers for the Charles I. Weinstein Realty Company, is distinguished by the use of stone band courses at ground floor level and stone lintels above the end windows of the third, fourth and fifth floors. A strong bracketed cornice crowns the building, which has a wide fire escape running across its facade.

#40

No. 40 was originally a part of the adjoining row (Nos. 28-38), but today this five-story apartment house retains nothing to recall the appearance of the original structure of 1851-52. The entire brick front, with its basement entrance, altered fenestration, and high parapet, is modern.

#28-38

Linus-Scudder, mason-builder, erected this row of six town houses in 1851-52. The row originally consisted of seven houses and included No. 40, now completely altered. The houses are vernacular versions of the almost outmoded Greek Revival style and of the incoming Italianate and are transitional in style.

They are all three stories high over a basement. Built of brick, with stone used as trim and for the basement story, the houses still retain rustication at the basement stories of Nos. 28, 30 and 36. The original appearance of the row can best be appreciated by looking at Nos. 32, 34 and 36, which have been altered very little. In each case, a stoop leads up to an entrance doorway, of which the most notable feature is a low pedimented lintel above the door and transom set off by deep reveals and framed by rope moldings. The windows have simple stone lintels and sills, except for Nos. 32 and 34 which retain their small cornices above the lintels. The heavy cast iron stair and area-way railings of these two houses, with a central circular motif, are typical of the Italianate period. The long parlor floor windows, another Italianate feature, retain their ornate cast iron railings at No. 30. Nos. 28-38 have their original bracketed roof cornices, with drops at the outer end of each bracket, likewise characteristic of the Eighteen-fifties. An unusual feature of the brackets is that they are carefully profiled where the cornice returns to the wall at the ends.

Nos. 28, 30 and 38 have all been altered in this century. The stoops were removed at Nos. 28 and 30 which have been converted to provide basement entrances. No. 30 has introduced a graceful curved staircase, with attractive cast iron detail, leading up to the right side of the house. At No. 38 the lower sections of the parlor story windows have been bricked up, in contrast to the other houses of the row which all retain their long, elegant French windows.

The houses were all built on land which formerly belonged to Timothy Whittemore, President of the Greenwich Insurance Company, and a nephew of Samuel Whittemore, who had built the mansion at No. 45 Grove Street diagonally across the street. Linus Scudder, one of the important builders associated with the development of The Village, first set up in business as a mason in 1836. He was one of several builders who took advantage of the sale of Whittemore properties in the early Eighteen-fifties. In January 1851 he purchased four of the lots here with the aid of mortgages from the Greenwich Insurance Company. John Hays and Park H. Lane, assessed for Nos. 34 and 40 respectively, purchased the land on the same day as Scudder did, and together with Isaac Hendricks, who paid the taxes on No. 36, undoubtedly arranged with Scudder to build houses on their lots, as well as his own. Scudder sold his own four lots at a handsome profit later in 1851 to individual owners for whom he built the dwellings, thus affording us another example of how the builders of the day managed to develop property without putting up any money of their own.

#26

This six-story apartment building of 1927, whose outstanding feature is the rough-textured look of the clinker brickwork on the facade, is quite different from its neighbor to the west. An interesting contrast to the brick background is achieved by the use of the smooth stones framing the doorway. A projecting stuccoed section, decorated with half-timbered framing, containing the central windows of the sixth story, is crowned by a steeply pitched gable. Chimneys carry up the roof line at both ends of the building. The windows are arranged in

GROVE STREET South Side (Betw. Bleecker & Bedford Sts.)#26
cont.

an interesting rhythm of three, two, and three across the facade, expressing the interior layout. Two fire escapes, one at each side, run down the facade. This building was erected for the 26 Grove Street Corporation and was designed by Louis A. Abramson and Samuel Katz, architects.

#22
(#22-24)

Built in 1930, this six-story apartment house with a variegated brick facade is a reminder of the French Arts Décoratifs style of the period. Most typical are the design motifs used around the entrance doorway and its canopy and on the face of the coping above the parapet. The fenestration is unusual: a large window at the left, divided by mullions into three sections, and set off by band courses of dark brick above and below, is balanced, on the right side of the facade, by a single window surmounted by a decorative motif. The second window from the left side at the top floor is signalized by the terra cotta ornament surmounting it. A fire escape runs down the front of the building, which was erected for the 22-24 Grove Street Corporation and was designed by H. I. Feldman, architect.

#20

This handsome six-story apartment house, built in 1899 in the Eclectic period, has its main entrance on Bedford Street, around the corner (described under No. 90 Bedford Street).

GROVE STREET North Side (Betw. Bedford & Bleecker Sts.)

#17

This delightful little frame house, at the corner of Bedford and Grove Streets, was built in 1822 for William F. Hyde, sashmaker, who later served as Assistant Alderman of the Fifteenth Ward. It is one of the oldest houses in The Village, and one of the most picturesque. Originally it was two stories high; a third story was added in character in 1870, and numerous other changes have been made in this century. The little shop around the corner, on Bedford Street, at the back of the lot, was always part of the same property and was erected in 1833.

The house has been well maintained and represents the taste of successive generations of owners. A Greek Revival doorway, imposing for such a modest house, is raised a few steps above street level. The windows all have muntined double-hung sash, some of which were probably originally made by Mr. Hyde himself. The two windows above the doorway, divided into three parts and shaded by wooden hoods resting on brackets, are unusual. All the windows, except these, have exterior shutters; the windows of the third story have little cornices. Crowning the house is a charming wood cornice resting on brackets. The paneled wood fascia board is attractively decorated with jig-saw scroll work. A simple wrought iron railing surrounds this corner house on two sides.

#19
(#19-21)

This pair of five-story brick apartment houses was built in 1891 for Alphonse Hogemaner and designed by the architect Bruno W. Berger, who also had designed Nos. 53 and 54 Barrow Street for him. The two buildings now have a common entrance, but retain separate fire escapes. Above the first floor the two facades are similar in design and a single bracketed cornice crowns and unifies the buildings. The architect has used stone in the lintels and band courses to contrast with the brick walls of the structure. The lower section of the facade of No. 19 has been remodeled in mottled brick at street level.

#23

This narrow six-story brick apartment house, Eclectic in style, was built in 1901 for Elias Kempner. A low stoop leads to the entrance doorway, with a stone canopy upon which the fire escape rests. The building is crowned by a projecting stepped cornice with a central sunburst motif and modillions resting on brackets. A diversity of classical motifs may be seen in the decorative elements: Corinthian capitals appear under the round-arched windows and in the upper stories, where classical heads adorn the keystones of the fifth story windows. The building is a good example of that early phase of Eclecticism, after the World's Fair in Chicago, before a scholarly correctness had become the pride of the architect who, in this case, was George F. Pelham.

#25

Erected in 1886, this five-story brick apartment building was designed for George Rothman and Ferdinand A. Sieghardt by Berger & Bayliss,

GROVE STREET North Side (Botw. Bedford & Bleecker Sts.)

#25 cont. architects, and still retains its high stoop and rusticated stone basement. The doorway is flanked by granite pilasters with curved capitals, under a deep stone lintel supporting the bottom platform of the fire escape which runs down the center of the facade. The building is four windows wide, and the two central windows are recessed and framed by projecting brick sections on either side. Stone band courses serve to unite the windowsills at the second, third and fifth stories and separate the building into four sections horizontally. Crowning the facade is a projecting roof cornice resting on five elaborate, vertically placed brackets with a row of small arches below the cornice. There is a considerable amount of sculptured relief on the building, appearing not only in the capitals of the columns and the keystones of the windows at ground floor level, but also in the spandrel panels between the third and fourth story windows, which are flanked by es-cutcheons. The sculptural ornament culminates in the single central keystone with classical head which appears under the cornice. The use of classical relief sculpture, the Neo-Grec treatment of the window lintels beneath the relieving arches of the first floor, and other details of trim result in an interesting combination of elements.

#27 Altered in 1955, this four-story house bears little relationship to the original house of 1847-48, taxed to John Bowen. A tall brick parapet extends above the cornices of its neighbors to the east. The building is undecorated except for the brick window lintels which consist of soldier courses carried on brick corbels, and the shallow cor-belling under the stone coping which finishes off the building.

#29 & 31 These two brick houses of the Greek Revival period were built in 1841 by Samuel Winant and John Degraw for rental purposes. The firm of Winant & Degraw, builders, had successfully developed a similar and usually fine row at nearby Nos. 12-18 Grove Street the previous year.

No. 29 retains most of its original character: like its neighbor, it is a three-story brick building with rusticated basement, crowned by its handsome original wood roof cornice, with bead and reel and dentiled moldings beneath, and a plain fascia board. A stoop with a fine wrought iron railing leads up to an attractive Greek Revival doorway. The simple square pilasters are surmounted by a full entablature, consisting of architrave, frieze, and cornice, such as exists in the Winant & Degraw houses at 14 and 16 Grove Street.

The long parlor floor windows, with attractive iron window railings, have double-hung sash with broad central muntins, simulating French windows. The upper floors have windows with muntined double-hung sash. The delicate stone cornices at the tops of the window lintels have been removed, and the lintels now appear to have "ears" as a result. The stoop handrailing is an exceptionally good example of Greek Revival wrought ironwork combined with small decorative castings added for effect. The openwork newels, set upon low stone bases, are also typical. The ironwork of the areaway has a Greek fret design at the base, missing at No. 31.

No. 31 has been extensively altered at first story level, where a basement entrance has replaced the original stoop, with the consequent elimination of the Greek Revival doorway. The sills of the first story windows have been raised. Sheetmetal window cornices are a later addition. The areaway ironwork is the original.

#33-37 Built for James Kyle in 1888, these three five-story brick apartment houses, "The Lyceum," were planned by architect F. T. Camp, with a continuous facade, but with three separate entrances. A lingering influence of Victorian Gothic is echoed in the design of the facade, particularly in the relieving arches of the double windows of the first story, with sculptured human heads in the keystones. Panels with swags have been introduced under these windows. Rough stone blocks decorate the lintels of the second story windows, and tiles of terra cotta are inset below the band course which serves as a sill for the third floor windows. Victorian polychromy may be seen in the striking contrast between the brick and light colored stone, used for window trim, band courses and for the spandrels between windows. Paneled and bracketed roof cornices crown the buildings, while the central unit is given additional importance by being stepped-up to a higher level. Each building

GROVE STREET North Side (Betw. Bedford & Bleecker Sts.)

- #33-37
cont. has its own fire escape, resting on the cornice of the entrance porch. These porches are supported by handsome giant columns with medieval type capitals.
- #39 This four-story house with basement entrance was extensively remodeled in 1926 by Robert Gottlieb, with a stucco front inset with colored tiles. Round arches were created above the square-headed windows, with tiles in the tympani. As this was a house built in 1829-31 for Albert Whittemore, it is immediately apparent that the cornice, Neo-Grec in style, belongs to a remodeling of the Eighteen-seventies.
- #41 Completely altered in 1929, this five-story, rough-cast stucco building retains nothing to recall the appearance of the original structure of 1854-55. The alteration substituted a ground floor entrance for the original stoop, steel sash and stucco veneer for the entire building, and added a fifth story. The windows at the top floor are arched and trimmed with brick. The house is crowned by a multi-curving roof parapet with stone coping and has a fire escape running down the center of the front.
It was originally built for W. W. Cornell, of the J. B. & W. W. Cornell Iron Works on Centre Street. This was one of the first New York firms to manufacture complete iron fronts for buildings and one of the most successful. In a photograph of No. 43-45 Grove Street taken early in the present century, the Cornell house appears in its original state, except for the mansard roof which was added at a slightly later date. Faced with smooth-faced stone veneer, this residence was one of the handsomest examples of the Italianate style in New York City.
- #45 This magnificent house was once a free-standing mansion, surrounded by spacious grounds, when it was built in 1830. It was undoubtedly one of the finest and largest Federal residences in Greenwich Village. Although it was originally only two stories in height, the scale of the house, over forty-seven feet in width, reflects the importance of the man for whom it was built, Samuel Whittemore. Together with other members of his family, he was one of the largest property owners in The Village. The mansion was protected for several blocks around by family owned realty: the closest building to the west was No. 39, owned by Albert Whittemore, while three quarters of the square block across the street to the south and the entire block to the east were owned either by Samuel Whittemore or his nephew Timothy.
Samuel Whittemore was the senior member of the firm of S. Whittemore & Company, manufacturer of steam-propelled carding equipment used in the textile industry, for which his older brother, Amos, had taken out a patent in 1797. Samuel Whittemore was born in Cambridge, Massachusetts, and came to New York early in the Nineteenth Century. A long-time resident of The Village, in 1811 he was an Election Inspector for the Eighth (later the Ninth) Ward, and served as State Assemblyman in 1816. In the Eighteen-twenties, he was among those landowners who were most active in the laying out and paving of streets in this area of Greenwich Village.
Originally the mansion was set back slightly from the street, and had a porch at the back facing onto grounds which extended through to Christopher Street on the north and to Bleecker Street on the east. The house had its own cistern, well, hot house, and stables. Though it was subsequently altered, it still displays characteristic features of the late Federal style, notably Flemish bond brickwork, a handsome doorway, and fine windows with Federal lintels. The generous proportions of the doorway and stoop are in keeping with the scale of the house. The entrance doorway, at the head of a wide gracious stoop, retains its original arched molded frame with a double, paneled, and decorated key-stone. The double entrance doors, however, with their rounded moldings, represent later additions. The fine inner door is the original, as is much of the interior trim and the hall staircase, beautiful examples of late Federal style. The delicately paneled window lintels at the second floor, so carefully copied at the two upper floors, display ornamental rosettes in the end panels. The pedimented lintel with acroteria over the central triple window of the second story is another typically late Federal feature which, interestingly enough, reappears in the doorways of other houses built for Samuel Whittemore in the mid-Eighteen-thirties,

GROVE STREET North Side (Betw. Bedford & Bleecker Sts.)#45
cont.

at 128 Washington Place and 86 Christopher Street, where the same motif is copied in the wood entablature over the doors. At the stoop of No. 45 Grove Street, the handsome iron handrailings with elaborate decoration, which terminate in polygonal stone newels, doubtless altered from the originals, are surmounted by very tall imposing cast iron torchères.

The building now rises to a height of four stories, crowned by a handsome cornice supported on console brackets, the result of alterations undertaken by later owners. In 1839 the house was purchased by Andrew B. Haxtun, a successful stockbroker, who lived in this "splendid mansion," to quote a contemporary source, until his death in 1848. Haxtun, it should be recalled, developed half of a block front on Bleecker Street nearby in 1847 (see Nos. 308-314 Bleecker). Then, in 1851, Haxtun's widow sold the mansion and all the land surrounding it for development (see especially Nos. 316-328 Bleecker Street and Nos. 92 and 94 Christopher Street), thereby contributing to the commercialization of the area. However, most of the important alterations to the house were undertaken in 1870 by the architect B. G. Wells for Elisha Bloomer, who had purchased the mansion in 1857 and owned property elsewhere in The Village. Bloomer was a former "Villager" who had recently established himself in Yonkers as a stone merchant. The basement and the first (formerly the parlor) floor of No. 45 were converted into stores by Bloomer, resulting in the reclassification of the building from "first" to "second class." The parlor floor windows at each side of the entrance doorway were removed and replaced by distinctive paired windows, separated by a central panel, the whole crowned by a low triangular pediment, characteristically Neo-Grec in style. The Italianate entrance doors also undoubtedly date from the period of the Bloomer ownership.

To summarize: this dignified and imposing mansion, now converted into apartments, retains many fine features of the late Federal period, when it was built, together with characteristic additions of later periods.

#47

The main entrance of this house, a part of the block front developed in 1854 on the site of the Whittemore-Haxtun property, is around the corner (described under No. 316 Bleecker Street).

GROVE STREET (Between Bedford & Hudson Streets)

This section of Grove Street offers a delightful vista. In the distance, there is a glimpse of St. Luke's Chapel, a simple parish church on the west side of Hudson Street, which serves historically and visually as a focal point at the end of the street. On the left are two fine rows of late Federal and Greek Revival houses, separated by Grove Court, a quiet oasis behind the busy streets which surround it.

This is one of the outstanding streets in The Village. Its delightfully simple residential character is complemented by the peaceful court and completed by the sturdy chapel at the head of the street. Here is an early Nineteenth Century example of good community planning, in that it began with needed facilities -- a schoolhouse and a chapel.

This street now offers a startling contrast in bulk between the block-long, handsome school building in the Classical style of the early Twentieth Century, on the north side, and the diminutive, charming, two and one-half and three-story houses occupying all but the Hudson Street corner of the south side.

Nevertheless, a surprising harmony has been achieved in part by the unifying use of brick along both sides of the street. More especially, the school's entrance doorways and dormer windows are, in essence, Renaissance versions of the tiny dormers on the simple Federal houses and of the classical doorways of the Greek Revival houses.

Within their unpretentious limits, these houses display some of the rich detail inherent in their respective architectural styles. Glimpsed at mid-block and behind an arched gateway, is a row of houses on a small garden court. Charming in their absolute simplicity, they were built for workingmen. Local builders and tradesmen inhabited the houses along the street, including a grocer at the proverbial corner. Here indeed is a village within The Village.

GROVE STREET (Between Bedford & Hudson Streets)

The only unsympathetic note on this outstanding street is the brash character of the corner windows of a six-story apartment house of the late Nineteen-thirties, at the Hudson Street corner. This building, however, offers the unifying characteristics of brick, of a stone classical doorway, and of a height similar to that of the school.

The attrition of time has been minor on this block whose residents have such pride in their dwellings. One can only comment that of the two Greek Revival houses which have changed their main entrances to the basement, the alteration in facade of the corner house obliterated its original style, and the entrance is a barren, inconspicuous opening. By contrast, the other house has transferred the major part of its classical doorway to the basement level, thus retaining sympathetic contact with the block. Such nuances in adapting designs will be promoted by the participation of a design review board.

Grove Street was first called Cozine Street when it was ceded to the City by Trinity Church in 1809. It was then opened as Columbia Street in 1811, renamed Burrows Street two years later, and finally received its present name in 1829, largely because it was felt that Burrows could too easily be confused with the neighboring Barrow Street. The popular tradition is that it was called Grove Street because it was cut through the garden of a house standing back from Herring (now Bleecker Street), in which Tom Paine lived shortly before his death.

GROVE STREET South Side (Betw. Bedford & Hudson Sts.)

#12-18

This fine but unpretentious row of Greek Revival houses was erected in 1840 by Samuel Winant and John Degrav, builders. Of these four brick houses, three stories high over basements, Nos. 14 and 16 remain closest to their original appearance. Both retain stoops leading up to fine Greek Revival doorways. These are framed by simple pilasters, supporting an entablature consisting of architrave, frieze and cornice. Until 1966, No. 14 was perhaps the last completely unaltered Greek Revival building in the City. The door itself, with its rectangular transome, is paneled and flanked by pilasters, all typical of the simple Greek Revival house. The windows, with their double-hung sash, have stone sills and lintels, which at No. 16 were later capped with projecting sheetmetal cornices. The overhanging wood roof cornice and fascia board are the originals. The wrought iron railings of both buildings are noteworthy, not only because they are original, but for the grace of their design. The handrailing of the stoop combines a pleasing wrought iron curvilinear design in the top section with the heavier cast iron decorative rosettes at the base. The railings curve down over the tops of the sturdy cast iron newels set on paneled blocks. The wrought iron areaway railings, with fret castings at the base, are also very handsome.

The two end houses of the row, Nos. 12 and 18, have been considerably altered. No. 12 retains its roof cornice and original fenestration with simple stone lintels, but the stoop has been removed, and the house is now entered at basement level. The doorway is in character with those of its neighbors to the east. The windows of the second story (formerly the parlor floor) have had their sills raised. No. 18 has been extensively remodeled with new windows, a stuccoed front, and parapet with bracketed overhang in front.

The story of Winant & Degrav is an interesting one, illustrating the transformation of ordinary carpenters into professional builders. Both men had had independent carpentry shops, Winant since 1820, at No. 17 Jacob Street, and Degrav, since 1827, at 11 Watts Street. Winant and Degrav were from Long Island, and both served as volunteer firemen for Hook and Ladder Company No. 3. Winant not only took Degrav into his shop in 1828, but into his home, at No. 50 Vandam Street. By 1829 the firm of Winant & Degrav, builders, appears at No. 100 Cliff Street, although separate listings for each as carpenters continue to appear at No. 17 Jacob. The firm did the carpentry work for the Mercer Street Fire House in 1829. By 1839, they had evidently done so well that they were able to purchase the eastern third of the block between Hudson, Grove, Bedford and Barrow Streets. They built Nos. 12-18 the following year, and moved to adjacent dwellings, Winant at No. 14, Degrav at No. 16, leasing out the two end houses of the row. They also erected similar houses across the street a year later, at Nos. 29 and 31 Grove Street.

GROVE STREET South Side (Betw. Bedford & Hudson Sts.)

A passageway between Nos. 10 and 12 Grove Street, closed by an iron gate, leads to Grove Court (described under that name).

#2½-10

This fine row of Federal two and one-half story houses is one of the most delightful in The Village. They are frame structures with brick fronts in Flemish bond and were built between 1825 and 1834 on land leased from Trinity Church and St. Luke's Chapel. The builder associated with the row is James N. Wells, who, like Samuel Winant and John Degraw, had started out as a carpenter, but soon achieved recognition as a builder. He did a great deal of work for Trinity Church and built St. Luke's Chapel (see under Hudson Street, between Barrow and Christopher Streets).

With the exception of No. 2½, subsequently altered by the addition of a third story with bracketed cornice and steel casement windows, this row of houses has been modified very little. They faithfully reflect the type of modest dwelling which a conscientious builder erected in the late Eighteen-twenties and early Eighteen-thirties. No. 6, built in 1827 by and for D. G. Van Winkle, a house carpenter, and No. 8, erected in 1829 for Abraham Storms, Jr., merchant, were extensively remodeled by James N. Wells in 1833-34, as was No. 2½, the earliest house of the row, which Wells had originally built in 1825. No. 4, erected by Wells in 1833-34, replaced a shop owned by William J. Roome, a house painter. Consequently, Wells should certainly be credited with the fine proportions and good taste so evident here.

All of these Federal houses, with the exception of No. 2½, are three windows wide, two and one-half stories high, and surmounted by two dormer windows at roof level. A low stoop leads to a doorway framed by paneled reveals. Although No. 4 was the last house in the row to be built, it is interesting to note that it has a prototype Federal doorway flanked by columns, standing in front of rusticated wood blocks simulating stone. The three other doors are similar, but have pilasters instead of columns. The transom of No. 10 retains its handsome lead-work applied over the glass. The eight-paneled entrance doors of these houses, surmounted by a rectangular transom, are also typical of the era. The stone lintels, flush with the brickwork, above the doorways and windows have lost their cornices, but the plain wood cornices with undecorated fascia board may be the originals. The dormer windows at Nos. 4, 8, and 10, have double-hung muntined sash; they have frames with small square paneled blocks at the meeting of vertical and horizontal trim members and are crowned with little pediments. At No. 6, the two dormers have been combined under a low gambrel-shaped gable with a small diamond-shaped window inserted between the two original ones. No. 8 is the only house which has exterior window blinds. Most of the wrought iron railings at the steps and landings are the handsome originals.

#2

This six-story brick apartment house was built in 1938 for the Hudson and Grove Street Corporation and was designed by Irving Margon, architect. It has many typical features of that day such as corner windows, streamlined brickwork and metal casements throughout. It relies for the effectiveness of its design on contrasts, large windows adjoining small ones, and smooth walls contrasted with banded ones. This was the architecture of the New Deal period and represented a simplified version of those buildings of the Nineteen-twenties which derived their inspiration from the formalized stylizations of the French Exposition des Arts Décoratifs. This building also faces on Hudson Street (Nos. 482-486).

GROVE STREET North Side (Betw. Hudson & Bedford Sts.)#1
(#1-15)

The long front of the Manhattan School (formerly Public School No. 3) is architecturally similar to the two shorter fronts on Bedford and Hudson Streets (described under Nos. 97-105 Bedford Street).

HUDSON STREET (Between St. Luke's Place & West 10th Street)

This portion of Hudson Street, the southernmost section encompassed within the Historic District, retains much of its early Nine-

HUDSON STREET (Between St. Luke's Place & West 10th Street)

teenth Century appearance and flavor. This is particularly true of the St. Luke's block, on the west side between Barrow and Christopher Streets, which constitutes the most significant architectural ensemble in the West Village, and the earliest in date. This early example of community planning began with the erection of a school house and of St. Luke's Chapel.

St. Luke's Chapel is set back from the street behind an iron fence and is flanked by uniform rows of town houses, with trees introducing a bit of green into the cityscape. It is a charming little church which recalls the atmosphere of an earlier day in its small scale and simple design. This church and the houses nearby were built in the Eighteen-twenties in the late Federal style of the period.

Immediately to the south, also on the west side between Morton and Barrow Streets, is another row of late Federal houses, interrupted by a much taller, six-story apartment building of the early Twentieth Century. Several of these little houses retain much of their original appearance, while others have been altered and raised in height; in at least one house, however, the original fenestration remains, thus preserving some of the original feeling of the row.

The east side provides an interesting contrast between the low Federal and Greek Revival buildings and the taller structures of a later date and style. The block front between St. Luke's Place and Morton Street, erected in the late Eighteen-forties and early fifties, is an example of vernacular building within the tradition of late Greek Revival design and of the incoming Italianate style. The houses were semi-commercial properties from the outset, with stores or workrooms at street level and apartments above. The buildings are well proportioned and, with a few exceptions, still retain their original height and many details which are typical of their period.

This block front, together with the low Federal houses on the west side between Morton and Christopher Streets, provides a warm human scale and a decided contrast to the large, impersonal, six-story apartment buildings of the Nineteen-twenties which dominate the east side of the street northward, beginning at the corner of Morton Street. Beyond the apartment buildings, at the northeast corner of Grove and Hudson Streets, we catch a glimpse of a large school building which, early in the Twentieth Century, set the height for later apartment houses.

This section of Hudson Street, particularly on the west side, preserves to a remarkable degree much of the residential character and charm of the early Nineteenth Century. This is entirely in keeping with the history of the street. Named after Henry Hudson, the street first appears far downtown on a city map of 1797, when it extended only from Duane Street to Hudson Square, later renamed St. John's Park. The street was cut through open farm land in the course of the next two decades until it reached Bank Street; north of this point it became Eighth Avenue. Thus, St. Luke's Chapel and the residences of the Eighteen-twenties nearby, including those on the south side of Grove Street near the Hudson Street corner, inaugurated the development of the area.

While some effort has been made to preserve the architectural character of this section of Hudson Street, an example of complete lack of concern may be seen on the west side, between Christopher and West Tenth Streets. Here, two fine late Federal houses, two and one-half stories high, the last survivors of a block front of similar residences, are now flanked by a six-story loft building and a filling station. The complete lack of rapport between these structures and the older houses glaringly illustrates the process of attrition which is taking place and the need for architectural controls for one of the most interesting and historical areas of The Village. The recent remodeling of these same two houses, with new store fronts and pseudo-Georgian doorways, is an example of inept handling of the problem of remodeling in an Historic District, a situation which could be avoided with the help of an architectural advisory board.

HUDSON STREET East Side (Betw. St. Luke's Pl. & Morton St.)

The east side of this block retains much of its mid-Nineteenth Century appearance. The buildings were all semi-commercial properties from the outset, with stores or workrooms at street level, and apartments

HUDSON STREET East Side (Betw. St. Luke's Pl. & Morton St.)

above. These structures are vernacular versions of late Greek Revival design and examples of the incoming Italianate style. They are well proportioned and, with two exceptions, retain their original four-story height and many details typical of the Eighteen-forties and fifties. All these properties were built on land held by the Trinity Church Corporation. They were developed, for the most part, by men associated with the provision business and various other trades.

#420-424

The three houses on the south end of the block were owned by John H. Lewis, a provision merchant, who also developed the adjoining properties at Nos. 3 and 4 St. Luke's Place.

The corner house, No. 420, was built first, in 1852, and is wider and taller than its two companions to the north. The simple facade is enlivened by Italianate casement windows and a bold Neo-Grec roof cornice of a later date, with widely spaced vertical brackets of the same design as the cornices at Nos. 3-7 St. Luke's Place. The original window lintels are flush with the brickwork, as is the case also at Nos. 422 and 424, both built in 1853.

No. 422 has an interesting brick fascia with dentils above. A second doorway was added, probably when the building was converted to multiple tenancy. No. 424, together with its neighbor, No. 426, an earlier house, has undergone extensive alterations, including the vertical extension of the buildings by means of a tall brick parapet with recessed panels above a dentiled fascia similar to that at No. 422, and the addition of Neo-Georgian entrance doorways with steep broken pediments with central urn motif. These two buildings share a common fire escape.

#426-436

This row of six brick houses, each four stories in height and somewhat smaller in scale than the preceding three, was built in 1847 on land which the owner had purchased from Trinity in 1845. They were erected by George Sutton, a builder, who owned No. 432 himself. Two decades earlier, he had constructed residences on land leased from Trinity Church on the next block (see description under Nos. 447-453 Hudson Street). Silas and Charles Olmstead, city grocers, owned Nos. 432 and 436 respectively. Charles Olmstead's property included Nos. 68½ and 68 Morton Street, around the corner; he lived at 5 St. Luke's Place from 1851-52 on.

The houses are built in a vernacular version of late Greek Revival style. Originally, they all must have had long second story windows, which still may be seen at Nos. 428, 430, and 432. The window lintels all have sheetmetal cornices added except at Nos. 430 and 432. An interesting feature of the roof cornices is the row of brick dentils at the top, above which a bracketed cornice has been added at No. 432, making it somewhat higher than its neighbors. The original simple wood store fronts carried on bracketed shelves remain in place at Nos. 430 and 434.

HUDSON STREET East Side (Betw. Morton & Barrow Sts.)

#438-450

This six-story apartment building of 1925, designed in the Neo-Federal style, is described under Nos. 63-69 Morton Street.

#456-462

Separated from its twin (Nos. 438-450) by a narrow courtyard, this six-story apartment house, erected in 1924, is described under Nos. 83-89 Barrow Street.

HUDSON STREET East Side (Betw. Barrow & Grove Sts.)

#464-480

This pair of six-story apartments (described under Nos. 72-84 Barrow Street) consists of two "U"-shaped units facing each other in such manner as to provide a large inner courtyard. The two units are separated, permitting an access passage between them from Barrow Street.

#482-486

This six-story brick apartment house of 1938 (described under No. 2 Grove Street) fills the corner of this block and extends behind the houses at Nos. 2½ and 4 Grove Street.

HUDSON STREET East Side (Betw. Grove & Christopher Sts.)

#490

This west end of the Manhattan School with the low auditorium alongside, is architecturally similar to the Bedford Street facade (described under Nos. 97-105 Bedford Street).

#494-500

These four brick houses are all that remain of a row of six late Federal houses built in 1827 for Peter Sharpe, who had acquired the property, part of Trinity Church holdings, in 1825-26. Sharpe, a partner in the firm of Sharpe & Sutphen, whipmakers, played an important role in the affairs of the City during the first three decades of the Nineteenth Century. He was incorporator of the Mechanics Society and, at one time, its President, and also was a Trustee of the Brick Presbyterian Church. A candidate for Mayor in 1826, he served earlier as State Assemblyman and Representative in Congress.

Although these buildings have been raised to four stories and are much altered, No. 494 retains an exceptionally fine arched Federal doorway. The door is flanked by semi-engaged Ionic columns and sidelights above panels, and the inner wood door frame has quarter Ionic columns at the corners. The fanlight transom, a later replacement, is surrounded by a handsome egg and dart molding. The Flemish bond brickwork used for all these buildings is still faintly visible on the facade of No. 500. The sheetmetal cornices above the window lintels, as well as the heavy bracketed cornices crowning Nos. 498 and 500, represent typical mid-Nineteenth Century alterations. Nos. 494 and 496 have been smooth-stuccoed, and the roof cornices replaced by tall parapets.

The corner house, which fronts on Christopher Street, was at one time a very handsome Federal style house (No. 130 Christopher Street). The Hudson Street facade has been completely remodeled over the years, including a new store front (1967) with lunettes over the windows.

HUDSON STREET (Between Christopher & West 10th Streets)

This block offers an interesting contrast between the low Federal style buildings on the northern ends of both sides of the street, and two large Twentieth Century structures, an apartment house on the east side, and a loft building on the west side.

All the land had once been a small part of the holdings of Richard Amos, a veteran of the Revolutionary War. In 1788 he purchased land, later known as the Amos Farm, from the Earl of Abingdon; the property extended from Washington Street on the west almost to Bleecker Street on the east, and from Charles to Christopher Streets. In 1809 he deeded land to the City for a new street, named Amos Street and later re-named Tenth Street, on condition that his house at the northeast corner of Greenwich Street be left undisturbed for five years. Amos died in his seventy-seventh year in 1837. His daughters married men who also became involved with the development of the area. Among them were Joseph J. Vanbeuren (later Van Buren) and George B. Thorp, the latter Keeper of the State Prison from 1824-29. This building, designed by Joseph Mangin, one of the architects of City Hall, faced the Amos properties on Greenwich Street and the Hudson River to the west (now West Street). Also associated in later years with the Amos Estate was George Harrison, the developer of a fine row of houses at Nos. 107-117 Bedford Street.

HUDSON STREET East Side (Betw. Christopher & West 10th Sts.)

#502-508

This corner six-story apartment house (described under No. 125 Christopher Street) was erected in 1944 and has stores on the Hudson Street facade. It replaced four small houses which were once part of the row to the north.

#510-518

The original appearance of this row of five town houses, built by Isaac A. Hatfield, carpenter and builder, is suggested by No. 510 which, except for a remodeled first floor, looks much as it did when built in 1827. Here we see the typical mintined double-hung windows and the dormers in the roof. It is constructed of Flemish bond brickwork, and the simple wood cornice remains. No. 512 has had its window sash replaced, and Nos. 514 and 516 are now four stories high with the paneled

HUDSON STREET East Side (Betw. Christopher & West 10th Sts.)

#510-518
cont. lintels of the windows faithfully reproduced at the fourth floor. Nos. 514-516 have graceful balconies at the middle windows of the upper floors.

Similar to its neighbors to the south, No. 518 is also a fine Federal house with its long side and secondary entry (No. 252) on West Tenth Street. Built of Flemish bond, three stories high, it has the handsome paneled Federal window lintels, so typical of the period. It has a simple wood fascia board with rain gutter above, surmounted by a fine hipped roof with dormers. It was built in 1826, at the same time as four houses on West Tenth Street, Nos. 246-52, all on property which Isaac, together with Jonathan and Charles C. Hatfield, had purchased from Richard Amos in 1825.

HUDSON STREET West Side (Betw. Charles & West 10th Sts.)

#533 This brick house with cut-off corner, located on the corner site, is now three and one-half stories high. It was built in 1827 for Henry Bayard, a carpenter. While it still displays Federal characteristics in its Flemish bond brickwork and handsome paneled lintels, its original charm has been lost in subsequent alterations. The street floor has been stuccoed-over and remodeled for commercial use with metal sash and a centrally located double door. A wide dormer, ugly and boxy in shape, was installed above the roof cornice.

#529 & 531 These two late Federal houses were built in 1827 on land purchased the year before from Richard Amos by Isaac C. Blauvelt (No. 531) and Tunis Banta (No. 529). Both were cartmen, anxious to invest in real estate, and the houses were rented immediately.

Both houses were originally the same height as No. 533 and were raised from two and one-half to three stories at a later date, clearly indicated by the change from Flemish to running bond brickwork. No. 529 has window lintels which are Federal in top profile although the cornices seem a bit heavy for that period, possibly due to re-stuccoing over the years. No. 531 retains its original stoop and Federal ironwork with attractive openwork newel posts. The first floors of both houses have had their original windows replaced by show windows.

#527 This building was constructed in 1858 for Charles L. Church who had his liquor store on the ground floor. It is constructed in the vernacular of the day with simple roof cornice and stone window lintels. It is four stories high, of brick, and now has a large steel roller door occupying most of the ground floor.

#519-525 This row of five-story apartment buildings, with stores below, extends around into West Tenth Street. It is treated as a uniform brick facade displaying horizontal stone band courses and is crowned by a most elaborate sheet metal cornice having arched pediments and a corner turret as distinguishing features. Built in 1889 for Frank Schaefer, it was designed by Rentz & Lange. The shop fronts are continuous along the Avenue, with simple, uniform cornice. The second floor windows have segmental arches; those at the third floor have arched pediments with Queen Anne sunbursts at certain windows, and the fourth floor windows are arched and have keystones.

HUDSON STREET West Side (Betw. West 10th & Christopher Sts.)

#513-515 This corner lot is occupied by a gasoline filling station built in 1947. A most necessary adjunct to any residential area, this filling station performs a necessary function. Having been built in The Village with low-lying brick houses adjoining it to the south, it could well have been designed to harmonize better with the neighborhood and might, through its use of materials and attractive design, have been made a feature which contributed to, rather than detracted from, the character of the neighborhood.

#509 & 511 These two attractive little brick houses are the last survivors of a blockfront built in 1828 for Richard Amos, an important early property owner in The Village. (For further information on Amos, see page 246.)

HUDSON STREET West Side (Betw. West 10th & Christopher Sts.)

#509 & 511
cont. Like most Federal style houses they are two and one-half stories high and have dormers; No. 509 retains two dormers, while No. 511 has a new one with five windows in it and a gable above, extending the width of the house. The ground floors have been recently remodeled with new store fronts consisting of large glass areas juxtaposed against pseudo-Georgian doorways with broken pediments.

#503-507 Towering up to a height of six stories, these loft buildings, Nos. 503-505 and 507, have uniformly designed facades. Built in 1911 for the Greenwich Investing Company, they were designed in the concrete loft building tradition by Lorenz F. Weiher, contrasting the horizontality of the triple windows against the verticality of the supporting piers. They are a functional expression of their purpose, although no concession to neighborhood appearance was made either in use of detail or of materials.

#501 This corner building, once four stories high, was remodeled in 1953 for the Maldor Property Corporation to make it a two-story taxpayer with new stores beneath. The second floor offices have wide metal sash windows with brick soldier-course lintels and brick exterior walls crowned by a slender stone coping. The stores, trimmed in metal, occupy most of the first floor. There is also an entrance to the building at No. 131 Christopher Street.

HUDSON STREET West Side (Betw. Christopher & Barrow Sts.)

(#493-499) The north corner of this block front is not built upon, at present.

(#487-491) These three houses were built in 1825-26 (discussed below, under Nos. 473-477).

(#479-485) St. Luke's, erected in 1821-22 as an uptown chapel of Trinity Parish, is a charming little country church which recalls in its scale and simplicity the atmosphere of an earlier day. It is the third oldest church building still in use in Manhattan, preceded only by St. Paul's Chapel and St. Marks-in-the-Bowery. Popularly known as "St. Luke's-in-the-Fields," the church was surrounded by relatively open farmland at the time of its erection. Some of the buildings in the immediate vicinity included the Amos farmhouse on Christopher Street and the old State Prison, between Christopher and Charles Streets, with its entrance on Greenwich Street.

A meeting called by Miss Catherine Ritter in 1820 resulted in the formation of the new church in this sparsely settled neighborhood. The cornerstone for the chapel was laid in 1821, with the support of Trinity Parish, which gave its bond to assure the loan for the building. In 1822 it was consecrated by Bishop Hobart, and the Reverend George Upfield was its first minister.

The church was built of brick in the Federal style of the day, with round-arched windows at the sides and flanking the front tower. The main body of the church is simple in the extreme, with a low pitched roof, the front end gable of which abuts the tower. The handsome double door was originally surmounted by a stone tablet and a lunette window, above which were bull's-eye windows on three sides of the tower with arched, louvered windows above these for the belfry. The top of the brick tower was once crowned by a low wood parapet with raised paneled sections at the center of each side. At a later date exterior blinds were added for the windows at the sides and low porches on either side of the tower. As we see the church today, the wood parapet has been removed from the tower, as have been the porches and windows on either side of the tower in the front wall. A handsomely "eared" wooden frame, of the Greek Revival period, may now be seen at the front door.

Perhaps the most interesting aspect of the St. Luke's block is the fact that it provides a superb early example of coherent community planning. The entire block was developed under leasehold from the Trinity Church Corporation. Within a very few years after the erection of the church, town houses were built on all sides of the block bounded by Barrow, Greenwich, and Christopher Streets, thus enclosing and shielding from public view the burial ground and garden of the church. The man-

HUDSON STREET West Side (Betw. Christopher & Barrow Sts.)

responsible for the design and construction of this entire complex, including the church, was James N. Wells, builder. Wells "rose from the humble vocation of carpenter to be a rich man and an Alderman," to quote a contemporary source. He had been active in city affairs since the early Eighteen-twenties, first as a City Assessor, then as Alderman of the Ninth Ward, and served on a great many city committees, of which the most important, from an architectural point of view, was the Committee of Repairs for Public Buildings. Wells not only played an important part in the architectural development of The Village (see Nos. 12-18 Grove Street) but also of Chelsea, where he lived after 1833.

#473-477
&
#487-491

Of the seven houses which once stood at each side of the church, only three remain, Nos. 487, 489 and 491 to the north and Nos. 473, 475 and 477 to the south. The earliest houses, dating from 1825, are Nos. 473-477 and 487; Nos. 489 and 491 were built the following year.

These houses provide us with some of the finest examples of Federal architecture remaining in the city, and are among the few of the period for which a builder is definitely known. Originally, they were two and one-half stories high, with dormers, as indicated by the change from Flemish to running bond above the second story windows. The basement and stoops at Nos. 477-491 are of stone, with a continuous stone band course above the windows where the brick begins. At Nos. 473-475, the basements and stoops are of brick. The stoops have graceful wrought iron handrailings leading up to sturdy eight-paneled doors.

No. 487, Wells's own house, where he lived until 1833, has an extremely handsome doorway flanked by paired Ionic columns. It is now the Parish Office. This is the widest house on the block, thirty-six feet across, and together with No. 477, the Vicarage, is one bay wider than the other houses, thus effecting a transition in scale from the church to the other houses, which are only twenty feet across.

This is certainly one of the most interesting blocks in The Village from an architectural and historical point of view.

#465-471

The south corner of this block front is not built upon, at present.

HUDSON STREET West Side (Betw. Barrow & Morton Sts.)

With the exception of the apartment house at Nos. 455-457, all the houses on this block were erected between 1827 and 1828 on land leased from Trinity Church. The original appearance of the row may best be seen today at Nos. 449½ and 451, which still retain much of their late Federal appearance. The houses were built by George and David Sutton, neighborhood builders, who held Trinity leases on the southern half of the block and who lived at Nos. 447 and 453 respectively. Two decades later, George Sutton built a row of houses nearby at Nos. 426-436 Hudson Street.

#463

Built in 1828-29 for Gilbert Chichester, a dry goods merchant, this corner house may originally have been two and one-half stories high, with dormers, and with a rear extension on Barrow Street. By mid-century, it was a saloon and in 1874 it became a drug store and one-family dwelling. Extensive alterations took place again in 1902. As seen today, the center window has been removed at each floor on the Hudson Street front and a restaurant has been added at the ground floor.

#459
(#459-461)

Originally two buildings, now altered to one, this property was also owned by Gilbert Chichester. The houses were built at the same time as No. 463. They have a new uniform brick front three stories high, shuttered windows, and pedimented doorway.

#455-457

Designed in the stolid rectilinear manner of 1915 by Charles B. Meyers for the Ridge Holding Company, this six-story brick apartment house displays the usual panels, brick parapet, and fire escapes of its period. It has stores at ground level, on either side of the centrally placed entrance doorway. The windows were planned to align with the low buildings flanking it.

HUDSON STREET West Side (Betw. Barrow & Morton Sts.)

#453

This building was originally the home of David Sutton and must once have resembled No. 451. Today we see a recently erected brick front four stories high. The first floor is of rusticated brickwork and has a simply framed entrance door. The upper floors have the conventional three windows and the building is crowned by a brick parapet.

#449½ & 451

These two houses, owned by George Sutton, built in 1827 (No. 449½) and 1828 (No. 451), give us some idea of the original appearance of this entire block front. They were probably two and one-half stories high with dormers, and this is corroborated by the fact that No. 449½ retains its handsome paneled Federal lintels at the second story, while the third floor, crowned by an Italianate modillioned roof cornice, has perfectly plain stone window lintels. No. 451, with its little windows cut in the deep fascia board below the roof cornice, appears to have been raised in height and altered very early, in the Greek Revival period. The handsome store front with modillioned cornice at No. 451 was probably added in the mid-Nineteenth Century; the store at No. 449½ has recently been closed in.

#447

Though built in 1826 by George Sutton as his own residence, this house was recently completely remodeled. The ground floor real estate office has Roman brick surrounding the display window, with metal trim above. The two upper floors have new metal sash, and the walls have been smooth-stuccoed and lined to simulate ashlar masonry.

LEROY STREET North Side (Betw. St. Luke's Pl. & Seventh Ave. So.)

#55 & 57

Erected in 1887, this five-story brick apartment house with brownstone trim is a good example of the work of the period, which was much influenced by the Romanesque Revival. The facade incorporates two buildings, each with its own entrance under a small canopied porch, and is enlivened at the fifth story by a bold series of blind arches above the windows. Above this are several courses of brickwork, corbeled out to form an interesting base to the cornice. These two buildings were erected for H. M. Tostevin, George Orr, and I. J. Roberts, for whom the neighboring buildings, Nos. 51 and 53, also were built.

#51 & 53

These two five-story brick buildings of 1887 are identical, except for the rusticated stone work of the first floor at No. 53, which does not appear at No. 51. They rely for their effect on an interesting treatment of the brickwork, alternately projected forward and recessed, and on the bold bracketed cornice silhouetted against the sky. The corbeling of the brickwork, seen at Nos. 55 and 57, is repeated here in the central section of each building, just below the cornice.

MORTON STREET (Between Bedford and Hudson Streets)

Notable on this street as an architectural gem of the City is the distinguished Federal town house on the north side, near Hudson Street. Its every feature is handsome and well preserved, and its chief glory is its magnificent arched doorway. This attractive street displays a minor range of heights, three to five stories for the Nineteenth Century houses and apartment houses and six to eight stories for the early Twentieth Century buildings. The tallest building, a loft at the corner of Seventh Avenue South, and a remodeled apartment house, at the middle of the north side, are out of character with the block in their choice of window sizes and shapes. These are situations which participation by a design review board would have avoided. By contrast, the architect of the low apartment house at the Hudson Street corner, on the north side, endeavored with his arched doorway and other Neo-Federal details to show appreciation of the outstanding neighboring Federal town house mentioned above.

This street offers an interesting variety of architectural styles and is one of the most attractive in The Village. The south side has several fine Italianate houses, notably a row of four residences, and

MORTON STREET (Between Bedford and Hudson Streets)

other houses farther down the block ranging in style from late Greek Revival to Italianate. On the north side of the street, enhancing the distinguished Federal house of 1828 is its neighbor, a Greek Revival house. Farther to the east, at the bend in the street stand a fine Greek Revival house and several old houses on the north side.

MORTON STREET South Side. (Betw. Bedford & Hudson Sts.)

- #32 The Upjohn Building of 1920 (described under Nos. 38-40 Seventh Avenue South) occupies the corner.
- #34 & 36 These two very elaborate brick apartment houses, five stories high, were built in 1890 and had their entrance floors remodeled in the first half of this century. All ornament was removed and they were smooth-plastered up to rusticated doorways. The cornices were removed and paneled parapets substituted. The intermediate floors retain most of their original ornament with vertical piers between windows and blind arches with sunbursts at the fourth floor. Albert Huttira was the architect for Carinato Brothers.
- #38-42 These three similar five-story buildings of the late Eighteen-eighties are a good example of the incoherence which results when one of a group is remodeled. Even though they differ in detail, Nos. 40 and 42 are basically similar in their rich architectural treatment, with heavy cornices and paired windows in recessed bays under arches at the top floor. No. 38 has been shorn of its ornament and has had some very trite detail substituted at the first floor. Where such alterations are made, without reference to any feeling for the materials and nature of the building and where no architectural controls exist to insure proper treatment, results of similar anonymity will invariably occur.
- Nos. 38-40 were erected by and for H. M. Tostevin in 1887, while No. 42 was built two years later, for Mary E. McLaughlin and designed by M. C. Merritt.
- #44 This exceptionally fine brick house, Greek Revival in style, served as a set for the film, "Naked City." It is three stories high over a high basement, and was built in 1844-45 for John McLean, a lumber merchant. This is the earliest house on this side of the block and the sole surviving house of this period between this location and Seventh Avenue South, now occupied entirely by apartment houses. It retains its dignified Greek Revival pedimented doorway, and has a finely detailed door flanked by sidelights and surrounded by a delicate bead and reel molding. The roof cornice, with the same molding above a row of dentils, is an excellent example of the period. Alterations have been held to a minimum on the street facade, though a number of changes have been made at the rear of the house.
- #46-52 Thaddeus Hyatt, patent vault manufacturer, developed this row of four handsome Anglo-Italianate houses, in 1854. They are four stories high, with English basements. Hyatt lived at No. 46, and sold the remaining three houses immediately upon their completion for a substantial profit, once the builder's costs were deducted from the difference between the price of the lots, which were purchased in 1853 from Trinity, and the sale price.
- No. 46 has a modern brick entry, while the others have had the originally rusticated basements smooth-stuccoed. A handsome unifying roof cornice rests on paired brackets with paneled fascia. Among the attractive features are the long French windows of the second (or parlor) floors, with imposing pediments (except at No. 46), projecting window cornices carried on end brackets, and paired stone corbels under the sills of the upper floor windows. The unusual curved balconies at Nos. 48 and 52 retain their original intricate cast iron designs.
- #54 Built in 1852-53 as a three-story brick house with basement, this building has been greatly altered by lowering the entrance to basement level, and by the addition of a top story now the fifth floor. An interesting keyed enframingent in brick has been provided for the windows of the top floor. The building blends well with its neighbor,

MORTON STREET South Side (Betw. Bedford & Hudson Sts.)

#54 cont. No. 56, to the west. The painter Paul Cadmus lived here in the Nineteen-thirties.

#56 Josiah Lindsay, owner-architect of this five-story brick apartment house, erected in 1891, made full use of the twenty-five foot lot by reducing the space between the windows, thus allowing for two good-sized windows for each apartment facing the front. Effective use was made of contrasting materials, brick and stone trim, as may be seen at the porch, the window lintels and sills, and band courses. The brick is interestingly treated where it is corbeled out over the windows of the fourth and fifth floors. A boldly projecting roof cornice crowns the building.

#58-62 These three houses were built within a year of each other, No. 58 for James H. Noe, brush maker, in 1848-49; and Nos. 60 and 62 as a pair, in 1847-48, respectively for John D. Scott, clothier, and for Helmus H. Wells, lumber merchant.

Transitional in style, with some late Greek Revival and some Italianate features, the houses were originally three stories high over a rusticated basement. The rustication may still be seen at No. 60, which has been considerably modified, including the elimination of the stoop to provide a basement entrance. At No. 58 the present owner has restored the doorway and replaced the stoop and Greek Revival ironwork. Originally, all three houses had high stoops, as also at No. 62, the best preserved house of the group. It retains its fine pedimented doorway with delicate moldings and carved capitals, and a very beautiful Italianate paneled door. Imposingly pedimented French windows appear at parlor floor level; it retains some of its original window lintels and fine Greek Revival iron work at both the stoop and areaway. These three houses have delicately detailed roof cornices, with dentils and moldings above. The painter Ben-Zion lived at No. 58 in the Nineteen-forties.

#64 Built in 1891, at the same time as No. 56, for William B. Pope under the supervision of M. W. B. Ferdon, architect, this picturesque stone-faced apartment house, five stories high, is distinguished by its contrasts between rough and smooth stonework. The plain walls are relieved by the carved stonework of the trim. The elaborate roof cornice is supported by bold brackets, separated by square ornamental panels.

#66 This unusual four-story house was erected for the Trustees of Trinity Church in 1852. The design, with a polygonal bay, is unusual in The Village at this period. The windows are segmental-arched, but their cornices and sills were shaved smooth at a later date. The entry has been lowered to basement level. The roof cornice, with widely spaced modillions, has had an ornamental band course with rosettes added to the bottom of the fascia at a later date.

#68 & 68½ This simple three-story house, above a basement, was built in 1846 for Charles Olmstead, city grocer, together with the small three-story house next to it. The latter may once have served also as a connection to the store at the corner of Hudson Street (No. 436), built at about the same time.

Nos. 68 and 68½, which appear to be one house, are excellent examples of the simple type of house erected in the late Greek Revival period. The lintels over the windows of No. 68 are flush with the wall and the house retains its simple roof cornice and undecorated fascia board over the low third story windows. The narrow doorway with sidelights and the ironwork are typical of the best of this modest type of Greek Revival house.

#70 No. 70 is a four-story building fronting on Hudson Street (No. 436). It dates from 1847 and Charles Olmstead had his grocery store on the ground floor, and rented the apartments above. The end windows on the Morton Street side are blind.

MORTON STREET North Side (Betw. Hudson & Bedford Sts.)

#63-69 This large six-story brick apartment house was designed in the

MORTON STREET North Side (Betw. Hudson & Bedford Sts.)#63-69
cont.

Neo-Federal style by the architect Charles B. Meyer for the 65 Morton Street Corporation, and was built in 1924. It is the only building on the block erected after 1900. Its chief interest lies in the handling of the brickwork: at ground story level, the architect has deliberately reverted to the older Federal tradition of Flemish bond, in deference to its two fine neighbors to the east, Nos. 59 and 61. Above this, the architect has achieved an interesting pattern by using alternating courses of headers and stretchers, and the third, fourth, and fifth stories are set off by a soldier course of brick below and a stone band course above. The top story, using the same type of brickwork, is given additional interest by the introduction of blind arches and terra cotta above the windows, surmounted by swags and balustrades. The building, which also fronts on Hudson Street (Nos. 438-450), is a twin to the adjoining building, Nos. 83-89 Barrow Street, just north of it, built a year later, which likewise faces Hudson Street, at Nos. 452-462.

#61

Built in 1835-36 for Edward Roome, this three-story brick house, over a stone basement, still retains traces of the Greek Revival period. The deeply recessed entrance door is flanked by simple pilasters and glazed sidelights. The boxy windows above the roof cornice recall the dormers which once graced the roof, still to be seen at No. 59. The stone lintels over the windows, pedimental in shape and capped with diminutive moldings, have a distinct charm. The roof cornice and fascia are simple and unadorned. The fine ironwork around the areaway displays the typical Greek Revival fret castings at the base, with acanthus finials at the top.

This house was built on land which had been first leased from Trinity Church by Charles Oakley who transferred his lease to Roome, his son-in-law and business partner, who then sold it in 1837 at a handsome profit.

#59

This remarkably well preserved house, unique in The Village, was selected in the Nineteen-thirties by the Federal Arts Project of the Index of American Design as the outstanding example of late Federal style in the City. It was built in 1828 on land leased from the Trinity Church Corporation, by Cornelius Oakley, a merchant, of the firm R. & C. Oakley at 108 Front Street. Trinity retain ownership of the property until 1920, when it was sold to the Alentaur Realty Company. By the time the I.A.D. study was undertaken, No. 59 Morton Street had already been converted to apartments. The interior has been considerably altered, though the house retains its fine staircase and original interior details on the parlor floor.

This three and one-half story brick house, with dormers, is an outstanding example of Federal architecture. Its chief glory is its magnificent doorway. The eight-paneled door is flanked by paired Ionic columns (the corner ones being engaged to the walls), behind which we catch a glimpse of rusticated woodwork and glazed sidelights. The transom bar is blocked forward and surmounted by a handsome fanlight which retains its original leadwork. The doorway has brick reveals and a stone arch at the top with paneled impost blocks and curved moldings leading up to a wide paneled keystone which follows the curve of the doorway. The windows all have finely detailed lintels with a stepped-up central section and paneled ends. The muntined window sash is double-hung and the attractive segmental-arched dormers are given importance by their pediments and paneled corner pilasters. The original roof cornice and fascia board are missing. The house still retains its fine Federal wrought and cast iron railings around the stoop and areaway, as well as unusually handsome newel posts.

#53-57

This seven-story apartment house, consisting of three buildings, was designed by Schneider & Herter, architects, for Leopold Kaufman and erected in 1900-01. It has been completely stuccoed over. The top story displays a row of segmental-arched windows surmounted by a high parapet, stepped up at the ends.

#51-51½

Originally two buildings, erected by the owner-architect, James Webb in 1874, the two were joined together in 1928 with one entrance

MORTON STREET North Side (Betw. Hudson & Bedford Sts.)#51-51½
cont.

through the basement. The modillioned roof cornice serves as a reminder of its original Italianate character. The strongly contrasting arches around the central first story windows and the entry belong to the alteration of 1928.

#47-49

Designed and erected in 1890 by Fred Ehling for Mary E. McLaughlin, this seven-story apartment house has been completely altered in recent years. It presents a simple facade to the street with windows which, in their horizontality and size, do not accord well with those of its neighbors. A study of window sizes and shapes might perhaps have better retained the quality of this charming street.

#45

William Schickel & Company erected this five-story apartment house in 1887. However, it has been greatly modified at street level and steel sash has been installed throughout. The building is interesting for its decorative use of brick and for its Romanesque Revival arcade framing the fourth story windows. Terra cotta is used as an additional decorative element in the spandrels below the third story windows and for the window trim.

#41-43

These two attractive houses, altered to provide a unified facade, were built in 1839 for Benjamin D. and Joshua Brush, lumber merchants. Originally Greek Revival in style, they must have been modified soon after the middle of the century, when they acquired heavy sheetmetal cornices over the windows corbel blocks under the windowsills, and elaborate bracketed roof cornices with paneled fascia board.

(The numbering system has a gap between Nos. 41-43 and No. 33.)

#33

The Vernon Studio Building was originally erected as a stable in 1907-08 for Minnie L. Mader by James L. Mader. It is three stories high and has a handsome roof cornice with paneled fascia board.

#31

This three-story brick house, over a basement, was built in 1858 for Caleb Brush, Jr., a younger member of the Brush family who owned property at Nos. 41 and 43. It displays the long parlor-floor windows and bracketed roof cornice so typical of the Italianate style of the Eighteen-fifties.

#29½

Erected by George Keister, architect, for John Totten in 1885-86, this five-story corner apartment house (described under No. 63 Bedford Street) occupies the corner site.

MORTON STREET North Side (Betw. Bedford St. & Seventh Ave. So.)

#27½

This six-story apartment house (described under No. 46 Seventh Avenue) was erected in 1905.

MORTON STREET North Side (Betw. Greenwich & Hudson Sts.)

This corner house (described under No. 447 Hudson Street) was originally erected in 1827, but has been completely altered. It is the only house in this block which is within the Greenwich Village Historic District.

ST. LUKE'S PLACE (Between Hudson & Leroy Streets)

Looking into this tree-lined street, our senses revel in the peace and beauty of this block-long row of low Italianate town houses. Their handsome ironwork, with wreath motif, blends with the vines and trees. Their round-arched doorways of brownstone crowned by low triangular pediments add graceful variety of line to the unavoidable rectangularity of a town house. These homes have the warmth of brick, for they were built in the mid-Nineteenth Century before the Victorian fondness for houses of brownstone had become the fashion. This row of three-story houses with high stoops offers a special delight, for the changes of time are few, and they still bask in sunlight and a spacious outlook.

This pleasant street is one of the most delightful in Greenwich Village. Located opposite what formerly was known as St. John's

ST. LUKE'S PLACE (Between Hudson & Leroy Streets)

Cemetery of Trinity Parish, these houses saw the transformation of the cemetery into Hudson Park in 1898, when Carrère & Hastings designed a charming Italian Renaissance garden. The Park contained a reflecting pool, rusticated summer house, and retaining walls with stone balustrades and urns. This handsomely landscaped park later gave way to the present playground, now known as James J. Walker Park in honor of the former Mayor of New York, who lived at No. 6 St. Luke's Place.

ST. LUKE'S PLACE South Side (Betw. Leroy & Hudson Sts.)

This is the site of Mayor James J. Walker Park, described above which is outside the bounds of the Historic District.

ST. LUKE'S PLACE North Side (Betw. Hudson & Leroy Sts.)

#2
(#1-2)

Beginning at the corner of Hudson Street, No. 2 is the side entrance to this building (described under No. 420 Hudson Street), erected in 1852-53 for John H. Lewis on land leased from Trinity Church.

#3-17

It is obvious that a master design was used for this distinguished row of fifteen houses. Minor differences in original detail, as well as a difference in brickwork, indicate that Nos. 4-7 were built as one group, followed by Nos. 8-17. This is corroborated by the dates of construction, which began at the west end of the row, Nos. 4-7 from 1851-52, followed by Nos. 8-12 in 1852, and Nos. 13-17 from 1852-53. No. 3, part of the property on Hudson Street, was built in 1853-54. With the exception of Nos. 3 and 4, these houses are three stories high over a basement. They are approached by high stoops, and originally had pedimented round-arched doorways, long French windows capped with pediments, and bracketed roof cornices--all typical of the Italianate style of the Eighteen-fifties.

No. 5 may be considered the prototype for the earliest houses of this row. The handsome doorway retains its original paneled lintel with a central rosette, framed above by a low, triangular pediment supported on vertical console brackets which rest on paneled pilasters decorated with a foliate motif at the top. The round-arched door, with a semi-circular lunette, has a rope molding on the transom bar, a motif which continues down the sides. The roof cornice is supported by evenly spaced vertical brackets which, judging from their Neo-Grec design, date from the Eighteen-seventies. The bold cast iron handrailing at the stoop, with central wreath motif, is continued around the areaway. The basement of this house has been smooth-stuccoed, but the heavy cornices above the windows of the upper floors still remain in place. No. 7 also remains close to its original appearance and retains its beautiful paneled entrance doors. At No. 6, the iron work and door have been replaced at a later date. Nos. 3 and 4 have been stuccoed and altered to provide basement entrances.

The next five houses (Nos. 8-12) are essentially similar, but have pedimented doorways with modillions and vertical console brackets on the inner side of the arch. The roof cornices rest on paired brackets and have a paneled fascia. Except for No. 10, these houses have retained their ironwork, which is identical with the other houses of the row.

Of the last five houses in the row (Nos. 13-17), only No. 13 retains its handsome pedimented doorway and long vertical console brackets. The roof cornices, supported by long brackets, are later replacements. No. 14 has replaced its stoop with a basement entrance, while No. 17, built on an oddly shaped lot which belonged to the United German Lutheran Church, has had its stoop turned sideways to allow easy access to the basement entry.

This distinguished row of fifteen houses was built on land originally owned by the Trinity Church Corporation. Their owners were all well-to-do merchants. Among them were John W. Lewis, provision merchant, at No. 4, mentioned above in connection with No. 2, one of the three buildings he owned on Hudson Street around the corner (Nos. 420-424); Matthew Olwell, a commission merchant at 181 West Street, who developed Nos. 11 and 12, lived himself at No. 11, and sold No. 12 upon its completion to John Romer, flour merchant. William H. DeGroot, clothier,

ST. LUKE'S PLACE North Side (Betw. Hudson & Leroy Sts.)#3-17
cont.

who lived at No. 43 Morton Street, developed Nos. 15, 16 and 17. No. 6, originally the home of William S. Vanderbilt, a tailor of 416 Broadway, was purchased in 1891 by William Walker, father of James J. Walker, Mayor of the City of New York (1926-1933), and the Walkers retained the house until 1934. The two "lamps of honor" on the newel posts, traditional symbols of a mayor's residence, may still be seen here today. Other interesting occupants of these fine houses, who lived there later, included the painters Paul Cadmus and Jared French at No. 5, and the sculptor Theodore Roszak at No. 1. Theodore Dreiser, the famous novelist, once lived at No. 16.

SEVENTH AVENUE SOUTH (Between Leroy & Barrow Streets)

The character of this Avenue is largely commercial and, as such, it serves the community.

In 1919 when Seventh Avenue was extended southward from Greenwich Avenue to Carmine Street where it meets Varick Street, the City blocks were ruthlessly cut through, leaving many buildings either sliced off at the corner or cut in two and an array of small, triangular-shaped lots.

This section of Seventh Avenue South, like the blocks to the north of it, has been drastically affected by the cutting through of the Avenue. Now existing are chiefly what remains of the apartment houses, generally rear views, and a series of one or two-story commercial taxpayers filling those sites where the apartment houses were razed and, finally, a series of gasoline filling stations which occupy the leftover triangular sites.

A park and subway station at midpoint on the east side of the Avenue give a feeling of openness and greenery. (The east side south of Bleecker Street is outside the bounds of this Historic District.)

Seventh Avenue South is a case where the normal process of attrition was greatly accelerated due to the unusual circumstances and where the most makeshift possible solutions were adopted either to salvage what was left or to utilize awkward sites. One result is too sharp a disparity in heights and in design.

Clearly, had an architectural review board been in existence to give its expert guidance, this process of utilization and rebuilding would have found a better solution than that which was arrived at here.

Filling stations need not necessarily be ugly and, when located in an Historic District, should be given special treatment involving a suitable use of materials and architectural details. They should be built of appropriate materials and should be designed to harmonize with the character of the neighborhood.

SEVENTH AVENUE SOUTH West Side (Betw. West 10th & West 4th Sts.)

#126 & 128

These two four-story houses (described under Nos. 229 & 231 West Fourth Street) were built in 1873, and extend through to West Fourth Street.

#120-124

This utilitarian brick building of the Nineteen-twenties (described under Nos. 219-227 West Fourth Street) fills the triangular site at the intersection of Seventh Avenue South and West Fourth Street.

SEVENTH AVENUE SOUTH West Side (Betw. West 4th & Christopher Sts.)

#116-118

This corner two-story brick taxpayer structure of 1932 (described under Nos. 73-75 Christopher Street) was designed to follow the line of Seventh Avenue South. It also faces on West Fourth Street (Nos. 220-224).

SEVENTH AVENUE SOUTH West Side (Betw. Christopher & Grove Sts.)

#110

This small triangular cigar store is located on the site of a five-story apartment house which was razed for the widening of Seventh Avenue. It was built in 1921 for the Goldman Holding Corporation and also faces Christopher Street (No. 70).

SEVENTH AVENUE SOUTH West Side (Betw. Christopher & Grove Sts.)

#108 This three-story taxpayer building, with a low mezzanine floor, has a restaurant at the first floor. It is also located on the former site of a five-story apartment house, cut in half by the widening of the Avenue. Ungainly in appearance, it in no way relates to the new low buildings on either side of it and could never have been built in an area or district with powers to regulate its design. It was erected in 1925 and designed by William H. Kaiser for John H. Friend. It also has an entrance on Christopher Street (No. 72).

#106 Also located on the site of a five-story apartment house, which has been razed, as was the case at Nos. 108 and 110, this building is a one-story store with high parapet bearing the name of the lessee. It was built in 1921 for Domino Troiani and, although it bears no relation in scale to No. 104, a five-story apartment house to the south (see 61 Grove Street), it is simple and, as a commercial building serving the neighborhood, inoffensive.

SEVENTH AVENUE SOUTH West Side (Betw. Grove & Bleecker Sts.)

#92-100 This three-story brick taxpayer was built in 1933 for Raffaele Ruggiero and was designed by Matthew W. DelGaudio. It also faces on Grove Street (Nos. 52-54) and has shops at the ground floor. It has two floors of offices above and is representative of buildings of that period for which large glass areas were desired. This is clearly expressed by the slender brick uprights, between large windows, breaking above the parapet line to signalize their function, and which are crowned by terra cotta ornament. The building occupies the site of a six-story factory which was razed when Seventh Avenue South bisected it.

#88 (#88-90) This three-story brick building (also No. 305 Bleecker Street) was built in 1931 for the Allenad Realty Corporation. It has a store at ground floor level and two floors above, with conventional windows set off by purely decorative vertical brick ribs stepped and ornamented at the parapet. The unexpressive character of this front may be recognized by comparing it to the building of almost the same height to the north of it (No. 92-100).

#84-86 This one-story store (also No. 303 Bleecker Street) with paneled brick parapet replaces a three-story building. It was built in 1934 and, although it in no way relates to its higher neighbors to the north, it provides a store for this residential community.

#82 A diminutive triangular building at the meeting of two streets, this two-story brick structure (also No. 301 Bleecker Street) was built in 1926 for the Rayburn Holding Company. On the Seventh Avenue side, the front is symmetrical with a triple window on center flanked by single windows at each side. There is a store at ground floor and the stepped parapet has a checkerboard panel of brickwork above the triple window. Here, on its prominent corner site, a less pretentious scheme would have lent dignity to this little building had some form of architectural control been exercised. Plain brick walls and a less complex window arrangement would have actually made it look larger than it does and would have made it more in keeping with its surroundings.

SEVENTH AVENUE SOUTH West Side (Betw. Barrow & Commerce Sts.)

#74-76 Although architecturally undistinguished in itself, this one-story building harmonizes remarkably well with the one-story structures to the south of it, and this whole block front, between Barrow and Commerce Streets, has character and homogeneity. Built in 1921 for Albert M. Gilday and Emelia Ludwig, it occupies the triangular corner site with an entrance at Nos. 35-37 Barrow Street. It houses a sidewalk café today.

#72 One of the most interesting re-orientations in The Village occurs here where, through an arched gate in a wall, a courtyard leads to the new fronts of Nos. 39 and 41 Barrow Street. The rear of these houses, formerly their principal entrances on Barrow Street, is subordinated

SEVENTH AVENUE SOUTH West Side (Betw. Barrow & Commerce Sts.)

#72 cont. to the attractive new fronts designed for them within the courtyard. No. 39, redesigned in a Mediterranean style with stucco walls, ornate parapet, and casement windows, is of particular interest. This transformation, including studio, was effected in 1926 for Marie L. Goebels.

#70 Almost completely anonymous, this little store seems to be literally cut into the Goebels wall as a southerly extension of it. A pleasing result has been achieved here with no pretense and little cost--a lesson to all observers that a thoughtful design, however simple, can achieve good results. Where these stores, or this wall, meet its higher neighbors on Barrow Street, the wall has been swept upward to ease the transition. This short block is one of the few where the problem of what to do about the toothless, ragged edges left by the cutting through of Seventh Avenue South was successfully solved.

SEVENTH AVENUE SOUTH West Side (Betw. Commerce & Morton Sts.)

#62-64 One of the small triangular lots left over by the cutting through of the Avenue has been utilized here by a gasoline filling station. What might have been done to make such a lot attractive, while yet performing its valuable service, is a problem which could have been solved through good design utilizing compatible materials, good scale, and refined architectural detail.

#54-60 These are vacant rear lots of houses facing on Commerce Street, Nos. 16, 18 and 20-22, also the rear of a building at the back of the lot facing Bedford Street (No. 70).

#48-52 Here, on a triangular lot with the long side facing Seventh Avenue South, stands an antique in its own category, a gasoline filling station built in 1922 for the PureOil Company, just after the Avenue was widened. It was intended to simulate a tiny Italian Renaissance chapel with tile roof and was a stereotype in its day, a symbol of the company for which it was produced and, as designed, classical.

#46 This six-story brick apartment house was built in 1905 for Abraham Goodman and Samuel Gielich. It has stores at ground floor level with rusticated brickwork at the second floor. The end facing the Avenue has been sliced off on the diagonal and features two windows at each floor, crowned by lintels with keystones, and framed at the sides by a continuous line of brickwork, simulating rustication blocks, which extends through three floors. The other end faces Bedford Street (Nos. 60-62) and the long side, facing south, is 27½ Morton Street.

SEVENTH AVENUE SOUTH West Side (Betw. Bedford & Leroy Sts.)

#38-40 The Upjohn Company Building fronts on Seventh Avenue South with a handsome pedimented doorway on this side. Otherwise severely simple, this brick building with metal windows rises to a height of eight stories. It has a simple brick parapet at the top and, except for the entrance door, is completely utilitarian and virtually devoid of ornament. It was built in 1920 for the Upjohn Company and was designed by Hobart B. Upjohn, the grandson of the architect of Trinity Church.

#28 This one-story brick store was built in 1921 for the Arcatase family and is a simple brick structure with stepped parapet and stone coping. It has a large plate glass show window to the left of the entrance door with a sign bearing the lessee's name directly above. In scale it relates to nothing nearby and architecturally it is a most prosaic design. With thought, imagination, and good design it could have utilized its brick facade to better effect at no extra cost.

#26 On the corner of Leroy Street, this five-story brick apartment house displays a simple brick wall with evenly spaced windows. The ground floor is enlivened by alternating bands of brick with narrow bands of stone. A bracketed cornice crowns the structure at the roof. It was built in 1887 for H. M. Tostevin, George Orr and John J. Roberts.

WEST FOURTH STREET East Side (Betw. Christopher & West 10th Sts.)

#219-227 A utilitarian brick structure, with garage door facing West Fourth Street, fills the bottom of the triangle between the street and Seventh Avenue South. Perfectly simple, with brick walls unrelieved by windows or ornament of any kind, this building of the Nineteen-twenties has much the appearance of a high yard wall.

#229 & 231 These two four-story houses are all that remain of a row of six similar residences which disappeared when Seventh Avenue South was cut through. Little changed, with their handsome basements and stoops, they have the bracketed roof cornice and front door and window lintels with cornices so typical of the period in which they were built. The houses were erected in 1873 by James Neafie for Dr. Samuel Hall, on property formerly owned by his father-in-law, Mark Spencer.

This row of six houses replaced an unusual and outstanding Greek Revival mansion, the home of Senator Mark Spencer, after whom Fourth Street between Christopher and Tenth Streets was once named "Spencer Place." Seventh Avenue South now cuts through part of the site of his house and the extensive rear gardens of his attractive property. The Spencer House, in a formal setting with grounds on all four sides, was set back some distance from both streets, along which ran an iron railing of Greek design. Across the front of this elegant one-story house was a splendid portico with eight Ionic columns, facing West Fourth Street. On this porch, the centrally located front doorway, with Ionic columns and full entablature, was flanked on either side by floor-length windows with double-hung sash. On the Tenth Street side, a long wing extended back along the property line to the stable, thus effectively enclosing his rear gardens for privacy. Copman's nursery at the Christopher Street corner added to the verdant quality of the block. A house such as this, set in ample grounds, helps us to realize today what charming sites have been lost to The Village in the name of progress.

The well-known painter, Raphael Soyer, lived at No. 229 in the mid-Nineteen-thirties.

WEST FOURTH STREET West Side (Betw. West 10th & Christopher Sts.)

#230 This corner apartment house of 1881 (described under No. 188 West Tenth Street) has its long side on West Tenth Street.

#228 This handsome six-story Romanesque Revival apartment house of brick, with terra cotta trim, was built in 1899 for P. J. Herter and was designed by P. Herter & Son. It has arched windows and, at the upper floors, arched windows combined with small flanking windows, in a manner reminiscent of the Palladian window motif. The simple roof cornice is carried on corbeled brick brackets.

#226 Stone-faced, this apartment house rises to a height of five stories above a basement. It was designed in 1890 for William H. Crawford by Ferdinand Miller. In its paneled cornice, with sunbursts at the center, it is reminiscent of the Queen Anne style. The front wall contrasts smooth stonework above and below the windows with bold faced stonework at their sides. A handsome doorway with portico carried on columns gives access to the building.

#220-224 This corner taxpayer of 1932 (described under Nos. 73-75 Christopher Street) had its corner cut back to accommodate Seventh Avenue South.

WEST TENTH STREET (Between West 4th & Bleecker Streets)

The emphasis in this street is on modest apartment living. A warm feeling of human scale and a fairly uniform picture result from the use of brick and from the prevailing six-story building height.

WEST TENTH STREET (Between West 4th & Bleecker Streets)

Most of the buildings on this street have individual features of interest. On the south side, the double apartment house at the Fourth Street corner has an unusual tier of extra-large windows creating a vertical accent at mid-point. Exceptional among fire escape balconies is the handsome example, of Federal design, on the adjoining building. Of special note, at the opposite end of the street, are apartment house doorways with ornamental stone and marble porticoes.

To be regretted, however, is the alteration of a small Federal house in the middle of the south side of the street. Here the overbold treatment, employing several materials, at the added third floor, with stepped parapet, is out of harmony with the Federal doorway below and with the block as a whole. Architectural controls of a regulatory body would have prevented this unnecessary diminution of the quality of the street.

WEST TENTH STREET South Side (Betw. Seventh Ave. So. & West 4th St.)

Only one building remains on this short block, after the cutting through of the Avenue. It is the north side of a four-story brick building of 1872 which fronts on West Fourth Street (described under No. 231 West Fourth Street).

WEST TENTH STREET South Side (Betw. West 4th & Bleecker Sts.)

#184-188

This five-story brick apartment house was built in 1881 for Herman Raegener by F. W. Klemt, architect. It is located on a corner site (No. 230 West 4th St.) and has attractive wrought iron balconies with iron castings for uprights on the Fourth Street side. A heavy cornice with paired brackets crowns the building effectively and the Tenth Street front has a tier of large windows creating a vertical accent at mid-point.

#190
(#190-192)

Remodeled in 1930, this five-story brick apartment house has terra cotta rosettes and handsome diagonals on the fire escape balconies which are expressions of the Federal Revival of the Eclectic period. The ground floor is stone with iron window grilles and the top of the front wall consists of a high brick parapet.

#194 & 196

This pair of dumbbell-plan apartments was built in 1885 by the architect, William Graul, for J. P. Schweikert (No. 194) and for Anthony Reichart (No. 196). They are both of brick, with stone first floors and stone window lintels and band courses. The original cornices have been removed; the one at No. 194 has been stuccoed over, while the cornice at No. 196 has been rebuilt in brick with a brick panel extending the width of the building. They both have central doors flanked by stone pilasters with differing treatments above.

#198 & 200

These two Greek Revival houses of 1839, modified later in the century by the addition of a third story, were built as residences for Charles Hall, a clothier (No. 198), and John Hallett, an accountant (No. 200). The windows at No. 198, which now have plate glass, have Greek Revival stone lintels with little cornices, except at the top floor, where the lintels are flush with the wall. No. 200 is a fine house which retains a number of Greek Revival features. The original doorway, with stone pilasters and dentiled entablature, and the attractive ironwork at the areaway, which features anthemion finials, are noteworthy. The graceful curvilinear handrailings at the stoop and the heavy sheetmetal roof cornice with console brackets are later additions. Both these houses were originally part of the property of Freeborn Garretson who also owned the neighboring house, No. 202.

#202

Now largely altered, this little Federal town house was originally built in 1829 for Freeborn Garretson of Rhinebeck, New York. Originally two and one-half stories high, a third story was added later, clearly seen in the change from Flemish to running bond brickwork. The steel windows of the third floor date from the Nineteen-twenties. Sheetmetal lintels have been added, but the Federal doorway remains.

WEST TENTH STREET South Side (Betw. West 4th & Bleecker Sts.)

#204-206 Six stories high, this brick apartment house of 1910 was designed by Charles B. Meyers for Charles Weinstein. The ground floor shop front was remodeled in 1931, but the upper floors remained unchanged. The top floor has dignified panels between the windows and is surmounted by a heavy cornice with parapet above.

#210 With cornice aligned with No. 204-206, this six-story apartment house of brick was built one year later, in 1911, also for Charles Weinstein, and was designed by the same architect. It has simple rectangular windows with console bracket keystones and there is a parapet above the cornice. The central entrance door has an entablature carried on shallow brackets.

#214 Erected in 1883 for Henry H. Feste and designed by the architect Julius Kastner, this building (described under No. 347 Bleecker Street) occupies the corner site.

WEST TENTH STREET (Between Bleecker & Hudson Streets)

The delightful and interesting features of this street are confined to the south side. Viewed as a whole, both sides of this residential street have in common only the use of brick, several Nineteenth Century apartment houses, and a maximum height of six or seven stories. The changing heights on the south side, often in groups, give the effect of giant steps, with uneven platforms, an effect increased by the picturesque stepped corners rising against the skyline above the apartment house at the Bleecker Street corner.

Our eye lingers over the unexpected groups of three-story town houses along the south side. Delightfully simple versions of the Federal or Greek Revival, they were built for the use of local tradespeople. The most interesting and unusual is a pair near Hudson Street, part of a row of ten Federal houses continuing around the corner. Of this pair, one is only two and one-half stories high, and both have handsome Federal doorways. This pair is notable because its front stoops are turned sideways and rise from the sides, converging until they reach their own doorway.

The appearance of the north side is primarily that of mid-Twentieth Century apartment houses, relatively uninspired and functional. Its concession to the quality of The Village is moderate height.

WEST TENTH STREET South Side (Betw. Bleecker & Hudson Sts.)

#218 On the corner site at Bleecker Street (Nos. 342-348), this six-story brick apartment house was built in 1928 for the A. M. Schwartz Building & Construction Company, designed by J. M. Felson. It has stores on Bleecker Street and an entrance on Tenth Street. The walls are of brick, with special treatment at the corners. At the roof, a parapet is stepped up above these corners in an intricate design to receive decorative masonry blocks. Above the Tenth Street entrance is a lintel ornamented with central escutcheon surrounded by decorative foliage.

#220 & 222 Although a single cornice unites these two buildings and both were erected for Joseph Wright, Jr., in 1860 on property formerly owned by Joseph J. Van Beuren, Richard Amos' son-in-law, they are quite different in appearance. No. 220 is a four-story building and No. 222 a five-story structure above a rusticated basement. Both were raised in height in 1879 and it is likely that two stories were added to No. 222, which, from a stylistic point of view, appears older than its neighbor. The corbeled roof cornice and the attractive wrought iron-work at the areaway at No. 220 and at the stoop of No. 222, all belong to an alteration of 1929, when a new entry was cut through the basement at No. 220, eliminating the stoop. Both houses have muntined windows with corniced lintels.

#224 & 226 These two brick houses, three stories high with basements, were

WEST TENTH STREET South Side (Betw. Bleecker & Hudson Sts.)#224 & 226
cont.

originally part of a row of three which also included No. 228. They were built in 1847-48 by three carpenters, Stephen C. Stephens, Abraham Demarest, and Levi Onderdonk, who had purchased the land from William Paulding, Jr., former Mayor of New York.

No. 226, despite its plate glass windows, remains much as it was when built, with a handsome Greek Revival doorway, and fine ironwork at the stoop and areaway. The cornices of both houses, with their floral decoration, are unusual, and the sheetmetal cornices above the windows are later additions. An alteration of 1926 resulted in the introduction of a basement entrance at No. 224, with arched steel casement window above it.

#228

This four-story apartment house was built in 1877 for Steele & Costigan. It has, for its size, a very deep bracketed cornice and a fine entrance doorway with paneled pilasters and cornice slab carried on brackets. The windows, as may be expected by this date, are plate glass, and a fire escape descends on the right side above the entrance-way.

#230 & 232

These three-story houses, so different in appearance, were built with a former two-story stable filling both rear lots, accessible from the street today through the paneled garage door of No. 230.

The upper floors of No. 230 have been veneered with composition material simulating brickwork. A simple paneled cornice crowns this narrow structure, which represents the transformation of a stable which had been built on this site in the second half of the Nineteenth Century.

No. 232, a wider house, retains some of its original appearance, although a third story has been added, clearly seen in the change from Flemish to running bond brickwork above the second story windows, and in the bracketed Italianate roof cornice. The ironwork at the stoop belongs to the same mid-Nineteenth Century period, but the doorway retains a simple transom and lintel, typical of the transition from late Federal to Greek Revival. This modest house was built in 1833 for John C. Blauvelt, a cartman, and sold the next year, together with the lot on which No. 230 was built later, to John Kohler.

#234

An alleyway, closed to the public by wooden doors, separates Nos. 232 and 234. It leads back to what was once a large one-story stable of frame construction, filling the rear portion of the lot. The house has all the characteristics of the Greek Revival, such as running bond, low attic windows, simple wood cornice, pilastered doorway, and ironwork which, except for the cast-iron newel posts, are all typical of the period. It was built in 1848 for Richard Dongan, who had purchased the property a decade earlier.

#236-238

With stores at the street level, this six-story apartment house is quite simple, except for the splayed window lintels with console-type keystones. It is crowned by a dentiled roof cornice and has two fire escapes, one at each side of the front. It was built in 1907 for Jacob Lipman and Samuel Root, and was designed by Edward A. Mayew.

#240 & 242

These two handsome, six-story dumbbell apartment houses, with stores at the first floor, were built in 1860 with uniform façade and roof cornice. Like Nos. 220-222, they were built for Joseph Wright, Jr., replacing stables owned by Joseph J. Van Beuren. Wrought iron balconies with handsome diagonal braced panels extend almost the full width of the houses at the upper floors. The roof cornices have widely spaced console brackets, one between each window, and the stores have a wide simple cornice above them. All of the windows, except those next to the end, are segmental-arched with delicate cornices, typical of the late Italianate style.

#244

Similar in style to Nos. 240-242, this five-story brick apartment house was built in 1857-58 by James Wood, a contractor, on property previously owned by Joseph J. Van Beuren. The segmental-arched windows have double-hung sash, with a wide central vertical muntin used to simulate casement windows, so typical of mid-

WEST TENTH STREET South Side (Betw. Bleecker & Hudson Sts.)

- #244 cont. Nineteenth Century architectural practice. It has a four-story rear building on the back of the lot which also has segmental-arched windows.
- #246-252 No. 246, a charming little two and one-half story house, was the first of several houses erected in 1826 by Isaac A. Matfield, carpenter-builder. Together with Jonathan and Charles R. Matfield, who also were builders, he had purchased twelve lots from Richard Amos in 1825 on a portion of which he built seven houses extending from this house to No. 510 Hudson Street around the corner.
- Construction of the row began in 1826 with No. 246 and terminated with No. 510 Hudson Street the following year. This late Federal house stands virtually unchanged, except for the new dormer window and skylights on the roof. The front is constructed of Flemish bond brickwork and has its original doorway with Doric columns set against wood rustication blocks. The stoop is notable for two reasons: it is entered from the side and it retains its original wrought iron hand-railing. The window sash, once like that of its neighbor, No. 250, has been replaced.
- No. 248 is the number assigned to the lot behind Nos. 246 and 250, and is reached by an accessway which passes under the left side of house No. 250. This is the low square-headed doorway which appears between the stoops of the two adjoining houses.
- Three stories high above a basement, No. 250 is executed in Flemish bond brickwork for its entire height. It may well have been built this high originally, as evidenced by the paneled Federal style lintels at the third floor. It has a fine Federal doorway like that of its neighbor, No. 246, and the same interesting stoop turned sideways. It is wider than No. 246, extending out over the accessway leading to the rear lot, designated as No. 248. The window above this accessway has been raised to permit clearance for entry.
- No. 252, the corner house (described under No. 518 Hudson Street), also has a side entry on West Tenth Street.

WEST TENTH STREET (Between Hudson & Greenwich Sts.)

This short block has multiple uses with brick as the unifying factor. A series of arches on the north side serves to harmonize two apartment houses with the warehouse adjoining.

The rugged strength of this seven-story warehouse, on the corner of Greenwich Street, is a mute reminder of the Revolutionary War veteran whose home once stood here and delayed the opening of the street. He was Richard Amos, who in 1809 gave land to the city through his farm on condition that his house at the northeast corner of Greenwich Street be left undisturbed for five years. Despite his subsequent remonstrance, it was laid out in 1815 and named Amos Street. It received its present name in 1857.

WEST TENTH STREET South Side (Betw. Hudson & Greenwich Sts.)

- #256 This corner lot, covering half of the block fronts, is occupied by a parking lot and a gasoline filling station erected in 1947 (described under No. 515 Hudson Street).
- #260 This five-story vernacular warehouse was erected in 1897 and altered in the early Nineteen-thirties. It has rough stone lintels and sills and a tall roof parapet with stone coping.

The adjoining corner lot is a truck loading station.

WEST TENTH STREET North Side (Betw. Greenwich & Hudson Sts.)

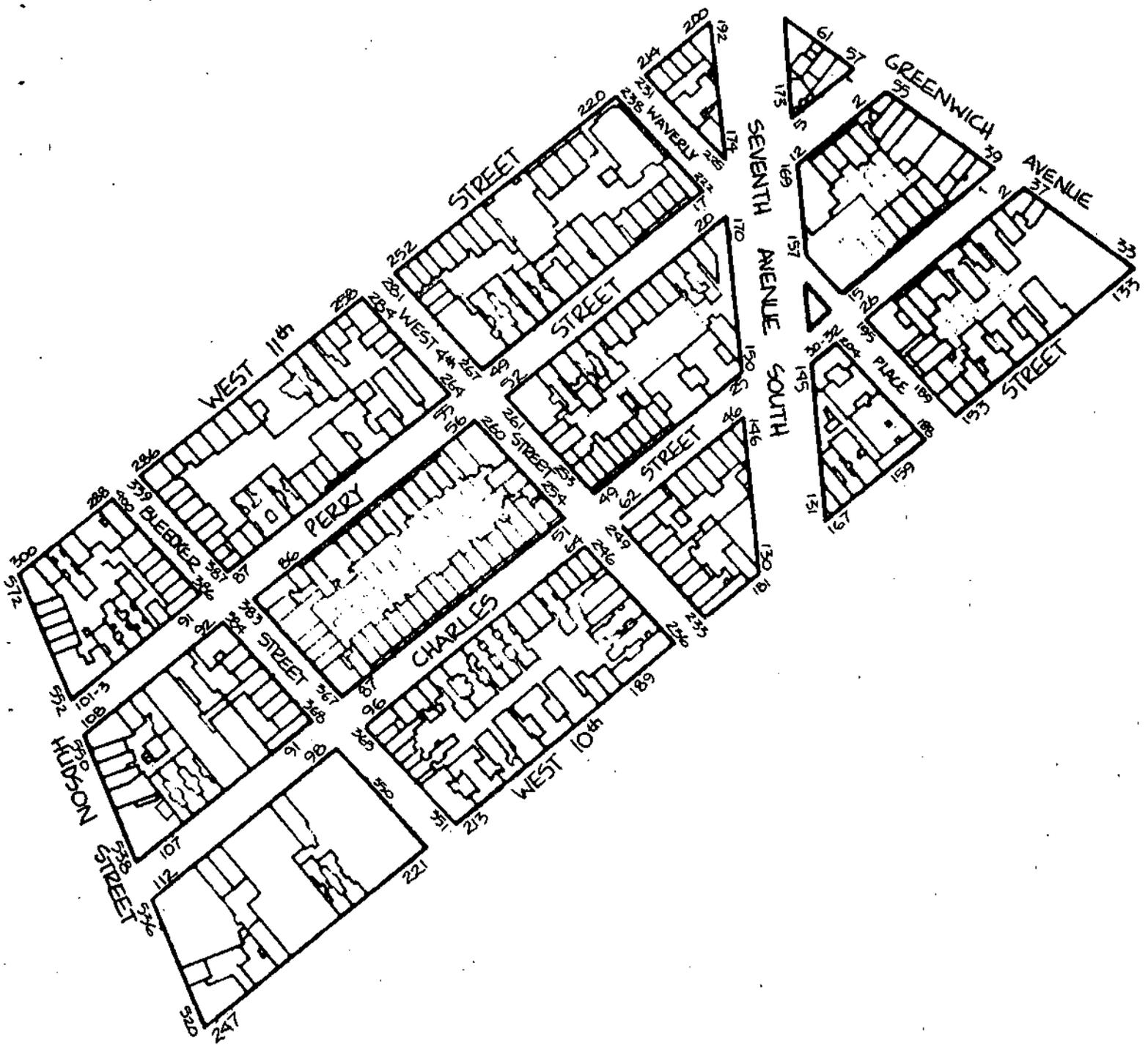
- #259 The corner seven-story brick warehouse (described under Nos. 697-701 Greenwich Street) dominates the street. It was erected in 1892.
- #257 & 255 The six-story apartment house at No. 257 is almost a duplicate of

WEST TENTH STREET North Side (Betw. Greenwich & Hudson Sts.)

#257 & 255 cont. its neighbor, No. 255, a large apartment building of 1889 (described under Nos. 519-525 Hudson Street). No. 257 is distinguished by strong contrasts of texture in the brick work, the bonded stone trim, the rough stone lintels and sills, and the bold sheetmetal roof cornice.

GREENWICH VILLAGE
HISTORIC DISTRICT

Area 7



AREA 7

BLEECKER STREET (Between West 10th & West 11th Streets)

Herring Street replaced George Street in 1818 as the old name for that part of Bleecker Street running in a northerly direction through The Village from Carmine to Bank Streets. A landowner named Herring in The Village may have given it its name. In 1829, however, the name of this section was changed to Bleecker Street, specifically for the reason that it was essentially a continuation of Bleecker Street (to the south of Washington Square), which at that point runs east-west.

BLEECKER STREET East Side (Betw. West 10th & Charles Sts.)

#351-53

This dignified six-story apartment house of brick, with stores, was built in 1903. Its entrance is around the corner (described under No. 213 West 10th Street). It stands on the site of the Greenwich Reformed Dutch Church, which was organized in 1803 and was built here in 1827. The church building later belonged to the Zion Methodist Episcopal Congregation until razed in 1903.

#355-365

In 1829 the Reformed Dutch Church leased the remainder of this block front for twenty-one years to James Haslet (or Hazlet), a hatter, on condition that he immediately erect "six good and permanent brick or stone buildings at least two stories in height, such as shall be approved . . ." by him, but that no factory, etc., was to be allowed. These six brick houses were built in 1829-30 in Flemish bond to the height of two and a half stories with peaked roofs (see description of corner house under No. 96 Charles Street). This row, with stores, has been occupied since an early date by tradespeople, and in 1851 as follows:

At No. 355, a woman who sold varieties, a dressmaker, two tailors, and a laborer; No. 357, a corsetmaker and a shirt-maker (both women); No. 361, a bootseller and a bootmaker; No. 363, a variety store run by a woman, also a jeweler, a patternmaker, and the daguerrotype studio of William Bogert who owned this and the corner house; and No. 365 a drug store.

Before 1858 the three houses at the Charles Street end of the row had been raised to three stories, and the other three houses were similarly raised at a later date. Nos. 355, 361 and 365 have a mid-Nineteenth Century appearance, with corniced window lintels and bracketed cornices at the roofline. Nos. 357 and 359, shorn of such details, have had parapets added. The parapets at Nos. 359 and 363 are paneled and stepped. No. 363, now four stories high, has splayed lintels with keystones, as does No. 94 Charles Street around the corner, which was built in 1854 for this same William Bogert, the daguerrian.

BLEECKER STREET East Side (Betw. Charles & Perry Sts.)

The development of this block front occurred in the late Eighteen-sixties, on land that had been part of the estates of Admiral Sir Peter Warren (who died in 1752) and of Abraham Van Nest (who died in 1864). The handsome five-story brick houses with stores, built at that time, mostly in the style of the French Second Empire, retain a surprising degree of homogeneity today. Construction plans in 1867 specified "first class dwellings for three families, above first floor stores." The term "French Flat" was soon to become popular as the name for the new fashion of living on a horizontal plane. It is significant that this block antedates the "Stuyvesant Apartment," built in 1869 at 142 East Eighteenth Street, which was the first apartment house of note in New York City.

#367 & 369

The Charles Street corner was designed and built in 1868 for Henry Kugeler by Henry Engelbert, architect. The twin brick houses facing Bleecker Street have their fifth stories within the popular mansard roofs, with dormers which are crowned by triangular pediments. The segmental-arched windows on the facades are now shorn of ornament, and the round-arched street entrances have been simplified. Each of these houses on Bleecker Street was originally designed for three families, above the stores. An integral part of the original con-

BLEECKER STREET East Side (Betw. Charles & Perry Sts.)

- #367 & 369
cont. struction plan is No. 85 Charles Street, adjoining around the corner. It has a similar bracketed cornice, without mansard roof, but it has a rusticated stone basement and the entrance has a stoop, thus making it similar to its neighbors on Charles Street. It was in No. 85 that Mr. Kugeler, who was in the coal business, made his home.
- #371-379 Designed in 1867 as five dwellings, each for three families above a store, this group still sets the style for the block with iron crestings crowning the mansard roofs and handsome segmental-arched window cornices with shoulders at the upper stories. These cornices are also effectively echoed above the dormers at the mansard roofs and, even at No. 377-379, this attractive detail appears at the fifth story windows, which are now a part of the facade below a parapet. The ground floors have been altered for apartments. The five houses were built for Frederick Kircheis, a broker, using designs of the architect, Louis Burger.
- #381 & 383 The Perry Street corner was built in 1866-68 as an investment of the plumbing firm, Brien & Adams, using designs of the well-known architect, R. G. Hatfield. These twin apartment houses, five stories high, are built of brick in the vernacular of the period. They have square-headed windows with flush lintels, and the roof cornices are decorated with modillions, as are the cornices over the stores. Built by the same architect at the same time are the adjoining dwellings around the corner, No. 86 Perry Street, which was built in the same manner, and No. 84 (described under Perry Street) where William Adams, Jr., made his home.

BLEECKER STREET East Side (Betw. Perry & West 11th Sts.)

- This attractive block front belongs primarily to the middle of the Nineteenth Century but includes even earlier buildings at the corners. Perhaps, for this reason, these early buildings were entered on the assessment records for Perry and Eleventh Streets, and this Bleecker Street block omitted until 1852. This plan of building the corner houses first and of filling in the intermediate houses later seems to have been popular with many of the early developers and accounts for the early dates of so many corner houses.
- #385 & 387 Among the earliest in The Village, these two shallow frame houses were built to the height of two stories in 1817-18, for Aaron Henry. In the late Nineteenth Century, stores were added with a projecting boxed cornice; a third floor was added; and the corner house was lengthened to the end of the lot on the Perry Street side to obtain an entry there to its upper floors. Both buildings were crowned with a simple fascia and cornice. Decoration is now provided by unusual semicircular railings beneath some of the top floor windows. Though both houses have been stuccoed, the simple wood frames of the windows are mute evidence of the original frame construction. These are only two of the nine houses that were built near the end of this block for Aaron Henry, a retired clothier living on West Eleventh Street. In 1815 he had bought an irregular-shaped tract bounded by West Eleventh Street (then Hammond), Perry Street (then Henry), and Bleecker Street (then George), together with a dwelling and stores, the exact location of which is indeterminate and may no longer exist. In 1820 this property passed from the Henry family to Samuel Torbert.
- #387½ Not until 1869 was a building erected on the north end of this lot which had belonged to Mr. Henry. It was designed by George Freeman for John H. Timm, as a four-story brick building with store. Before the fire in June of 1968, it had an attractive simple doorway framed by paneled pilasters. The roof is supported on vertically placed console brackets. The store at the ground floor has been bricked-up and replaced by small high windows.
- #389 & 391 This pair of four-story houses was built of brick in 1852, with stores, which have been changed in modern times to apartment use. The dignified doorways have capped pilasters supporting a transom bar

BLEECKER STREET East Side (Betw. Perry & West 11th Sts.)

#389 & 391
cont. with cornice. At the roof, the cornices are supported by a row of narrow brackets unexpectedly ending in turned drops. The upper floors have handsome muntined windows, graduated pleasantly in diminishing sizes at successive levels. No. 391 has sheetmetal window lintels and also iron railings cast in an unusual design at two of its parlor floor windows. This pair of houses was built in 1852 for Henry Sankston of 77 Perry Street, shortly before his death. In 1858 his estate owned all the houses to the corner of Perry Street, and some around the corner.

#393-397 Built in 1852-53, this row of four-story brick houses was erected for John B. Walton, a crockery dealer, in a simple version of the Italianate style. Nos. 393 and 395 retain their roof cornices supported by console brackets, and their handsome paneled double doors. The cornice at the roof of No. 397 is supported by simple paired brackets similar to those of its neighbor on the corner (No. 399), which was then also owned by Mr. Walton. In modern times, the stores at ground floor of this row were altered for apartment use. Mark Van Doren resided at No. 393 from 1929 to 1953.

#399 This five-story brick house, built in the Eighteen-fifties (described under No. 286 West Eleventh Street), occupies the corner site.

BLEECKER STREET West Side (Betw. West 11th & Perry Sts.)

Christian Baehr bought this block front in 1799 as a long term investment in the future expansion of the City. He and his brother Daniel were merchant tailors, with their establishment at 151 Pearl Street for many years. In 1813, following his retirement, Christian settled in Greenwich Village in a house facing West Eleventh (then Hammond) Street, at the corner of Bleecker (then Herring) Street, and died there in 1824. This block front continued to be held by his estate as vacant lots until it rose to such value that it was profitable to develop. In 1851 the lots were sold to various individuals, most of whom borrowed to build by mortgaging to Mrs. Ann E. Baehr, a widow. Consequently, the Baehr estate continued to be assessed for the houses which were built in 1852-53 and which still cover most of the block front.

#400 This handsome brick apartment house was built in 1888 at the height of the influence of the Queen Anne style. The large terra cotta panels with rich floral motifs, which extend up vertically between the windows on the north end of the Bleecker Street front, are a good example of the ornament of this style. Plate glass windows are crowned by projected lintels carried on stone corbels, and a dentiled roof cornice carried on console brackets crowns the building. Designed by G. A. Schellenger as the newly popular "French flats," for eight families, this five-story building was erected for Josephine L. Peyton. It stands on the corner (also known as No. 288 West 11th Street).

#396-398 These two four and one-half story houses were built in 1852-53 and were combined as one in the first half of the Twentieth Century. At that time the stores were altered for residential use. It is most unusual to find peaked roofs with gable ends on houses, and especially on such relatively high houses. No. 398 was built for John B. Walton, crockery merchant, and No. 396 for and by Linus Scudder, mason, who was an active builder in The Village.

#390-394 Built in 1852-53, this row of brick houses with stores at the first floor is three stories high, and all the houses have similar bracketed cornices. The brackets are of an interesting design with corbels under them and the leading edges formed as "drops". The window lintels of No. 390 are cased in sheetmetal with cornices, and plate glass has been substituted here for both top and bottom sash. Nos. 392 and 394 were built for James Snodgrass, cartman, and No. 390 for Samuel G. Southmayd, who had a large establishment of planing mills on West Street, just south of The Village.

BLEECKER STREET West Side (Betw. West 11th & Perry Sts.)

#388 Four stories high with store at ground floor, this brick house, converted to multiple tenancy, was also built in 1852-53. Its most distinguishing feature is a paneled cornice supported on vertically placed console brackets which are carefully profiled in the fascia board at the ends. The spacing of these brackets is unusual, having only one at each end and two near the center featuring the central window below them. This house was built for Charles Schultz, who later purchased No. 396.

#386 This three-story corner house of brick was also built in 1852-53, despite its older appearance. Although the same width as the other houses on the block, it has only two windows at each floor on this front. These windows are muntined, and the lintels have sheet-metal covers with cornices. The store has been recently remodeled and is out of harmony with the rest of the block.

BLEECKER STREET West Side (Betw. Perry & Charles Sts.)

#384 This corner apartment house (described under Nos. 92-94 Perry Street) was built in 1914.

#372-380 Although only Nos. 372-376 were built as a row, this block front gives a homogeneous impression, due largely to the even fenestration and flush lintels and to the prevalence of stepped parapets over the fourth stories. In 1852-54, the five new houses at Nos. 372-380 were assessed to Arthur H. M. Haddock, who owned only No. 380. The basis of his responsibility for the other four remains unresolved; he was neither owner nor mortgagee; he was not engaged in the real estate fields nor in the building trades. He and William J. Haddock operated their cigar business on West Street nearby and had their residence on West Eleventh Street and did not move to Bleecker Street.

No. 380 is probably the most attractive and best preserved house in this block and the only one owned by Haddock. This house was built in 1852-53 in an elegant but simple version of the Italianate style. The double-hung windows, with simple, stone lintels, have the wide central muntins grooved to simulate casement sash, so typical of this style. The second story windows are floor-length and have handsome cast iron railings (one is missing). The ground floor store, little changed from its original appearance, is crowned by a small cornice carried on brackets. The handsome doorway to the upper floors seems, with its pilasters and sidelights, to belong to an earlier period. This house is crowned by a simple modillioned cornice.

Built in 1852-53, No. 378, with low parapet stepped up in the center, was altered in 1930. The store beneath was little affected by this alteration, and the house harmonizes basically with its neighbors. The windows at both the second and fourth floors replace the muntined sash still seen at the third floor. This house was built for Thomas Gudbirt, an agent, who made it his residence.

Nos. 372-376 compose a row of three houses erected in 1852-53 by Smith Woodruff, a builder active on Barrow Street and elsewhere in The Village. He had bought the three lots and soon resold them improved with dwellings. Nos. 372 and 374 continue to have stores beneath, and both had their roof cornices removed and replaced by new brick parapets stepped up at the center. The windows all have a single, slender muntin running vertically up the center. The lintels have been tampered with, perhaps to remove the little stone cornices at the top, such as appear at the second story of No. 376. By contrast, No. 376 has had its store converted to residential use and has a conspicuously unattractive fire escape. Unlike its neighbors, which had their parapets rebuilt with finish brick where the cornice once stood, No. 376 shows rough or common brick where the cornice was removed. Now it is simply covered by the panel at the top.

#370 Built in 1848 for John P. Chrystie, of Hackensack, N. J., as a dwelling without a store, this four-story house seems, at first glance, to be similar to Nos. 372-374 but its windows do not align, and it was built four years earlier. The stepped parapet at the top may be presumed to have been the work of the same mason who altered the other houses at a later date. A simple store, alongside the

BLEECKER STREET West Side (Betw. Perry & Charles Sts.)

#370
cont. entry to the upper floors, has not been altered appreciably.

#368 This five-story brick corner building was erected in 1847-48 to the height of two stories as a pianoforte manufactory owned by Garret and Harvey Barmore (described under No. 91 Charles Street).

BLEECKER STREET West Side (Betw. Charles & West 10th Sts.)

#350
(#350-364) This seven-story, block-long apartment house of brick, extending one hundred feet down each side street, dates from 1963. It was erected for Bleecker-Charles Corp. from designs by H. I. Feldman. Here an interesting attempt was made to treat the fire escapes architecturally as balconies by facing them with metal plates. Although the windows are paired, there has been some attempt made here, both in the use of brick and in the details, to have this building harmonize with its surroundings.

CHARLES STREET (Between Greenwich Avenue & Waverly Place)

This attractive short street is a very satisfying place for restful family living. However, the quiet dignity of the rows of mid-Nineteenth Century town houses is almost overwhelmed by the eighteen-story apartment house that has replaced some of them for part of the block at Seventh Avenue. The short row of houses next to it is in an early vernacular version of the Gothic Revival style, and fittingly culminates in the long side of a corner house with the crenelated parapet so popular in that period.

The Greek Revival row on the south side, though twice interrupted by ornamented six-story apartment houses, makes its impact on the block through the handsome quality of its houses. The corner here is occupied by a six-story apartment house of the turn of the century, harmonizing with the two in the middle of the block in their wealth of Italian Renaissance ornament differently expressed. The base of its corner tower, however, has been recently remodeled for a store with such a bald treatment that it has no relationship to the other side of the entrance, an inharmonious contrast which a design review board would have avoided.

Warren Place was the name for both the south and north sides of this short block, between Waverly Place and Greenwich Avenue, when they were developed in 1845-48. This name honored Admiral Sir Peter Warren, whose summer home stood nearby on his farm of over three hundred acres, which covered the heart of Greenwich Village including this block. The special character intended for both sides of this block was likewise signaled by the developers who set back the houses from the property line to give them ample front yards.

CHARLES STREET South Side (Betw. Greenwich Avenue & Waverly Pl.)

This side of the block, as well as around both corners, was jointly developed in 1845-46 by Myndert Van Schaick and Patrick Cogan. Mr. Van Schaick was a former State Senator, married the niece of Mayor Philip Hone, and was a wealthy man, with his residence on Fifth Avenue and Fourteenth Street. By contrast, Patrick Cogan was an unsuccessful carpenter, who overextended himself trying to complete the long row of nine houses and sell them. Van Schaick had sold Cogan the property, at a price reflecting the value of the houses, and also lent him the money, secured by a mortgage. However the next year, upon Van Schaick's suing for the unpaid mortgage, the court put up the property at public auction, and the houses were sold to the various individuals who were the highest bidders.

#2 This is the extended side of a four-story house built by Patrick Cogan in 1845, that faces Greenwich Avenue (described under No. 37 Greenwich Avenue).

#4, 10,
16-22 Six dwellings survive of the row of eleven handsome Greek Revival town houses built in 1845-46 for Myndert Van Schaick, financier, and

CHARLES STREET South Side (Betw. Greenwich Avenue & Waverly Pl.)

- #4, 10, 16-22
cont. Patrick Cogan, carpenter. The handsomeness of the row of three-story brick houses is best expressed by the adjoining Nos. 16-20.
- No. 20 is the best preserved, retaining its high stoop and original ironwork. Notable also is its original "eared" and wood-framed outer doorway with the door flanked by Corinthian pilasters and sidelights, and surmounted by a dentiled transom bar with low glass transom above. All its windows, including those of floor length at the parlor floor, have flush lintels and wood double-hung sash, though not the original muntined sash. All the houses, except No. 4, retain the original, attractive, dentiled cornice with short fascia board. No. 4, on the other hand, is the only other house of the row that retains its stoop and handsome mid-century railing. No. 4 has unusually low lintels, No. 10 has had its facade smooth-stuccoed, and No. 22 rough-stuccoed, while Nos. 16, 18 and 22 have substituted steel casement sash. A graciously wide and attractive portico of ironwork now frames the joint entrance for Nos. 16 and 18 which is flanked by Doric columns and sidelights, and by oval windows at the facade.
- #6-8 This apartment house with T-shaped plan was built in 1902 and displays a wealth of Italian Renaissance ornament around the door and windows. The third floor windows have arched pediments, while those at the fifth floor are triangular. It is built of yellow brick and replaces two houses of the row built by Mr. Cogan.
- #10 This house, being originally part of a row, is described under No. 4 above.
- #12-14 "The Alpha," a six-story brick apartment house, was designed in 1903 by George F. Pelham for Henry Passman. It is built of yellow colored brick in the Italian Renaissance manner of the Eclectic period. The ground floor is of rusticated stone with a handsome porch carried on columns. The top floor is enriched by horizontal band courses of brick and is crowned by a large and elaborate sheet-metal cornice carried on widely spaced, vertically placed console brackets, between which small consoles are evenly spaced. This building occupies the site of two more of Cogan's row of houses.
- #16-22 Nos. 16-20 of the row best express the handsomeness of the original row of eleven houses built in 1845-46. These houses are described under No. 4, the first house of the original row.
- #24-26 This six-story corner apartment house was also designed by George F. Pelham in 1903, for Messrs. Malbin and Kimmerman. In this building a corner tower effect has been created by projecting the corner windows slightly forward and by cutting off the corner on the diagonal just wide enough to receive a narrow window at each floor. The bracketed cornice extends along both sides and around the corner tower. The ground floor is handsomely rusticated next to the entrance porch, which is supported on columns facing Charles Street. A new store has been added beneath the tower. Horizontal stone band courses enhance the second and top floors.

CHARLES STREET North Side (Betw. Waverly Pl. & Greenwich Ave.)

This almost square block was developed by joint endeavor. It was the site of the Eagle Mills, which the Eagle Manufacturing Company lost in 1819. It was then purchased at auction by Najah Taylor and Nathaniel Richards, and the latter's interest was subsequently transferred to Guy Richards. Taylor and Richards had owned the Eagle Distillery on the site of No. 15. In the development of 1847, they retained two lots on that site, selling the other seven lots facing the new Warren Place (now Charles Street) to individuals in the building trades. They were: Reuben R. Wood, mason; Enoch Dunham and Stephen H. Williams, carpenters; Richard Moore, blacksmith; Noah Norris, stone cutter; Peter McLaughlin, marble cutter; Joseph Aken, plumber; and Daniel French, who was in the bluestone business. Of these men, Daniel French made his home at No. 5, when it was called No. 1 Warren Place.

CHARLES STREET North Side (Betw. Waverly Pl. & Greenwich Ave.)#15
(#13-21)

This large apartment house at the corner is best seen from Seventh Avenue South (see described under No. 157 Seventh Avenue South). Built in 1961, it is eighteen stories high, including several setbacks. It replaces five of the row of nine houses built in 1847-48.

#5-11

These four brick houses, built in 1847-48, are a simple version of the Gothic Revival, a style rare in The Village. This style is exemplified by the drip (label) moldings over the doors. No. 9 most nearly retains its original appearance, with rusticated basement, stoop leading up to the original doorway, and low, attic casement windows at the fourth story. Its original windows diminish in height as they ascend, and on the lower floors are double-hung but have the typically heavy central muntin simulating casements. Its high stoop has unexpectedly elaborate ironwork.

The other houses have had various changes to their windows, including the raising of the top stories to full height, and have been converted to provide entrances at the basement level. No. 7 has achieved added interest by retaining the drip molding over the window that has replaced the old front doorway. At No. 5 the low attic windows have been replaced with a studio window of full height, which extends the entire width of the house with casements and fixed transoms above.

#1-3

This five-story brick house faces Greenwich Avenue (described under No. 39 Greenwich Avenue), and occupies the corner site.

CHARLES STREET South Side (Betw. Waverly Pl. & Seventh Ave. So.)

#30-32

This short block, created by the cutting through of Seventh Avenue South in 1919, is filled by the entrance facade of a six-story apartment house, which was built in 1910. It bears also the numbers 202-204 Waverly Place and number 143-145 Seventh Avenue South (described under the Avenue address).

It faces McCarthy Square on the north side of Charles Street.

CHARLES STREET (Between Seventh Ave. So. & West 4th St.)

The delightful residential quality of this street is derived from its long rows of well-maintained, three-story town houses. They are in effect anchored at one corner by the two low but wide apartment houses, which terminate the long row of simple Italianate houses of brownstone along the north side. Outstanding for its survival relatively intact is the handsome row of five Greek Revival houses of brick, on the south side. The effect they impart of beauty and peace is somewhat lessened by two steel studio windows which break the continuity of their fine cornice line, a situation which would have been avoided by the expert guidance of a design review board. This row terminates in a Twentieth Century artists' studio building of brick, with a parapet roofline at exactly the same height as this handsome row, thus harmonizing with it.

CHARLES STREET South Side (Betw. Seventh Ave. So. & West 4th St.)

#46

Designed to provide a store and artists' studios, this three-story corner building was built in 1921 for the Stoneman Realty Corp., using the plans of Emmanuel Sommers. It is a handsome, simple brick structure of Flemish bond with flush brick trim, stacked brick at the sides and soldier courses at the head of all openings. The third story has a recessed brick panel, equal in width to the studio window below but of lower height. Small windows flank these central features on either side, and a small door gives access to the studios upstairs. This building (also Nos. 144-146 Seventh Avenue South) occupies what remains of the site of several town houses which were demolished to permit the southerly extension of Seventh Avenue in 1919.

#48-56

Outstanding for its survival relatively intact is this row of handsome houses, built in 1839-40. They have suffered neither change

CHARLES STREET South Side (Betw. Seventh Ave. So. & West 4th St.)#48-56
cont.

in height nor change to entrance at the basement, and relatively little alteration to the cornices and to the pedimented doorways. These five Greek Revival houses are of brick, three stories high, with a uniform dentiled cornice.

The handsome stoops of all these houses probably once resembled that of No. 52, and only No. 48 has been much changed. At No. 52 the original wrought iron handrailings have encircled openwork newel posts, with finials, which are set on low block-like masonry bases. The parlor floor windows of No. 48 have been cut down to the floor. At No. 48 and 50, steel studio windows replace the central third-floor window and, extending up through the dentiled cornice, are the only ones to break its continuity. The window lintels of Nos. 48 and 50 still display their original diminutive stone cornices, which were removed from No. 54. Nos. 52 and 56 are the only ones to which sheetmetal cornices have been added. The pedimented outer doorway has been removed from No. 54 and simplified at No. 56.

The chief developer of this row in 1839 was Solomon Banta, mason, who bought four of the five lots and built No. 50. Acting in association with him were others in similar trades who bought his other lots and built on them: Abraham Frazee, mason (No. 52); Cornelius R. and David R. Doremus, builders (Nos. 54 and 56). Using the same design as these men were Samuel Cyphers and Edward Duvall, smiths, who built No. 48. Early or original residents of these houses were Dr. Gasherie DeWitt Sr. (No. 48), Samuel Widdifield (No. 50), and Simeon Haines, cabinetmaker (No. 52).

#58

Built in 1841-42 by John Cole, a mason, this Greek Revival house was remodeled in 1923 to provide a basement entrance and a tiled pseudo roof with cove beneath in lieu of cornice. The muntined windows are unchanged.

#60-62

This large Federal town house, now four stories high, was originally three stories in height and was the corner ending a row of lower brick houses facing Fourth Street, which were built in 1828. They were among the developments of Samuel Whittemore, a large property-owner of The Village. The rear extension was added in 1901. This corner town house is also No. 249 West Fourth Street and is described there.

CHARLES STREET North Side (Betw. West 4th St. & Seventh Ave. So.)

In 1868 much of this block front was purchased for redevelopment by James S. Bearnes of Brooklyn, who was a grocer and liquor dealer in lower Washington Street in Manhattan. He engaged Peter L. P. Tostevin, mason, also of Brooklyn, to design Nos. 45-49. It is probable that his plans were used for more of the block, as all the town houses now standing were erected by the firm of Rabold (Daniel) & Tostevin (Peter L.P.) in 1869.

#43-49

This row of four late Italianate town houses was built of brownstone in 1869 with similar bracketed cornices, handsome doorways and stoops. No. 49, the corner house (also No. 253 West 4th Street), has a restaurant in the basement but retains most nearly its original appearance. While Nos. 43 and 45 have been remodeled to provide basement entrances, Nos. 47 and 49 retain their handsome cast iron balustered stoop railings and, in the case of No. 49, the polygonal newel posts with acorn finials.

The handsome doorway at No. 49 is notable for its arched pediment carried on vertical console brackets, richly carved. The round-arched inner part of the doorway, with flanking incised triangular panels, is all that remains of the original at No. 47. The double-hung windows in this row are all of plate glass, except for the third floor of No. 47 where the sash is vertically divided by the original single muntin. In 1927 a two-story extension was added to the rear of No. 49 (described under No. 253 West 4th Street).

#33-41

This row of five houses with identical cornices was, like its neighbors to the west, built in 1869. As they all now have entrances at the basement instead of stoops, it is difficult to visualize the

CHARLES STREET North Side (Betw. West 4th St. & Seventh Ave. So.)

#33-41 original appearance of this attractive row. All have full length
cont. parlor floor windows, except No. 41, and most of them are protected
by small wrought iron balconies. Many of the windows now have
muntined sash.

#29-31

"The Carolus" apartment house, built in 1914, occupies the historic site of the Third or Charles Street Presbyterian Church of 1844. This six-story building of brick makes attractive use of this material for window enframements and quoins, with horizontal stone band courses used for unifying effect. The stone entrance door has a pointed Gothic arch with two colonnettes on each side, all combined under a simple frieze with cornice. A stone base course below the first floor windowsill level provides a good transition from the sidewalk to the brickwork above. This building was designed by Charles B. Meyers for the Martha Building Corp.

Although New York, like Brooklyn, is a city of churches, an incredible number of them have been swept away by the tides of "progress." Left abandoned by a congregation which has moved uptown, the church is usually sold to another less wealthy group and finally to a developer for demolition. The Charles Street Presbyterian Church, now replaced by an apartment house (No. 29-31 "The Carolus"), was formerly known as the Third Associated Presbyterian Church and was built in 1844. It represented that attractive and interesting period of transition when the staid classicism of the Greek Revival was giving way to the romanticism of the Italianate and the Gothic Revival. In this case, although the building was completely symmetrical with a handsome, low pediment, the treatment of the front was unusual. The central portion of the building was projected forward slightly, as were the ends with pilasters, leaving two recessed areas between it and the end pilasters. Instead of having a central entrance, the doors were set in the recessed areas. Above the doors and of equal width, high windows were carried up to the pediment. These were matched in the center section by a similar high window, with a solid wall beneath it. The general effect of this front, with its three vertical windows, was quite striking and in its day set a new mode for church architecture, quite unlike anything which had been built up to that time. Most important, it permitted the congregation to avoid the use of a hexastyle front with its costly columns, substituting what was, in essence, a plain masonry front for the time-honored classical formula.

#25-27

"The Abingdon," a six-story corner apartment house, like nearby Abingdon Square, was named after Willoughby, Earl of Abingdon. His wife, Charlotte, was the daughter of Sir Peter Warren, whose estate covered most of Greenwich Village. Earlier and more pretentious than its neighbor to the west, this building was erected in 1903. The first floor, entered at street level, is built of rusticated stone, while the rest of the building above is brick. The windows are all framed with stone. Two forward projected portions, with tiers of paired windows, as well as the second and sixth stories are embellished with horizontal band courses of stone. A roof cornice supported on console brackets, with modillions in between, crowns the building. It was designed by George F. Pelham, architect, for Polstein Bros. One corner was cut off by the extension of Seventh Avenue South, giving the building the additional number, 150 Seventh Avenue South, which faces McCarthy Square.

CHARLES STREET

(Between West Fourth and Bleecker Streets)

The delightful residential quality of this street is derived from its rows of well-maintained, three-story town houses. Interesting contrasts present themselves between the two sides of this street. The low-lying residential character of continuous row houses on the north side faces changing heights on the south side, where a group of

CHARLES STREET (Between West Fourth and Bleecker Streets)

apartment houses at mid-block is flanked by houses leading to both corners. A pair of this group of five and six-story apartment houses is worthy of special note, partly because of its restrained style and partly because the pair is among the earliest examples of the "French Flat" that was to become so popular in the late Nineteenth Century. Farther west, at the Bleecker Street corner, a handsome, arched window at the center of the top floor serves as a ghostly reminder that here was originally the gable end of a two and one-half story Federal house. Three very delightful Italianate houses in a row attract the eye to the east corner at the south side.

The north side of the street, which has a particularly interesting history, is unusual for The Village in having an almost continuous row of town houses built at the close of the Civil War. It includes, virtually unchanged, a very handsome example of the French Second Empire style. Its very beauty exhibits demonstrably the gradual process of attrition which has affected this row through minor changes. The needless break in the row by a characterless new facade on one house would have been avoided had architectural controls of a regulatory body been in force. Near West Fourth Street a handsome synagogue, though designed in the Italian Renaissance tradition, displays a star of David in its circular window. This contributes diversity to the block.

CHARLES STREET South Side (Betw. West 4th & Bleecker Sts.)

#64-70

Of these four brick houses, all erected in 1861 by Albro Howell, builder, Nos. 66-70 form a delightful row of Italianate style, three-story residences. They have segmental-arched windows and dignified roof cornices with decorative brackets. Nos. 68 and 70 retain their stoops and have arched pediments over the doorways and full length, parlor floor windows, with double-hung sash having vertical central muntins. The handsome ironwork at the stoop and areaway of No. 70 has a round-arched design with the luxuriant detail indicative of French Second Empire influence. The four-story corner building, although built at the same time and occupying a similar lot, has a more vernacular appearance and was designed differently in order to accommodate a store at street level (described under No. 246 West Fourth Street).

#72

This five-story brick apartment house was designed in 1895 by Charles Rentz, using a modified dumbbell plan, for Joseph Mandelbaum. The doorway has a heavy stone entablature carried on stone brackets, and the first floor is handsomely rusticated. The outer windows at the fourth floor have corbeled sills projected out in semicircular form with carved undersides resting on the keystones of the windows below.

#74 & 76

The great dignity of this pair of six-story apartment houses derives from their segmental-arched windows, which have shouldered lintels with cornices influenced by the French Second Empire style. Small corbel blocks support the windowsills. Built of brick in 1871 for Peter Cook by Julius Boeckell, architect, they are interesting and very early examples of the new type of apartment house at that time known as "French Flats."

#78

Charles Rentz, the architect of No. 72, likewise designed No. 78 in 1897 for Brubacker and Rentz. This apartment house, with its interesting brickwork at the upper floors, has a richly treated first floor. The heavy stone lintel of the doorway is carried on diminutive, squat columns. These columns, in turn, are carried on curved corbels with sunburst patterns cut in their sides, Queen Anne style.

#80 & 82

This pair of five-story apartment houses was designed in 1893 for Elizabeth J. Wellwood, by Richard R. Davis. The high street floor of both buildings is unified by a horizontal band course which serves as windowsills for the second floor windows. It has large dignified entrances in the Grecian manner with pediments supported by pilasters. In modern times, the buildings have been smooth-

CHARLES STREET South Side (Betw. West 4th & Bleecker Sts.)

- #80 & 82
cont. stuccoed and simplified with an unadorned parapet added above the roof.
- #84-86 Built in the Romanesque Revival manner in 1899-1901 for Peter J. Herter, this wide six-story apartment house was designed by P. Herter & Son. The semicircular window heads, at the third and top stories, are of corbeled brick with terra cotta arch trim and have carved human heads for keystones. Also interesting are the terra cotta spandrel panels and variegated band courses. The ground floor has been remodeled with small paired windows set in large square panels of brick, a bald design completely at variance with the handsome upper floors.
- #88 This five-story brick apartment house was designed in the Neo-Grec style in 1887 by William Grant, for Daniel Rosenbaum. It has the typically heavy, protruding window lintels, resting on horizontal band courses which extend across the building. The interesting first floor has a central doorway, framed by Corinthian pilasters supporting bold console brackets which carry the stone cornice slab that serves as a base for the fire escape. This doorway is flanked on either side by a pair of tall windows, surmounted by a segmental-arched brick lintel with a sculptured woman's head serving as an ornamental keystone. The circles and other incised motifs typical of the Neo-Grec period, that decorate the doorway and windows of the first floor, give it a delicate sense of scale.
- #90 This three-story Greek Revival house was built in 1847 on a newly created lot, by Levi Onderdonk, a carpenter, for his own residence. Greek Revival in character are the doorway, the ironwork at the stoop and areaway, and the short fascia board below the cornice. The facade, however, has been resurfaced.
- #92 The middle of three houses, all three stories high, No. 92 is taller than its neighbors. Its first two stories were built in 1836 and assessed to William Jewett. After 1858, the third story was added and gives the house its present character, with its Italianate bracketed and paneled cornice. This house has been converted to provide a basement entrance.
- #94 Built in 1854-55, this three-story brick house is of the same height as its earlier neighbors, Nos. 90 and 96. It has a store at street level, with cornice above, extending the width of the building. It now has a stuccoed front, a high stepped parapet, and window lintels with keystones. This house was built for William Bogert, as his home, on the backyards of the two corner properties that he had purchased, and in one of which he had his daguerrotype studio (at No. 363 Bleecker Street).
- #96 This corner house is one of a row of six houses on Bleecker Street built in 1829-30 (described under Nos. 355-365 Bleecker Street). Before 1858 its attic was raised to a full third story. The third story on the Charles Street side has an interesting window arrangement and, together with the change from Flemish to running bond at the corners (and along the Bleecker Street side), still shows that this house was originally two stories with a high gable on the Charles Street side. Within the gable there was originally a tall central window with semi-circular head, flanked on either side by quadrant windows. These small windows have since been squared off with corniced lintels. The central window retains its arch, which has been enhanced by an attractive square-topped frame with a sunburst design carved in the corners. This motif was popular in the later Queen Anne period.

CHARLES STREET North Side (Betw. Bleecker & West 4th Sts.)

An unusually important historical background focuses on this block bounded by Charles, Bleecker, Perry and West Fourth Streets. In the Seventeen-forties it was the summer home, on a farm of over three hundred acres, of a successful British naval commander stationed in New York. Soon to become known as Admiral Sir Peter Warren, he was an

CHARLES STREET North Side (Betw. Bleecker & West 4th Sts.)

Irishman knighted by his government in recognition of his services in leading the naval forces at the siege and capture of the French fortress of Louisbourg, Nova Scotia, in 1745. This bastion had long been a thorn in the side of the British colonies in North America. The Assembly of the Province of New York met during epidemics at Warren's country seat, which he named "Greenwich House." His property extended irregularly beyond but included all the present-day diagonal streets between Christopher and Gansevoort Streets, Greenwich Avenue and the Hudson River. He is now commemorated by No. 51 West Tenth Street, The Peter Warren Apartments, built in 1959. After Warren's death in 1752, the most distinguished tenant of his mansion was General Robert Monkton who likewise fought the French, in Canada and in the West Indies, and who was briefly Governor of New York.

After the Revolution, Warren's son-in-law, the Earl of Abingdon, sold a fifty-five acre tract which was resold in 1794 to Abijah Hammond, who then sold it off for development. The Charles Street block was purchased by Whitehead Hicks, cashier of the Mechanics' Bank, who made his home there from 1802 until his death in 1819.

Abraham Van Nest, the last owner of this rural block, bought it with its dwelling in 1821. Born during the Revolution on a farm in New Jersey, Van Nest developed the family's saddlery business in New York into "Saddlery, Hardware, and Carriage goods" in a store extending from Warren to Chambers Streets. He was a benefactor and trustee of Rutgers College for forty years, served on the City Board of Aldermen, was President of the Greenwich Savings Bank and active in developing Bleecker and West Fourth Streets. At first he used his residence, named "Greenwich," only during the summer months but later, year round, until his death there in 1864.

The Van Nest mansion resembled "Hamilton Grange" but had a steep hipped roof, crowned by a widow's walk. It was a rectangular, two-story clapboard house, five windows wide, and at each side there were two tall chimneys flanked by windows. Covered porches extended along both front and rear and were connected by a central hall. The paneled front door, crowned by a transom of simple glass panes, was reached by four steps from the drive, which led to the avenue of buttonwood trees extending to the Hudson River. The rear porch, approached by a flight of fourteen steps, overlooked the terraced flower garden that stretched across the block. Facing it was a Dutch double door. The house, near Charles Street, was set in the midst of shade trees. Entered from Perry Street was the two-story brick stable and carriage house. Fruit trees, a large vegetable garden, a cow, and a picket fence surrounding the block completed the picture of the attractive Van Nest home, which was finally razed in 1865, giving way to the solid block of City residences we see today.

This Van Nest property, the last rural block remaining in The Village, was opened for development by the death of Mr. Van Nest here in 1864. It was accompanied by considerable speculation in unimproved lots and in new houses. Jeremiah Pangburn, a real estate developer and mortgage broker, was the chief developer, owning in 1866 more than half of the lots on the Perry Street side, as well as some on the Charles Street side, and four dwellings, in two of which he lived. Hence it seems likely that he was the mastermind of the original planning.

In any event, the dwellings were uniformly set back from the street except at the Bleecker Street end, and the major architects who designed the block were associated with Pangburn's lots. This was especially true of Robert Mook who designed five houses on the Perry Street side. William H. Hume designed two houses there, and on the Charles Street side one house is documented, but six more may be attributed to him on architectural evidence. Somewhat similarly, Gage Inslee is known to have designed one house on the Charles Street side. The six adjoining houses would seem also to be his, on architectural evidence. The most distinctive and individual house on the block, No. 70 Perry Street, was designed by Walter Jones, an unknown builder, acting as his own architect. The only two vernacular buildings on the block were among the designs of the best known architect, R. G. Hatfield.

CHARLES STREET North Side (Betw. Bleecker & West 4th Sts.)

The Charles Street side of the block was fittingly known as "Van Nest Place," with its numbers running westward from 1 to 18. In 1936, because of confusion with an avenue of the same name in The Bronx, the City made it part of Charles Street, at the request of the property owners.

#87 & 85

The beautiful door at No. 85 is an achievement of Henry Engelbert, the architect, who designed three houses here in the style of the French Second Empire. They were built in 1868 for Henry Kugeler. No. 87 (also No. 367 Bleecker Street) and its twin, No. 369 Bleecker Street (both described under Bleecker Street) are early apartment houses, five stories high, with mansard roofs. No. 85 Perry Street (once known as No. 18 Van Nest Place) is erected up to the property line, and visually serves as transition to its neighbors. It is of brick, four stories high, with rusticated stone basement. Its segmental-arched windows are now shorn of ornament, but its bracketed roof cornice retains its panels with central bosses.

The glory of this house is its unusually elaborate doorway, which is still beautiful today even though its lintel has been shorn smooth. Handsome in its broad proportions, this doorway, enframed with rope molding and crowned by a glass transom under the low segmental arch, is a fine example of the gracious entranceway, with double doors, which was introduced at this period. It took the place of the earlier type of single door with sidelights. Here, each door has four panels which are carefully profiled to set off the rosette at doorknob level, and the topmost corners of the two upper panels have been cut back in quadrant form. No. 85 was the home of Mr. Kugeler, who was in the coal business.

#71-83

William H. Hume was the architect who designed No. 83, which was built in 1866 in the style of the French Second Empire. His plans were undoubtedly used for the rest of this row of basically similar houses, extending eastward to No. 71. Except for No. 75, which now has an impersonal new brick facade of the Twentieth Century, these three-story brick buildings have rusticated stone basements and segmental-arched windows. They have a common cornice, supported on console brackets ornamented by panels and modillions between them. Only Nos. 73 and 83 retain their high stoops and segmental-arched doorways, with their original double doors. These doors have handsome, vertical panels, profiled around bosses at doorknob level, and small glazed panels with their tops curved to conform to the segmental arch of the doorway. No. 83 retains the molded outer enframing of its doorway, but No. 73 has no frame.

This row of houses displays various latter-day simplifications, such as the window lintels, and the smooth-stuccoing of some of the fronts. In their original state, these houses would have resembled No. 59 Charles Street, though perhaps they were less ornate. It is worth noting that Nos. 71, 73, 77 and 81 retain their double-hung window sash with central vertical muntin.

These houses were first assessed in 1867: Nos. 83 and 81 to Peter C. Schultz, who was in the boat business, and whose home was at No. 83; No. 79 to Jeremiah Pangburn, agent, who lived here for a year before moving to the Perry Street side of the block; No. 77 to James R. Floyd, who dwelt here and was in the iron business; No. 75 to James O'Neill; No. 73 to William E. Dodge, Representative in the U. S. Congress, who resided here; and No. 71, likewise, to the above-mentioned Jeremiah Pangburn.

#57-69

The very handsome house at No. 59, built in 1866, was designed in the style of the French Second Empire by Gage Insee, architect. He undoubtedly designed the flanking houses, Nos. 57 and 61, which formed a group of three owned by Walter W. Price. Insee's plans may also have been used for the rest of this row westward to No. 69, as these houses are basically similar to No. 59 and are united under a common cornice. No. 59 is the outstanding example of this block as its architectural features remain unchanged, except for the lack of the central vertical muntin in the double-hung window sash of its lower floors.

This three-story brick house with rusticated stone basement has a modillioned roof cornice, supported on console brackets and ornamented with rows of dentils and with small rectangular bosses on the fascia

CHARLES STREET North Side (Betw. Bleecker & West 4th Sts.)#57-69
cont.

board. The low segmental arch, so typical of the French influence, appears at all the windows as well as the doorway. Following the profiles of these arches, the deeply cut window cornices with pronounced shoulders give a feeling of strength. The handsome paneled double doors (described above for No. 83) retain here their complete outer enframements. They are paneled and profiled around incised rosettes, and are surmounted by elaborate console brackets which support the segmental-arched cornice with shoulders. The wide, gracious stoop is enhanced by massive balustrades which rise from polygonal newels of intricate workmanship. Their design is echoed by the square gateposts of the areaway, which are likewise surmounted by acorns, but of a smaller size. The areaway railing has unusual cast iron balusters, and its arched gate has a beautiful and intricate design in wrought iron.

No. 59 is likewise interesting as a family city residence. Built in 1866 by Walter W. Price, a brewer, it was sold by him in 1869 at a handsome profit to his partner, Ernest G. W. Woerz, also a brewer, who made his home here for eleven years. It was known at this time as No. 5 Van Nest Place, a reminder of the old Van Nest estate which had once occupied this block. After passing through two more owners, it was purchased, in 1887, by Anna Catherine Gerdes. It thus became the home of the family of John H. Gerdes, a German immigrant who had liquor selling establishments at several taverns. This house continued to be their home until the very recent death of his daughter in 1966.

No. 61 is almost a twin to No. 59, but it has a modern railing at the stoop and areaway, and some details of its doorway enframing have been lost by being smooth-stuccoed. However, the cornices of its window lintels display an air of insouciant French gaiety that is a glorious feature of this row. Nos. 65 and 56 likewise retain their stoops and doorways. However, at No. 65 the double doors are rectangular, and large glazed panels have been inserted, in the upper halves, and the whole is surmounted by a wide transom which fits the low segmental arch of the doorway. Most of this row has had its window lintels shorn of ornament, and at Nos. 63-67, built by Bartlett Smith, these lintels are rectangular at the upper stories.

The dwellings in this row were first assessed in 1867: No. 69 to Jeremiah Pangburn, already mentioned; Nos. 63-67 to Bartlett Smith, a builder, two of whose purchasers became residents, Andrew Fletcher, who was in the boiler business, at No. 65; and at No. 63 Mary Ann and Charles W. Link. Nos. 61-57 were originally assessed in 1867 to Walter W. Price, brewer, but it was his associate Walter J. Price, likewise a brewer, who made his home at No. 61.

#51 & 55

Built in 1866-67 as part of a row of three town houses for George Starr (including No. 53), these brick dwellings are closely akin to, and in general harmony of design with their neighbors to the west. Their bracketed roof cornices are similar, but the dainty cornices, surviving on the window lintels at the upper floors of No. 55, are more delicate. No. 55 also displays spandrel panels in the brownstone below the parlor floor windows. The sills of these windows are part of a molded band course running the width of the house. At No. 51 this unifying band course also appears at the parlor floor as does the old window sash with central vertical muntin at the upper floors. Both houses have been converted to provide basement entrances, which are dignified by simple entablatures.

George Starr lived initially at No. 51, when it was No. 1 Van Nest Place, and later made his home at No. 53, where he lived when he served as Commissioner of Emigration in the Eighteen-seventies. Back in 1865 he had purchased the west end of the block, from Charles to Perry Street. Three years later he sold Nos. 51 and 53, as well as the adjoining lot at No. 256 West Fourth Street to Arnet Seaman, who was engaged in the building materials business. Seaman made his residence at No. 51, on the corner of West Fourth Street.

#53

This yellow brick synagogue with stone trim, which belongs to the Congregation Darech Amuno, was built in 1917. It replaced one of the town houses that George Starr had built in 1866 or 1867, mentioned under Nos. 51 and 55. The building is lower in height than the adjoining houses and extends in front to the property line. Completely symmetrical, this handsome synagogue is visually two stories high with basement

CHARLES STREET North Side (Betw. Bleecker & West 4th STs.)

entrances flanking the arched central entrance, leading up to the main floor. It is designed in the Italian Renaissance tradition, with pilasters dividing the front into three sections of which the central one is the widest. The upper part of the facade above an entablature is crowned by a low pediment. Its central feature is a circular window, containing the Star of David, flanked by arched windows at the sides.

CHARLES STREET (Between Bleecker & Hudson Streets)

This is a street of multiple uses and varying appearance, with brick as the unifying element. The prevailing height is five stories, but the range is from one to seven stories high. Three gables prominently silhouetted against the sky, over triple apartment houses, and an interesting stepped parapet, over one of the garages, lend variety to the prevailing horizontal parapet roofline. The delightful little three-story firehouse on the south side has handsome shallow-arched pediments in the Italianate style crowning its windows and double doors. Adjoining it at the corner, the end of a block-long apartment house on Bleecker Street is in the severe style of the Nineteen-sixties. It offers an interesting contrast rather than defying its surroundings. It expresses a serious attempt to harmonize, with use of brick, limitation of height to seven stories, and treatment of fire escapes architecturally as balconies. It is to be hoped that a similar restraint will be exercised in the block-through building for which foundations have been laid on the other side of the delightful little firehouse.

CHARLES STREET South Side (Betw. Bleecker & Hudson Sts.)

#98-100

This corner apartment house (described under No. 350 Bleecker Street) is in the severe style of the Nineteen-sixties, but blends with the houses in the neighborhood in being built of brick and only seven stories high.

#102

This interesting brick firehouse was built as a house in 1854 for Samuel D. Chase, an accountant. He continued to live nearby in West Eleventh Street, selling the property to the City of New York the next year. The City had just organized a new fire company, for duty between Leonard and Twenty-Second Streets and the City wished to house it next to the new station house (No. 100 Charles Street) for the 9th Police Precinct, which received reports of chimney fires.

The City's architect made an excellent conversion in the Italianate style, with centrally located, double doors for the fire trucks surmounted by a handsome arched pediment of sandstone, and with similar arched pediments over the windows of the two upper floors. The lintel of the doors is continued as a horizontal band course across the rest of the facade, giving dignity to the inconspicuous little doors that flank the main entrance. The building is crowned by a handsome sheet-metal cornice, in the same style, supported on brackets simulating carving.

This building was the firehouse of the volunteer Columbian Hook and Ladder Company No. 14 from 1857 to 1865 and, after the organization of a paid Fire Department, has been the firehouse of Hook and Ladder Company No. 5, from 1865 to the present day.

#104

On this lot, 90 feet wide, where the Village Garage recently stood, foundations have been laid for a new building extending through the block to West Tenth Street.

#106
(#106-108)

This pair of five-story brick apartment houses was built in 1871 by William José, architect, for Richard Schmidt & Co. Their present brick surface is mottled by the introduction of an occasional darker brick. The segmental-arched windows are interesting late examples of the Italianate style, with lintels of brickwork following the line of the arch and, at No. 108, with central muntins in the double-hung sash.

CHARLES STREET South Side (Betw. Bleecker & Hudson Sts.)

- #112 This end of a large garage, built in 1922 (described under Nos. 528-536 Hudson Street), presents a plain two-story brick wall with steel sash to Charles Street.

CHARLES STREET North Side (Betw. Hudson & Bleecker Sts.)

- #107-109 This small one-story gasoline station was built in 1927. It serves the community both in this capacity and as a large parking lot (Nos. 538-540 Hudson Street). It replaces a three-story hotel which once stood on this corner.
- #101-105 These three similar apartment houses were built in 1894 on the dumbbell plan by Weber & Drosser, architects, for the Cooper family. They are of brick, five-stories high, crowned by a deep bracketed cornice, above which three gables display their outlines prominently against the sky. The entrance doors have unusually deep pedimented lintels carried on heavy stone brackets or corbels at the sides. These three apartment houses were built for Catharine, Emma M., and John H. Cooper. Catharine was then the widow of William Cooper. In mid-century the Cooper family home had been here on Charles Street, at No. 101, and was flanked on both sides by William Cooper's livery stables, equaled in size only by the large stable which was located on Eighth Street near Sixth Avenue.
- #97-99 This three-story brick garage, built as a stable in 1895, runs through the block (described under No. 102 Perry Street). It replaces a carriage factory and is on the site of part of the extensive livery stables of William Cooper & Co. which were there in the Eighteen-fifties.
- #93-95 Construction of this garage in 1918 for John H. Cooper, who owned it until 1945, shows the continuation of this family's interest in the local transport field. Cooper was his own architect in designing this one-story building. It has an interesting stepped parapet and geometric panels and trim in sandstone. It replaces two three-story houses.
- #91
(#89-91) The first two stories of this five-story brick building were built in 1847-48 in the vernacular of the day as a "pianoforte manufactory" for Garret and Harvey Barmore. By 1854 it extended the full seventy-foot length of this corner lot. The upper stories were added at a later date and are topped by a parapet. Giving unexpected dignity to this building are the floor-length second floor windows on the Bleecker Street front, above the store (No. 368 Bleecker Street).

The restrictions of what not to build on this property, listed in the 1847 deed of sale, include any manufactory, trade, or business "in any wise noxious to the neighboring inhabitants." While the use of the new brick building evidently met this test, the 1854 fire insurance map shows it rated third class, which included the category of pianoforte makers, presumably because of the fire hazard of lumber and glue.

GREENWICH AVENUE (Between West 11th & West 10th Streets)

Greenwich Avenue is one of the more attractive shopping streets in The Village where the houses and apartment houses have stores at street level; the upper portions of most of the houses remain intact or are altered only by the addition of one floor.

The east side is particularly fortunate inasmuch as the alterations have been kept to a minimum between Twelfth and Thirteenth Streets. These low houses, with their stores, provide a restful and a most inviting shopping area.

The west side has more apartment houses, including a large new one at Tenth Street and many others remodeled from existing houses with a fair degree of architectural competence. These remodeled buildings with stores below are generally about one story higher than the houses across the street.

The very old names of Greenwich Avenue were Sand Hill Road in the Seventeenth Century and Monument Lane. Around 1794 it was known as Old Greenwich Lane (to distinguish it from Greenwich Street in the Hudson

GREENWICH AVENUE (Between West 11th & West 10th Streets)

River area). Its official name was Greenwich Lane until 1843 when the present Avenue term was adopted.

GREENWICH AVENUE West Side (Betw. West 11th & Perry Sts.)

#61 A (White Tower) diner now occupies the southerly part of the former site of an enormous brick building, over one-hundred-and-forty feet long, which was literally bisected by the southerly extension of Seventh Avenue in 1919.

The entire building was razed, and only a small triangular lot remained with a filling station (described under Seventh Avenue South) filling the northern apex. This large building was a brewery and was once a conspicuous feature of The Village, at the southwest corner of West Eleventh Street and Greenwich Avenue. It later became Monahan's Express Company (stables) and, after the turn of the century, the Manhattan Screw & Stamping Works (a factory).

The hard, white cubism of the diner, although a good trade mark, relates to nothing else in The Village unless it be the filling stations on the Avenue. Where a commercial enterprise enters an Historic District, it should be realized that a special situation exists and that stock company designs are often not only inadequate but offensive to the entire neighborhood. To insure that the spirit of the district is not violated, special study should be given to this problem by the company architects to evolve something which would be compatible, if not in scale, at least in its use of forms, materials and architectural details.

#57 & 59

These two handsome brick town houses, which once adjoined the brewery building to the north, were built for William Van Hook in 1844-45. They were built in the late Greek Revival period and have muntined, double-hung sash with simple, flush lintels above. The low windows of the top floor may be seen in their original form at No. 59. Both buildings have stores at street level, and they are both crowned by a continuous, bracketed cornice of later date. An unusual feature of the corner house, No. 57 (also No. 1 Perry Street) is the inset, rounded corner, extending full height with a vertical tier of windows. In 1851, No. 57 was the home of Michael Ledwith, who had a liquor store at the upper end of the block. William Van Hook, for whom these two houses were built, was a lawyer, who owned a sawmill at the corner of Bank and West Streets. He lived on West Eighth Street but later moved to No. 5 Fifth Avenue.

GREENWICH AVENUE West Side (Betw. Perry & Charles Sts.)

This block was developed by joint endeavor. Its underlying history is the same as that of the block front around the corner (described under Charles Street, North Side, between Waverly Place and Greenwich Avenue). Richards and Tayler laid out the Greenwich Avenue side in lots in 1847, disposing of them mostly to men in the building trades. These included: Noah Norris, stone cutter; Richard Moore, maker of grates (blacksmith); and R. Wood, presumably the Reuben R. Wood, mason, who like these other two were active on the above-mentioned block front around the corner. Others were Philo Beebe, builder; John T. and Hubbard Williams, plumbers; William Foster and Jacob Van Ostrand, lumber dealers; and P. Roach, presumably the Peter R. Roach who had sawmills at Bank and Washington Streets. Mr. Wood soon sold No. 47 to Lewis Gregory, Vice President of the Marine Insurance Company, who established his home there in 1849.

All these houses were built as first class residences without stores. It is worthy of note that these nine brick houses were built as a row four stories in height, with basements, in 1848-49, and that today, despite modernizations, there is a satisfying uniformity in the five-story heights and window alignments. Here, the stoops have all been removed and the houses converted to street level entrances. No. 41 is the least altered, but No. 9 on the north side of Charles Street

GREENWICH AVENUE West Side (Betw. Perry & Charles Sts.)

gives an even better idea of the original appearance as it retains its stoop.

#55 Only the window arrangement (fenestration) of this five-story apartment house, located on the corner of Perry Street (No. 2) serves as a reminder of its mid-Nineteenth Century origins. It was built in 1848-49 by Philo Beebe, builder, who lived in it. As the result of an alteration of 1899, its roof was raised, and it was altered to its present appearance. At this time it was stuccoed, and the steep tile pseudo-roofs were added, including a corner tower effect with low-angled tile roof. As altered, this building provides an effective termination for the row and, with its tower, signalizes its corner location. The ground floor store, with its black and white front, spoils the dignity of the building, defies its architecture, and detracts from the quality of the building as a whole.

#53 This 1848 house was remodeled as an apartment with a completely new front. This new front is architecturally similar to that of Nos. 43-49, and, with its ample-sized steel casements and textured brickwork, belongs to the first half of the Twentieth Century. A high parapet displays an all-over diamond pattern done in brickwork. A store and entrance door are located at street level.

#51 Remodeled at about the same period as No. 53, this five-story house of 1848 also has a new brick front with the windows paired at the left side and single at the right, for the entire height of the building. A store and entrance to the apartments above are at street level. The building is crowned by a little, projected roof carried on end-brackets, echoing the roof treatment of No. 55. The top floor end-windows have small wrought iron guard railings.

#43-49 Combined behind a uniform facade very similar in design to that of No. 53, these four houses, built in 1848, present a uniform appearance to the street as remodeled in 1930. The central portion of the parapet has the diamond-pattern brickwork but, here, the ends have been treated as vertical elements with large steel windows. The topmost of the end windows have small wrought iron balconies beneath them. This building has stores and entrance at the street level.

#41 No. 41, alone of the entire row, still displays low attic windows and modillions at the roof cornice. It may be considered late Greek Revival in style. Now a five-story house, it has been remodeled to provide a basement entrance with restaurant. Originally it was four stories high with basement, as may be seen from the high stone lintel of the doorway which remains embedded in the masonry, when a small window took the place of the door at the left side. The house was built in 1848-49 by Foster & Van Ostrand. In the early Eighteen-fifties, this was the home of R. W. Jeffery.

#39 The crenelated parapet, which sets this corner house (also Nos. 1-3 Charles Street) apart from the rest of the row, is the result of an alteration made sometime after 1858. At that time this 1848 house was enlarged, extending it the full length of the lot on Charles Street and raising the attic windows in order to provide a full-height fifth story. The window arrangement on the Charles Street side shows more sophistication than the typical fenestration on the Greenwich Avenue facade. Originally, the house was built for P. Roach, and in the early Eighteen-fifties it was the home of Mary Young. An attractive latter-day wooden store at the ground floor has gained added headroom by raising the second floor, an alteration indicated by the shortened second-story windows.

GREENWICH AVENUE West Side (Betw. Charles & West 10th Sts.)

#35½ & 37

Both of these brick houses were built in 1845 by Patrick Cogan, carpenter, in association with Myndert Van Schaick. They have stores at the ground floor facing the Avenue. No. 37, the corner building (also No. 2 Charles Street), was built very much in the simple vernacular of the day with little trim or embellishment. The cornice, with its decorative swags, is of a later date. It is one story higher than No. 35½

GREENWICH AVENUE West Side (Betw. Charles & West 10th Sts.)

#35½ & 37 and has two windows bricked up at the Charles Street corner. No. 35½ is three stories high. The house retains its original cornice and may be a reminder of the house which once stood to the south of it. It is a simple version of late Greek Revival style. In the early Eighteen-fifties, No. 35½ was the home of Henry Holt, tailor. The association of financier Van Schaick with carpenter Cogan is discussed under the adjoining block front (Charles Street, South Side, between Waverly Place and Greenwich Avenue).

#33
(#23-35)

Fifteen stories high, the "St. Germain" is a white brick apartment house built 1960-61. With the strident horizontals of its banded windows and the diagonal setbacks of its upper floors, this building fails completely to relate to its surroundings. In defying the quality of The Village and in its use of detail, color and materials, it sets a woeful precedent for the future development of entire blocks where properties are assembled to introduce just such large residential structures. A glance at Fifth Avenue will reveal how buildings of equal bulk can be built to be at least compatible with their surroundings and how, at eye level, they can be made a positive asset to the community. This building with stores at ground level is also entered at No. 133 West Tenth Street where a garage has been provided.

The apartment house replaces seven houses which once faced the Avenue. Among them, No. 35 was the home, until his death in 1840, of William Dunlap, playwright, painter, and historian, who is sometimes called the "Father of the American theater."

HUDSON STREET (Between West 10th & West 11th Streets)

This section of Hudson Street still retains a good many Nineteenth Century buildings, although many have been drastically altered. Combining residential and commercial functions, they display a great variety of architectural styles. In height they range from three to six stories.

The northernmost block on the east side of the street is notable for a group of buildings of the third quarter of the Nineteenth Century. Here, two rows of four-story houses were altered to present a uniform, if somewhat bland, street facade. The fenestration and the height of the buildings were retained, except for the addition of a slightly higher roof parapet.

The west side displays several glaring examples of unsatisfactory alterations, which are completely out of character with the neighborhood. One would never guess, for example, that the small three-story house at the south corner of West Eleventh Street, recently veneered with an ugly composition material, may actually date back to the early Nineteenth Century. Farther down the street, at mid-block, are three buildings of the mid-Nineteenth Century which were badly remodeled in the Nineteen-fifties, a situation which could have been avoided had architectural controls existed at that time. The entire front of one house was veneered with simulated stonework; the middle building is a prime example of how a sloppy sign can ruin the appearance of an otherwise dignified little building; the new front of the southernmost structure, with its horizontal windows, metal sash, and two-toned brick, completely negates its original appearance.

HUDSON STREET East Side (Betw. West 10th & Charles Sts.)

Hudson Street was extended north into Greenwich Village in 1808-1811.

#520-524

This five-story brick apartment house, occupying the corner site (No. 247 West Tenth Street), has stores at ground floor level on the Avenue side. Treated with Modernistic horizontal band courses, contrasted with the vertical wall planes which rise above the roof line to form brick parapets, this apartment bears little relation, in its fenestration and details, to the traditional Nineteenth Century buildings and houses of the District. A more conventional treatment of

HUDSON STREET East Side (Betw. West 10th & Charles Sts.)

#520-524
cont. windows and details, such as may be seen in some of the better apartment houses of the Nineteen-twenties, would have produced a more compatible architecture for this 1947 building. It occupies the site of three houses of which Nos. 520 and 522 were built in 1827 for Don Alonzo Cushman. The present building was built for the Hudson Realty Co.

#526 Built in 1832 for B. B. Seaman, this house was originally three and one-half stories high with a basement. As seen today, it is five stories high including its mansard roof. The first floor and basement have been converted to all-glass shop fronts. A heavy, bracketed cornice adorns the top of the fourth floor, just below the mansard roof.

#528-536 This two-story brick garage with concrete first floor occupies the site of five houses. It serves a useful purpose as a needed adjunct to the community. In its differentiation of materials, between first and second floors, and its doors and windows which bear little relation to the scale of Village architecture, it violates the spirit of the community. With a uniform facade, utilizing only one material and a multiplicity of smaller window units it could, in the hands of a skillful designer, have been made compatible. It occupies a corner site (No. 112 Charles Street) and was built for the Adriatic Realty Company.

HUDSON STREET East Side (Betw. Charles & Perry Sts.)

#538-540 This open corner lot is occupied by a gasoline filling station which, despite its utilitarian character, serves a useful purpose in the community. Here, on this conspicuous site, an opportunity existed to create an attractive service building. Utilizing materials and details which would harmonize with the buildings in the adjoining blocks, both as regards character and scale, it might have been designed to be a credit to the community.

#544 This lot, which once contained both a front and a back building, is now fully occupied by a two-story garage building which represents an extensive remodeling of 1934-36. This building, like the lot next door, serves a utilitarian purpose; however, the design leaves something to be desired. At no extra cost, the windows of the second floor could have been related to the much needed big doors below, instead of which, large plate glass windows have been evenly spaced above without any relation whatsoever to that which lies below, another example of poor planning and little or no relation to one's neighborhood.

#546 & 548 This fine pair of four-story town houses was built in 1852 for William J. Haddock. With their Italianate cornices, they represent the best of the vernacular architecture of their day. Remodeled stores at ground level and fire escapes represent subsequent additions and alterations.

#548½ More in the French vernacular, this five-story house was also built for William J. Haddock, but in 1862, replacing a two-story house. Its heavy roof cornice is carried on vertically placed console brackets, which break below the line of the fascia. The original windows, with single central muntins, have been retained although a fire escape has been added here for multiple tenancy. At ground level a store has been remodeled, as has the door alongside it which leads to the upper floors.

#550 This corner house (also No. 108 Perry Street) was built in 1861 for William J. Haddock, also replacing a two-story structure. It has a store at ground floor and was remodeled to include a fire escape and brick parapet at the roof. The windows retain their simple stone lintels, and the paired windows on the Hudson Street front are a particularly notable feature.

HUDSON STREET East Side (Betw. Perry & West 11th Sts.)

#552-558 Four houses, built in 1870 for William J. Howard, were converted to multiple tenancy in 1947 with uniform stuccoed front and fire escapes. The original sash was all replaced by metal sash with horizontal muntins, and the ground floor stores were all modernized. This alteration,

HUDSON STREET East Side (Betw. Perry & West 11th Sts.)

- #552-558
cont. although contemporary in its details, does retain the original window openings (fenestration) and scale of the houses. A metal railing surmounts the wall above roof level. This alteration, which includes No. 558 (also No. 103 Perry St.) and the adjoining house around the corner (No. 101 Perry St.), was designed by H. I. Feldman in 1946.
- #560-566 Quite similar in appearance to Nos. 552-558 today, two of these houses were erected in 1871 for F. Bohde by J. J. & J. B. Howard, architects (Nos. 566 & 564) while the other two (Nos. 562 & 560) were built in 1857 for Frederick Bohde. These four-story houses were all combined behind a white-face brick facade in 1960-61 by architects Wechsler & Schimenti for Leon and Martin Berman. They are of the same height as their neighbors to the South and crowned by a similar metal railing. The principal difference is that there are no store fronts at ground level.
- #570-572 These brick houses of unequal size were built for Francis Graham, a lawyer, in 1851; however, despite this late date, they belong architecturally to the Greek Revival tradition, with their handsome stone lintels, muntined window sash, and dentiled wooden cornices. They have stores at ground floor level. Only a break in the cornice and a change in the width of the windows signalize the differences between No. 570 and 572. No. 572, the corner building (also No. 300 West Eleventh Street), has an absolutely plain side wall without cornice, but has the same windows as those of the front. A restaurant occupies the ground floor of both buildings and, as remodeled, has metal sash and a simple, unobtrusive horizontal sign extending the length of both buildings above the windows on the Hudson Street side.

PERRY STREET (Between Greenwich Avenue & Seventh Avenue South)

This opening section of Perry Street is a pleasant place for family living with its many attractive homes. The delightful mid-Nineteenth Century character of its low brick houses continues today, primarily because of the row of high-stoop houses on the south side of the street. Architecturally, the street demonstrates the transition from late Greek Revival toward early Italianate. Blending in their use of brick and in their low height are a six-story corner apartment house with arched entrance and, facing it, a one-story restaurant graced with arched windows. Next to the restaurant is a small one-story, characterless addition to a handsome brick house. The design of the addition would have been improved by the architectural controls of a regulatory body. An outstanding architectural feature of the block is this handsome brick house with its rounded inset corner, extending the full height of three and one-half stories, unusual at this early date.

In 1813 Perry Street, formerly Henry Street, was renamed in honor of Commodore Oliver Hazard Perry and his decisive naval victory on Lake Erie.

PERRY STREET South Side (Betw. Greenwich Ave. & Seventh Ave. So.)

On the south side of this block is the site of the Eagle Mills, and in 1847-49 it was developed into a residential area (discussed under Charles Street, north side, between the same avenues).

- #2 This shallow town house fills the rear of the lot of No. 55 Greenwich Avenue. Both these houses, which align with each other, were erected in 1849 by Philo Beebe, a builder. He made his home here at No. 2. It is three stories high with basement and stoop leading up to the front door. This house has French windows at the parlor floor and muntined, double-hung sash at the upper floors. A projecting cornice crowns the building. It is remarkably similar to the four houses to the west of it and was built in the same year, 1849.

- #4-10 Out of a row of seven built in 1849, only these four charming

PERRY STREET South Side (Betw. Greenwich Ave. & Seventh Ave. So.)#4-10
cont.

brick houses remain. They are set back from the sidewalk and, except for No. 8, retain their original stoops with handsome ironwork. The upper floors, with their attractive diminutive brackets supporting the roof cornices and double-hung windows with heavy, vertical, central muntins, are the Italianate originals. Likewise in that style are the parlor floor windows at Nos. 4, 6 and 8, which are floor-length casements with iron railings and transoms above. Except for its windows with raised sills at the first floor, No. 10 is the prototype and, with its rusticated base, gives most nearly the original appearance of the houses in this row. Added about 1860 at the entrance of No. 10 are a superb pair of paneled double doors. Their central panels, with arched ends, are ornately decorated under the new influence of the French Second Empire. The painter Rockwell Kent lived at No. 4 around 1911.

Four men already met with in the development of other sides of this block again participated here in 1849. They were: Reuben R. Wood, mason, who built No. 4; William H. Foster and Jacob Van Ostrand, partners as lumber dealers, who built No. 8; and Richard Moore, blacksmith, No. 10. The house at No. 4 was sold to John Wyman Morris and became the home of William L. Morris of the legal firm of Morris & Aitken, with offices downtown and at 50 Grove Street in The Village. The house at No. 8 was sold to Cyrus Flint for his residence. The property at No. 6 was bought as a lot by Rev. John Dowling, and its house was built for his own residence.

#12

This handsome arched stone entrance fills the narrow Perry Street end of a dignified six-story brick apartment house (described under Nos. 159 $\frac{1}{2}$ -169 Seventh Avenue South). The unusual shape of its lot is a result of the cutting through of the Avenue.

PERRY STREET North Side (Betw. Seventh Ave. So. & Greenwich Ave.)

#3-5

A new one-story restaurant of white brick is given a certain degree of dignity by its tall round-arched windows. It occupies the triangular corner site (described under No. 173 Seventh Avenue South).

#1

This four-story brick town house, with the unusual inset rounded corner at the street intersection, was built in 1844-45 (described under Nos. 57 & 59 Greenwich Avenue). On the Perry Street side, it has a one-story functional extension, built in 1889, which is now smooth-stuccoed, as is much of the ground floor of the main house.

PERRY STREET (Between Seventh Avenue South & West 4th Street.)

This street has preserved its Nineteenth Century quality. Its buildings offer a surprising diversity although brick serves as the unifying material. They are of three to six stories in height. Of special interest as a row are the six late Greek Revival houses, three stories high, which are on the south side of the street. The attractive over-all effect of their continuous roof cornice was appreciated by the architect when remodeling one of them for a third-floor studio, as he skillfully retained this cornice unaltered, by placing the sloping skylight above it. The late Nineteenth Century apartment houses lend contrast in the block, and an unchanged example, in the middle of the block, represents a serious attempt to make a narrow building front interesting through change of planes and ornament of that period. By contrast, its adjoining twin has been shorn of all ornament. Worthy of special note is an early corner store at Seventh Avenue.

Architecturally, the most distinguished building on the street is near the middle of the north side, its scale and large Romanesque windows suggesting a handsome library, although actually an apartment house. Despite the fact that it is only three stories high, its cornice line matches that of the adjoining four-story Anglo-Italianate town houses. Interesting as an unexpected tour de force is the recent modernization of a century-old house to the west with steel casements set in a marble facade. Its unusually angled gable is doubtless intended to give it a venerable aspect, but the houses in Greenwich

PERRY STREET (Between Seventh Avenue South & West 4th Street)

Village do not date back to the period of medieval architecture. This capricious design is a type which would be carefully reviewed by a regulatory body before it could be used, in order to determine how it might be made to harmonize with nearby buildings.

PERRY STREET South Side (Betw. Seventh Ave. So. & West 4th St.)

#20-24

This filling station (also Nos. 162-170 Seventh Avenue South) fulfills a public need in this community. It was built in 1936 for Kesbec Inc. according to the designs of William A. Rolleston. Where such a low building is constructed among higher residential buildings, particular care should be taken to make sure that it harmonizes at least with regard to color, texture, and the general scale of its details. Here a more imaginative approach to the overall problem might have led to a better integration for this type of building, so much needed by the community and which, by its very nature, too often runs counter to the aesthetics of its surroundings.

#26

A five-story brick apartment house, with stuccoed first floor, is the last high building on this block. It was built in 1889 for Jacob Ruess and designed by William Graul. It is four windows in width with the two center windows slightly recessed in a vertical panel which runs the height of the building. A stepped parapet with gablets replaces the original cornice and a fire escape runs up the center of the building. When Seventh Avenue South was cut through, the entire side of this apartment house was exposed to view.

#28

This five-story brick apartment house of 1899, erected for Charles Weinstein and designed by Schneider & Herter, is transitional in style. At the third floor it retains the round-arched windows of the Romanesque Revival. By contrast, the cornice with brackets and swags below signalizes the new classicism of the period. The ground floor has paired windows on either side of a handsomely carved, arched entranceway of stone.

#30-40

This attractive row of six late Greek Revival houses was developed in 1845 by John J. Palmer, president of the important Merchants Bank. A continuous dentiled wood cornice crowns their third floors and unifies the row even today. Except for Nos. 30 and 36, which were remodeled to provide basement entrances, all these houses retain their original stoops and wrought iron railings decorated with castings of Greek motifs at the bottom and along the lower edge of the handrails. Only No. 30 retains its rusticated basement, but the doorway there is flanked with curved sections of glass block on each side.

The inner doorways, reached by stoops, are typically Greek Revival, with pilasters and sidelights, and with simple transoms above a transom bar with a fret molding. The outer doorways have brick reveals at the sides, and are crowned differently, except for No. 34 where the stone lintel has been shorn flush. The lintel at No. 32 has a low ogival arch cut into the stone surface, typical of the 1845 period, and is surmounted by a heavy cornice.

At No. 40 are the original floor-length double-hung windows at the parlor floor. These have also been retained at No. 30, where one was added to replace the original front door. All the houses have retained muntined double-hung sash, except No. 34 which has replaced its three third-floor windows by one high muntined steel sash with casements extending the width of the building. This alteration was made in 1924 to provide a studio window with skylight above the cornice. This alteration was skillfully performed in that the original roof cornice, continuous for the entire row, was allowed to remain unaltered between the new third floor window and skylight above it. The stone window lintels at Nos. 30 and 34 have been shorn of their miniature stone cornices, while the remaining buildings in the row succumbed to the fashionable sheetmetal cornices which were added after the Eighteen-fifties.

Mr. Palmer had owned the land for some time and sold three of the houses immediately to individuals who soon made their homes here: No. 30 to William Adams, who was in the cotton business; No. 34 to Rev.

PERRY STREET South Side (Betw. Seventh Ave. So. & West 4th St.)#30-40
cont.

Hugh H. Blair; and No. 40 to Reuben R. Wood, mason, who was an active builder in The Village. No. 32 was sold by Mr. Palmer in 1848 to Thomas Bell who made his residence there.

#42 & 44

Here is an interesting example of development in which two apartment houses of the same width, almost the same size, and built the same year, 1887, can look so differently as a result of remodeling. They were both built for Charles Guntzen and designed by William Graul, architect.

No. 42, after all ornament was removed, was smooth-stuccoed and carried up to a stepped parapet with stone coping, which replaces the cornice. No. 44, by contrast, remains as built with a wealth of stone and terra cotta ornament adorning the brick facade. The sections containing the end windows are advanced, leaving the two center windows in a slightly recessed panel extending the height of the building above the first floor. This change of planes may still be noted in No. 42. No. 44 is transitional in style from the French Neo-Grec, which may be seen in the incised carving at the first and second floor lintels. By contrast, the more delicate ornamental terra cotta spandrels, between the third and fourth floor windows, derive from the Queen Anne style, so much in vogue when this building was erected. The boldly projecting bracketed cornice reflects, in its high central portion, the recessing of the central section below. This building represents a serious attempt to make a narrow building front interesting through change of planes and ornament which, at that date, was considered to be expressive of structure.

#46

Built in 1845, this very attractive three-story house with basement, although only twenty-five feet wide, presents four windows to the street at each floor except the first, where two doors are interestingly combined under one lintel. The entrance doorway is approached by a stoop with simple Greek Revival ironwork, including the usual scroll design under the handrail, which terminates in cast iron newel posts of a later date. The areaway railing has castings of a Greek motif along its base. The front door, slightly recessed between brick reveals, has wide pilasters on each side with a small glass transom above. Set to the right of this entrance, but at street level, is a similar doorway without transom, which is probably an accessway replacing the customary iron gate. A shop as well as the house was built on this lot in 1845 for Abraham Frazer, a mason. He may have used the structure at the rear of his lot for his shop.

This house, like the row (Nos. 30 to 40) to the east, is late Greek Revival and has a fine wood dentiled cornice returned at the ends with consequently shorter fascia board below. Windows have had the typical double-hung muntined sash replaced, but the diminutive cornices on the stone lintels at the top floor may be the originals. One broad lintel with cornice spans the two exterior doors at the level of the uppermost. Today, a small louver takes the place of what may have been a large transom window or ironwork above the gate.

#48

Less elaborate than No. 44 to the east, this brick apartment house, built in 1885 for Anna J. Bennet and designed by A. B. Ogden & Son, has many of the same characteristics. It belongs more nearly to the Queen Anne style in that the cornice shows considerable influence from contemporary Eastlake furniture designs. Here again are the decorative panels between windows, and the recessed center tier with roof cornice raised at the center to signalize it. The window lintels are set on decorated impost blocks which, in turn, rest on horizontal stone band courses at second, third, and fifth floors. At the fourth floor the lintels of the outer windows are projected forward, pedimented at the center and carried on stone corbels. The first floor has a low stoop and has been considerably altered with stucco facing.

#52
(#50-54)

This large corner apartment house, built in 1905, is entered at No. 261 West Fourth Street. Six stories high, with stores at street level, it is a brick building with plate glass windows crowned by elaborate splayed or frame-like lintels with keystones. The corner sections, each two windows wide, are set slightly forward creating a

PERRY STREET South Side (Betw. Seventh Ave. So. & West 4th St.)#52
(#50-54)

a tower effect at the corner. There at second floor level, the windows have special rusticated frames with large swagged consoles serving as keystones. The rusticated top floor has arched windows set above a sill-level belt course. The metal roof cornice has console supports and swags in the fascia. The cornice over the stores has a similarly decorated fascia. This building is transitional in style, retaining the round-arched windows as survivors of Romanesque influence, but having full-blown classic cornices. This apartment house was designed by Bernstein & Bernstein, architects, for Binder & Baum, owner-contractors.

PERRY STREET North Side (Betw. West 4th St. & Seventh Ave. So.)

#49

The visual unity of several Nineteenth Century buildings under a uniform parapet with continuing coping and a uniform coat of paint has achieved a worthwhile homogeneity at this corner site. The corner structure, though built in 1828, now has on both sides a Twentieth Century facade with soldier-course window lintels. An extension in 1868 covering the end of the lot on the Perry Street side has resulted in the present complex of buildings. These three-story buildings have been considerably modernized and their first stories covered with rough-cast stucco. They include Nos. 267 (the corner) and 269 West Fourth Street, which were two and one-half stories high when built in 1828 for John Denham, a merchant, who owned most of the block front on Fourth Street. They had stores by 1851, and doubtless originally.

#45 & 47

These two five-story apartment houses were once identical, as can be seen from their rusticated first floors where arched windows display richly decorated tympani. The fronts are faced with smooth-faced stone (ashlar) veneer. No. 47 retains its original stone window frames surmounted by cornices. These have been smooth-stuccoed. Both buildings have had their sheetmetal roof cornices removed, revealing plain brick parapets. At No. 47 the parapet has been stuccoed. They were built in 1889 for Daniel Lawson using the plans of M. V. B. Ferdon.

#43

The present unusual appearance of this small house, with gable end facing the street, is the result of its alteration in 1965-67 for B. Doing, using designs of Simon Zelnick. In the Eighteen-fifties, Linus Scudder, builder, erected first a two-story building in the rear and then a three-story building in front with a carriageway beneath it, at the right, for access to the rear. Both were stables, and were subsequently connected. In the recent alteration a private garage door at the right is balanced at the left by the front doorway, with a small window in between. The two upper floors emphasize the asymmetrical balance, each having a triple and a single steel casement window with inset stone framing. The facade has a marble veneer, the richness of which is emphasized by the fact that ornament is limited to the pair of antique lamps flanking the entrance and to the stone coat of arms in the unusually shaped gable.

#41

This six-story apartment with dumbbell plan, was designed for Jacob Klingenstein by George F. Pelham. It was built in 1898 but displays carry-overs from the Romanesque Revival, such as the arched windows with corbeled sills at the fifth floor and the foliate band course below the third floor windowsills. The brick front is crowned by a sheetmetal cornice carried on brackets. The ground floor has an arched central entrance with columns, leading to the apartments above, with stores on either side.

#37
(#37-39)

These twin houses were built in 1855 in a vernacular version of the then popular Anglo-Italianate style, with entrance at street level. The parlor floor windows were floor-length as may be seen from the brickwork beneath the sills of the windows of No. 39, suggesting that they were bricked up. In 1911 a garage was built under No. 37. Subsequent alterations combined the two buildings, producing their present attractive appearance with painted brick above and rusticated English basement below. Simple cornices crown this building, reminding us that it was once two houses. They, and No. 35 adjoining, were built for Henry Coghill who was in the wool business and resided on Fifth Avenue.

PERRY STREET North Side (Betw. West 4th St. & Seventh Ave. So.)

#35

At first glance this narrow Italianate house seems different from its two neighbors to the west (Nos. 37 and 39), but it is actually the prototype of the three, and was built for the same man at the same date, 1855. Although it lacks the rustication of its English basement, its entrance is close to street level and it still has the floor-length parlor windows with a handsome cast iron balcony beneath them, extending the width of the house. The parlor windows have the full-height wood mullions separating narrow double-hung sash, sometimes found in the Italianate house. The roof cornice is identical to those of Nos. 37 and 39, and they form a continuous line at the roof level.

#33

This distinguished brick building resembling a library has been, since 1926, a house with four high-ceilinged apartments, but it was built as a stable in 1897. It is a very handsome transitional building, basically Romanesque Revival in style. It shows elements of design which herald the new classicism then coming into vogue, as may be seen in the brick quoins and in the deep roof cornice with horizontally placed console brackets. The Romanesque features are to be found in the arched front doorway and arched third story windows, and in the treatment of the windowsills as part of a bold-faced masonry band course ending in carved blocks. A handsome wrought iron grille protects the large first floor window, which replaces the former carriage entry, and to the left of it is the grilled entrance door which is practically at street level. The first floor is of Flemish bond brickwork while the upper floors are of running bond. Above the roof cornice, a wrought iron railing is supported by four brick uprights. Although only three stories high, this building is as tall as its four-story neighbors at the left.

The very handsome stable had been designed by Henry Andruss, Jr. and built in 1897 for Charles Pearsall. The remodeling in 1926 into apartments was limited on the exterior to changing the entrance and enlarging the windows. For this change of function, the design was very sensitively made by the architect Harris V. Hartman to preserve the architectural features and retain harmony with its neighbors.

#31

Built as a stable in 1901 for James Hughes, this four-story brick building, designed by James Cole, was later converted to a warehouse. The building is in scale and in character with its neighbors, with the possible exception of the first floor, which has a large roller door for truck access. Five brick piers form the front of the building above the first floor level. Between them are recessed spandrel panels beneath the windows. These brick panels are corbeled out to carry the horizontal stone windowsills. At the top, beneath the sheetmetal roof cornice, the wall is corbeled out between the end piers. The whole building displays a constructional expressionism rarely found.

#29

This five-story brick apartment house is entered practically at street level. It was built in 1871 for M. Demuth by G. Holzeit Jr., architect. The ground floor was altered in 1925 to provide a round-arched doorway with a large single window to the right of it. This story was, at that time, stuccoed up to the height of the band course at second floor level. The windows above are all segmental-arched with the usual "eyebrow" cornice. They have molded sills carried on corbels. The bold sheetmetal roof cornice, decorated with modillions, is carried on vertically placed console brackets, separated by panels on the fascia.

#27

The exterior of No. 27 expresses its date of 1848 by its casement windows and modillioned cornice. The drawing room has long casement windows with fixed transoms above. The stone basement is surmounted by the usual brick facade. The lintels of the windows have tiny "ears" indicating the former existence of delicate stone cornices, before the lintels were shaved flush with the wall. The front doorway has a corniced lintel and plain brick jambs. The inner doorway has sidelights with a transom above. This type of doorway is a survival from the Greek Revival period, as many houses of the mid-Nineteenth Century were built without sidelights in order to accommodate double doors. The glazed door is a later addition. The ironwork, although very attractive, seems to be a replacement. The original would have been more nearly like that with castings at houses Nos. 19 and 21 to the east. The house was built for H. Hartley.

PERRY STREET North Side (Betw. West 4th St. & Seventh Ave. So.)

#25

This three-story brick house, with stone basement, is very similar to its neighbors to the east except that it is somewhat higher. However, its first story windowsills have been raised, and the roof cornice is carried on mid-century brackets in carpentry technique with turned finials so typical of Scudder's work. The original stoop is in place but has elegant handrails belonging to the Eighteen-nineties. The cast iron newel posts doubtless belong to an alteration of 1878. The house was "rebuilt" in 1851 by Linus Scudder, then living next door at No. 23. He was a mason and builder active in The Village.

#19-23

This row of three brick town houses was built in 1845 for Stephen B. Peet, a real estate developer whose home was on Eleventh Street nearby. The houses are similar except for certain minor changes which have taken place over the years. All are three stories high with basement and retain their original stoops. Nos. 19 and 21 have handrails with attractive cast iron arched panels containing various design motifs. This was a type of railing destined to become very popular with the new Italianate style. The original railing at No. 23 has been replaced by a simple wrought iron one. No. 23 retains its double-hung sash with vertical central muntins, at the upper floors. All the doorways of the row have brick reveals, simple stone lintels, and the new double doors with transom that superseded the earlier Greek Revival single door with sidelights. The roof cornices with modillions and brackets are part of alterations of the late Nineteenth Century. These houses look over the attractive St. John's Garden at the rear.

#17

Worthy of special note is the corner store of this four-story brick building. The house was built in 1846 for Richard D. Akin, a baker who made his home here. The store on the corner is of particular interest as it has not been changed since it was added. Still to be seen are its slender, hand-turned corner posts of wood with vertical intermediates, required due to the limitation on glass sizes. The storefront is crowned by a deep cornice with fascia below; it is projected out beyond the line of the building, resting on a shelf with panel below it at the recessed entrance to the store. Cast iron columns support the building above.

The windows of the house are double-hung with a vertical muntin at the center of the sash, and have sheetmetal lintels with small cornices. The roof cornice is the conventional bracketed and paneled type of the period. This building is in the vernacular of its day and expresses many of the typical features of the time. The attractive little side doorway (No. 222 Waverly Place) to the upper floors reflects, in its pediment, that of the St. John's Parish House adjoining. This doorframe is part of a late Nineteenth Century addition.

PERRY STREET (Between West Fourth & Bleecker Streets)

This is a delightful and interesting street in which to live. The three-story town house of brownstone prevails and establishes the overall quality. In addition, there are many brick buildings with some variation in height which, nonetheless, maintain the residential quality of the block. Stylistically, the lack of the Greek Revival style is unusual for The Village. On the south side, the historic Van Nest blockfront offers the basic homogeneity of a residential development of the late Eighteen-sixties. Individuality is expressed by the designs of several architects, and their versions of the town house of the Italianate or French Second Empire styles. In their midst is one of the most distinctive mansions of The Village. The proportions of its design are so exquisite that it seems larger than its neighbors, although it has the same width. Moreover, it is enhanced by unusual balustrades at the sidewalk and by a fine mansard roof, which is interestingly echoed by the roof of its neighbor.

On the north side of the street, the extremes of variation in height and style are epitomized at the corner. Located here are a very handsome six-story Beaux Arts apartment house, feminine in the delicacy of its detail and, adjoining it, a delightful Federal house

PERRY STREET (Between West Fourth & Bleecker Streets)

which, although only two and one-half stories high, is not dwarfed because of its width and the strength of its simple design. At the far end of the block we note a group of pleasantly simple houses, only three stories high, which were built in the vernacular of the Federal period. The house here at the corner is one of the few of frame construction that still survives in The Village.

Had a design review board been in existence earlier, it would have minimized the process of attrition which has affected the handsome row of residences, already mentioned, on the north side. One such change is to be seen in the addition of a fourth story with an extremely high parapet breaking the roofline of the row, and another is an awkward alteration for an entrance at the basement, completely out of harmony with this dignified row of houses.

PERRY STREET South Side (Betw. West 4th & Bleecker Sts.)

This side of the Van Nest Block remained rural, as a country estate, until after the death of Abraham Van Nest in 1864. Its historical background and subsequent development have been discussed (see Charles Street, North Side, between Bleecker and West 4th Streets).

#56 & 58

This pair of brick apartment houses located at the West Fourth Street corner was designed by James W. Cole. They were built in 1893 for William Rankin and replace a Dutch Reformed church which once occupied the site. Set above a high basement and approached by steps on the Perry Street side, this pair of apartments is treated identically and is united under a heavy bracketed cornice. The theme here is horizontality where band courses unite the heads and sills of the windows at all floors. It has a stone first floor facing Perry Street.

#60-66

Built in 1866 in the late Italianate style, these four town houses may be considered a row, due to their uniform window alignment. However, Nos. 60 and 64 were designed by Robert Mook, architect, while Nos. 62 and 66 were designed, with slightly lower cornices, by the architect William H. Hume. Two of the houses were designed for builders, Bartlett Smith at No. 62, and at No. 64 George F. Coddington Jr., who is discussed under No. 72. Hume had designed No. 66 for investment, and his home was on Greenwich Avenue, not far distant.

All four brick houses are three stories high with basements, still rusticated at Nos. 62 and 66. High stoops and round-arched doorways remain both at No. 62 and No. 64. The arch of the former is flanked by triangular panels that formerly filled the space below a cornice set on brackets. Its beautiful round-arched double doors each have three panels of different shapes with their corners cut back as quadrants in the new French mode. The doorway at No. 64 retains its simply molded enframingent with keystone. Only No. 60 retains its cornices on the window lintels, which are segmental-arched at the parlor floor and horizontal at the upper stories. No. 66 has the most beautiful windows. They are segmental-arched at all floors and have complete, molded enframements, with tiny corbeled feet below the sills. All the houses have some latter-day alterations, simplifications, and smooth-stuccoing. The alteration at No. 60, to provide a main entrance with projecting vestibule at the basement level, crowned by a balustrade, is a harmonious solution in marked contrast to the bald treatment at No. 74.

Of the original individuals for whom these houses were built, the only one not already mentioned was Abraham Devoe at No. 60. He was a butcher at the Jefferson Market. Hume's house, No. 66, later became the home of Frederick Knobel, who bought it in 1872. The painter Isaac Soyler lived at No. 62 in the Nineteen-thirties.

#68

This smooth-stuccoed house has been greatly altered, but it still shows its round-arched windows at the parlor floor and segmental-arched doorway and windows at the upper floors. A brick addition at the top has smaller square-headed windows below an immense parapet. The house was built in 1867 by Solomon Banta, owner-builder and a mason, who was active in The Village. It was based on the designs of William Naugle, architect.

PERRY STREET South Side (Betw. West 4th & Bleecker Sts.)

#70

The architectural gem of the Van Nest Block is this distinctive mansion erected in 1867 in the style of the French Second Empire. It was built by Walter Jones, the owner, who was a professional builder and who acted as his own architect. In its mansard roof it shows some resemblance to No. 72 adjoining, which was designed by Robert Mook, in the next year. In all other respects, it has little similarity and is architecturally outstanding in this block. The proportions of its design are so exquisite that it seems larger than its neighbors, but the fact is that it has the same twenty-foot width as the other dwellings on the block. This mansion is of brownstone, with its fourth story within the mansard roof. Its windows at the right are paired throughout, balanced asymmetrically against the tier of single windows over the doorway.

At the parlor floor, up a relatively short stoop, the rustication of the basement is continued in two approximately equal sections, surrounding the round-arched doorway and the pair of arched windows, which are set above recessed panels. This same feeling is continued upward by means of quoins at the corners carried up as far as the modillioned roof cornice. In contrast to the parlor floor windows, which have round arches with simple molded enframements, the segmental-arched windows of the second floor have rectangular molded enframements, and the square-headed windows of the third floor have enframements with "ears" (crossed) at their upper corners. In the mansard, both the single and paired windows are crowned by segmental-arched roofs. The distinctive character of each of the different levels is emphasized by horizontal band courses, acting also as windowsills.

The handsome double doors have three panels each of different shape, enhanced by a small shelf on corbels in the French manner. The graciously wide stoop displays balustrades terminating in polygonal newel posts of ornate design. An unusual feature is the extra pair of balustrades which runs from the newels forward to meet the areaway balustrade. Six symbolic spheres of the same size and design crown the newels and balustrades. In view of the individuality of this dwelling, it seems incredible that it was only used by its early owner for rental income. Its builder, Walter Jones, moved back and forth between Manhattan and Brooklyn, and lost this fine house in 1871 because of an unpaid mortgage. John Roth, who bid it in an auction, held it until 1896. Finally at this date, the third owner, Albert Messinger, made it his residence. He was a real estate dealer, who held the house until 1912.

#72-76

Robert Mook was the architect of this row of distinguished brownstone houses designed in a conservative version of the Second French Empire style. They were built for different individuals, Nos. 74 and 76 in 1866, followed by No. 70, with a mansard roof, in 1867.

No. 76 is the handsome prototype of this row. It retains its high stoop, flanked by gracious balustrades ending in polygonal newel posts crowned by the symbolic sphere. The original beautiful doorway framed by paneled pilasters, has unusually impressive carved console brackets that support an arched pediment, and also an inner, round arch carried on pilasters. The arched double doors are designed in the French mode, each having three panels of different shapes, with the corners cut back in quadrant form. The windows, also designed in the French manner, are segmental-arched, with complete molded enframements, and are additionally crowned by horizontal cornices. Their sills rest on tiny corbeled feet, except at the parlor floor, where they rest on dignified forward-projecting panels. The basement is of rusticated stone. The roof cornice, above the third floor, is supported by console brackets and is ornamented with modillions, dentils and panels.

No. 76 was built late in 1866 for Jeremiah Pangburn, chief developer of the Van Nest block who, after living briefly at No. 15 Van Nest Place, made his residence at No. 76 (then called No. 66) Perry Street. It remained the home of his widow Margaret until 1901.

No. 74 is the handsome twin of No. 76 except for an awkward alteration intended to provide an entrance at the basement, which is completely out of harmony with the dignified and graceful detail of

PERRY STREET South Side (Betw. West 4th & Bleecker Sts.)#72-76
cont.

the house and of the row. This alteration is a barren two-story high projection ending in a parapet, providing for a vestibule and for the forward extension of a room above it, which has a square-headed window that is at odds with the graceful windows of the house. A far better solution for this problem was achieved at No. 60, in this same block. No. 74 was erected in 1866 by Albert G. Bogert, a local builder, and became the residence of William H. Kemp, a dealer in gold, who bought the house in 1871.

No. 72, although its facade has been shorn of ornament and it has been converted to provide a basement entrance, retains the gracefulness of its segmental-arched windows. It still displays its fine mansard roof unchanged, with round-arched windows, paired and single, surmounted by attractive segmental-arched cornices. No. 72 was erected in 1868 by George F. Coddington, Jr., carpenter and builder, who made it his home, moving here from No. 64 which he had built two years earlier.

#78

This house has a new brick front and basement entrance and its lintels have been stuccoed over. Nevertheless, enough remains to indicate that the original architect, John O'Neil, followed the general design of Robert Mook for Nos. 72-76. Essentially, it is part of this same row. It was erected in 1869 by William Mulry, a builder and contractor, who sold it to Henry Kloppenburg for his residence.

#80
(#80-82)

Thom & Wilson, architects, designed this very interesting five-story apartment house with central projection, for ten families. It was erected in 1887 for Joseph Schwarzler. Built of brick with stone trim, this building has a stone basement and first floor. The windows at the first floor display the blind horseshoe arches over the upper halves of the windows which became so popular in the Eighteen-nineties. They have slim, wedgelike keystones with Italian Renaissance ornament such as is to be found in the pilaster panels at the corners of the building. The second floor windows have flush lintels set on horizontal band courses which also serve as impost blocks.

#84

The well-known architect, R. G. Hatfield, designed this three-story brownstone dwelling in the Italianate style for William Adams, Jr., a plumber, who made his home here. It was built in 1866-68 for his firm, Brien & Adams, together with the adjoining dwelling (No. 86) and two apartment houses at the corner, facing Bleecker Street (described under Nos. 381 and 383). These last three buildings were built in the vernacular of the period, in contrast to the delightful quality of No. 84. Though the walls are now smooth-stuccoed and shorn of all ornament, it retains its high stoop, segmental-arched doorway and basement windows, and a roof cornice supported on ornate console brackets with paneled fascia.

#86

This four-story brick house is not set back like No. 84, but aligns with the adjoining corner building (No. 383 Bleecker Street). They were all in the same construction project, just mentioned. Built in 1866-68 it has, like its neighbor, long parlör floor windows that serve to remind us that it was originally a private dwelling. It now has a fire escape indicating multiple tenancy. The window sash of the upper floors has the central, vertical muntin of the period while the modillioned cornice resembles that of the adjoining corner house (#88 Perry, described under No. 383 Bleecker St.).

PERRY STREET North Side (Betw. Bleecker & West Fourth Sts.)

#87

This low corner house of frame construction, now three stories high and stuccoed (described under Nos. 385-387 Bleecker Street) was built in 1817-18, for Aaron Henry.

#83 & 85

The first two stories of these two low houses were built in Flemish bond brickwork for Aaron Henry in 1818. While they are in the vernacular of the period, the builder displayed a sense of appropriateness for this pair of houses, since their entrance doorways balance each other at either end of the pair. At some time between 1858 and 1898, each house had its attic roof replaced by a

PERRY STREET North Side (Betw. Bleecker & West Fourth Sts.)

- #83 & 85 cont. full third story. No. 85 was Italianized with round-arched areaway railings, bracketed roof cornice and window sash with central vertical muntins. No. 83 now has squat second floor windows and very tall third floor windows with a simple wrought iron balcony in front of them, obviously a remodeling of the Twentieth Century. These two houses were among the nine built in 1817 and 1818 for Aaron Henry (discussed under Nos. 385-387 Bleecker Street). He was a retired clothier who overexpanded his real estate investments despite several sales in 1820. Under a court judgment to satisfy his creditors, these two houses were sold at a public auction at the Tontine Coffee House in 1821.
- #79 & 81 This pair of five-story apartment houses was built in 1895 by Schneider & Herter, owner and architect. Despite its late date, this apartment house retains much of the best of the Romanesque Revival, as may be seen in the round-arched windows of the third floor and by the sphinx brackets supporting the cornice slab above the entrance door. The stoop, approached from the side, displays some handsome ironwork at the handrailings.
- #77 Designed by George F. Pelham (mentioned also for No. 65), and built in 1901-02 for Lowenfeld and Prager, this is a six-story brick apartment house with stores in the basement. The first floor with central entrance door displays horizontal stone band courses and a doorway flanked by stone pilasters, approached by a high stoop. The top two floors are signaled by having the two center windows set between brick pilasters producing a vertical emphasis below the bracketed, sheetmetal cornice.
- #75 The interesting feature of this 26-foot wide house is the handsome wrought iron areaway railing. Three stories high of brick, this house was built in 1854 by Garret Barmore (mentioned below) for his own home. He was a manufacturer of pianofortes on Bleecker Street. This house retains the paired roof brackets so popular in mid-century. Its brownstone basement and segmental-arched lintels have been smooth-stuccoed, probably when the house was altered to provide a basement entrance.
- #71 & 73 Originally, a pair of houses three stories high, these two "brownstones" were designed in the French Second Empire style by William Naugle, and built in 1868 for Francis S. Smith and Garret Barmore (whose home adjoined at No. 75). Both retain their segmental-arched window heads, bracketed roof cornices and rusticated basements. No. 71, the prototype, has a handsome Italianate entrance with a steep stoop and cast iron balustrades. The entrance has paneled doors, and crowning the doorway, a segmental-arched stone cornice with shoulders. No. 73 has been converted for a basement entrance at which time a triple bay window built in the English half-timbered medieval style was added.
- #67 & 69 These two interesting "French Flats" were erected in 1878 by Cunningham McBurnie, builder, for himself, from designs by Lamb & Wheeler. They are brownstone, five stories high, with a Neo-Grec bracketed cornice from which drops an unusual continuous motif that has an inverse crenelated effect. Their paired entrances have pilasters and brackets supporting a wide cornice slab with wrought iron balcony railing. Their low flight of steps has cast iron handrailings, with an unusual motif reminiscent of water lily pads. The angular bay of No. 67 projects to the street line of No. 65, though built long before its neighbor.
- #65 (#63-65) George F. Pelham designed this six-story brick apartment house for Samuel Parness. It was built in 1902 and displays all the typical features of turn of the century architecture. The first floor is of rusticated stonework with corbels supporting "swell front" bays at each end. These shallow bays have two windows each, framed with terra cotta. The windows at the second floor are given special emphasis by being crowned with arched pediments.

PERRY STREET North Side (Betw. Bleecker & West Fourth Sts.)

#61

Excellently preserved wrought ironwork with a pineapple crowning each newel makes this house outstanding. It is a two and one-half story brick Federal house and was built in 1828 together with a twin house (at No. 63), which is no longer standing. Beneath them ran an "arched cartway" connecting with the rear yard, a reminder of which is to be seen in the attractive square-headed entrance with wrought iron gate located at the west end of No. 61. The passageway led to a small two-story building in the rear.

No. 61 is built of Flemish bond and is 25 feet wide. It has flush stone lintels and a new dormer above the cornice four windows wide. The low Federal stoop flanked by its original ironwork leads to the Federal doorway, which has an eight-paneled door flanked by rusticated blocks and engaged, fluted columns. Its geometrically designed transom is obscured by a board which replaces or hides the transom bar. This pair of houses was built in 1828 as an investment for James P. Demarest, whose home was in Bergen County, New Jersey.

John Sloan, the famous painter of "The Ashcan School," lived here in the early Twentieth Century. The artist Loren MacIver is living here at the present.

#55

#55-59)

This very handsome apartment house on the corner (also at Nos. 264-272 West Fourth Street) was designed by Bernstein & Bernstein, architects, in the French Beaux Arts style. It was built in 1902-03 for Samuel Goodman and Abraham Rothstein with stores below. It is a six-story brick building with bold, rusticated brickwork above the prominent stone band course of the remodeled entrance floor. The facade has paired windows alternating with single windows. These single windows have splayed lintels and bold console type keystones. An attractive vertical effect is achieved by the tiers of paired windows, crowned at the third and fifth floors by arched or triangular pediments, which are richly carved as are the spandrel panels between the windows at alternating levels. The building is crowned by a cornice decorated with swags and wreaths, and supported by horizontal console brackets.

PERRY STREET

(Between Bleecker & Hudson Streets)

The emphasis in this short street is on modest apartment living. The low height of the buildings gives the block a warm human scale. A fairly uniform picture is presented as most of these buildings are simple and are five or six stories high. The south side was built between the Civil War and World War I. An interesting chronological progression in styles is to be noted on this side, starting from Hudson Street and running eastward, going from the unadorned to the rusticated, and on to the picturesque. Two similar apartment buildings on the north side emphasize the ornamentation that was so popular in the latter part of the Nineteenth Century. Adjoining these two, and with the same five-story height, an apartment house of mid-Nineteenth Century simplicity forms an excellent transition to the bald, modern facade of a four-story apartment house as altered from several old houses on the northwest corner. The attractive dignity of the simple architecture on the block is epitomized by the side view of the three-story mid-Nineteenth Century house on the northeast corner, with its wide expanses of brick and small windows.

PERRY STREET South Side (Betw. Bleecker & Hudson Sts.)

#92

#92-94)

This six-story brick apartment house, dating from 1914, conforms in height and materials with its neighbor but presents a broken and more picturesque outline against the sky. It was built for the Altavista Holding Company and is perfectly plain in its architectural treatment except for the parapet at the roof which has arched pediments at the corners and a triangular pediment between them at midpoint. This building was designed by Charles J. Rhinehardt, architect, with stores, which have since been replaced by apartments with triple windows and side entrances on the Bleecker Street side (No. 384 Bleecker Street).

PERRY STREET South Side (Betw. Bleecker & Hudson Sts.)

- #98
(#96-98) Dating from 1900, this six-story brick apartment house was built for George F. Losche by Franklin Baylies, architect. Attractive in its handling of architectural elements, it has a boldly rusticated base, a smooth-walled intermediate portion with horizontal band courses of stone and an enriched top floor with pilasters supporting the deep cornice. The artist Raphael Soyer lived here in the Nineteen-thirties.
- #102
(#100-02) This three-story brick garage was designed in 1895 as a stable by George F. Pelham, an architect, who was active in The Village. It extends through the block to Charles Street, where its facade is the same for the upper floors. The plain first floor with garage entrance is crowned by a handsome, corbeled brick cornice, and the paired windows above have rough stone lintels. A paneled, brick parapet over another corbeled cornice crowns the building. On the Perry Street side there was a hotel in 1851 which offered dancing, while on the Charles Street side, the Cooper & Company livery stables were later replaced by a carriage factory.
- #104 This five-story brick apartment house with dumbbell-shaped plan was designed by W. L. Purdy, architect, and was built for Louisa Milman in 1886. Severely simple for this date, it is embellished only by its uniformly bracketed cornice and a latter-day doorway at street level.
- #106 Earlier and lower than its neighbors, this brick house was built in 1849, three stories high in the vernacular of its time, for George Frye. It has a simple Italianate cornice, with panels between console brackets. The house has been altered to provide an entrance at street level. Close to this entrance at the east line of the facade, a low door opens into the original passageway which runs through the main house to a small house at the rear of the lot.
- #108 Basically a simple five-story brick building with flush lintels, this corner house (described under No. 550 Hudson Street) was erected in 1861 for William J. Haddock, tobacconist. It replaces an earlier house which he owned, and is one of many built for him in this area.

PERRY STREET North Side (Betw. Hudson & Bleecker Sts.)

- #101
(#101-103) This four-story apartment building extends to the corner and has stores at Nos. 552-558 Hudson Street. It presents a stark aspect with its new, smooth-stuccoed walls and represents an alteration of 1947 combining five old buildings into one. It has a functional appearance, with detail limited to the enframing of the entrance door at street level and to the parapet, which has a simple iron railing above the roofline. This Perry Street entrance to the floors above is surfaced and framed by tiling, and by incurving walls. A variation in facade is provided at the right by the separate treatment of the easternmost building of the five that were combined. This separate portion preserves its own outline, and its triple windows have been combined into one enframing at each floor with long masonry sills. This part of the building is the oldest, dating from 1849, as compared with the other parts of 1870. The alteration of this corner apartment house was designed by H. I. Feldman in 1947.
- #99 Five stories high, this brick apartment house blends in height with No. 97. It has the even spacing of individual windows so typical of the mid-century. It was built in 1861 for Rutsen Suckley, who lived at St. Mark's Place, and whose family had owned the land since 1803.
- #97 Also a five-story brick apartment house, built in 1894 for Joseph Mandelbaum, it was designed by Charles Rentz, architect. The ground floor is of rusticated stonework on either side of a central door with heavy, projected lintel carried on corbels. The end tiers of windows are projected forward and accented vertically. They are decorated by spandrel panels and other richly ornamented details.
- #95 A retardataire building influenced by the so-called Neo-Grec style of the 'seventies, this five-story brick apartment house was built in

PERRY STREET North Side (Betw. Hudson & Bleecker Sts.)#95
cont.

1884 for Ernest Ohl. The architect was F. W. Klemt. The ground floor is interesting, for although it is residential, it is grouped under a cornice supported by pilasters at the central front door and by short struts resting on corbels between the windows, all having capitals similar to those of the pilasters at the doorway. The upper floors are treated uniformly and the building is crowned by a cornice with evenly spaced brackets carrying a series of small arches.

#93

Of frame construction and stuccoed in modern times, this house was built in 1828 and provides an illuminating example of how the small builder financed his operations. Abraham A. Campbell, a local carpenter-builder, leased the lot for 21 years and built his shop on it in 1827, and his house the following year, making it his home and place of business until late in 1832 when he sold the lease "and the buildings thereon." He then moved to Twelfth Street nearby. It is now a three-story house that presents an undecorated, simple facade to the street, without front doorway, relying for accents on its iron-work. The lengthened central window of the second story is graced by a small balcony with decorative cast iron panels which is supported by horizontal iron brackets of unusual design. A high two-tiered iron railing, above the cornice, runs the width of the building. Handsome and perhaps unique, it has end posts reminiscent of openwork newels in the Federal tradition. At the east end of the building is a deep, one-story arch, crowned by an iron railing. This archway leads to the entrance and, via an open passage, to a taller building at the rear of the lot.

#91

Three stories high, this house on the corner was built in 1852 of running bond brickwork (described under No. 386 Bleecker Street) and conforms in height with that of its earlier neighbor on Perry Street.

SEVENTH AVENUE SOUTH (Between West 10th Street & Greenwich Avenue)

In 1919 Seventh Avenue was extended southward from Greenwich Avenue by cutting through the blocks to the south of it. This process left many buildings either sliced off at the corner or cut in two and an array of small, triangular-shaped lots.

Here, the unusual set of circumstances, caused by cutting through the Avenue, has left us with what remains of the apartment houses, generally rear views, and a series of one or two-story taxpayers stores, filling those sites where the apartment houses were razed and finally, a series of gasoline filling stations which often occupied the small, leftover triangular sites.

This is a case where the normal process of attrition was greatly accelerated due to circumstances and where the most makeshift possible solutions were adopted to either salvage what was left or to utilize awkward sites.

Clearly, had an architectural review board been in existence at the time the Avenue was cut through, to give of its expert guidance, this process of utilization and rebuilding would have found a better solution than that which was so pragmatically arrived at here.

Filling stations need not necessarily be ugly and, when located in an Historic District, should be given special treatment involving a suitable use of materials and architectural details. Low taxpayers, set among five-story apartment houses, should be built of appropriate materials and should be designed to harmonize with the character of the neighborhood.

SEVENTH AVENUE SOUTH East Side (Betw. West 10th & Charles Sts.)

#131

This two-story brick building located on the corner (also No. 167 West Tenth Street) was built in 1929 for the Corger Realty Corp., and designed by George M. McCabe. It is severely simple with a stepped brick parapet and stores at the first floor. The center window at the second floor has double-hung sash, while the triple outer windows have casements.

SEVENTH AVENUE SOUTH East Side (Betw. West 10th & Charles Sts.)

#133 This building (also No. 165 West Tenth Street) was erected in 1929 for Rosy's Accessories, Inc., and designed by Murray Klein. It is two stories high of brick with conventional store front at the first floor. The second floor has a wide window extending almost the width of the front. It is subdivided by wood mullions and has two large plate glass window panes at the center flanked by narrow windows at the sides. Transom lights extend the entire width above them. This window has a handsome, corbeled brick sill. A brick parapet, with stone band course at roof level, crowns the building.

#135 Only a tiny slice of this five-story brick building, which was cut off obliquely, faces the Avenue. It has been assigned the number 135 although the main entrance to the building is at No. 163 West Tenth Street. Here we see only the conventional rear of an apartment house with fire escape. It was built in 1886 for Charles Guentzer and designed by William Gaul.

#137-141 This triangular open lot is occupied by a filling station with a small white service building. This building, surrounded by the brick backs of several apartment houses, was constructed in 1937 for the Callahan Estate and designed by David F. Lange. Although it serves a useful purpose in the neighborhood, it makes no attempt to blend with it in its use of materials. Here an opportunity offered itself through the use of compatible materials, wing walls and other features, to make a service building which would have been an addition to, rather than a detraction from, the neighborhood.

#143-145 This six-story apartment house was built in 1910 for J. Lippman and S. Root, and designed by Charles Meyers, architect. It occupies the prow on Charles Street, facing McCarthy Square, and is bounded in part by Waverly Place, with its other side truncated diagonally by Seventh Avenue South, when it was cut through in 1919. Its entrance, framed with ornamental stonework, is at Nos. 30-32 Charles Street. Built of brick, it has quoins and handsome cornice supported on console brackets placed vertically. The window lintels are splayed and have keystones. The most notable feature of the building is the treatment of the entire top floor and cornice in a darker shade than the rest of the building above a horizontal band course at windowsill level.

SEVENTH AVENUE SOUTH East Side (Betw. Charles & Perry Sts.)

#157 This eighteen-story brick apartment house occupies the corner lot at Charles Street and is entered from that street (No. 15). It also occupies the full frontage of Waverly Place facing McCarthy Square. It replaces five houses which once occupied the site and has stores along the Avenue at ground floor level. Practically devoid of ornament, it depends for interest on the groupings of windows and setbacks at the top. A high central brick tower with two-story setbacks surmounts the top floor. The windows along the Avenue side are mostly triple while those on Charles Street consist of larger groupings, an inconsistency insofar as the neighborhood is concerned. Smaller groupings or single windows on the street would have related this apartment house more nearly to its small neighbors to the east with their single windows. This large building was built in 1961 for Bayshore Apartments Inc., by Village Towers Company.

#159½-169 Separated from No. 157, by a tiny, triangular gore lot on the Avenue, this dignified six-story brick apartment house was built in 1927-28 for the Perry Seventh Avenue Realty Co. by Gronenberg & Leuchtag, architects. It was built as the "Mayfield Apartments" and expresses many of the typical features of the Nineteen-twenties. It has stores at the ground floor and adjoins a low structure to the south located behind the gore, but separating it from No. 157. The windows are all single and those at the ends are combined vertically, as expressed by special treatment of the masonry, and are crowned by picturesque gables. These gables are connected by a low but steep roof carried on brick corbels, signalized by a raised portion at the center featuring a pair of brick chimneys with chimney pots. A hand-

SEVENTH AVENUE SOUTH East Side (Betw. Charles & Perry Sts.)

#159 $\frac{1}{2}$ -169
cont. some arched stone entrance may be seen at the narrow northern portion of the building which opens on Perry Street (No. 12).

SEVENTH AVENUE SOUTH East Side (Betw. Perry St. & Greenwich Ave.)

#173
(#173-177) The restaurant constructed to the south of the service buildings along Seventh Avenue South is one story high of white brick. It has uniformly spaced windows separated by aluminum uprights with fixed glass lights. Above and below these windows are panels with buff colored diamond-shaped tiles. They are located on the Avenue side toward the south end. A corner entry with brick steps and wrought iron handrails is located at the corner of Perry Street. It has a low, triangular-shaped canopy supported by a single Lally column at the apex. This is the principal entrance to the restaurant. The Perry Street side (Nos. 3-5) is of white brick with round-arched windows and entrance door giving access to the bar.

#179-183 This small triangular block retains only two residences (Nos. 57 and 59 Greenwich Avenue), the balance being occupied by an assortment of latter-day service buildings. A gasoline filling station with service garage occupies the entire northern end of this conspicuous site with a restaurant (No. 173) extending south along the Avenue side where a diner once stood. Here existed an opportunity to make these utilitarian structures a credit to the neighborhood they serve. Actually no attempt has been made in the garage to use compatible materials or design details. These buildings, by their lowness, are as much out of scale with the houses of The Village as some of the apartment houses are by their height. This is all the more reason that a filling station should be made compatible with its surroundings, in every way possible where its very scale works against it.

SEVENTH AVENUE SOUTH West Side (Betw. West 11th & Perry Sts.)

#186-192 This one-story brick store building, erected in 1920 for Harry M. Gesner, and designed by Willard Parker, only harmonizes with its surroundings to the extent that it is brick. It has large plate glass windows and a recessed entrance between them, facing the Avenue. With the exception of the overpowering signs, above the windows and at the corner, it had the makings of a dignified structure. With restrained signs, related to the windows below them, utilizing a simple serifed or block letter of light color on a dark background, this building might have achieved the dignity of an architect-designed structure. When, as here, the building is simply turned over to a vendor of signs, this is the result we may expect, and it detracts from the character of an historic district. The building is also Nos. 200-206 West Eleventh Street.

#182-184 This address represents the diagonal corner of this six-story apartment house (described under Nos. 227-229 Waverly Place), cut off by the extension of Seventh Avenue southward. Only this narrow portion, one window wide, lies parallel to the Avenue, the rest of the eastern side of this building lies behind No. 186-192. Lafayette A. Goldstone designed this building for Joseph L. Bittenweiser. It was built in 1908.

#174-180 Separated from Nos. 182-184 on the Avenue by a tiny triangular gore lot, this two-story taxpayer building of brick occupies the corner at the intersection of Waverly Place (also No. 225 Waverly Place). With shops along the Avenue front, this building has large triple windows along the second floor, with fixed plate glass at the center of each unit, flanked by high narrow windows on each side. All these windows have glazed transom lights above, related in size to the windows below them. A low brick parapet crowns the building, with a low pediment at the center of the long side. It was built in 1921-22 for Morris Weinstein, and designed by Louis A. Sheinart, and in its fenestration and general design is typical of that period.

SEVENTH AVENUE SOUTH West Side (Betw. Perry & Charles Sts.)

- #162-170 This large triangular parking lot also has a filling station (described under Nos. 20-24 Perry Street).
- #156-160 This small triangular gore lot represents one of those many triangular sites left over when Seventh Avenue South was cut through. It was formerly the rear yard of a house which once faced Perry Street.
- #152-154 This five-story apartment house of 1876, neatly bisected when Seventh Avenue South was cut through in 1919, has a long diagonal front of brick which was built at that time. It is six windows wide and severely simple, with individual windows unified by a stone band course serving as windowsill for the windows of the fifth floor. The lintels of the windows, as was typical at that time, were constructed of brick soldier courses. These have been carried along the entire width of the building at the second, third and fifth floors. A simple modillioned roof cornice, supported on widely spaced brackets, may be seen above the fifth floor. The ground floor has stores and an entrance giving access to the apartments above. The building was designed by F. W. Klemt and built in 1876 for Valentin Hammann.
- #150 A short diagonal corner of the "Abingdon" was cut off and now faces Seventh Avenue South. It presents a tier of paired windows, six stories high, which harmonizes architecturally with the main facade built in 1903 (described under Nos. 25-27 Charles Street).

SEVENTH AVENUE SOUTH West Side (Betw. Charles & West 10th Sts.)

- #144-146 This three-story brick building was designed for artists' studios and stores (described under No. 46 Charles Street).
- #142 This severely simple three-story brick house of 1839 (described under No. 48 Charles Street) has had one corner of its rear sliced off by the cutting through of Seventh Avenue South. This new front of brick has paired windows at the left side and a single window at the right. The top floor window, by contrast, is triple and is centered beneath a simple brick parapet at the roof. The first floor has three windows, with iron bars, set close to the sidewalk. It is painted white in contrast to the brick above. Connected to this rear portion of No. 142 is a one-story extension on the south side. It has a door at the left and one large plate glass window at the right. It serves as a store and has a wrought iron railing set between two masonry uprights above the roof.
- #140 The rear portion of the lot of No. 50 Charles Street, also cut off diagonally, is occupied by a one-story restaurant. This low building has a central doorway flanked by steel sash windows. It is finished with a thin, stone veneer and has a low parapet above the roof. The corners of this building are cut off, returning the walls to the adjoining buildings at right angles to them.
- #130-138 This one-story building extends to the corner of West Tenth Street. It has a high parapet of precast stone and occupies a triangular shaped lot once occupied by three houses facing West Tenth Street, all of which were razed to make way for the Avenue. It consists of six stores and was built for the Texas Company in 1937 according to the designs of Scacchetti & Siegel.

WAVERLY PLACE (Between West 10th & Charles Street)

That part of Waverly Place running in a northerly direction from Christopher Street was Catherine Street until 1813, and then it was Factory Street between 1813 and 1853. At that period it ran through a manufacturing district. On the block between Tenth and Charles Streets, extending west to Fourth Street, stood Samuel Whittemore's factory for manufacturing carding equipment, used by the textile weaving industry, by a steam-propelled method seemingly approaching automation. A. T. Goodrich, in his Picture of New York (1828), lists it as one of "the

WAVERLY PLACE (Between West 10th & Charles Streets)

leading manufacturing establishments" in New York City. On the block between Charles and Perry Streets, extending east to Greenwich Avenue, stood the Eagle Mills, later the Eagle Distillery. And on Bank Street, at the end of Factory Street, stood McLachlan's Brewery which extended east to Greenwich Avenue. After the area changed to a residential district, Factory Street was renamed Waverly Place in 1853. It thus became, in effect, an extension of the earlier Waverly Place which runs westward from Washington Square and which had originally been Sixth Street.

WAVERLY PLACE East Side (Betw. West 10th and Charles Sts.)

#189 This house, built in 1877, is now combined with No. 153 West Tenth Street, the corner house built in 1834 (described under No. 153). Thomas H. McAvoy was the architect of the 1877 house which was erected for W. A. Ballentine. Of brick, three stories high, it is forty feet wide but of shallow depth. Its paired windows, separated only by vertical mullions, are crowned by wide corniced lintels. It is now entered centrally through a door at the basement capped by a gabled rooflet.

#191 Four stories high, with rusticated basement, this Italianate house was built in 1864 for William Ogden. It retains its gracious stoop complete with iron handrailings, displaying the cast iron arched uprights so popular at this period. The doorway has a handsome stone frame carried over the top in a segmental arch, crowned with a horizontal cornice. The window lintels, shorn of their cornices (note the "ears" remaining at the top of each), are now flush with the brick wall.

#193 This fine Greek Revival house was built in 1845-47 by Patrick Cogan, carpenter. It retains its original handrailings at the stoop, but its double doors with diminutive panels belong to the later Queen Anne period. Nineteenth Century sheetmetal lintels with cornices now cover the original stone lintels of the windows. It is part of the development of this block's Charles Street frontage (described under Charles Street, south side, between Waverly Place and Greenwich Avenue).

#195 A large apartment house, separated from No. 193 by a narrow alleyway, occupies the corner site (described under Nos. 24-26 Charles Street).

WAVERLY PLACE (Between Charles Street & Seventh Avenue South)

The cutting through of Seventh Avenue South has reduced this short block of Waverly Place to bordering McCarthy Square, which is a small triangle on the west, and on the east the long side of an eighteen-story apartment house, No. 15 Charles Street (described under No. 157 Seventh Avenue South). Waverly Place no longer abuts Perry Street on this block.

WAVERLY PLACE West Side (Betw. Charles & West 10th Streets)

#204 This apartment house (described under Nos. 143-145 Seventh Avenue South) occupies the corner site and was built in 1910.

#196-200 Of almost exactly the same height as No. 204, this six-story brick apartment house has a handsome rusticated stone base at the first floor with central entrance porch supported on polished stone columns. At each end, bays -- two windows wide -- are projected forward the entire height of the building, resting on stone corbels at the top of the first floor. The top floor has horizontal stone band courses and is crowned by a cornice supported on uniformly spaced console brackets. It was built in 1903 for Malbin and Kammerman and was designed by George F. Pelham.

WAVERLY PLACE West Side (Betw. Charles & West 10th Streets)

#190
(#190-194) These three buildings, originally erected in 1883 for Mrs. Theresa Schappart, were combined into one apartment house in the first part of the Twentieth Century. The ornament was removed then, and they were stuccoed-over with a new parapet added at the top. They are five stories high and have a uniform spacing of windows (fenestration). The main doorway, simply framed, is located to the right of center.

#188 This low corner house of frame construction has been roughcast stuccoed in modern times. Built in 1826 as a two and one-half story frame dwelling with brick front, it had a gable-ended shingle roof (note the centrally placed windows at the side). Augustus Hoyt was the first tenant. It had a store at least as early as 1840, when Adam McCandless had his grocery there. A full third story was added in 1874. It is almost totally devoid of ornament, but blind arches above the third floor windows facing Waverly Place lend it an air of distinction. Only this house remains of a row of ten frame houses with brick fronts covering the entire block front, which was built in 1826 for Samuel Whittemore. On the same block stood his important factory, which at that time manufactured carding equipment for the textile weaving industry.

WAVERLY PLACE East Side (Betw. Perry & West 11th Sts.)

#225 Occupying this wedge-shaped lot is a two-story brick taxpayer (described under Nos. 174-180 Seventh Avenue South).

#227-229 This six-story brick apartment house was designed by Lafayette A. Goldstone for Joseph L. Bittenweiser in 1908. The first four floors have horizontal stone band courses alternating with brickwork while the top two floors consist of rusticated brickwork. Handsome arched pediments crown some of the windows of the upper stories, but the first floor windows all have simple entablatures. The entrance doorway has a cornice-slab carried on stone brackets above pilasters. The roof cornice is carried on widely spaced brackets. High iron railings enclose the areaways on either side of the entrance.

#231 This dwelling, the end of a row of houses facing Eleventh Street which was built in 1856 (described under Nos. 208-214 West Eleventh Street), occupies the corner site.

WAVERLY PLACE West Side (Betw. West 11th & Perry Sts.)

(#226-238) The Church of St. John's which occupies the corner site (described under No. 220 West Eleventh Street) was built by the Presbyterian denomination in 1847.

#224 Completely in harmony with the church, this two-story Parish House was built between 1851 and 1854 by the South Baptist Church. It has four pilasters crowned by a handsome, low pediment. The entrance doors are set off to the left beneath an unadorned section. Three tall windows fill the spaces between the pilasters in the upper half of the building. The Greek Revival style of the church has been adhered to, and this little building is a handsome adjunct to the church.

#220-222 This four-story corner house (described under No. 17 Perry Street) was built in 1846, and has a later extension in the same style.

WEST FOURTH STREET (Between West 10th & Charles Streets)

Asylum Street replaced William Street in 1813 as the old name for that part of West Fourth Street running in a northerly direction above Christopher Street. This newer name doubtless honored the favorite charity of New Yorkers, the Orphan Asylum Society founded in 1806 by Mrs. Isabella Graham, as this street led northward to the Asylum's extensive grounds between West Twelfth and Bank Streets, toward

WEST FOURTH STREET (Between West 10th & Charles Streets)

Greenwich Avenue. Asylum Street was extended in a southeasterly direction in 1831, from Christopher Street to Sixth Avenue, where it faced the then western termination of the original Fourth Street. As a consequence, two years later both sections of Asylum Street were renamed Fourth Street as far northward as Eighth Avenue and Jane Street.

WEST FOURTH STREET East Side (Betw. West 10th & Charles Sts.)

This block front occupies the west end of the factory ground and part of the main factory building belonging to Samuel Whittemore. He lived nearby at No. 45 Grove Street, a palatial mansion for its day. He was a State Assemblyman and one of the chief developers of this section of The Village. Before his death in 1835, he had built on this block both a row of ten two-story frame, brick-front houses at the then east end (Waverly Place) and in 1828 four two-story brick houses and another taller building at the northwest corner (Charles Street). This block front was later completed by William T. Whittemore's erection in 1839 of a row of four three-story houses at the southwest corner, with a fifth house behind them on West Tenth Street.

#233 This five-story apartment house with stores, built in 1897 (described under Nos. 183-185 West Tenth Street), occupies the corner, and replaces one of William T. Whittemore's town houses.

#235-239 These three houses belong to the Greek Revival period, as may be seen from the fine, pilastered doorway at No. 237, doubtless the prototype for all three. They were built as a row in 1839 for William T. Whittemore. Nos. 237 and 239 have both retained their stoops with their handsome original railings. The graceful wrought iron newels of circular openwork stand on square, paneled pedestals of stone. The original roof cornice with simple fascia board unites these two houses. Around 1851, they were the homes of Robert Mackie and of J. L. Hubbard. No. 235 has had a fourth story added, with cornice in the Queen Anne style of the Eighteen-eighties. This house has been converted to basement entrance.

#241 This three-story brick house, built in 1828 by Samuel Whittemore, differs from the three buildings adjoining on the north, which were built by him in the same year. It is of running bond brickwork. Its third floor with bracketed roof cornice was added after 1858, doubtless replacing a gabled roof with dormers. At the same period sheetmetal cornices were added to the window lintels. No. 241 has been remodeled to provide a basement entrance with columnar porch and hipped roof.

#243-247 These three town houses of Flemish bond brickwork were built by Samuel Whittemore in 1828, to the height of two and one-half stories with dormers. At Nos. 243 and 245, the third story of running bond was added with the newer style cornices in 1897-98, and a similar alteration of No. 247 was made somewhat earlier. The doorway at No. 243, with its handsome deeply paneled reveals and simple corniced lintel, is doubtless the original, but the pediment above that of No. 245 was added at a later date. All have double doors of later date, though their paneling differs. At the low stoops, all have fine Federal wrought iron handrailings, with the typical curvilinear motif, restricted to the sections flanking the platform. These railings terminate at Nos. 243 and 245 with fine openwork newels using pointed Gothic arches. Cast iron newel posts are replacements at No. 247. Finials grace the areaway gates of Nos. 243 and 247.

#249 Built in 1828 to a height of three stories, of Flemish bond brickwork, this house at the corner (also No. 62 Charles Street) was likewise built by Samuel Whittemore. Its floor levels do not accord with those of his other four houses to the south, which have stoops. This was often the case with corner buildings which were likely to be planned for stores at street level. There was a store at No. 249 by 1851, as Augustus Neidhardt had both his grocery and his home in this corner house at that date. A fourth story with larger windows was added in 1898-99, under a bracketed roof cornice. In 1901 John Phillips added

WEST FOURTH STREET East Side (Betw. West 10th & Charles Sts.)

#249 a long low extension capped by a stone coping, at the rear of the building along Charles Street.

WEST FOURTH STREET East Side (Betw. Charles & Perry Sts.)

(#251) This long brick wall is the side of a three-story town house, with brownstone veneer front, nominally No. 251 (described under No. 49 Charles Street). It occupies the corner and was built in 1869.

#253 This attractive low house was built in 1927 as a two-story brick extension of No. 49 Charles Street. It was designed by Vincent M. Cajano for Dante Gerelli, and has a store at street level. The upper floor has been faced with highly textured brick to serve as a small residence. It displays a decorative use of brickwork, arched windows flanking a triple mullioned window, and a low parapet with pseudo-roof just below the coping. Small ornamental wrought iron balconies serve these second floor casement windows.

#255 & 257 Still retaining some of their original residential aura, this pair of three-story brick buildings, erected in 1870-71, has been converted to multiple tenancy, as indicated by the fire escapes. They were erected for Henry Maibrun by Linus Scudder, builder, using the plans of Robert Mook, architect.

Of the two houses, the one closest to its original appearance is No. 257. Its pedimented cornice that once graced the stone lintel over the doorway has been badly repaired. The doorway, almost at street level, is flanked by handsome cast iron railings, probably the originals. The late Italianate manner shows in the vertical central muntins of the windows, with windowsills supported by corbeled blocks and with sheetmetal cornices covering the stone lintels; likewise, in the modillioned roof cornice with paired console brackets at each end. It was No. 255 that became the home of Henry Maibrun, who was in the meat business.

#261 This large six-story apartment house (described under No. 52 Perry Street) occupies the corner and was erected in 1905.

(#261-265)

WEST FOURTH STREET East Side (Betw. Perry & West 11th Sts.)

The southern part of this block front was purchased in 1827 by John Denham, a merchant on Sixth Avenue. He developed it at that time with six modest brick houses, two and one-half stories high, four of them with stores. They have been so altered or refaced that their Federal period can only be recognized by the peaceful rhythm of the even window spacing (fenestration) at Nos. 267-269 and Nos. 275-277.

#267 & 269 There is a satisfying visual unity achieved by the alterations of these two brick three-story buildings on the corner (described under No. 49 Perry St.).

#271-273 The present appearance of this double building results from the drastic alteration of 1934, designed by G. Provot for Ida Nicola. In essence, it combined two buildings behind a new brick facade providing the necessary width for a large market at the ground floor. While it is still three stories in height, its windows are new and imposing casements, grouped to provide very wide windows at each end with two narrower ones at the center. The brick parapet is surmounted by a stone coping, stepped up at the center, with the proprietor's name set directly below and flanked with stone blocks. This new facade may conceal parts of the 1827 houses, which were raised to three stories and altered in 1873 and 1911.

#275 & 277 These two brick buildings, erected in 1827, have stores at street level. They have been raised to a full three-story height and have muntined sash at the upper floors. It is interesting to note that the brickwork comes right down to the window heads without lintels on both buildings. This may indicate that new brick fronts were erected here, especially as brick parapets with stone copings were added to both houses.

WEST FOURTH STREET East Side (Betw. Perry & West 11th Sts.)

#279 & 281

These two attractive brick town houses were built in 1869 for George T. Mickens and William H. Gray. The overall project of James J. Howard, their architect, is further discussed below.

Both houses retain their individual modillioned roof cornices. In other respects, more of the original appearance is to be seen at No. 279. It has a segmental-arched doorway close to street level, flanked by handsome cast iron stoop handrailings, with a wheel motif at mid-height on the spindles. They terminate in polygonal multi-paneled newel posts. The cornice of its doorway has been removed and smooth-stuccoed; probably the original doorway for this 1869 project of five houses may best be seen around the corner at No. 252 West Eleventh Street, where it shows French Second Empire influence.

On the other hand, for this corner project, the original window sash is probably best reflected here at No. 279 which has double-hung windows with central vertical muntin. Their present splayed lintels may conceal the shearing off of the more typical cornices. No. 281, while continuing as a dwelling, was altered in 1912 to have a store at street level, with cast iron columns surmounted by a deep modillioned cornice carried on brackets. The store window was subsequently altered with heavy muntins.

#283

This long side of a three-story house, likewise built in 1869 and occupying the corner, faces on West Eleventh Street (No. 252). It adjoins the two remaining houses (described under Nos. 248-252 West Eleventh Street) of the five houses in this construction project of 1869, designed by James J. Howard.

WEST FOURTH STREET West Side (Betw. West 11th & Perry Sts.)

#278-284

These four Greek Revival houses of brick, at the north end of the block, are all that remain of a row of nine built on this block front in 1841. They were erected for Mark Spencer, a merchant and distiller whose palatial mansion was nearby on the corner of Fourth and Tenth Streets. Of these houses, No. 278 is the handsome prototype. It is three stories high above a brownstone basement. The windows are interestingly graduated in size, beginning with the large windows at the first floor and ending with the small square casement windows of the attic.

Both this house and No. 280 retain the gracious broad doorways of the Greek Revival style with the wood pilasters and semi-pilasters supporting a straight transom bar and a large rectangular transom. The broad stoops are flanked by handrailings of simple wrought ironwork, combined with a low band of ornamental castings. The handrailings flare out at the bottom, as lambs' tongues, to connect with the slender cast iron newels of polygonal design. The areaway railings are decorated with the usual Greek fret motif. Albert Pinkham Ryder, the famous painter, lived at No. 280 in the Eighteen-seventies. At No. 280 a top story, recently added above the attic windows, provides a startling contrast to the house below. It consists of a studio window which has ten vertical mullions shielding the narrow windows between them, and is flanked by broad, solid panels which carry up the lines of the old windows on the floors below.

Nos. 282 and 284 (at the corner of West Eleventh Street) have been shorn of most of their detail and have been changed into a functional double unit, with a single basement entrance, simply framed, and combined under an unadorned brick parapet at the roof. Julian Levi, the painter, lives at No. 282.

#266
(#266-276)

This half of the block is occupied by a handsome six-story apartment house of rusticated brick, built in 1902-03 (described under No. 55 Perry Street).

WEST FOURTH STREET West Side (Betw. Perry & Charles Sts.)

#260

Almost half of this block is occupied by the long side of a five-story, dumbbell-plan, brick apartment house, built in 1893 (described under No. 56 Perry Street).

WEST FOURTH STREET West Side (Betw. Perry & Charles Sts.)

#258 Typical of the post-Civil War influence of the French Second Empire is this two-story brownstone house with attractive slate mansard roof. It was designed by William Naugle, architect, and built in 1866 for William H. Grayby. The facade, simplified in modern times, retains its segmental-arch openings.

#256 This narrow, three-story brick house was designed in 1877 by Alexander M. McKean, an architect of No. 1 Horatio Street nearby. It was designed in a local version of the late French Second Empire style, and is crowned by a Neo-Grec cornice. A large segmental-arched doorway has paneled double doors and a simple door frame capped by an arched cornice slab with shoulders. At stoop and areaway, the railings have ornamental cast iron spindles and terminate in polygonal newels. This house was built for Arnet Seaman, whose home stands on the adjoining corner, No. 51 Charles Street.

#254 Complementary as low buildings are the brick houses facing each other across Charles Street, which were built in the Eighteen-sixties. The corner house, known as No. 51 Charles Street, had a two-story brick garage (No. 254) built for it in 1923 at the rear end of its lot, and an attractive arched gateway pierces the connecting brick wall. Designed by J. M. Felson, the garage has vertical brick band courses and a paneled brick parapet. It has since been converted to residential use.

WEST FOURTH STREET West Side (Betw. Charles and West 10th Sts.)

#246 This four-story brick building, with store at street level, was erected in 1861 by Albro Howell, builder. Its principal distinctive feature is the central tier of paired windows, on this side and on the Charles Street side (No. 64). It is, surprisingly, designed in the simple vernacular of the day, as compared with its Charles Street neighbors, which were erected in the Italianate style by the same builder in the same year. A small one-story addition has been built recently at the end of the lot.

#242 & 244 Similar to its neighbor to the south (Nos. 238-240), this pair of five-story brick apartment houses had a rusticated entrance floor that has been recently smooth-stuccoed. These buildings were erected in 1884 for Thomas J. Jeremiah, and were designed in the Neo-Grec style by the well-known architect John B. Snook. Variegated stone band courses running across the buildings support the flush lintels of the windows, which in a few instances are paired beneath pedimented lintels which display some fine incised Neo-Grec ornament. Both buildings are crowned by a deeply overhanging cornice. At No. 242, the first floor facade has been altered, and it has a new doorway. At No. 244 alterations are under way.

#238 & 240 This pair of five-story brick apartment houses was built in 1897 for Rosamond Herter. Designed by F. W. Herter, the entrance floor is of rusticated stone, with segmental-arched windows and doorways. The pair is unified by horizontal band courses at sill level and at lintel level, and also by an alteration at the roof to a single stepped parapet crowning the pair. An unusual detail may be found in the brick corbeling beneath the sills at the third and fourth floors. The artists, John Sloan and Moses Soyer, lived at No. 240 before World Wars I and II, respectively.

#236 This five-story corner apartment house with a store (described under No. 189 West Tenth Street) was built in 1891 and altered in 1927. It is vaguely reminiscent of the California Mission style.

WEST TENTH STREET (Between Greenwich Avenue & Waverly Place)

The emphasis in this street is on modest apartment-living. The low height of the buildings (except at one corner) gives the block a

WEST TENTH STREET (Between Greenwich Avenue & Waverly Place)

warm, human scale. Silhouette lines of cornices against the sky display considerable variety, and heights vary surprisingly within the range of six stories.

Among these apartments, one on the north side near Greenwich Avenue displays a wealth of very unusual and animated carved stone ornament at the first floor level, as well as a handsome portico.

On the south side interest also centers near this avenue. Here, a three-story firehouse shows a masterly variety in design and in the treatment of four materials in both Romanesque and classical styles.

A dainty little Italianate house contrasts with the strength of the adjoining firehouse. It is embellished with round-arched cast iron railings, which impart a richly intricate grace to the balcony that runs under the second floor windows.

This street offers an interesting diversity of ironwork. Further down on this side, unusual railings of medieval design guard an apartment house basement. On the north side, two separated town houses display handsome Federal handrailings with Greek castings inserted at the platforms. They serve as reminder that originally a row of eleven houses was developed along this block front.

In strident contrast to the warm, human scale of the block, a mid-Twentieth Century apartment house of white brick rises fifteen stories, on the north corner at Greenwich Avenue. Its horizontals and diagonals emphasize its bulk, and it defies the quality of The Village. A regulatory body with architectural controls will serve to prevent such structures from rising on future assemblages of property until it can insure that designs will be compatible with their surroundings. A design review board, acting on a different scale, would have avoided the redesign, in a pseudo-Federal version, of the entrance floor of an apartment house, on the south side near Waverly Place. It is an inharmonious contrast with the upper floors and with the block as a whole.

Amos Street was the old name for that part of West Tenth Street running on a diagonal west of Sixth Avenue. The name Amos Street was changed to Tenth Street in 1857. It was opened in 1815 through the large farm of Richard Amos, which extended westward from near Bleeker Street almost to the Hudson River. Eastward from Bleeker Street, a principal property owner was Samuel Whittemore, who was largely instrumental in developing this part of The Village.

WEST TENTH STREET North Side (Betw. Waverly Pl. & Greenwich Ave.)

#149-153

No. 149, with its original stoop and fine Federal handrailings of wrought iron with decorative castings of the new Greek Revival style retains most nearly the original appearance of the row. This block front had been developed in 1833-34 with a row of eleven houses by Senator Myndert Van Schaick, owner of the entire block. He was a founder and Treasurer of New York University and resided on Fifth Avenue and Fourteenth Street.

Of this row, only Nos. 149-153 and No. 139 remain. Built two stories high of Flemish bond brickwork, they probably had sloping roofs and dormers at that date. At No. 149, the low top floor with the roof cornice and the doorway with ropelike molding were added in the Eighteen-fifties. At about this period, Mr. Van Schaick's tenants living at No. 149 were Delancey Kennedy, expressman, and A. B. Rich, a customs clerk. The other two houses have been raised substantially in height, No. 151 to three full stories and No. 153 to four. The present rear extension of No. 153 was built in 1877 in a different style (described under No. 189 Waverly Place).

#145-147

This six-story brick apartment house, "The Larchmont," has a banded stone first floor with richly decorated splayed lintels. The second floor is of rusticated brick with round-arched windows framed in stone. The intermediate floors are of brick with end bays trimmed with corner stones (quoins). The top floor again displays horizontal band courses and is crowned by a modest cornice carried on closely spaced console brackets. It was built in 1901 for Isador Mishkind in the Italian Renaissance manner of the Eclectic period.

#141-143

Similar to its neighbor to the west, but slightly lower, "The

WEST TENTH STREET North Side (Betw. Waverly Pl. & Greenwich Ave.)

- #141-143
cont. Adelaide" apartment house also rises to a height of six stories. It is of brick with terra cotta trim. The first two floors display handsome arched pediments above the windows, while triangular pediments flank the central windows at the second floor and crown the central window at the third floor. The top floor, set above a horizontal band course at sill level, has brick panels between the windows and is capped by a bold cornice supported on console brackets. It was built in 1902 for Julius Weinstein.
- #139 This three-story house, almost identical to No. 149, is one of that row of eleven houses which once filled most of the block. Like the others, it was built in 1834 by Myndert Van Schaick. It also retains its stoop and the original Federal ironwork with decorative castings of the new Greek Revival style. The first story windows have been cut down to the floor in a later alteration, and the top floor, with low windows, has a heavy cornice carried on closely spaced brackets. In the Eighteen-fifties, this was the home of Ida Earl.
- #135-137 Some very unusual carved stone ornament is displayed at the first floor windows of this six-story brick apartment house of 1902-03. These windows have arched pediments carried on fluted columns, the bases of which display lion's head masks set in ornamental foliage. Under these windows are panels with sculptured human heads enframed by interlocking swans. Handsome swags are suspended under these heads. This apartment house was built for Isaac Farber by Bernstein & Bernstein, architects. It has the interesting central feature of two brick bays with two windows in each, extending the height of the building and reflected in a central projection of the cornice. The central entrance door has a handsome arched porch carried on columns.
- #133 A garage, set far back from the street, is part of the new fifteen-story apartment house at the corner (described under No. 33 Greenwich Avenue).

WEST TENTH STREET (Between Waverly Place & Seventh Avenue South)

This is a street of multiple uses and varying appearance, with brick and stucco as harmonizing factors. The maximum height of five stories is at mid-block on the north side. Surprising unity is achieved on the south side by a similar cornice line over the three-story houses and over the large two-story garage, which occupies about half of the block. This short block is dominated by this unusual and handsome garage. It expresses, in the Romanesque Revival tradition, a skillful contrast between bold stonework and brick piers. On the north corner of Waverly Place, paired windows centrally placed in a virtually blank facade are mute reminders that this was originally the gable end of a long row of two and one-half story Federal houses.

The process of attrition on the north side has been severe, aggravated by the cutting through of Seventh Avenue South on the diagonal, leaving tiny irregular plots in private hands. A public regulatory body with architectural controls would have reviewed the problem, in an endeavor to improve the layout of the plots for satisfactory construction or to make them socially useful.

Samuel Whittemore owned and initially developed the block on the north side of this street, then extending from Waverly Place to West Fourth Street. His factory, which made carding equipment for the textile industry, was the leading manufacturing establishment of The Village in 1828, and was located largely on the site of Seventh Avenue South. His palatial home was at No. 45 Grove Street, not far away.

WEST TENTH STREET North Side (Betw. Seventh Ave. So. & Waverly Pl.)

- #167 This low corner building (described under No. 131 Seventh Avenue South) was built in 1929 and altered in 1947 as an office. Its unusual shape and small size is the result of extending Seventh Avenue South in 1919.

WEST TENTH STREET North Side (Betw. Seventh Ave. So. & Waverly Pl.)

- #165 This much altered two-story building is built on the diagonal at the rear as a result of the widening of Seventh Avenue South (rear described under No. 133 Seventh Avenue South). It has a severely simple brick front with high second story, featuring a central door with fire escape balcony flanked by high windows. A low brick parapet crowns this front. It was built in 1929 for Rosy's Accessories, Inc. and was altered in 1955. Theodore Dreiser lived in a house on this site from 1914 to 1920.
- #163 Crowned by an elaborate cornice, with central portion raised on elongated brackets, this Victorian Gothic apartment house was built in 1886 for Charles Guentzer and was designed by William Graul. It is four windows wide with the two central windows set in a recessed bay, crowned by an arch. This bay runs down the front of the building to the rusticated first floor.
- #161 The simple bare-faced appearance of this apartment house may be attributed to the shearing off of all ornament of this 1879 apartment house in 1930, when it was smooth-stuccoed. Built for Ohmeis and Zahn by the architect William José, it nonetheless presents a dignified appearance to the street.
- #159 Altered, like its larger neighbor to the west, this little three-story house was built in 1845 for Adam McCandless. The ground floor has been completely walled up except for two doors which open directly on the street. A horizontal band course extends the width of the house above the first floor, and the wall is of roughcast stucco. This house was erected on the back of the lot of his corner grocery and home, which still stands (described under No. 188 Waverly Place) and was built in 1826 by Samuel Whittemore.

WEST TENTH STREET North Side (Bet. West 4th St. & Seventh Ave. So.)

- (#185) This five-story corner apartment house was built in 1897 and was remodeled in 1927 when a high, stepped parapet was added with crenelations on top. At this time steel casements were introduced and the whole building was roughcast stuccoed. It has stores at the ground floor and is known as No. 233 West Fourth Street. It echoes the corner building it faces (No. 236 West Fourth Street) in being vaguely reminiscent of the California Mission style.
- #183 Similar in its general appearance to No. 233 West Fourth Street, and built by 1897, this apartment house is separated from it only by a narrow passageway with one-story entry. It was built as a shallow addition on the rear lot of No. 233. There are stores at the ground floor and it has a stepped parapet with a low, arched section at the center.
- #181 Built in 1839 for William T. Whittemore, this three-story brick house with basement has had a new brick front erected with brick soldier courses serving as window lintels. A bracketed Neo-Grec type cornice effectively crowns the building, and the front doorframe has been stuccoed-over. Originally this was one of five houses in William T. Whittemore's development of this corner of the block, and it backed on the other four facing West Fourth Street. Of these, No. 237 West Fourth Street shows how handsome No. 181 looked when built as a residence. No. 181 stands on part of the site of Samuel Whittemore's important factory, which extended to beyond what is now Seventh Avenue South.

WEST TENTH STREET (Between West 4th & Bleecker Streets)

The emphasis of this street is on modest apartment living. A warm feeling and a fairly uniform picture result from the use of brick and the human scale of the prevailing six story building height.

Most of the buildings on this street have individual features of interest. On the south side, the double apartment house at the Fourth Street corner has an unusual tier of extra-large windows creating a

WEST TENTH STREET (Between West 4th & Bleecker Streets)

vertical accent at mid-point. Exceptional among fire escape balconies is the handsome example of Federal design, on the adjoining building. Of special note, at the opposite end of the street are apartment house doorways, with ornamental stone and marble porticoes.

To be regretted, however, is the alteration of a small Federal house in the middle of the south side of the street. Here the overbold treatment, employing several materials, and the added third floor with stepped parapet are out of harmony with the Federal doorway below and with the block as a whole. Architectural controls of a regulatory body would have prevented this unnecessary lessening of the quality of the street.

WEST TENTH STREET North Side (Betw. Bleecker & West Fourth Sts.)

#211 & 213

This pair of wide, six-story, brick apartment houses, extending one hundred feet to the corner (also Nos. 351-353 Bleecker Street) was built in 1903, by Horenburger & Straub, architects. Designed in the Renaissance Revival manner, each floor has a varied treatment unified by band courses. Of special note is the delicacy of the detail adorning the window-heads, most of which are arched. Swags decorate the fascia of the cornice. The doorways have deep, carved stone porticoes supported by short, polished marble columns that rest on wall-like bases. In the mid-Nineteenth Century, this was the site of the Greenwich Reformed Dutch Church.

#207
(#207-209)

Likewise built in 1903 by Horenburger & Straub, architects, this brick apartment house is similar in scale, height and style to its neighbors (Nos. 211 & 213). The sides of the facade are blocked forward, leading to a more pronounced cornice supported on brackets. The square window heads have prominent lintels, designed for vertical upthrust, including keystones in the shape of console brackets.

#205
(#203-205)

Built in 1928, and the latest building on the block, this six-story brick apartment house is functional and plain by comparison with its earlier much-adorned neighbors. Its paired windows at center form, in effect, a columnar block topped by a capstone. The stepped parapet of the building has a coping of limestone. This apartment house was designed by Berlinger & Kaufman.

#199
(#199-201)

This six-story apartment house, built in 1906 of yellow brick, was designed by Lorenz F. J. Weiher. Its handsome entrance floor of rusticated brickwork is embellished by unusually long keystones over the windows that, in effect, echo the bold console brackets that frame the doorway and support the stone slab for the fire escape. Extra-long keystones in varying designs grace the upper floors and are, in turn, echoed by the multiple brackets which support the roof cornice.

#195
(#195-197)

The easternmost of a number of six-story brick apartment houses extending to Bleecker Street, No. 195 was built in 1922 for Martha Building Corp. Designed by Charles B. Meyers, the chief features are the semi-circular overwindow panels (tympani) which crown two of the second story windows and the dainty Adam design running along the roof cornice.

#191 & 193

A simple version of the Greek Revival style is shown in this pair of brick houses, built in 1841 by Solomon Banta. These three-story houses with basements have muntined windows capped by sheetmetal lintels with cornices, and with the fascia that stops short of the ends, so popular for roof cornices. Both houses were altered in 1923 to provide a basement entrance, and the old parlor windows of No. 193 were doubtless made floor-length at that time. No. 191, however, is still graced by its original iron areaway railing of Greek Revival design. Mr. Banta was a local mason and builder, who for a time lived at No. 193 (when it was called No. 93 Amos Street).

#189

This five-story corner apartment house (also No. 236 West Fourth Street), although built in 1891, presents an unusual appearance resulting from its alteration in 1927. Steel casement sash were then

WEST TENTH STREET North Side (Betw. Bleecker & West Fourth Sts.)

#189
cont. installed, the building stuccoed over, and with its crenelated and gabled roofline against the sky, it is vaguely reminiscent of the California Mission style.

WEST TENTH STREET (Between Hudson & Bleecker Streets)

The delightful and interesting features of this street are confined to the south side. Viewed as a whole, both sides of this residential street have in common only the use of brick, several Nineteenth Century apartment houses, and a maximum height of six or seven stories. The changing heights on the south side, often in groups, give the effect of giant steps, with uneven platforms, an effect increased by the picturesque stepped corners rising against the skyline above the apartment house at the Bleecker Street corner.

Our eye lingers over the unexpected groups of three-story town houses along the south side. Delightfully simple versions of the Federal or Greek Revival, they were built for the use of local tradespeople. The most interesting and unusual is a pair near Hudson Street, part of a row of ten Federal houses continuing around the corner. Of this pair, one is only two and one-half stories high, and both have handsome Federal doorways. This pair is notable because its front stoops are turned sideways and rise from the sides, converging until they reach their own doorway.

The appearance of the north side is primarily that of mid-Twentieth Century apartment houses, relatively uninspired and functional. Its concession to the quality of The Village is moderate height.

Amos Street was the old name for that part of West Tenth Street running on a diagonal west of Sixth Avenue. The name Amos Street was changed to Tenth Street in 1857. It was opened in 1815, bisecting the large farm of Richard Amos, which extended from Washington Street almost to Bleecker Street. He had deeded land to the City in 1809 for a new street. More information on Mr. Amos appears in Area 6, under Hudson Street.

WEST TENTH STREET North Side (Betw. Hudson & Bleecker Sts.)

#247
(#243-247) The present appearance of this five-story brick apartment building on the corner (also Nos. 520-524 Hudson Street) dates from its alteration in 1947 by the architect, Samuel Roth. Three Nineteenth Century buildings were combined into one behind a mottled brick facade with stepped parapet. A horizontal effect is achieved, both by the design of the fire escape above the central main doorway and by the thin, white band courses serving, in part, as sills for the steel casement windows.

#241
(#239-241) The brick facade of this low four-story apartment building, remodeled in 1950, presents a very similar appearance to that of its larger neighbor on the corner (No. 247). In an attempt to simulate unified appearance despite very different floor levels, No. 241 has only three thin, white band courses and they are near the lintels, thus approximating the levels in the larger building. The windows of No. 241 have double-hung sash which are paired at both sides of the facade.

#237 This five-story brick apartment house is a late example of the Italianate style. It was built in 1871 for Reichardt, Schmidt & Company using designs of William José, architect. The ornate building cornice is bracketed and dentiled. The segmental-arched windows of the upper floors are crowned by horizontal sheetmetal cornices.

#229-235 On this large lot, foundations have been laid for a new building extending through the block to No. 104 Charles Street. The Village Garage, built in 1918, recently stood here, and in the mid-Nineteenth Century, a screwbolt manufactory was located on this site.

#223 & 225 This pair of five-story brick apartment houses was built in 1893 for Weil & Mayer. The apartments were designed on the dumbbell plan by

WEST TENTH STREET North Side (Betw. Hudson & Bleecker Sts.)

#223 & 225 Schneider & Herter. The facades display variegated band courses, including some of corbeled brick, arched window heads at the lower floors, and Corinthian pilasters at the top floor surmounted by a boldly intricate building cornice.

#215-221 This seven-story brick apartment house covers the entire end of the block (described under No. 350 Bleecker Street). Built in 1963, its extremely functional design, culminating in a high unadorned parapet, shows little relationship to the adjoining earlier apartment houses other than its similar height.

WEST ELEVENTH STREET (Between Greenwich Avenue & Waverly Place)

In this short section of street we are struck by the attractive residential quality of the houses.

The north side retains, near the middle of the block, one of the finest of the small Greek Revival town houses to be found in The Village. It retains all of its original features, including a fine doorway with sidelights, a dentiled cornice and some handsome ironwork at the stoop and areaway. On the Greenwich Avenue end of this block a six-story brick apartment house of the early Nineteen-twenties and the one adjoining it do not make a skillful transition in height to their three-story neighbors to the west.

On the south side four handsome, Italianate houses fill the block, with the exception of a wall at the Seventh Avenue end. Of these houses, the one at the west end is the prototype of the row, retaining its stoop whereas all the others have been converted to basement entrances.

The building at the west end of the north side has been recently redone in stucco with much ornate ironwork, producing a style of architecture which is at variance with that of its neighbors. When we consider that this was originally two fine Greek Revival houses like its neighbor, we wish that some regulatory design body had been in existence to give expert guidance to the owners in utilizing the truly handsome building, instead of allowing it to become something which does not harmonize with its neighbors.

Not until 1865 did West Eleventh Street become the name for this old and important street west of Greenwich Avenue. Before then it was Hammond Street, recalling the fact that it ran through the fifty-five acre tract purchased in 1794 by Abijah Hammond for development.

WEST ELEVENTH STREET South Side (Betw. Seventh Ave. So. & Waverly Pl.)

#200-206 This one-story triangular building (described under Nos. 186-192 Seventh Avenue South) occupies the corner site, and was built in 1920.

#208-214 This row of four dignified town houses was built in 1856 for Elisha Bloomer, a property owner of The Village. No. 214 best displays at present how the row must have appeared originally, as basic aspects of its original stoop, doorway, and window frames have been retained. However, the arched doorframe and the segmental-arched window heads have been smooth-stuccoed, and the cornices of the lintels have been removed. These four brownstone houses are still unified by a handsome bracketed cornice. No. 210 and No. 212 have had all the trim of their openings removed and are painted a light color. Nos. 208, 210 and 212 now have their entrances at the basement without areaways or railings of any kind.

Surprisingly, the three houses which have undergone the most change retain window sash in the Italianate manner, while No. 214 has had all its upper sash replaced by nine panes. No. 214 is the corner house (also No. 231 Waverly Place). Mr. Bloomer was a merchant living on Perry Street, on the other side of this block, when he built these houses. Later, he was a resident of Yonkers.

WEST ELEVENTH STREET (Between Waverly Place & West 4th Street)

This street has great dignity and charm and presents many contrasts between its north and south sides. The south side has two churches, one at the Waverly Place end and the other at mid-block. The remainder of the block is filled with exceptionally attractive three-story residences. By contrast, the north side, although completely residential, consists of town houses interspersed at random among apartment houses of a later date. To add even further to the contrast between the six-story apartment houses and the three-story residences, many of the residences are set back from the building line, whereas all the apartment houses are built right up to it. This produces a wavy effect which is not without interest as opposed to those streets where long uniform rows of houses extend the length of a block.

Architecturally this street is distinguished by the fine Greek Revival church at the south corner on Waverly Place, by the rows of houses to the west of it and particularly by the two groups of late Greek Revival houses on the north side of the street. These two groups of houses are all that remain of a row of ten, late Greek Revival houses, five of which have been replaced by the adjoining apartment houses. They are architecturally notable for their door and window lintels which display low, ogival arches, harbingers of the Gothic Revival. Set back from the sidewalk with front yards, they are exceptionally attractive in their more spacious setting.

The large church at mid-block on the south side was once an interesting example of the Queen Anne style, where brick polychromy combined with tiles and hooded entrances gave the church its picturesque quality. Today this church has been emasculated by having much of its ornament shorn off and by having been painted a uniform color. A change in character such as this would be reviewed closely when architectural controls are established, whereby an owner will study his remodeling more carefully under expert guidance.

WEST ELEVENTH STREET South Side (Betw. Waverly Pl. & West 4th St.)#220
(#216-222)

St. John's-in-the-Village is an exceptionally handsome church inspired by the Greek temple. It is of smooth-stuccoed masonry with wood trim and columns. The deeply recessed porch is distyle in antis with four columns in front (tetrastyle prostyle), in itself an unusual combination. In addition, the front wall extends on either side of the handsome Doric portico, creating an effect of considerable breadth.

This Episcopal church was originally built by the Presbyterians as the Hammond Street church. It was constituted on July 26, 1847 at the corner of Hammond (West Eleventh) Street and Factory Street (Waverly Place) with twenty-one members and Rev. William E. Schenck as the first minister. The gracious St. John's garden, which lies behind the church and adjoining residences, extends as far as the Temple (Seventh Day Adventist Church) to the west. It is pleasant to find no fences or other private property barriers which usually characterize such spaces within a city block. The gardens have been landscaped with walks, fountains, benches, and bits of sculpture, all representative of an era of community spirit and good will. Indeed, St. John's Colony is the name used for the approximately half a block of property owned by this church.

#224

This large brick town house serves as the rectory for the church. Italianate in style, it was built in 1858 as the residence of Ransom Parker, who was in the ice business. It has segmental-arched windows that have cornices on the lintels, and a handsome paneled roof cornice supported on paired brackets. Its main entrance is now at the rusticated stone basement. This front door now displays a pilastered Greek Revival doorway, possibly taken from an older house. The double-hung muntined windows are made to simulate casements with a wide central muntin, a characteristic design for this period. At the rear of this rectory, a small four-story building adjoins the parish house (No. 224 Waverly Place) behind the church.

#226 & 228

The most interesting feature of these wide twin town houses, built in 1838, is to be found in their masonry stoops where wing-walls of stepped paneled stone are surmounted by handsome stone volutes. This

WEST ELEVENTH STREET South Side (Betw. Waverly Pl. & West 4th St.)#226 & 228
cont.

is a very interesting Greek Revival solution. No. 226 was built for the residence of Ambrose Kirtland, assistant justice, and No. 228 was built for the successful businessman, Richard McCarty. These fine brick Greek Revival houses with stone basements retain their original outer doorways with pilasters supporting full entablatures, also their flanked stoops, and muntined window sash. Small metal cornices have been added to the lintels. The drawing room windows are floor-length in both houses. On these windows only the left-hand iron railing at No. 226 is an original. A mansard roof and dormers with arched pediments was added to gain another floor at No. 226, above the simple original cornice with wood fascia board to be seen on both houses.

#230

Built in 1860 for Jacob Huyler, who was also in the ice business, this brick house, like No. 224, is of the Italianate period. It has similar segmental-arched windows and doorway, but here the lintels had their cornices removed and have been smooth-stuccoed. The roof cornice has a series of single brackets separated by diamond-shaped panels. The iron stoop, running across the front, is an adaptation to Twentieth Century needs.

#232-236

The City Temple (Seventh-Day Adventist Church) was built in 1881 and designed by Laurence B. Valk in the then fashionable Queen Anne style. It displays many of the vagaries of that charming style, including band courses of decorative tile work, diamond-lighted window sash and decorative pointed gablets above arched doorways. Paint today obscures the once rich polychromy of this scheme, and new brick parapets have taken the place of picturesque roof lines. This church, originally the North Baptist Church, is approximately the same size as its neighbor, St. John's. The entrance doors, which flank the large arched central window, are of interest as they are segmental-arched but set in higher semicircular arches, with the space between the arches (tympanum) filled in by decorative tile. Above this are semicircular lunettes set below the all-enframing gablets referred to above.

#238 & 240

A pair of attractive town houses was erected in 1852-53 by Linus Scudder, a mason and a well known builder. Built of brick three stories high, both have roof cornices supported by a closely spaced series of narrow brackets in the carpentry tradition. No. 240 retains at the stoop its handsome and original Italianate cast iron railings, with wreathlike design at the center of the spindles, and also an areaway railing of about the same period, although different in design. Otherwise, the facade of No. 240 has been shorn of original details and smooth-stuccoed, with a triangular pediment superimposed above the doorway.

By contrast, No. 238 retains its brick facade and diminutive cornices over the window lintels of the upper floors. As a result of its alteration in 1927, it is now entered at basement level, has a casement bay window at the old parlor floor, and has had a fourth floor added with studio skylight above, without damaging the original bracketed cornice.

#242-246

This row of three brick town houses, with rusticated stone basements, was built in 1842 by individuals in the building trades: No. 242 by the mason Ephraim Scudder; No. 246 by Peter D. Moore, also a mason; and No. 244 by Peter P. Voorhis, a stonecutter, who made his home here.

Nos. 242 and 246 retain their original stoops. No. 244 was altered in the early Twentieth Century to provide a basement entrance, with a brick frame around the doorway. The basement wall has been stuccoed and its windows shortened to street level, while a soldier course of brick extends across the front and carries the rampant stone lions which flank the entrance doorway. Replacing the original first floor door is a small arched casement window with a blind arch of brick. The whole design expresses the new Italian influence so popular in the Nineteen-twenties.

No. 242 retains its original ironwork at the areaway with Greek fret design at the bottom. Interestingly, the handrailings of its stoop are of wrought iron in Federal design, with simple curvilinear

WEST ELEVENTH STREET South Side (Betw. Waverly Pl. & West 4th St.)#242-246
cont.

design beneath the handrail and openwork curved newels. The double doors at Nos. 242 and 246, simply enframed with brick reveals, have corniced lintels supported on brackets. All three houses have retained their floor-length double-hung drawing room windows. In other respects there is no uniformity now in the treatment of their windows and lintels. A simple wood roof cornice once crowned all three houses, but is now replaced at No. 246 by a low brick parapet with raised end pieces and coping stone surmounted by a studio window skylight.

#248-252

This attractive row of three brick town houses was erected in 1869 by Mickens & Welcher, builders, for George T. Mickens and William H. Gray. At No. 248 Mr. Mickens made his home. The architect was James J. Howard.

Three stories high, they are handsomely unified by a modillioned cornice which returns along the side wall of the corner house, No. 252. The fascias, however, are short of the width of each house. The doorways of Nos. 250 and 252 retain their stoops and have segmental-arched lintels with shoulders, indicative of French Second Empire influence. The present simple wrought iron railings are later replacements but the handsome paneled double doors at No. 252 are the originals. No. 248 has been redesigned to provide a square-headed basement entrance. The basements are of rusticated stone, except at No. 252. The side wall of No. 252 displays six very interesting blind windows, complete with sills and lintels, arranged in two tiers, one tier near the front and one near the back. This construction project of 1869 included two more houses around the corner, facing on West Fourth Street (Nos. 279 and 281).

WEST ELEVENTH STREET (Between West 4th & Bleecker Streets)

Two long rows of town houses are the outstanding features of this almost purely residential street. It is a delightful place in which to live and has a warm, human scale. Here, the disparity in height between the apartment houses and the town houses is minimal, giving the street a sense of unity which is not always to be found.

On the north side, the long row of town houses is at the east end, whereas on the south side, the long row of houses is located toward the western end of the block.

The best preserved house in the attractive row on the north side is located on the corner of Fourth Street. This fine Italianate house, of brick with brownstone trim over a rusticated stone basement, has segmental-arched doorway and windows, crowned with corniced lintels. This house and its twin have handsome bracketed roof cornices. Such buildings as this establish the character of a street, especially when located conspicuously on a corner site.

On the south side, a splendid Federal house, near the eastern end of the block, retains its original, handsome doorway and, although two stories have been added, it is one of the outstanding houses on the street. At the Bleecker Street end stand two houses built in 1818, among the oldest houses in The Village. Of these two, the one on the right, virtually unchanged with its Flemish bond brickwork, high stoop, splayed window lintels with keystones and arched doorway, is an outstanding example of Federal architecture and a star in the firmament of West Eleventh Street.

This house, left virtually unchanged, stands in sharp contrast to the remodeling treatment of one of a pair of handsome brick apartment houses directly opposite. Here the imposing entranceway with its entablature supported on columns was replaced by a Twentieth Century curtain wall which occupies the space of the first and basement floors. Although separated by a fire escape balcony from the floor above, no attempt was made to relate its overall width to that of the window above, nor was the window module in any way observed. This is a clear case where, had regulatory design controls been in effect, the alteration would have been given a character more suited to such a handsome street.

WEST ELEVENTH STREET South Side (Betw. West 4th & Bleecker Sts.)

- #258 This one-story studio with brick wall surmounted by a skylight was built in the Twentieth Century. It stands at the rear of the corner house (No. 284 West Fourth Street).
- #260 The principal beauty of this house is its superb Federal ironwork. Now a three-story building with French casements and Italianate cornice, added in 1872, this was originally a two-story Federal house built of Flemish bond brickwork. It was erected in 1830 for John Mildeberger, a wealthy tallow chandler. The wrought iron openwork newels and the handrailings of the stoop are the superb originals with Gothic motifs at the landing, derived from English origins via the architectural handbooks of Batty Langley. Another unusual feature is the handsome twisted ironwork at the top of the newels supporting pineapples, the symbol of hospitality. The original areaway railing has been supplemented by the addition of cast iron finials at the top.
- #262 The most distinctive feature of this house is its richly detailed Federal doorway. Now a four-story house, with Italianate cornice similar to its neighbor's on the east, it underwent considerable restoration in 1920 including new windows. Originally it was a two-story town house of Flemish bond brickwork, built in 1828 for Lavinius C. Heroy, a sashmaker. It now has deeply cut, paneled lintels in the Federal manner at all four floors, full-length Italianate style parlor windows with transoms, and vermiculated brownstone veneer covering the basement wall.
The beautiful Federal doorway has slender fluted Ionic colonettes and half colonettes supporting a richly molded transom bar, blocked forward to receive them. They are enhanced by the simple, undecorated side lights, of three panes of glass. Above is a large transom with glass actually set in lead, in a rectangular pattern, surrounded by an egg and dart molding.
- #264 Originally a stable, this four-story brick building was built in 1868 for Peter Nodine, a carman whose home was on West Seventeenth Street. It has handsome paired, triangular-pedimented windows at the center, except at the third floor where the window is crowned by an arched pediment. The building has a bracketed sheetmetal cornice. The present smooth-plastered first floor was altered for warehouse use, but cast iron columns supporting the building are still fully revealed at either side.
- #266 Designed as a dumbbell-plan apartment house, this five-story brick building was erected in 1887 for Harris and Samuel J. Silberman from designs by Julius Boekell & Son. The entrance floor, of rock-faced brownstone, has a central front door with arched transom. The doorway is flanked by bold pilasters with brackets supporting a cornice slab at the bottom of the fire escape. The large arched windows on either side of this doorway have heavy stone frames with keystone and intermediate stone blocks. The second floor windows have drip moldings and double incised arch motifs. The unusual areaway railing is patterned after the medieval revival work of the Eighteen-sixties so much influenced by the French architect, Viollet-le-Duc.
- #270
(#268-272) This six-story brick apartment house was erected in 1924 for Merowit Construction Co. from designs by Sommerfeld & Sass. It is simple in the extreme with evenly spaced windows. The first two floors are of rusticated brickwork, and the front doorway is projected forward beneath a stone gable, surmounted by a stone-trimmed window. A high, brick parapet crowns the building at the top.
- #274 In 1845 Jacob F. Hertzell built a four-story Greek Revival brick town house, with low casement windows in the attic. A retired baker, he made his home here. It has been modernized with basement entrance by transferring the handsome stone doorway and wood doorframe to the basement. The original floor-length parlor windows, with attractive railings, are still in place. An appropriate diminution of window heights, ascending, is well expressed on this front. A dentiled cornice crowns the building effectively.

WEST ELEVENTH STREET South Side (Betw. West 4th & Bleecker Sts.)

#276 & 278

These two houses are essentially a pair, although they were built a year apart for different people in the Eighteen-fifties. Built as three-story brick houses with high stoops and Italianate cornices, they now have basement entrances. The present splayed window lintels at both houses were inspired no doubt by the earlier Federal houses adjoining them to the west. The exterior of No. 276 was extensively altered in 1924, when the house was converted to studio apartments. Its present appearance is Federal, of the Eclectic period, with tall round-arched windows at parlor floor, and the lintels have keystones throughout. The front door has a low fanlight and is flanked by side lights. The doorway has fluted pilasters supporting a cornice slab.

No. 276 was built in 1852 for William J. Haddock, a tobacco merchant, who made his home there together with Arthur H. M. Haddock. Each of them developed a Greenwich Village block nearby. No. 278 was built for William Bogert, the daguerrian, for his residence.

#280 & 282

Among the earliest in Greenwich Village, these two houses were built by 1818, and No. 282 is today the handsome Federal prototype. Judging by the alignment of windows on their original second floors, they may have been a pair originally. They were among the nine houses assessed in 1818 to Aaron Henry on this block. The first three stories of both houses are laid up in Flemish bond brickwork. No. 280 was re-designed in 1929 for C. Rosenthal and Anita Willcox by Emilio Levy. By raising the floor joists of the old first floor, an entrance floor at street level has been achieved while reducing the height of the floor above. The addition of a large studio penthouse above the cornice at No. 280 makes it nominally a six-story building.

No. 282 is a three-story building over a basement which is unusually high for the Federal period, perhaps reflecting a change in street level. It retains a simple cornice with fascia board at roof level. Both houses have splayed window lintels with double keystones, and their original, handsome arched Federal doorways, with the arches set on paneled impost blocks above simple brick reveals. The arched transom at No. 282 has radial muntins, effective in their simplicity. Aaron Henry apparently did not live at this site, but elsewhere on West Eleventh Street. He was a retired clothier whose clothing store was on Water Street.

#284

Built in 1852 in the vernacular of this period, this four-story brick house has an attractive door with octagonal panels, and windows that are pleasantly proportioned and spaced. In the Twentieth Century, the fourth story was doubled in height in order to introduce a handsome top floor consisting of a large arched window with keystone, flanked by side windows and bull's-eye windows, all having brick frames, and a parapet at the roofline. This house was built as an investment for John B. Walton.

#286

In the Eighteen-fifties John B. Walton, a crockery merchant living on Renwick Street, consolidated his holdings by erecting this five-story brick house on this double corner lot (also called No. 399 Bleecker Street). Adjoining on the east is No. 284, built by him in 1852, and adjoining on the south is the row of three houses, Nos. 393-397 Bleecker Street, built by him in 1852-53.

It is worth noting that this corner house has the same paneled roof cornice supported by simple paired brackets as does its neighbor, No. 397, which is one story lower. On the Bleecker Street side are two ground floor stores. The house has a breadth of four windows on each side, and these windows diminish interestingly in size as they ascend. On the Eleventh Street side, the window lintels are capped by diminutive cornices, and the simple doorway has paneled reveals.

Christopher Beakley had bought the corner lots with a dwelling house as far back as 1803, which he made his home by 1806, and his widow continued to live there until 1851. Beakley had previously been a tavernkeeper at the Flymarket. Conceivably a part of his house might have been included in the present building.

WEST ELEVENTH STREET (Between Bleecker & Hudson Streets)

A feeling of openness pervades this short section of street due to the lone apartment house, with playground adjoining, which faces it on the north side.

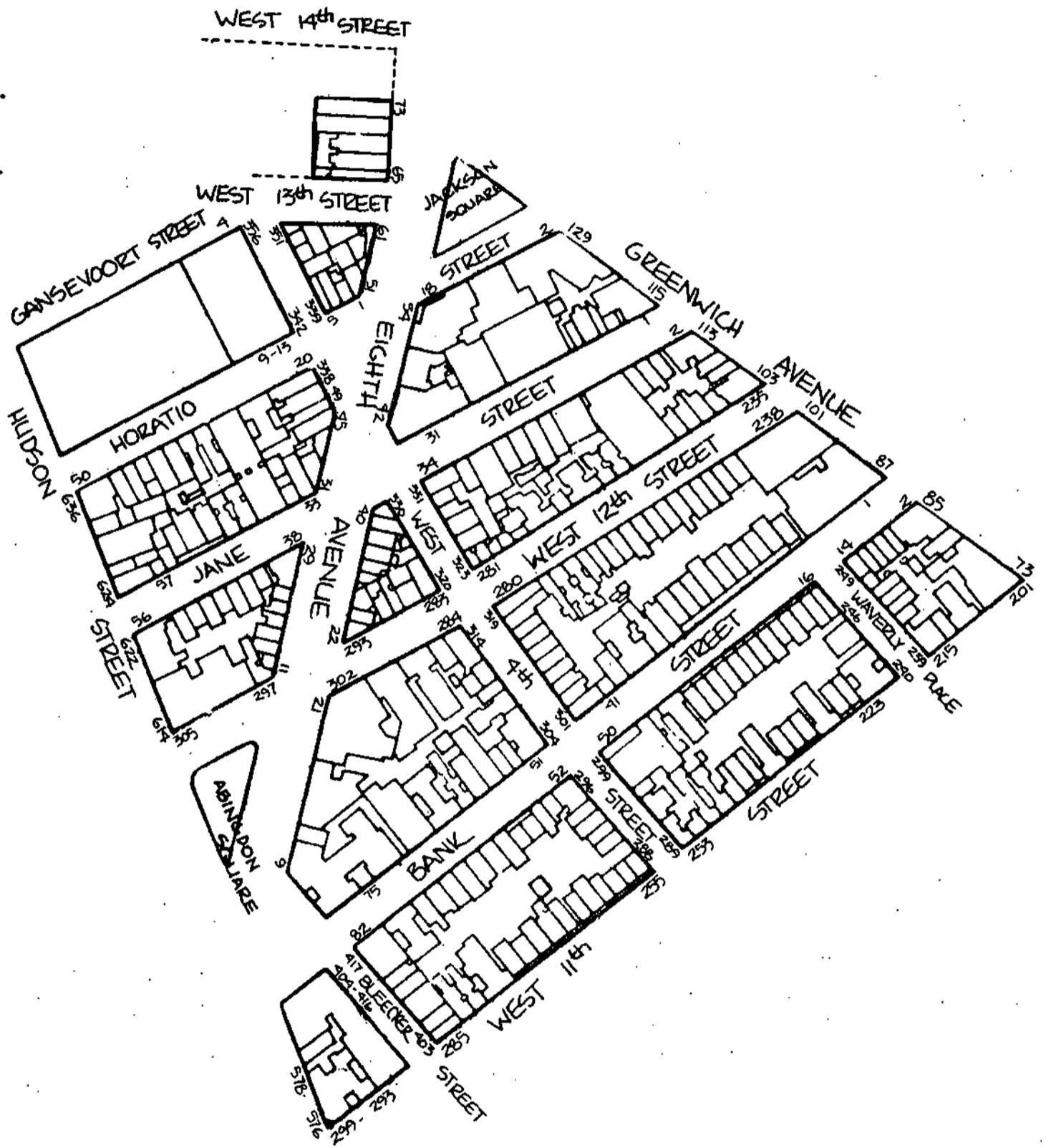
The south side is a delightful admixture of houses and apartment houses with an uneven skyline, yet no house is more than one story taller or lower than its neighbor. Interesting contrasts present themselves at mid-block where an ornate apartment house with rusticated base, arched windows at the top floor, and a rich heavy cornice, is set between two plain but attractive Greek Revival town houses. This sort of contrast not only gives aesthetic interest to a street but lends a feeling of historical continuity.

WEST ELEVENTH STREET South Side (Betw. Bleecker & Hudson Sts.)

- #288 On the corner stands a five-story brick building erected in 1888, which fronts on Bleecker Street (described under No. 400 Bleecker Street).
- #290 This four-story building, with store at street level, was built in 1860. Twentieth Century changes included the insertion of a Greek Revival doorway with a transom bar surmounted by a handsome anthemion motif, and window lintels with central design surmounted by an anthemion. A fire escape, with an attractively designed handrail, is shared with its neighbor, No. 292.
- #292 This three-story brick house with brownstone basement, and dormers with hipped roofs, has a functional appearance, its decoration being limited to a brick, dentiled cornice at the roofline and to the shared fire escape, just mentioned. The original dwelling, two stories high, was erected in 1833 by Abraham Labagh, a stonecutter, who had bought six lots on the block in 1806 and who lived at No. 298.
- #294 Built in 1841-42 for Samuel Frost, this three-story brick house has a simplified Greek Revival portico and diminutive, stone cornices over its window lintels. The handsome wrought iron handrailings at the stoop have castings along their base and a curvilinear design under the handrails. They terminate by being swept around slender, cast iron newel posts.
- #296 This five-story brick and stone apartment house was erected in 1899 for the Cooper family using plans of G. A. Schellinger. With rusticated stone first floor, this building has a central entrance framed by pilasters and an entablature. The top floor has arched windows with keystones, above which are a richly decorated fascia and a cornice carried on console brackets.
- #298 This handsome Greek Revival house, as we see it today, is the result of an alteration of 1834 which incorporated an earlier house built about 1808, in both instances by Abraham Labagh. It is of brick, three and one-half stories high, with stone doorway consisting of pilasters supporting an entablature, and has typical window lintels with miniature stone cornices. It has low attic windows in its fascia board which cut through an ornamented taenia molding. The roof rises to a low peak. The ironwork at stoop and areaway has castings of the period. (The hallway retains its original Federal woodwork.)
Abraham Labagh, stonecutter, had purchased in 1806 a row of lots on which he built this house, which was his home from 1811 until his death in 1835. Labagh's heirs sold the house in 1851 to Jerome B. King, a plasterer, who also made his home here, when the address was still known as No. 92 Hammond Street.
- #300 This building (described under Nos. 570-572 Hudson Street) occupies the corner site.

GREENWICH VILLAGE
HISTORIC DISTRICT

Area 8



AREA 8

ABINGDON SQUARE

The houses facing Abingdon Square are described under the appropriate streets: Eighth Avenue, West Twelfth Street and Hudson Street; also (in Areas 8 and 9) Bank Street.

BANK STREET (Between Greenwich Avenue & West 4th Street)

This is a fine residential street which enjoys a handsome balance, both sides being very similar in their configurations. Both have low apartment houses at or near their ends, closing attractive rows of three and four-story houses which fill the center of both blocks.

On the north side, a long row of Italianate houses is set back slightly from the sidewalk. The last two of these houses on the west end tell us how handsome this row was before any changes were made. Adjoining on the east are three houses belonging to the late Greek Revival tradition. Near the west end of the block stands one of the finest Greek Revival houses in The Village. It has an interesting cornice with a wood fascia board displaying garlanded bull's-eye windows and moldings in Greek designs. Adjoining it, in a rear addition to the house at the corner of West Fourth Street, is a Federal doorway which is one of the architectural gems of The Village.

Accents of individual beauty, such as these, distinguish this Historic District and make it outstanding within the City.

The south side is interrupted by Waverly Place. Between it and the apartment house on Greenwich Avenue stands a dignified row of brownstone Italianate houses. West of Waverly Place a very fine row of houses extends for a great distance. It has the notable feature of an absolutely level cornice line, a rarity in this City where alterations and additions are so generally the case. The houses are Greek Revival in design, and they display unusual lintels with a low ogival arch design cut into them, a forerunner of the Gothic Revival. Since Greek Revival house types generally followed such a uniform tradition of design, variations such as these lintels lend special charm and interest to a row of houses. At the west end of the row two ornate apartment houses of medium height close the block effectively with only a small garage between them and Fourth Street.

This garage, a commercial intruder in the residential block, leaves much to be desired in its design. Were such a structure to be built in future, design controls would insure that it be built in harmony with its neighbors and not violate the character of a block such as this.

The popular belief is that Bank Street derived its name from the fact that some banks moved to this area during the city's periodic yellow fever epidemics; while quite logical, this tradition is apparently apocryphal. The move uptown on the part of banks included the temporary removal of the Bank of New York to Bank Street, as a result of the serious epidemic which struck the city during the summer of 1822.

BANK STREET South Side (Betw. Greenwich Ave. & Waverly Pl.)

#2-4

This six-story apartment house (described under Nos. 81-85 Greenwich Avenue) was erected in 1902.

#6-14

This handsome block of five buildings was erected in 1861 for James Haight, Jr., a year after his purchase of the property from John Lozier, a landowner who had been important in city affairs for many years. The block retains much of its original character and is a fine example of Italianate ashlar brownstone, so popular at that time. The fact that this block or row of houses was considered as a uniform row may be seen in the corner treatment, where corner stones (quoins) are used to make the transition from stone to brick. The five separate entrances to the houses, at street level, have had their original frames stuccoed-over to form rectilinear entranceways. The windows are all segmental-arched, and their sills are supported on small corbels at the ends. Double-hung sash appears at all the windows, except for most of the windows of the fifth floor, where separate windows

BANK STREET South Side (Betw. Greenwich Ave. & Waverly Pl.)#6-14
cont.

were joined together in the Twentieth Century to provide openings for triple casement windows. The simple, attractive, wrought ironwork at the entrances is modern.

BANK STREET South Side (Betw. Waverly Pl. & West 4th St.)

#16-34

This row of ten houses, built in 1844-45, is one of the outstanding residential rows in Greenwich Village. It retains much of its original character and is especially interesting for its combination of basic Greek Revival form with picturesque elements derived from the Gothic Revival. The continuous cornice line, identical stoops, and ashlar basements all unify the row to provide one of the most attractive terraces in Greenwich Village. Out of this entire row, only three of the houses (Nos. 18, 24 and 28) have had their stoops replaced by ground floor entrances.

These Bank Street row houses have high stoops leading, in some cases, to the original, handsome late Greek Revival doors, flanked by pilasters with Corinthian capitals and narrow sidelights, the whole surmounted by a transom bar and rectangular transom. An unusual canopy, supported on vertically placed console brackets, shields the entrances: the projecting cornice, in each case, has a row of delicate dentils on its under side while the lintel is decorated with a very shallow ogival type Gothic arch. The ogival motif, seen above the doorways, recurs at all of the windows and is an early manifestation of the new Gothic mode which was just coming into vogue. The continuous roof cornice, which stems directly from the Greek Revival, is delicately dentiled.

In the case of Nos. 18 and 24, a window at first floor level has replaced the former doorway, but the original door lintel has been retained. Several of the houses retain double-hung muntined sash, and Nos. 20, 22, 24, 26, 30, 32 and 34 still have their long parlor floor windows, so typical of the period. It is unusual to have a whole row of houses with original ironwork, as here, with the exception of the areaway ironwork at No. 28 which was replaced when the stoop was removed. The pattern employed is the usual Greek Revival design, featuring the Greek fret. The spindles of the handrailings at the stoops have additional castings in the center. The fret design is used both at the top and bottom of the areaway railings.

This row of houses has been so well maintained by its owners that it is one of which New Yorkers can well be proud. Stephen B. Peet, a real estate developer, for whom the row was built, had purchased the land from the Bank of New York in 1843. With the help of purchase money mortgages, he developed this as well as other properties in The Village on Perry, West Eleventh, and West Thirteenth Streets. Of the row of ten late Greek Revival houses erected in 1844 on lots adjoining the Bank Street houses and facing on West Eleventh Street, only four remain today, Nos. 223, 225, 231 and 233. Peet lived in one of the West Eleventh Street houses himself from 1844 to 1846, long since replaced by an apartment house (No. 237).

#36-40

Reuben R. Wood, a builder who had established himself in business in the early Eighteen-thirties, and who did a considerable amount of building in Greenwich Village, erected this row of brick three-story Greek Revival dwellings in 1851. Originally the row consisted of four houses, including No. 42, later replaced by an apartment house. Wood had purchased the property a year earlier from Gorham A. Worth, for whom, in 1851, he built four houses on adjoining lots facing on West Eleventh Street (Nos. 237-243).

The Bank Street houses, which conform to the pattern established by the earlier Peet Row, are approached by high stoops leading to attractive Greek Revival doorways of brownstone with "eared" frames, a late survival for this period. Nos. 36 and 38 have their doorways placed next to each other and are united by a cornice surmounted by a low pediment. No. 36 retains its original floor-length French windows at parlor floor level. Fine examples of the original Italianate cast iron railings adorn the stoops and areaways of all three houses. The windows all have cornices above the lintels. The elaborate Neo-Grec bracketed roof cornices, crowning the three houses, date from the Eighteen-seventies when the buildings were altered. The roof

BANK STREET South Side (Betw. Waverly Pl. & West 4th St.)#36-40
cont.

cornices at Nos. 36 and 38 are almost identical: both have dentils between the brackets and paneled fascia boards. At No. 40, the cornice is supported by brackets with bosses and triglyphs between panels. No. 40 has exterior blinds, added at a later date, on all the windows.

Thus, in spite of later modifications, these three houses retain many of the typical features of the late Greek Revival style, which lingered on even into the Eighteen-fifties in substantial middle class row houses such as these.

#42-44

Erected in 1910 for Charles Rubinger and designed by Henry S. Lion, this six-story brick apartment house belongs to the period of Eclecticism in architecture. Stone trim is used as a contrast in the canopied entrance porch, window lintels, and band courses with a guilloche pattern. Additional interest is given the building through the use of horizontal stone band courses and sculptured ornament in the arched pediments over the second story windows. The wrought iron railings around the areaway are extremely elaborate. A fire escape runs down the center of the facade, and the building is crowned by a strongly projecting bracketed roof cornice.

#46

This narrow five-story brick building, faced with stone, was erected in 1889 for William Rankin in the Classic style and was designed by James W. Cole, architect. The stone is rusticated at the first story level. The windows of the second and fourth floors are crowned by classical pediments resting on corbels. The asymmetrically placed entrance doorway is flanked by pilasters and surmounted by a lintel and cornice. A projecting roof cornice with brackets crowns the building. A fire escape runs down the right side of the facade terminating above the entrance door.

#48

This low, two-story, brick building of 1910 is now a garage but once served as a stable at the rear of the lot of the corner house, No. 299 West Fourth Street.

#50

This is the side entrance to No. 299 West Fourth Street, erected in 1827-28 for Samuel Z. Smith. The chief interest of the Bank Street flank consists in the brickwork which shows traces of the original sloping shoulder of the pitched roof. This must once have been a very handsome Federal residence. The most notable feature of this original house is to be found in the blocked Federal lintels with foliate forms carved in the center and end blocks. These windows may be seen on the Bank Street side. Equally evident is the fact that the building originally was only half as deep as it is today, although an extension had already been built by the Eighteen-fifties, when it was already a commercial property.

BANK STREET North Side (Betw. West 4th St. & Greenwich Ave.)

The corner house, No. 301 West Fourth Street, was one of a block of houses erected in 1836. No. 301 was built for Alfred Carhart, a hay carter of No. 28 Fourth Street, who later served as Inspector for the U. S. Customs and as a State Assemblyman. The building is interesting for its excellent brickwork, laid in Flemish bond, and for the two chimneys and window arrangement, indicating the approximate outlines of a typical gable-ended Federal house before the top floor was raised to full height front and rear.

#41

The little one-story brick building was created after the middle of the Nineteenth Century by using the space at the back of the lot of No. 301 West Fourth Street. It now serves as a back entrance to that building. The doorway, one of the architectural gems of The Village, was quite possibly transferred to its present location from the front of the house on West Fourth Street, together with fine openwork wrought iron newel posts which, until recently, graced the entrance. This late Federal doorway, almost identical to an 1829 example at No. 329 West Fourth Street nearby, is made of wood and is surmounted by a rectangular transom. The eight-paneled door, framed by a pair of Ionic columns at each side, is typical of the Federal

BANK STREET North Side (Betw. West 4th St. & Greenwich Ave.)#41
cont.

period, as are the rustications of wood behind them. The two columns flanking the door are virtually free-standing, and the half-columns in the corners are set in the same plane. Between each set of columns one can catch a glimpse of the narrow sidelights at each side of the door. The transom bar, blocked forward above the columns, is remarkably well preserved and has the characteristic egg and dart molding under the cornice.

#39

This attractively remodeled four-story brick dwelling was originally built in the late Eighteen-thirties for Alfred Carhart, who also owned the corner house, No. 301 West Fourth Street. Altered in 1919, and several times thereafter, it is now a two-family house, with separate entrances at grade on each side of the facade. The introduction of two entrances evidently necessitated a new design for the windows of the second floor, as may be seen by a comparison with those of the third and fourth stories, which retain their original position. Painted cast iron columns, which indicate that there was once a ground floor store here, extend from the first through the second floor, visually separating the entrance door from the main body of the house. The windows of the upper floors have the traditional double-hung muntined sash. The lintels above the windows have been altered by the addition of cornices. The building is crowned by a low brick parapet with stone coping.

#37

Erected in 1837 for Jonathan H. Ransom, a leather and shoe merchant at 86 Pearl Street, this very handsome brick house, with rusticated stone basement, is an outstanding example of the Greek Revival style. It is a three and one-half story house with dormers, and has a cornice with windows in it. The dignified classic doorway, flanked by pilasters supporting a modillioned entablature, is approached by a low stoop. It has an exceptionally fine decorated transom bar of anthemion (honeysuckle) design. The sheetmetal cornices above the window lintels were added later to protect the stone cornices indigenous to the Greek Revival style. The interesting wood fascia board with garlanded bull's eye windows, with an egg and dart molding below and leaf and tongue molding above, is an unusually distinguished feature of Greek Revival architecture. Two simple pedimented dormers may be seen above the roof cornice. The windows of the facade have double-hung muntined sash. The ironwork is a combination of modern and old work; the section at the areaway, with its Greek Revival fret design in wrought iron, is the original. The cast iron handrailings and newels of the stoop represent later Nineteenth Century additions.

#33-35

This six-story apartment building, erected in 1913, proto-modern in style, is interesting in its combined use of brick and stone band courses to produce varied designs. Vertically laid bricks used as horizontal band courses cleverly emphasize certain parts of the building, as in the banding at the ground floor, and serve as window lintels at the upper floors.

#31

This five-story brick apartment house, with brownstone first floor and basement, was erected by Charles Rentz in 1891 for Andrew Brose and Charles Rentz. It is transitional in style with the round arches of the Romanesque Revival at the first and top floors and elements of the late Queen Anne in such details as the terra cotta panels below the windows of the upper floors and the roof cornice. The first floor has arched windows and an entrance porch with squat granite columns derived from Romanesque tradition.

#29

This well-proportioned three-story Greek Revival house was erected in 1840 for William Harsell, a sash and window frame maker of 12 Wooster Street and a State Assemblyman in 1838. Harsell had purchased this property, as well as the lot to the west, in 1835. His land extended through to West Twelfth Street (Nos. 262-264) in 1835.

The facade is brick, over a stone basement. The handsome Greek Revival doorway is approached by a low stoop. The double doors are deeply recessed and flanked by paneled reveals decorated with a rope

BANK STREET North Side (Betw. West 4th St. & Greenwich Ave.)#29
cont.

molding of the Italianate period. Sheetmetal cornices of a later date appear above the window lintels. A bracketed roof cornice with modillions, identical to the one opposite at No. 38 Bank Street, is an addition of the Eighteen-seventies. The graceful ironwork at the stoop, with its wrought iron curvilinear design in the upper section and interesting openwork newels with finials, resting on stone pedestals, is the original, as is the wrought iron areaway railing with Greek Revival fret castings used as a border at its base. The first floor iron window balconies are additions of a later date.

#17-27

This fine row of Italianate houses was erected in 1856-57 by Linus Scudder, a mason-builder long identified with the development of The Village, in association with Henry L. Cathell, who also was a builder.

The original appearance of these houses is best seen at Nos. 25 and 27. Three stories in height, with full basements, they are constructed of brick with stone trim. They are grand in scale and have high, wide stoops. No. 27 has a rusticated basement, while that of No. 25 is smooth-stuccoed. They have the typical high stoop of the period embellished by handsome cast iron stair and areaway railings displaying a wreath or circle motif, a favorite with the Victorians. The entrance doorframes have heavy moldings and lead to deeply recessed doors framed by rope moldings. The opulently carved paneled outer doors are the originals. Also characteristic of the period are the gracefully curved "eyebrow" lintels over the segmental-arched entrance door frames, as well as the French windows of the parlor floor at Nos. 23 and 27. The houses are crowned by projecting bracketed roof cornices. A penthouse was added at No. 27, which was recently purchased by Theodore Bikel, the well known actor and folk singer.

No. 23 is similar to its neighbors to the west, except that an additional story was added later in the Nineteenth Century, together with a delicately detailed roof cornice with carved brackets and paneled fascia board.

The next house, No. 21, has been completely altered as a result of conversion, first for the use of the Christian Reformed Church in 1893, and later as the headquarters for various political clubs. The stoop was replaced by a basement entrance and the windows are modern steel casements. A new brick front, making use of medieval elements of design, has extended the height of the building to four stories, terminated by a roof parapet which is level with the cornice of No. 23.

The next two houses, Nos. 17 and 19, were also part of the row of 1857, as may be seen by comparing them with No. 23. They have been raised in height to four stories. No. 19 has no roof cornice, merely a stone coping, in contrast to No. 23. No. 19 still retains its original doorway, stoop, rusticated basement and ironwork, identical to Nos. 23, 25, and 27. Although No. 17 has been well maintained, it has been extensively modified by the elimination of the stoop in favor of a basement entrance and the addition of a fourth story, crowned by a bracketed cornice. The window lintels all have "eyebrow" cornices above them.

Scudder & Cathell had purchased the land in the Spring of 1856 from the Peugnet brothers, Louis and Hyacinthe, two Frenchmen who from 1839 on had maintained an Academy, or a school for boys, in the premises formerly occupied by the Orphan Asylum Society, situated in the middle of the block bounded by Bank and West Twelfth Streets. The site now occupied by Nos. 25 and 27 had served as a play area for the Academy.

#11-15

The next three houses were built somewhat earlier than their neighbors at the west and are Greek Revival in style. No. 11, the residence of Louis Peugnet after 1845, was the first house to be built on the large plot, extending through to West Twelfth Street, assembled by the Peugnets between 1836 and 1841 from Samuel Bayard, attorney, of Princeton, New Jersey, and from the (Protestant) Orphan Asylum Society. The Peugnets, who had been officers in Napoleon's army at Waterloo, were involved in a plot to rescue Napoleon from Elba and bring him to Canada, where they had emigrated in 1822.

#11-15

BANK STREET North Side (Betw. West 4th St. & Greenwich Ave.)

Later they moved to New York and established an Academy, or school for boys, under the auspices of General Lafayette. After trying several other locations first, they opened the Academy on the site of No. 15 Bank Street in 1836 and remained there until they moved the school to No. 27 (discussed above).

No. 11, built in 1845, may be considered the prototype for this late Greek Revival group of three houses. A high stoop leads to a deeply recessed, Greek Revival entrance door, with narrow full length sidelights and glazed transom above, framed by a severely simple doorway. The doorway retains its Greek proportions, although it is now altered and stuccoed over. The muntined windows, with their lintels flush with the brickwork, show little indication of modification. The sheetmetal roof cornice with its plain fascia board is a latter-day replacement. The long parlor floor windows retain their double-hung muntined sash. The ironwork at the stoop and the yard railing are Greek Revival in style, while the very handsome and unusual balcony appears to belong to a later period.

Nos. 13 and 15, two late Greek Revival houses, were built on property which the Peugnets sold in 1851 to Reuben R. Wood, a builder, who also purchased the adjoining lots fronting on West Twelfth Street. He immediately sold the property to Theodore R. Riley, for whom he then built the two houses in 1852. These two houses are of brick above stone basements, No. 15 still retaining its rustications. Both have been altered by the addition of high parapets finished off with stone copings, making them considerably taller than No. 11. A basement entrance, with a doorway in classical style, has taken the place of the stoop and parlor floor entrance (on the left side of the house) at No. 15, but No. 13 retains its stoop leading to a modernized simplification of the original doorway. No. 13 retains its floor-length, double-hung parlor windows, while at No. 15 they have been bricked-up to sill height. The windows, which retain their old style muntined sash at No. 13, have been modified at No. 15. The ironwork of both houses is modern, consisting of a simple heavy "X" design at No. 15, with very delicate, undecorated railings at No. 13.

#9

This house, built in 1857 on land held until then by Louis Peugnet, and which had been part of Asylum Street (Waverly Place), conforms in general style to the Italianate town houses (Nos. 17-27) built by Scudder & Cathell at about the same time. While it has been modified by the addition of a fourth floor above its bracketed and paneled cornice and by the bricking-up to sill height of the parlor floor windows, it retains the general proportions of the other houses. It has a high stoop and a handsome paneled door with a glazed transom. A straight cornice surmounts the segmental-arched entrance doorway. The ironwork of the stoop handrailing, using the classical fret design at mid-height, is modern.

#1-7

This six-story corner apartment house (described under Nos. 87-95 Greenwich Avenue) was erected in 1928-29. Willa Cather, the famous novelist, lived at No. 5 Bank Street, on the site of the present apartment house, from 1913 to 1927.

BANK STREET

(Between West 4th & Bleecker Streets)

Interesting contrasts may be seen on this primarily residential street where elaborate turn of the century apartment houses and commercial buildings stand side by side with simple Greek Revival town houses.

Both ends of the street are flanked by six-story apartment houses which, on the south side, lend contrast to the long row of lower residences in between them. On the west end, adjoining the apartment house, there stands a fine prototype house, two stories high with attic, which displays handsome wreathed windows cut in the fascia board beneath the roof cornice. The fine plastered doorway and stoop with its iron handrails all tell the story of another era and make this house one of those many treasures to be encountered in The Village. The rest of this row belongs generally to this same period with the introduction of some houses of a later date which by contrast lend architectural variety and interest to the entire row.

BANK STREET (Between West 4th & Bleecker Streets)

The north side retains three town houses near the east end. Two commercial buildings built in the early Nineteen-hundreds are located near the end apartment houses. One of these, the westernmost, is now a school and, although intruders, they are both exceptionally handsome examples of their period.

Turn of the century apartment houses fill the middle of the block and display a wealth of detail at the windows and doors. The apartment house at the west end of the block, on the north side, is quite large, although it is only six stories high. It was built in 1938 and, with its horizontal bands of different colored brickwork between windows, had the "new look" for that year.

BANK STREET South Side (Betw. West 4th & Bleecker Sts.)

#52-54

This six-story brick apartment house of 1903 (described under No. 296 West Fourth Street) has a corner store at the ground floor.

#56

Erected in 1833 for the Reverend Joseph Carter, whose Academy was located at 294 Hudson Street, this three-story house is early Greek Revival in style. The brick front is constructed in Flemish bond, over a rusticated basement. A bracketed roof cornice and sheetmetal window lintels of later date have recently been removed as a result of an attractive restoration. The simple fascia board of the roof cornice may well be the original. The front door once had narrow sidelights and is surmounted by a rectangular transom. The wrought iron hand-railings of the stoop are the Greek Revival originals and have curvilinear wrought ironwork in the upper section. The unusual openwork circular newel posts, set on stone bases, are surmounted by pineapples of painted brass. The pineapple motif was a popular symbol of hospitality in those days.

#58

Originally Greek Revival in style, this three-story house of the mid-Eighteen-forties later acquired a fourth story and an imposing, bracketed Italianate cornice. The house retains its stoop and long parlor floor windows. An unusual central escutcheon embellishes the sheetmetal cornices over the windows of the fourth floor; the bold sheetmetal window cornices of the lower stories are likewise later additions. The house was originally erected for John Van Nest, associated with the long-established family saddlery business at 114 Pearl Street.

#60

Set back slightly from the street, this town house of 1853-54 was erected for Thomas Wiley, Jr., as his home. Wiley & Company, tailors, were located in the neighborhood, at 701 Greenwich Street. Originally Italianate in style, the house was considerably modified in later years. The stoop has been replaced by an entrance through the basement and the fenestration altered by the bricking-up of the parlor floor windows to sill height and the introduction of shorn-off, segmental-arched lintels. The front wall has been extended up in the form of a brick parapet, which replaces the former cornice.

#62

This attractive three-story brick house, although built as late as 1836, still employs the Federal Flemish bond in its brickwork. Belonging to the vernacular in its simplicity, it is nonetheless pleasing in its proportions and fenestration. An unusually low stoop leads into the house. The Federal type paneled lintels above the third story windows are evidence of the original appearance of those below. A simple cornice crowns the house. It was erected for Leonard Kirby, a dry-goods merchant at 47 Cedar Street.

#64-66

Both of these three-story brick houses, which are so dissimilar, were erected for and by Andrew Lockwood in 1841. Lockwood, a well-known Village builder, maintained his shop at 17 Tenth Street under the firm name of Lockwood & Company. Nos. 64 and 66 are only two of more than a dozen houses which were erected on lots he had purchased in 1835 for development; his property ran from the present No. 64 through 76 Bank Street and included adjoining lots facing on West Eleventh Street, Nos. 263 through 277. He made his home at No. 269

BANK STREET South Side (Betw. West 4th & Bleecker Sts.)#64-66
cont.

West Eleventh Street (formerly 61 Hammond) from 1836 to 1848, and, after his death, his widow lived at No. 64 Bank Street.

Nos. 64 and 66 were built in the Greek Revival style, but have undergone extensive alteration, particularly at No. 64. Here, the attic story was raised and a basement entrance has taken the place of the stoop and entrance doorway at parlor floor level. The handsome cast iron balcony railings in front of the tall parlor floor windows are Italianate in style and must have been added somewhat later, at the same time as the projecting bracketed roof cornice enhanced by modillions and dentils.

In contrast to the shaved-off window lintels of Nos. 64, No. 66 retains small cornices over the second and third story window lintels. The main entrance leading into the building is unusually low for the period and the door is probably original. It has a narrow alleyway entrance at the extreme left. A simple original wood cornice with modillions crowns the building. The ironwork around the doorway, a later replacement, is a good example of Italianate cast ironwork. It has an unusual "rose window" motif at the center of each panel.

#68

Built in 1863 by and for Jacob C. Bogert, builder, this well-proportioned three and one-half story brick town house with dormers typifies the new elegance of French Second Empire style, so popular with the upper middle class in New York City at this period. The house retains its original high stoop and curved "eyebrow" cornices over the segmental-arched doorway and windows. The windowsills, with projecting moldings, are supported by brackets. The basement story and handsomely framed doorway are stone. The wrought iron railings are Neo-Federal in design and represent additions of a much later period. Supported on vertical console brackets, the elegant cornice displays rectangular panels with central bull's-eye motifs in the fascia.

#70-76

No. 70 is one of a row of four Greek Revival town houses (Nos. 70-76) erected on land purchased in 1835 by Andrew Lockwood, already mentioned in connection with Nos. 64 and 66 Bank Street. Together with Amos Woodruff, mason, and Gabriel M. Baldwin and John Mills, carpenters, whose firm, Baldwin & Mills, was located at 49 Orange Street, Lockwood erected these houses between 1839 and 1842.

Originally, they were all two and one-half stories high, over stone basements, similar in appearance to No. 76, which is in mint condition.

Retaining some Greek Revival feeling, No. 70 was later greatly modified by the substitution of a basement entrance, with a pointed-arched doorway, for the former stoop, and by the addition of the top story. It is crowned by an imposing cornice with small console brackets. This house was erected in 1839 for Baldwin & Mills by Amos Woodruff.

No. 72, a handsome Greek Revival brick house, now three stories high, was erected in 1839 and retains much of its original character. The fine Greek Revival doorway, consisting of architrave and frieze, is flanked by pilasters and is crowned by a projecting cornice. The entrance door itself, deeply recessed, is framed by a pair of pilasters with Corinthian capitals, narrow sidelights, and a rectangular transom above. The windows are emphasized by sheetmetal lintels with projecting cornices which are later in date and cover the originals. The roof cornice, with four brackets resting on corbels dividing it into three paneled sections, is an interesting example of the work of the later Nineteenth Century. The ironwork of the stoop shows a fine combination of scroll wrought ironwork in the upper section, typical of the Greek Revival style, with handsome castings below. The curved openwork newels, on stone bases, are notable in retaining their urn-shaped finials. Taxes for this dwelling were first paid in 1839 by Amos Woodruff but the land was owned by Baldwin & Mills at this time.

Although the next two houses are almost identical and appear to have been erected at the same time, No. 76 was built first, from 1839 to 1840, while No. 74 dates from 1842. Both houses are exceptionally well proportioned and are among the handsomest on the block. With stone basements, they are approached by stoops which lead to a narrow pedimented, canopied doorway in the case of No. 74 and to the prototype Greek Revival doorway at No. 76, almost identical to the one at No. 72. The two-paneled door at No. 76, with anthemion ornament at the top and bottom of the panels, is flanked by pilasters and sidelights. The

BANK STREET South Side (Betw. West 4th & Bleecker Sts.)#70-76
cont.

transom bar is pleasingly decorated by the anthemion honeysuckle motif. No. 76 retains its original roof cornice with tiny garlanded attic windows cut into the fascia board, a charming indication of the existence of an attic story. Above the cornice, skylights appear on the roofs at Nos. 74 and 76. The windows at No. 76 have double-hung muntined sash. At No. 74 there is an original, very simple, wrought iron stair railing with typical Greek fret designs at its base, while No. 76 has a simple railing at both the stoop and areaway, with curvilinear designs at the top and bottom, a later replacement. No. 74 was first taxed to Baldwin & Mills, No. 76 to William Burrell, a druggist.

#78
(#78-80)

This six-story brick apartment house was built in 1908 by Charles B. Meyer, architect for Israel Lippman. Belonging to the Eclectic period of design, the stone window and door trim is contrasted effectively with the brickwork. The entrance porch, which supports the bottom of the fire escape, is framed by a pair of classical pilasters supporting deep horizontal brackets. A horizontal band course, with dentils below, separates the ground floor from the upper stories. The console motif appears in the keystones of the windows of the first and second floors. On the upper floors, the window lintels are given importance by elongated radial blocks both at the central keystone and at the ends. In addition, the brickwork is handled in an interesting fashion, with a horizontally grooved (rusticated) effect at first and sixth floor levels, and by the use of brick corner blocks (quoins) at the intervening floor levels. The cornice has been replaced by a plain brick parapet.

#82

This is the side entrance to the extension to No. 417 Bleecker Street, built on the site of a frame barracks which housed British prisoners during the War of 1812. This section was replaced later in the century by a brick building, which was raised from two stories and attic to three in 1884. In the Twentieth Century, the building was modified still further and raised an additional story. It is now occupied by a restaurant at street level, with a hotel above.

BANK STREET North Side (Betw. Eighth Ave. & West 4th St.)

#75

The large corner building (described under Eighth Avenue, No. 9 Abingdon Square), was erected in 1938 on land which included the site of the old Abingdon Hotel.

On the western portion of the site of this large apartment house once stood three handsome Greek Revival town houses, facing Abingdon Square (Nos. 1, 3 and 5). They were three stories high above basements and were approached by gracious stoops leading up to their front doors. The front doors were framed with exceptionally fine fluted Doric columns, surmounted by full entablatures. These houses were uniformly crowned with a cornice, above a fascia board, which displayed circular ornamental plaques. The end house at Bank Street (No. 1) had its two chimneys exposed to view, flanking a central attic window with connecting wall set slightly above the level of the top of the main wall.

They were adjoined by the Abingdon Hotel to the north, and they presented a remarkably handsome appearance facing the square.

#69
(#69-71)

The Bank Street School, one of New York's foremost educational institutions, occupies this four-story building. It was originally erected in 1905 for Rudolph E. and Gustave Schirmer, sons of G. Schirmer, the founder of the music publishing house, G. Schirmer, Inc. The architect for the building was Howard Chapman. The starkly functional facade has been completely shorn of all ornament and smooth-stuccoed. At the upper floors, it has three bays of triple windows separated by masonry pilasters. A fire escape runs across the building at the fourth story, giving the effect of a balcony.

#65-67

Charles B. Meyers was the architect of this double apartment house of 1908 erected for Samuel Lipman. The windows provide the focal point: those at the ends of the building are surmounted by pediments from the

BANK STREET North Side (Betw. Eighth Ave. & West 4th St.)

#65-67
cont. third through the fifth stories. A heavy roof cornice crowns this six-story building.

#63 Designed in modified Romanesque Revival style, this five-story apartment house of 1889 is entirely faced with brownstone. The architect, M. V. B. Ferdon, has contrasted the smooth stone with banded rustications with interesting results. The stone entrance porch, supported on stubby columns, serves as the terminal point of the fire escape which runs down the center of the building. A prominent roof cornice with closely spaced console brackets crowns the building, which was built for Henry W. Deane.

#61 This three-story brick building was erected in 1840 by George Webb, a builder and draftsman at 184 Wooster Street, who had purchased the property in 1835. A door at the left of the facade, at basement level, leads through a passageway to a three-story building at the back of the lot, erected the following year. The bracketed roof cornice and heavy sheetmetal cornices over the window lintels and door are later additions to protect earlier corniced lintels. The graceful handrailing at the stoop is the original, while the cast iron newel posts are characteristic of the heavier design of the third quarter of the Nineteenth Century. A similar house with adjoining passageway to a rear house at the back of the lot once stood on the site of No. 63.

#59 This six-story loft building of 1905 is a simply designed structure in which the facade is divided vertically into two sections, a narrow one to the left with single window, and a wider one to the right with triple window. It was erected for Cornelia S. Robinson by S. Robinson & Son.

#55 & 57 Both these three-story town houses of 1842 were erected by Aaron Marsh, who was a builder in the mid-Eighteen-thirties, and the owner of considerable property in the neighborhood. He purchased the lots in 1841 and sold No. 55 the following year to William Sharrock, a physician, who paid taxes for both houses. Marsh lived in No. 57 himself for a number of years after 1842. Both houses retain their Greek Revival doorways, with flanking pilasters and high entablatures. The door at No. 55 may have originally been transferred from the interior of No. 58. The deep roof cornice, with modillions and dentils at No. 57, has a finely detailed fascia board with attractive swirling motifs. The heavy sheetmetal cornices above the windows and the little corbels under the windowsills of No. 57 are later additions.

#51-53 This corner apartment building, six stories high, was designed in 1898 for J. M. Wimpie by George F. Pelham, architect. It is typical of the Eclectic style of the late Nineteenth Century. Built of variegated brick with stone trim, the architect chose classical motifs for the decorative accents: pilasters at the entrance doorway, a Greek key design in the band course separating the second and third floors, and pedimented windows at the center of the third and fourth stories. (It is also known as No. 304 West Fourth Street.)

BANK STREET South Side (So. of Abingdon Sq., Betw. Bleecker & Hudson Sts.)

A playground has replaced several Nineteenth Century buildings on this site.

BLEECKER STREET East Side (Betw. West 11th & Bank Sts.)

#403-415 This row of seven houses, built in 1860 by John D. Van Buren of Orange County, New York, on land he had purchased in 1852, is a good example of the vernacular of the day. Each house is four stories high. Originally, all had ground floor stores with cast iron columns; the stores at Nos. 403, 405 and 407 have been altered to apartments. Individual, but identical, roof cornices with modillions unify the row.

BLEECKER STREET East Side (Betw. West 11th & Bank Sts.)

#417

Historically, the site of this four-story building on the corner of Bleecker and Bank Streets is extremely interesting. It occupies the site of a former barracks, of frame construction, which housed British prisoners during the War of 1812. In 1901 the remains of this structure, which had been used as a private residence with a store at street level, was converted to the Laux hotel, named after the owner. By the later Nineteen-thirties, the building had been modified still further, faced with brick, and raised from three to four stories. It is now occupied by a restaurant at street level and a hotel above.

BLEECKER STREET West Side (Betw. Bank & West 11th Sts.)

#404-416

The eastern half of this block, adjoining Bleecker Street, is a playground.

EIGHTH AVENUE (Between Bank & West 13th Streets)

Standing in Abingdon Square and looking northward along Eighth Avenue, we are immediately struck by the contrast between the east and west sides of the Avenue. The west side remains virtually unchanged with long rows of three-story houses with shops at street level. The east side, which was once quite similar, has been occupied, within recent years, by high apartment houses, except for the block between Twelfth and Jane Streets which remains virtually unchanged.

These low-lying houses on the west side, with their stores at street level, were built in the vernacular of the day, and it is their very simplicity which constitutes their charm as a part of the cityscape. Houses such as these tell, better than words, the story of the life of the people as it was lived in the first half of the Nineteenth Century.

Of the large apartment houses which occupy part of the east side of the Avenue, it may be said of many of them, and particularly of the one at the southeast corner of Horatio Street, that no attempt was made to reflect the quality of The Village. It does not represent a gradual erosion of values--it is destruction knowingly wrought, the challenge of the thoughtless developer. The buildings of equal magnitude on Fifth Avenue teach the lesson that the high building need not necessarily defy an entire neighborhood but that, through proper design, even an outside building can be made to blend with its surroundings.

EIGHTH AVENUE (ABINGDON SQUARE) East Side (Betw. Bank & West 12th Sts.)

Abingdon Square is a small triangular park with benches, named after Willoughby, the Earl of Abingdon, who married Charlotte, one of Sir Peter Warren's daughters. Before the Revolution, the Warren estate included a major part of what is now Greenwich Village. Abingdon Square, enclosed as a public park in 1836, serves as the southern terminal point of Eighth Avenue; the Abingdon Square numbering on the east side of the block between Bleecker, Bank and West Twelfth Streets should not be confused with similar Eighth Avenue numbers one block to the north, on the west side of the Avenue. Of the houses on the east side of the Square, No. 11 survives from the Nineteenth Century; all the other buildings are modern.

#9
(#1-9
Abingdon
Square)

This large six-story apartment house (also known as No. 75 Bank Street) was built in 1938 by the Abingdon Court Company and was designed by Irving Margon. It covers the site of the old Abingdon Hotel (No. 1 Abingdon Square) which once stood on the oblique-angled corner formed by the intersection of Bleecker and Bank Streets and Eighth Avenue. It is built of brick.

#11
(Abingdon
Square)

Nestled between two large apartment houses, this narrow five-story building is the only one of the original houses left on this block. It was erected in 1855-56 for James W. Elliot, physician, as his own residence and is a dignified example of Italianate style. The store at street level is a later addition, however. The house has interesting

EIGHTH AVENUE (ABINGDON SQUARE) East Side (Betw. Bank & West 12th Sts.)

#11
(Abingdon
Square)
cont.

segmental-arched windows crowned by arched, corniced lintels; these lintels are carried on side frames with corbel blocks at the tops. The sills are molded and supported at the ends by small corbels. The roof cornice, with vertically placed console brackets, has handsome ornamental panels between them. At the time of building, this house was flanked on both sides by handsome Greek Revival houses, all erected almost twenty years earlier at the time of the creation of Abingdon Square Park. Facing the Park, this was a most desirable address.

#15
(Abingdon
Square)

Six stories high, this brick apartment house displays late English Gothic detail at the doorway and first floor windows. It was built in 1927 for V. Green Co., Inc., and was designed by Sommerfeld & Sass. Paired windows flank the entry and extend the entire height of the building with drip or label moldings above those at the first floor. The dignified front door has a low, four-centered arch with label molding and stone trim surrounding it. The parapet at the roof has widely spaced crenelations and paired brick piers at ends and center carried up above its top.

#21
(Abingdon
Square)

This sixteen-story brick apartment house of 1929-31 occupies the oblique corner angle at West Twelfth Street and is also entered from that street (No. 302). It is surmounted by a penthouse floor and central tower. With stores at street level, facing both the avenue and the street, it maintains throughout a rather uniform fenestration, utilizing a simple type window with central element flanked by smaller side units. Two windows on each side set above a continuous stone band course, at fourth floor level, have elaborate stone enframements of original design. The architects for the building were Boak & Paris for the Cobham Realty Corporation.

EIGHTH AVENUE East Side (Betw. West 12th & Jane Sts.)

The houses on this block were all erected between 1840 and 1842, beginning at the southern end of the block. Nos. 22-26 were built in 1840 on land owned by Aaron Marsh, who lived nearby on the site of the present No. 325 West Fourth Street. Marsh was very active in the Eighteen-forties in the development of this area of The Village. The property deeds indicate that the land passed back and forth between Marsh and two masons, John, Jr., and William Huyler (of Nos. 56 Grove and 44 Bedford Streets respectively) during the period of building. Since John Huyler, Jr., paid the taxes on No. 26, it is very probable that these two men were the actual builders of the first three houses. Another builder, Tarleton B. Earle, is associated with the houses on the northern end of the block.

#22

This three-story, pie-shaped, brick house occupies the lot at the intersection of West Twelfth Street. It was built in 1840 for Aaron Marsh and is also entered at No. 293 West Twelfth Street. Completely simple, it was built in the local vernacular of the period, retaining its original appearance above street level with plain wood cornice and flush, stone window lintels. The stores on the Avenue side underwent considerable remodeling in 1936. The small windows at the apex of the avenue replace the larger originals.

#24

This very shallow brick house, no deeper than its width, but taller than its neighbors, was also built for Marsh in 1840. Its lower floors have been extensively remodeled; there is a dignified store at street level with a wide expanse of brick above it, extending to the sill of the second floor window. Originally, it was a three-story house with basement. All that remains of the original may be seen in the muntined windows of the upper floors. A high brick parapet now replaces the cornice.

#26

Located on a gore-shaped lot, this three-story house was taxed in 1840 to John Huyler. It has a store at ground floor and muntined double-hung windows above, crowned by a brick parapet. Simple in the extreme, it resembles most nearly the corner house, No. 22, which is nearly the same height.

EIGHTH AVENUE East Side (Betw. West 12th & Jane Sts.)

#30 & 32

These two brick houses of 1841 were identical until the doorway of No. 30 was converted for a basement entrance. They are three stories high and retain their muntined double-hung windows and plain wood roof cornices. The splayed window and door lintels are similar throughout. The buildings were built for William Faulkner, carter.

#34-36

Built in 1841 as homes for Abraham R. and William Soper, carters, these houses were originally three stories high. As seen today, they have been remodeled as an apartment house with central entrance at street level and store under No. 34. The building is now five stories high, crowned by a high brick parapet at the roof. The two lower floors were rebuilt in Roman brick with a soldier course at the top passing just above the second floor windows.

#38
(#38-40)

These two severely simple buildings have recently been remodeled at ground floor to appear as one. No. 38, a four-story brick building, was erected in 1841-42 by Tarleton B. Earle, a builder, as his own home. He lived here in 1841-43 and then moved next door to No. 40. No. 40, a three-story corner brick house (also No. 330 West Fourth Street) was built at the same time as No. 38 for William A. Wood, a neighborhood grocer.

No. 38 has flush stone window lintels. A change in brickwork above the third floor and a bracketed roof cornice, which was recently removed, indicate that it was originally the same height as No. 40. During the recent alteration, the dentiled cornice at No. 40 was removed and, as a result, the house lost some of the fine quality it once possessed.

The two buildings have been painted the same light color and, although of different heights, appear uniform because of their new, similar brick roof parapets and a continuous store front. They share a common entrance at No. 38. The store front is dominated by plate glass display windows. These are surrounded by a grey composition material resembling granite beneath a sign which separates the store level from the upper floors. Although the two buildings present a neat appearance, structural changes and the loss of the original decorative features emphasize how alterations not guided by knowledge can damage the character of a neighborhood.

EIGHTH AVENUE East Side (Betw. Jane & Horatio Sts.)

#42-46

This eighteen-story apartment house, built in 1959, by and for the Inman Realty Corporation, is entered at No. 31 Jane Street. It represents a breaking away from the scale, the quality and the beauty that we have come to associate with The Village. The windows are still articulated as individual entities but are already being grouped in ever larger multiples unrelated to anything which adjoins the building. This block, with its three tiny houses flanked by apartment houses, is an example of the fate awaiting The Village if such new construction is permitted without any preliminary review of its design.

#48-52

These little three-story houses, so simple in style, remain as three ghostly survivors of a row of eleven identical houses which once occupied the entire block front. They were built in 1845 for Asher B. Hamlin, of Islip, Suffolk County, on land he had purchased for development in the spring of the same year. The three remaining houses are virtually unaltered, except for the first floor, occupied by a restaurant which runs through the three houses. Two of the houses, Nos. 50 and 52, have muntined sash. A continuous roof cornice unifies the buildings, which were semi-commercial properties from the outset, with stores at street level and living quarters above.

#54-60

Seventeen stories high, this mammoth apartment house occupies the corner and is entered at No. 14 Horatio Street. The lure of this apartment house is to come and live in "Historic Greenwich Village." Like a disrespectful sightseer, this gigantic pile belies the very thing it professes to admire. It was built in 1959 for the Fourteen Horatio Street Corporation. No attempt whatsoever was made, either in scale, fenestration, materials or details, to reflect the quality

EIGHTH AVENUE East Side (Betw. Jane & Horatio Sts.)#54-60
cont.

of the surrounding "Village." This type of construction is not a gradual erosion of values--it is destruction, knowingly wrought, the challenge of the thoughtless developer. If we ask how a building of this magnitude could have been designed to be compatible, a second look at Fifth Avenue between Washington Square and Thirteenth Street could teach the lesson that the high building need not necessarily defy an entire neighborhood. Through sympathetic use of similar building materials and details, even a large building can be made to blend with its surroundings.

The strident horizontals, the curved wall, which only tend to augment the appearance of size, and the lack of detail in this building are not necessarily modern. Good contemporary architecture (as witness "Butterfield House" on West Twelfth and Thirteenth Streets) can, through a multiplicity of small units of exterior design, bring even the largest structure into rapport with its diminutive neighbors. Setbacks related to low adjoining buildings and many other design devices can bridge the gap where even the least consideration is given to living with one's neighbors, not to merely defying them. All these considerations, incorporated in a thoughtful design, can serve to enhance a neighborhood and retain for it that most valuable asset--human scale.

EIGHTH AVENUE West Side (Betw. West 14th & West 13th Sts.)

These four buildings at the southern end of this block were erected on property purchased by the Genet family in 1829 and developed thereafter. This land had once been a part of the Ireland family farm. (Nos. 75-79 are outside the Historic District.)

#73

This attractive brick house of the Greek Revival period was built for James Wallace, who had purchased the property from the Genets late in 1833. Wallace, whose lumber yard was around the corner on Thirteenth Street near Eighth Avenue, built this house the following year, in 1834. It has low attic windows in the wood fascia board beneath the roof cornice and long windows at the second floor. A store occupies the ground floor and, as designed, has absolutely no relation to the house above it.

#71

Four stories high and classed as a factory, this building is now occupied by a lumber company. Built in 1833 for Maria Genet, of Rensselaer County, New York, it was originally three stories high. The building has a large access door at the ground floor and a sheet-metal roof cornice with brackets and a very low ornamental balustrade above it, inscribed with the name "Hayes." This refers to George Hayes, who acquired the property in 1880.

#67-69

This double apartment house with uniform facade was erected for Pierson S. Halstead in 1884. It was designed by James E. Ware, a well-known architect of the period, and has shops at street level. Built of brick, the muntin arrangement in the window sash suggests Queen Anne influence. The windows on the top floor are separated by pilasters and crowned by a plain cornice with modillions and plain brick fascia.

#65

This four-story brick apartment house was designed by William H. Cauvet, architect, for J. Russell in 1852 with store at the ground floor. It retains its original windows and cornice and, although lacking decoration, it has refinement in the proportioning of the windows which decrease in size as they ascend. (This property is also No. 301 West Thirteenth Street.)

EIGHTH AVENUE West Side (Betw. West 13th & Horatio Sts.)

#61

This open lot is a gasoline filling station having the rear of diverse adjoining houses as a backdrop. Utilitarian in the design, it fills a necessary function, serving this area. No thought of beauty nor any attempt to utilize compatible materials is displayed here. Good design, appropriate materials, and a unifying brick wall

EIGHTH AVENUE West Side (Betw. West 13th & Horatio Sts.)

#61
cont. across the rear of the lot, partially hiding the rear walls of the houses, might have produced something worthy of this conspicuous, long narrow lot facing Jackson Square to the east. The land for the Square was ceded to the city in 1826.

#51 The low, three-story vernacular house, on the corner of Eighth Avenue and Horatio Street, was built in 1843 with a store at street level. It was erected for Andrew L. Ireland, attorney, who had inherited the property in 1837 from John Ireland, but subsequently lost it; he then repurchased it at public auction at the end of 1842. The house adjoins a row of three taller houses on Horatio Street (Nos. 1-5), built a few years later by his sister, Jane Gahn. It is now the home of the Greenwich Village Humane League for the care of animals.

EIGHTH AVENUE West Side (Betw. Horatio & Jane Sts.)

#47-49 Located on the site of a former stable, these very simple five-story apartments were built soon after 1873. They have stores at the ground floor, absolutely plain walls and an unusually heavy roof cornice with brackets.

#45 Located at the corner of West Fourth Street, with one corner truncated by it, this five-story apartment house is constructed of Roman brick. It was built in 1894-95 for Joseph Doyle and has a store at street level. The windows on the Avenue are paired and surrounded by a stone frame which embraces both. At the second floor, the windows have rustication blocks at the sides beneath the lintel.

#33 & 43 These two almost triangular brick buildings, with stores below, have a fine unifying cornice with modillions and dentils. Perhaps because of the shape of the lots, the windows are spaced unusually far apart, making them different from any others nearby. They were built for Aaron Marsh between 1842 and 1845, at a time when he was also developing the blockfronts to the south on the Avenue, between Jane and West Twelfth Streets. The stores are unobtrusively combined under a cornice at Nos. 33-35 and under a wide band of wood at Nos. 37-43. The arched dorway, with lamp above, at No. 43 is especially attractive.

#31 This three-story building (described under No. 33 Jane Street) was erected in 1842 and occupies the corner lot at Jane Street. It has been completely stuccoed-over.

EIGHTH AVENUE West Side (Betw. Jane & West 12th Sts.)

This blockfront of practically identical houses was built in 1845, when the estate of Richard Towing was liquidated. Until that time, this block was largely undeveloped. Of the half dozen men who took advantage of the sale, the most important for this row were Bradish Johnson, a distiller, who owned Nos. 13, 15 and 19, as well as property on West Twelfth Street around the corner, and two members of the Marsh family, who both lived in New Jersey. Nos. 23 and 29 were erected for Ephraim Marsh, and Nos. 25 and 27 for John, as part of the development of their property which also included Nos. 38-42 Jane Street, around the corner. Henry Wilson, druggist, owned No. 11 at the corner of West Twelfth Street, later raised to five stories.

#11-29 Three stories high, of brick, these remarkably well preserved houses are all crowned by simple cornices with fascia below. Nos. 13-23 retain attractive dentiled cornices and Nos. 17-29 have muntined sash. All were planned with stores at street level and dwellings above. The houses are well proportioned and typical of the vernacular of the day, but the addition of a motley array of signs above many of the store fronts detracts from the appearance of the row.

No. 11, entered at No. 297 West Twelfth Street and now scheduled for demolition, is the only one of these houses which was later raised to five stories. It has a handsome double door entrance, surmounted by a bracketed lintel. The top story windowsills rest on little corbels, added later in the century, at about the same time as the roof cornice with paired brackets.

EIGHTH AVENUE West Side (Betw. W. 12th & Bethune Sts.)

The houses facing Abingdon Square are described under the appropriate streets.

GANSEVOORT STREET (Between West 4th & Hudson Streets)

Gansevoort Street received its present name in 1837, honoring a well-known Albany family. It was laid out as the Great Kill Road in the mid-Seventeen-sixties at the impetus of Oliver De Lancey. It started at the Hudson River between the estates of two prominent men, De Lancey and William Bayard. It runs along the site of the Great Kill (large stream), where in the mid-Seventeenth Century a common pasture for cattle and passages from the woods to the waterside were surrounded by bouweries (farms). Its former northerly continuation, Southampton Road, was named for an heir of Sir Peter Warren, whose magnificent estate to the south was called "Greenwich House." Together, the two roads formed the chief northerly road from The Village, running as far as Love Lane and Abingdon Road, named for another heir. The road's north terminus was near the present Twenty-first Street and Sixth Avenue. This region was part of the farm of Sir Peter Warren in the Eighteenth Century.

GANSEVOORT STREET South Side (Betw. West 4th & Hudson Sts.)

#2-4

This nine-story building (described under Nos. 342-356 West Fourth Street) is situated at the eastern end of the block. A playground occupies the remainder of the block to the west.

GREENWICH AVENUE (Between Eleventh Street & Eighth Avenue)

Greenwich Avenue is one of the more attractive shopping streets in The Village. The houses and apartment buildings have stores at street level with the upper portions of most of the houses remaining intact or altered only by the addition of one story.

The east side is particularly fortunate in that alterations have been kept to a minimum between Twelfth and Thirteenth Streets. These low houses with their stores provide a restful and a most inviting shopping area.

The west side is lined mostly with apartment houses, six stories high with stores at street level. At Jane Street a marked change in the skyline results from a sixteen-story apartment which in other respects, such as color and materials, blends well with the area.

Diversity is added by a little substation building, in the French "moderne" style, and by a large theater, both on the east side.

The present open quality of Greenwich Avenue is enhanced by the parklike Jackson Square, at its north end.

GREENWICH AVENUE West Side (Betw. Horatio & Jane Sts.)

#123-129

This sixteen-story apartment house of 1929-31 (described under Nos. 2-4 Horatio Street) has stores on the Greenwich Avenue side.

#115-119

This six-story brick apartment house with stores on the Greenwich Avenue side (described under No. 1 Jane Street) was erected in 1938-39.

GREENWICH AVENUE West Side (Betw. Jane & West 12th Sts.)

#111-113

Erected in 1903, this six-story apartment house (described under No. 2 Jane Street) has stores on the Greenwich Avenue side.

#107 & 109

These two houses are all that remain of a row of six which was erected for speculative purposes in 1842 for the DeKlyn estate, which owned and developed the eastern section of the block, including Nos. 243-249 West Twelfth Street and Nos. 4-8 Jane Street, built the

GREENWICH AVENUE West Side (Betw. Jane & West 12th Sts.)

#107 & 109 following year.
cont.

Though both these Greenwich Avenue houses have been considerably altered, particularly by the substitution of basement entrances for the stoops, traces of the original Greek Revival doorway at the former parlor floor are still discernible at No. 109. This has now been converted to a window. At No. 107, the space between the left-hand windows was removed, and triple casement windows were installed in the Twentieth Century. At parlor floor level, all the windows are surmounted by lunettes. A bracketed roof cornice crowns the front wall.

#103-105 This six-story apartment house of 1906-07 (described under No. 235 West Twelfth Street) has stores on the Avenue.

GREENWICH AVENUE West Side (Betw. West 12th & Bank Sts.)

#97-101 This two-story structure at the corner (also Nos. 234-238 West Twelfth Street) is occupied by a theater which serves the neighborhood. It replaced a one-story frame dwelling on the corner, which was demolished in 1921, and a garage, formerly a stable, located on the Avenue, which was altered in 1930.

#87-95 Erected in 1928-29, this six-story corner apartment building also faces Bank Street (Nos. 1-7). The architects, Gronenberg & Leuchtag, turned to medieval traditions in their choice of decorative detail, and enlivened the face of the building by the use of alternating courses of headers and stretchers. Soldier courses appear at the window lintels and are used as band courses in the two upper stories. The facade is crowned by peaked gables at both ends, each featuring a window surmounted by an arch with blind tympanum in the Romanesque tradition. The building was erected for Edgar J. Nathan.

GREENWICH AVENUE West Side (Betw. Bank & West 11th Sts.)

#81-85 This corner six-story apartment building (also Nos. 2-4 Bank Street) was designed in 1902 for the Greenwich Construction Company by Sass & Smallheiser. It has stores on the Avenue. With its corner bay window and classical decoration, it is very similar in design to Nos. 111-113 Greenwich Avenue, two blocks to the north, corner of Greenwich Avenue and Jane Street, designed by George F. Pelham, and erected a year later.

#79 This small three-story dwelling, erected in 1840 for and by George F. Brush, mason, is one of two town houses built side by side. The other one was replaced by the apartment house to the south. There is a store at street level on the Avenue, and the house has simple corniced lintels and a very plain roof cornice.

#73-77 Designed in 1924 by George F. Pelham for the Brandt Holding Corporation, this large, six-story corner apartment building (also Nos. 201-205 West Eleventh Street) has stores on the Avenue front. The building is crowned by a high brick parapet with vertically grooved panels between piers. Blind typani, framed by stone keystones and impost blocks, appear above the arched second story windows.

HORATIO STREET (Between Greenwich & Eighth Avenues)

This short segment of street consists of Jackson Square on the north side and is filled by two large Twentieth Century apartment houses on the south side.

Here, where these two modern apartment houses fill the truncated apex of the block and are surrounded by streets on three sides, it is not at once evident that they defy their neighbors; however, the strident horizontality of the apartment house facing Eighth Avenue is at once apparent. These two large buildings occupy the former site of six low buildings. Conspicuous from the park, they might well have been designed in better character with the houses in the surrounding blocks, had some regulatory body been in existence to give expert guidance.

HORATIO STREET South Side (Betw. Greenwich & Eighth Aves.)

#2-10

This sixteen-story corner apartment house of 1929-31 (also Nos. 123-129 Greenwich Avenue) was erected for the Cobham Realty Company by Robert J. Lyons. It is crowned by a penthouse with a high central tower section, trimmed with terra cotta ornament. The chief decoration is provided by rusticated brickwork at the corners and by balconies below the windows of the fifteenth floors which feature the Greek key design. The western section of the building, which was modernized in 1959 by the introduction of new windows and central air conditioning, stands on the site of the New York Caledonian Clubhouse. This organization occupied Nos. 8-10 Horatio Street from the early Eighteen-eighties to the late nineties; the premises then served various church organizations.

#12-18

This seventeen-story brick corner apartment house of 1959 is described under No. 54 Eighth Avenue.

HORATIO STREET North Side (Betw. Greenwich & Eighth Aves.)

The north side of this street is occupied by Jackson Square. The City acquired this land in 1826.

HORATIO STREET (Between Eighth Avenue & Hudson Street)

The north side of this street is occupied by a playground except for the eastern end. There, facing Fourth Street, an office building occupies the entire eastern end of the block.

On the south side, except for three small houses, the entire block is occupied by apartment houses ranging in dates from the Eighteen-seventies to the early Nineteen-hundreds. These apartment houses are rather simply designed and lack the quality of diversity, but they present collectively an interesting front to the street.

Of note here, and lending some diversity to an otherwise relatively level cornice line, are a converted electrical substation and the small houses just mentioned. The substation has been converted for use as an apartment house of three stories with high ceilings. As the initial building was quite handsome, it represents a worthy transformation into a needed use. Otherwise this fine building might have been razed and replaced by something totally undistinguished, before any controls could have been applied.

Adjoining the west corner of this block is one of the architectural treasures of The Village. Originally a house, it was soon converted to a fire house, and lately to a private residence. It has an "eared" and pedimented carriage entrance doorway flanked by arched access doors. The windows have their fine original stone lintels with their delicate cornices, and a richly paneled roof cornice with paired brackets crowns this small structure.

Adjoining it to the east and of approximately the same height, stand a pair of small town houses which, taken as a group of three, introduce diversity and charm to this street.

HORATIO STREET South Side (Betw. Eighth Ave. & Hudson St.)

#20-24

This six-story corner apartment house of brick (No. 338 West Fourth Street) has its long side on Horatio Street. The ground floor, with store, has been remodeled, closing up the Horatio Street side. Lending interest are paired chimneys beginning at the third floor at each end of the Horatio Street side, which have been cut off just below the top of the parapet. The house was built for John A. Kluber by James W. Cole in 1893.

#26-28

This uniformly treated brick facade relies for effect on the unusual vertical enframing of the windows with panels between them. The first floor of brick is rusticated and displays boldly splayed lintels with center and end blocks carried up above the line of the top of the lintel. A shallow, bracketed cornice crowns the six-story building, erected in 1904 for the Union Construction Company by Bernstein & Bernstein.

#30-32

This building was constructed as a power substation by Consolidated

HORATIO STREET South Side (Betw. Eighth Ave. & Hudson St.)

- #30-32 cont. Edison Company. It extends through to Jane Street (Nos. 37 and 39) and replaced four town houses. It was built in 1899 and altered in 1906. It has recently been intelligently remodeled (1966-67) to an attractive apartment house of three stories with high ceilings and double-hung windows. It retains its attractive dentiled cornice with a roof parapet above it. The floor has a pedimented doorway and small windows placed high above the street.
- #34 & 36 These two five-story apartment houses are similar in every detail. They were built in 1886 for Louis Rossi and were designed by Frederick T. Camp in a much simplified version of the popular Queen Anne style. The ground floor displays heavy window lintels carried on brackets, a contrast to the simplicity of the stepped-down lintels of the upper floors. Both buildings are crowned by bracketed roof cornices with a high central portion.
- #40 & 42 Built in 1871, these two brick apartment houses, five stories high, were remodeled in 1909 and again in 1935. No. 40 was built for J. W. Johnston, who owned No. 47 Jane Street, and No. 42 for William Pepper. Both were designed by I. I. & L. B. Howard. No. 42 has had its wood double-hung windows replaced by steel sash, and the ground floor of these buildings has been smooth-stuccoed. Ornate, bracketed roof cornices crown the buildings.
- #44 & 46 These attractive houses were built in 1848 by two masons, Richard Cunningham (No. 44) and Cornelius L. Lacost (No. 46) as their own homes. They had purchased the land early the same year from John B. Ireland, a descendant of Fair Ireland whose farm originally included this entire block. Lacost sold No. 46 a year later to Francis Mallaby, the first name which appears on the tax records. No. 44 retains its original wood doorway, with pilasters at the sides and transom above. It has a low stoop and basement areaway. Both houses have similar roof cornices with modillions and No. 46 has retained its original simple window lintels at the second and third floors.
- #48 This very handsome three-story building, which served as a fire house for the City from 1856 to the end of the century, replaced an earlier stable owned by John B. Ireland. Interestingly enough, the property was developed between 1854 and 1856 by a succession of neighborhood carpenters, first by Peter Young and Nicholas Vreeland, of Young & Vreeland, and then by Abraham Vreeland and George Colver. In 1856, Colver, whose shop was next door on the site of the present apartment house (No. 50), sold No. 48 to the City at a good profit. However, it is quite likely that it was modified in the next two years, since Fire Department records describe the building as "in good condition" for the first time in 1858.
- The "eared" carriage doorframe, surmounted by a triangular pediment, is flanked by lower, arched access doors. The windows of the upper floors have new sash with horizontal muntins, but they retain their fine original stone lintels with delicate cornices. A rich roof cornice, with paired brackets and a paneled fascia board, adorns the top of the building.
- #50 This six-story apartment house, "The Hudson" (described under No. 636 Hudson Street) was built in 1907 and occupies the corner site. It has an entrance adjoining No. 48 with open space above it.

HORATIO STREET North Side (Betw. Hudson & West 4th Sts.)

- #7
#7-13 This nine-story building (described under Nos. 342-356 West Fourth Street) occupies the entire eastern end of the block and a playground occupies the rest of the block to the west of it.

HORATIO STREET North Side (Betw. West 4th St. & Eighth Ave.)

- #1-5 This row of four-story brick houses was built in 1847-48 for Jane Gahn. Nos. 1 and 3 are examples of late Greek Revival houses, although stores were later introduced at first story level. They retain their general proportions, entrances over a low stoop, and a fine unifying

HORATIO STREET North Side (Betw. West 4th St. & Eighth Ave.)#1-5
cont.

dentiled cornice. The corner house, No. 5, was altered some time after 1859 when the three houses were sold to Gurdon Bradley of Brooklyn, and the building was raised in height. It acquired a bracketed and paneled roof cornice with modillions and, together with No. 3, was extended in the rear to the full depth of the lot. The extension to No. 5 is described under No. 339 West Fourth Street.

Mrs. Gahn was a daughter of John Ireland, whose ancestors had owned a very large farm in the West Village. She owned and developed considerable property in this neighborhood. Her husband, Henry Gahn, an attorney, served for many years as the Swedish consul in New York until his death in the mid-Eighteen-thirties. Interestingly enough, he was instrumental in sending the Swedish King a report on the newly completed Erie Canal, which was helpful in planning the Gotha Canal in Sweden at the end of the Eighteen-twenties.

HUDSON STREET (Between West Eleventh & Gansevoort Streets)

The presence of playgrounds and a square give to this portion of Hudson Street a good deal of open space and an airy character.

The east side is completely residential in character and is dominated by large apartment houses which give a modern appearance to the street. At the southern end is the "Abingdon Arms," a six-story brick apartment house, surrounded by a playground. To the north, we catch a glimpse of Abingdon Square, the point of entry of Eighth Avenue. The open vista is interrupted by a sixteen-story apartment building which occupies the southern half of the block between West Twelfth and Jane Streets. The next block preserves far more of its Nineteenth Century flavor, with mid-century, four-story houses occupying most of the block, except for an apartment house at its northern end. The northernmost block between Horatio and Gansevoort Streets is the site of a playground.

The west side of Hudson Street is far more interesting, displaying a diversity of building heights, materials, architectural styles and functions. Most of the houses combine stores at street level with apartments above. The commercial building occupying the entire block between Bank and Bethune Streets has recently been attractively remodeled for residential use, preserving much of its original appearance. Just above this, between Bethune and West Twelfth Streets, is an especially fine street front, with a row of five and six-story apartment houses of the late Nineteenth Century sheltering, in their midst, a notable four-story town house of the Greek Revival period near the southern end of this block.

Much of the mid-Nineteenth Century character which this section of Hudson Street originally possessed has of course disappeared with the replacement of older structures by modern apartment houses. This once was one of the most interesting sections of the City. One has only to recall the fine houses which lined the Abingdon Square area to realize what has been lost to posterity.

HUDSON STREET East Side (Betw. West 11th & Bank Sts.)

#576-578

The "Abingdon Arms" apartment house is now an insular structure, as the buildings which once surrounded it have been razed to make way for a playground. Built of brick, it is six stories high with stores at the ground floor. The single windows are uniformly spaced and those at the second and top floors have blind arches of brick with soldier course lintels inside the arches. A brick parapet, adorned with widely spaced circular plaques, terminates the brick walls at the top. The sides facing the playground are relatively simple, having once adjoined neighboring buildings. It was built in 1926 for the Sixty-Five Morton Street Corporation, and was designed by Charles B. Meyers. It also faces West Eleventh Street (Nos. 293-299).

HUDSON STREET East Side (Betw. Bank & West 12th Sts.)

This is the westernmost section of Abingdon Square.

HUDSON STREET East Side (Betw. West 12th & Jane Sts.)

#614

This sixteen-story apartment house was built in 1929-31 for the Locksley Realty Company, and was designed by Emery Roth. Here, the first two floors of this brick building have been differentiated from the upper portion of the building through the introduction of stone trim. A series of low arches at first floor level are crowned by a horizontal band course which skillfully relates to the earlier buildings to the north. The second floor windows are set beneath a handsome band course with individual stone corbels forming a dentiled effect. Delicate colonnettes are inset at the Twelfth Street corner at both of these floors. This treatment as well as the accent of a two-story stone enframingent of the Twelfth Street entrance (No. 305) relate well to human scale and to the adjoining buildings. Sheer brick walls rise unadorned above second floor level.

Uniform rows of houses, when they have exceptionally attractive designs, are one of the adornments of our City. A great loss to us was just such a row on the site of this sixteen-story apartment house. This row extended across the north side of Abingdon Square on West Twelfth Street and displayed several unusual features.

The entrance doorways were approached by common stoops and were paired under attractive cast iron porches which had elaborate lacy ornament. Creating a remarkable effect of unity and continuity were the iron balconies between the porches which also had attractive ornamental railings and metal roofs like those of the entrance porches. Long drawing room windows opened onto these intermediate balconies at first floor level. The houses had rusticated stone basements and were three stories high with low attics. They were late Greek Revival in style and remained standing until 1929, when they were razed to make way for the new building which now occupies the entire site. Although town planning as we know it today was virtually non-existent, the early builders deserve tremendous credit for having created a coherent concept such as this row, extending the length of the block. It was designed to produce variety and interest within the overall uniformity.

#616-622

These four houses have been unobtrusively converted to a four-story apartment house with horizontal band course above the first floor and high parapet above the roof. They were built for Leonard Appleby, tobacconist at 96 Wall Street, in 1852. As remodeled, they have two fire escapes on the Avenue side and are entered from No. 56 Jane Street.

HUDSON STREET East Side (Betw. Jane & Horatio Sts.)

#624-628

These three fine town houses of brick were built in 1846, Nos. 624 and 626 for George Schott, tobacconist at 177 Washington Street, and No. 628 for Stephen Kane, sashmaker at 652 Hudson Street. They are four stories high with stores facing the Avenue. The low attic windows and handsome but simple wood cornices give the houses an air of dignity enhanced by the stepped-up parapet on the side of the corner house, No. 624 (also No. 57 Jane Street).

#630-632

Built one year later (1847) than their neighbors to the south, these two brick houses are also four stories high but rise slightly above them. They share a cornice with dominant central pediment, added at a later date. There are stores at the ground floor and windows above them, all of nearly equal height. They were built for Stephen Kane (No. 630) and for the estate of Richard Towing (No. 632) as part of the development of the area, following the sale of Towing's properties by his executors in 1845.

#634

This four-story brick house, with stores at ground level, was built in 1849 for Elizabeth Lawrence, née Ireland. Her grandfather, Fair Ireland, had a large farm in this area of the West Village, purchased in 1788 from the Earl of Abingdon. The Ireland family, together with the Lawrences, with whom they intermarried, were among the early large American landowners in The Village. The building is approximately

HUDSON STREET East Side (Betw. Jane & Horatio Sts.)

#634 cont. the same height as Nos. 624-628 but has windows of equal height. It is crowned by a boldly projecting bracketed cornice.

#636 Located at the corner of Horatio Street (No. 50) this six-story brick apartment house of 1907 has stores at ground floor. The windows on the Avenue side are interestingly arranged so that those at the ends are wider and surrounded by frames with rustication blocks creating strong vertical accents at the ends, while those windows in between are uniformly spaced with simple brick reveals. It was designed for Samuel Lipman by Edward A. Meyers.

HUDSON STREET East Side (Betw. Horatio & Gansevoort Sts.)

#638-650 This is the western end of a playground.

JANE STREET (Between Greenwich Avenue & West 4th Street)

This street offers a variety of building types, with two garages and another commercial building, ten or more apartment houses, and only five residences still recognizable as such. No particular pattern is discernible in building heights, which range from two stories to eighteen, interspersed at random with low buildings adjoining high ones.

By far the most attractive buildings on the street are three little Greek Revival town houses on the south side near the Greenwich Avenue corner, sandwiched in between the six-story garage and a six-story corner apartment house. They are but little changed from their original appearance and are dramatically emphasized by the higher buildings on either side. It is these contrasts which lend drama to the street scene and which are interesting as examples of historical continuity. They make us aware that our City represents a chronological sequence of building types, each of which is representative of its day and age.

A high Twentieth Century apartment house closes the west end of the block on the north side of the street, while the remaining apartment houses on both sides, with the exception of one on the north side at Greenwich Avenue, belong to an earlier period and display varying degrees of ornamentation. Those at the west end of the block, on the south side, were altered in the early part of the Twentieth Century and are generally devoid of ornament.

Two garages face each other at mid-block, intruders on a residential street. Most unfortunate is the low garage on the north side which does not even attain the level of the rather low brick buildings on either side of it. This creates a toothless effect in the block. With the help of a regulatory body, the designs of these garages could certainly have been brought more into harmony with the architecture of the street.

JANE STREET South Side (Betw. Greenwich Ave. & West 4th St.)

#2 This handsome six-story apartment building, with rounded bay window at the corner, was designed by George F. Pelham and erected in 1903 for Harris Ratner. The studied use of Renaissance decorative motifs and corner quoins is typical of the work of this architect. This building replaces houses built in 1842 for the DeKlyn estate.

#4-8 This row consisting of three Greek Revival brick houses, three stories high, was built for speculative purposes in 1843 by the heirs of Leonard DeKlyn. In 1817 DeKlyn, a merchant, had purchased the land on which these houses, and two similar rows on West Twelfth Street and Greenwich Avenue, were built in the Eighteen-forties. Of the three houses of the Jane Street row, No. 4 was owned by David M. Halliday, M.D., whose wife Mary was a DeKlyn. The taxes on No. 6 were paid by Stephen H. Williams and Enoch Dunham, of the firm of Dunham & Williams, carpenters, who undoubtedly were the builders of this, and of the other rows. Their shop was nearby, on West Eleventh Street between Greenwich and Washington Streets.

Nos. 6 and 8 retain their original appearance which is very similar

JANE STREET South Side (Betw. Greenwich Ave. & West 4th St.)

- #4-8
cont. to Nos. 237-243 West Twelfth Street. In each case, a stoop leads up to a doorway with brick reveals. The door is framed by simple classic wood pilasters with narrow sidelights, surmounted by a rectangular transom. The paneled door at No. 6 is characteristic of the period. Contrasting with the plain brick facade is the later window trim, consisting of sheetmetal sills and lintels crowned by cornices. Some of the double-hung muntined window sash is of the original style, as are the handsome projecting wood roof cornices with delicate dentils and plain fascia boards. The areaway and stair railings are simply styled later additions.
- No. 4 retains its Greek Revival doorway, but its appearance has been much altered by the introduction at a later date of very unusual dentiled cornices, used as decorative accents not only above the windows but also above the entrance doorway. The bold Neo-Grec roof cornice, also a later addition, is supported by four vertical and grooved brackets, while the under side of the cornice has modillions and a continuous row of dentils beneath them. The fascia board is of an unusual design, profiled at the top with bossed curves defining the otherwise plain surface. The original wrought iron areaway railing is still in place here, with Greek Revival fret and palmetto designs of cast iron at its base. A fire escape covers the two left-hand windows of the upper part of the facade, dating from the period of the conversion to multiple tenancy.
- #10-14 This six-story garage of 1923 replaced a building erected earlier in this century. The handling of the brick and of the turrets which terminate the roof parapet are typical of the design of the period. This building extends through to Nos. 247-251 West Twelfth Street where it has a similar facade.
- #16
(#16-18) This five-story apartment house, designed originally in 1887 for Robert Dick by the architectural firm of A. B. Ogden & Son; was completely altered in 1939. The most attractive feature of the building is the fire escape which has been extended across the building at each floor to provide the effect of a balcony. The end panels with four circular cutouts are a novel feature. Two Tony Sarg murals, just inside the entrance door, decorate the entrance hall.
- #20 Designed by Julius Boeckell, architect, this five-story house was built in 1872 for Charles Guntzer. The building terminates in a tall roof parapet with stone coping. It has been considerably altered over the years. In 1952, the stores at either side of the entrance were converted to apartments. The windows are all segmental-arched and, although shorn of all trim, provide perhaps the only reminder of the original appearance of the building.
- #22 Two stories high, this building was erected in 1868 for Calvin Demarest by Charles H. Demarest, carpenter. It served originally as a stable, with living quarters for the coachman on the second floor. Although altered in the late Nineteen-twenties, features associated with the early phase of the Romanesque Revival style are still retained, such as the segmental-arched windows of the second story and the decorative row of brick corbels under the roof cornice. It is used by a commercial concern.
- #24 & 26 These two five-story stone buildings, erected in 1885-86 for Lowe & Brothers (James A. and Isaac N. Lowe) by Charles Rentz, have been altered several times since that time. They present a perfectly plain facade to the street, enlivened at street level by casement windows and cast iron fluted pilasters framing the entrances. The roof parapet has three small triangular gables.
- #28 This one-story building was erected originally in 1913-14 and was altered by the addition of a rear extension in 1921 for Charles Fitzpatrick.
- #30 Formerly a stable with living quarters above, this small two-story building has been occupied for a number of years by a printer. A

JANE STREET South Side (Betw. Greenwich Ave. & West 4th St.)#30
cont.

simple dentiled roof cornice crowns the structure, which was built in 1870 by Linus Scudder, a well-known Village builder, for Charles E. Pearsall.

#32

This house was originally built about 1829 for Richard Cromwell, a merchant, who had purchased this and the adjoining properties (Nos. 331-327 West Fourth Street) from David Bogert in 1829. This four-story building was altered to provide an English basement entrance. The bracketed cornice dates from later in the century. The house retains little of its original character and has been completely smooth-stuccoed.

#34

The corner house (described under No. 331 West Fourth Street) was originally built in 1828. The one-story extension at the rear was a later Nineteenth Century addition, replacing a stable at the back of the lot. The deliberate use, in modern times, of Flemish bond brickwork in such a building is noteworthy.

JANE STREET North Side (Betw. Eighth & Greenwich Aves.)

#31

This seventeen-story apartment house (described under Nos. 42-46 Eighth Avenue) built in 1959 by and for the Irman Realty Company, occupies the corner site on Eighth Avenue. The main entrance is at No. 31 Jane Street. The sculptor Gleb W. Derujinsky resides here.

#21-25

Erected in 1868 for the Bronze Works Manufacturing Company, this structure is a good example of vernacular commercial architecture of that period. Of special interest is the original store front, surmounted by a heavy sheetmetal cornice. At the roof line, a dentiled brick fascia crowns this simple building.

#11-19

This two-story garage, with stepped roof parapet, was erected in 1921 for the New York Society of the Methodist Episcopal Church. It was formerly the site of the Jane Street M. E. Church which had established itself here in the mid-Eighteen-forties. Two three-story town houses once stood at each side of the lot.

#9

Extremely simple and erected in 1844 as an investment for Walter H. Mead, tinsmith, this simple four-story building has muntined double-hung sash and a bracketed roof cornice. The front door retains certain features of the Greek Revival, the period when the house was built. An arched gateway affords access to a three-story house (No. 9½) of 1854 built at the rear of the lot which, in spite of its late date, also retains features reminiscent of the Greek Revival style.

#5-7

These early apartment buildings, erected as an investment in 1871 for and by Robert J. Gray, a machinist, combine stylistic features of the outgoing Italianate style, seen in the segmental-arched doorways crowned with cornices, and the contemporary Neo-Grec style, evident in the roof cornice. Sheetmetal cornices crown the window lintels. Four fire escapes, one for each building, are symmetrically placed and all terminate at the second floor.

#1
(#1-3)

This simple six-story brick apartment house of 1938-39, built for the Archbishopric of New York by the architect Charles Kreyborg, relies for interest on banded brickwork at the ground floor. It is crowned by a tall parapet. This building replaced a late Federal house at the corner of Jane Street and Greenwich Avenue, in addition to two town houses next to it on the Greenwich Avenue side.

JANE STREET (Between Eighth Avenue & Hudson Street)

Looking into this street, one notes an exceptional row of Greek Revival houses on the south side. These three-story houses give the block a warm, intimate scale. Facing them on the north side is a taller group of apartment houses of the later Nineteenth and Twentieth Centuries.

While a considerable degree of uniformity is maintained on the south side, a wide variety is immediately evident on the north side, particularly with regard to architectural styles and building functions. As is so often the case, apartment houses predominate although several

JANE STREET (Between Eighth Avenue & Hudson Street)

houses at the Hudson Street end are remodeled town houses. Nearby are two fine Greek Revival houses, remarkable for the fact that they have changed so little since they were built in the mid-Nineteenth Century.

On the same side of the street near Eighth Avenue is a striking building, a former electrical substation, now remodeled to serve as an apartment house. It has a fine brick front of classical design with a large arched window at the center. This six-story structure goes through to Horatio Street and is a good example of how the best of the old buildings can be preserved by finding a new and living use for them.

JANE STREET South Side (Betw. Eighth Ave. & Hudson St.)

#38 & 40

The three-story house which occupies the corner site, No. 38 (described under Nos. 27-29 Eighth Avenue), shares a common cornice and window heights with No. 40 and appears to be joined to it. Both were built in 1845 for John Marsh, of Mendham, New Jersey; who, together with Ephraim Marsh of Schooley's Mountain, Morris County, New Jersey, developed the properties at the intersection of Eighth Avenue and Jane Street. No. 40 has double-hung muntined windows and a narrow Greek Revival doorway with paneled pilasters and glazed transom.

#42-50

This fine row of Greek Revival houses, all built on land which was sold by the estate of Richard Townley in 1845, dates from 1846. Among the men associated with the row are several identified with the building trades, who undoubtedly worked together to build the houses: Ira Topping, mason, who lived at No. 44, Thomas Crane, of Thomas Crane & Co., granite, who owned No. 46, and Gustavus A. Conover, builder, who appears in sales of property in connection with No. 48, as well as with the neighboring house, No. 52.

Nos. 42, 44, and 48 retain their stoops and Nos. 44 and 48 their original "eared" doorways. The handrailings at Nos. 42 and 44 are attractive simplified versions of Greek Revival ironwork. The other houses have been converted to provide basement entrances. Nos. 42, 44 and 46 retain their muntined double-hung windows and simple stone lintels, crowned at Nos. 42 and 44 by small cornices. Nos. 46-50 have simple wood roof cornices set at approximately the same height. The cornice at No. 42 is similar, but with a deep fascia board into which three low rectangular windows have been cut. No. 44 has an elaborate bracketed cornice in the Neo-Grec style of the Eighteen-seventies.

Together with the neighboring houses, Nos. 52 and 54, built a few years later, the very uniformity of the row gives this south side of the block a handsome residential character typical of the mid-Nineteenth Century.

#52 & 54

No. 52 was built in 1848 in a much simplified version of the Gothic Revival style, as may be seen from its doorway, the ironwork at the stoop and the French windows at the parlor floor. This brick house, which stands three stories high, was undoubtedly built by Gustavus A. Conover, a neighborhood builder, who had purchased the land two years earlier and paid the taxes. The house is crowned by a simple wood cornice which is practically the same height as those of its neighbors to the east.

Remodeled in the Twentieth Century to provide a basement entrance, No. 54, a dignified three-story brick house, must once have been identical to No. 52, although built three years later. The windows align perfectly, except for those of the parlor floor; which were raised to sill height when the stoop was removed. The double-hung muntined windows with simple stone lintels remain, but the bracketed cornice was added later in the Nineteenth Century. The house was built in 1851 for John M. Patterson, agent, Merchants Exchange, who had purchased property fronting on both Hudson and Jane Streets from the Towing estate in 1845.

#56

The four-story corner house (described under No. 622 Hudson Street) was erected in 1852 for Leonard Appleby, to whom Patterson had sold his Hudson Street properties the year before.

JANE STREET North Side (Betw. Hudson St. & Eighth Ave.)

(#59) This number is not used in the present numbering system. A bricked-up doorway with lintel may be seen, which once served as the rear entrance of No. 624 Hudson Street.

#57 Built at the rear of the lot belonging to No. 624 Hudson Street, this extremely shallow house dates from some time after the mid-Eighteen-fifties. It was erected for George Schott in 1846. The house is of good vernacular brick construction with double-hung muntined windows. The entrance doorway at street level is sheltered by a projecting cornice supported on vertical brackets. The building is crowned by a high brick parapet with stone coping which accords with the roof line of its neighbors.

#53 & 55 These two attractive little three-story brick houses were built in 1846 for George Schott. Both retain their stoops above high basements with simple wrought iron handrailings and areaway railings. No. 55 has muntined double-hung sash throughout and an attractive doorway with pilastered inner door and transom above. A handsome dentiled cornice crowns this building. George Schott, a tobacconist, also owned Nos. 624 and 626 Hudson Street around the corner.

#51 Five stories high, this building of 1870, built for and by William H. Aldrich, owner-architect, is entered practically at grade. The rusticated ground floor displays an arched doorway flanked by arched windows. Above this point it is four windows wide; each window has a segmental-arched lintel crowned by an "eyebrow" cornice with shoulders. The handsome bracketed roof cornice has modillions set between the brackets.

#47 & 49 These two four-story brick town houses with basements were originally identical. They were built in 1837-39 for Alexander Mactier, a merchant and a large property owner in the neighborhood. Both houses were originally lower: a fourth story was added to No. 49 after 1858, as is evidenced by the bracketed cornice. The evenly spaced windows are all square-headed at No. 49, while those in the basement have segmental arches.

In 1870 the front of No. 47 was extended forward for J. W. Johnston. The segmental-arched windows date from this period. At No. 47 a small but attractive corbeling pattern appears at the top of the high parapet, just below the stone coping. Both houses have been altered in the Twentieth Century to provide basement entrances.

(#45) This number is not used in the present numbering system.

#41 & 43 These two five-story apartment houses, with dumbbell-shaped plans, were built in 1888 for Robert Dick and designed by A. B. Ogden & Son, architects. They are stone-faced with the rustications of the first floor extending up to the level of the stone brackets supporting the window lintels. The windows above the first floor are uniformly spaced with corniced lintels carried on stone brackets. The roof cornices are bracketed with pediments projecting at the center of each building. The design of these cornices reflects the influence of the Queen Anne style, so popular at this period.

#37-39 This electrical substation building, erected by and for the Edison Electric Illuminating Company in 1924, was an addition to its building at Nos. 30-32 Horatio Street. It stands on the site of a church erected in 1836, which was occupied by successive Presbyterian church groups, first by the Village Presbyterian Church, then the Jane Street Church, and finally the Fifth Associate Reformed Presbyterian Church. It is an imposing classical building with high, round-arched central window flanked by small windows with blind arches and by an access door at the left side. It was interestingly remodeled as an apartment house in 1966-67 for the Major Builders Corporation, utilizing the original features. The upper floors have central triple windows flanked by single windows.

#35 This handsome four-story house, built in 1847 for Alfred A. Milner, baker, remains virtually unchanged except for the ground floor, which has

JANE STREET North Side (Betw. Hudson St. & Eighth Ave.)

#35 cont. been remodeled as a store with an arch-pedimented doorway leading to the upper floors. The windows all have muntined double-hung sash and a fine wood roof cornice, carried on evenly spaced console brackets, crowns the house. The sculptor Abron Ben-Schmuel lived here in the mid-Nineteen-thirties.

#33 This three-story building with truncated corner faces both on Jane Street and on Eighth Avenue (No. 31). It also was built for Alfred A. Milner, five years earlier than No. 35. It has been completely altered and smooth-stuccoed.

WAVERLY PLACE East Side (Betw. West 11th & Bank Sts.)

#239 The entrance to this three-story brick apartment house, formerly the Northern Baptist Church, is at No. 215 West Eleventh Street. It was recently completely altered.

#241 This narrow, three-story brick town house, altered at the first floor in 1939; retains its original appearance at the upper stories. It is very retardataire for its date of 1877, when it was built for W. A. Ballentine. It was designed by Thomas H. McAvoy, architect. It retains traces of Italianate design in the roof cornice, windows and areaway railings.

#243-247 This handsome row of three town houses, built in 1888 for John C. Barr, was designed by the noted architect William B. Tuthill. It is an outstanding example of Romanesque Revival style. Executed in finish brick, it reflects little of the rough-hewn quality of Henry Hobson Richardson's stone buildings in this style. The high stoops, which retain their original twisted ironwork, lead directly to tall simple doorways, paired at Nos. 245 and 247. The rectangular doorways have Romanesque entablatures above, with tiny dentils and billet moldings above them. The handsome nine-paneled doors display intricate iron grilles over the glass panels. At the second story, the round-arched windows, emphasized by radial brickwork, are outlined by a delicate brick molding resting on stone corbel blocks. A handsome, boldly projecting, dentiled roof cornice, with billet moldings and paneled fascia beneath, crowns the entire row. Stanley William Hayter, printmaker, lived at No. 245 in the early Nineteen-fifties.

#249 This corner house of 1861 is part of a row of houses fronting on Bank Street (described under Nos. 6-14 Bank Street).

WAVERLY PLACE West Side (Betw. Bank & West 11th Sts.)

#244-246 These two three-story houses, altered in 1926 and 1931, share a common facade. They were built for Hester A. Gregory and were designed in Romanesque Revival style by architect William B. Tuthill in 1886. Two separate entrances, one at the left side of each house, of which No. 244 is slightly below grade, represent these Twentieth Century alterations. The design of the facade is an interesting one, in which contrast is provided to the smooth brick surface by the rough-hewn stone lintels of the windows of the first and second floors, by the terra cotta ornamental panels between the second and third floors and by the cornice and paneled fascia board beneath it. The radial brick arches of the third story windows, emphasized by an outer brick molding, are similar to the window treatment across the street in the row at Nos. 243-247 Waverly Place and are likewise an expression of the Romanesque tradition of design, so characteristic of the Eighteen-eighties. An attractive ironwork gateway leads to the areaway between Nos. 242 and 244 and a fence separates it from its neighbor to the north, No. 16 Bank Street.

#240-242 This six-story brick apartment house was built in 1916 with a facade of variegated brick in Flemish bond, in the old Federal tradition. It has a handsome Federal-type double door recessed in an entrance court.

WAVERLY PLACE West Side (Betw. Bank & West 11th Sts.)

- #240-242 cont. The brickwork is attractive, with corner quoins of the same material. Interesting features may be found in the first floor windows, set in arched recesses, and in the ornamental band courses and the roof cornice.

WEST FOURTH STREET East Side (Betw. West 11th & Bank Sts.)

- #285 The corner apartment house, No. 253 West Eleventh Street, erected in 1900 for Paul Hoffman, was designed by Kurtzer & Rohl, architects. It is architecturally similar to No. 287 West Fourth Street, its neighbor, described below.
- #287 (#287-289) This handsome brick apartment house, designed by Kurtzer & Rentz for Paul Hoffman, was erected in 1904-06, and is a good example of the Eclectic work of the period. The five-story facade is enlivened by curved, projecting bays of two windows each, extending from the first through the fifth floors. Horizontally, the building is divided by a stone band course between the first and second stories and by a boldly projecting cornice above the fourth floor. The surface of the building is enhanced by the contrast of brick and stone in the splayed lintels, with strong terminal blocks and handsome console keystones. Sculptural motifs appear at the doorway, in the panels under the first story windows, and in a delicate band course linking the second story pedimented windows. The variety and richness of the ornament, displayed also in the roof cornice, gives the building a somewhat precious quality.
- #291 This little three-story brick house, in Flemish bond, was erected in 1827-28 for Samuel Z. Smith as one of a row of five dwellings, which once extended to the Bank Street corner. Smith, a tailor and draper, had purchased the property in 1827 from the Bank of New York. The simple entry retains the original Federal arrangement of columns on each side, backed up by wood rustication blocks; the columns support a transom bar with transom above. The wrought iron stair handrailings are good examples of Federal ironwork, with curvilinear designs at the top of the railing contrasting with the later Greek Revival anthemion design of the areaway railing. The house has been modified over the years, the most important change being the addition of a third story. Sheetmetal lintels with small cornices over the original windows and the modillioned cornice crowning the building are also later additions.
- #295 (#293-297) This two-story brick building, with bold cornice, houses a bakery which serves the neighborhood. It was erected in 1910-11 for Christian Yore by J. J. Smith.
- #299 Once a handsome Federal town house, this corner building has a store at ground floor level. Erected in 1827 for Samuel Z. Smith with a front laid in Flemish bond, it retains the paneled Federal lintels with foliate forms carved in the center and end blocks. The Bank Street side of the house shows traces of the original sloping shoulders of the pitched roof. This must have been a fine Federal residence. Originally the building was less than half its present depth, but an extension had been built by the Eighteen-fifties, when it had already become a commercial property.

WEST FOURTH STREET East Side (Betw. Bank & West 12th Sts.)

- #301-319 This block front of ten houses was erected in 1836 and is one of the earliest surviving blocks in The Village. The history of the property is interesting. The land was purchased in April 1835 by Charles W. Hawkins from Samuel Bayard, attorney, of Princeton, New Jersey. Hawkins, a merchant at 23 Cedar Street, who lived nearby at 98 Greenwich Street, resold to seven different people in July and August of the same year, making a nice profit. Among the new property owners were six men directly associated with the building trades: Solomon Banta and Abraham Frazee (Frazee & Banta), builders; Henry M. Perine, mason; James Vandenberg, builder; Aaron Marsh, builder; and Richard Taylor, lime

WEST FOURTH STREET East Side (Betw. Bank & West 12th Sts.)#301-319
cont.

merchant. The following year, 1836, six of the houses had already been erected, while four were still unfinished. We may assume that several, if not all, of these men must have been involved in the building of the row.

The houses, all originally two and one-half stories high, are Greek Revival in style. Nos. 303, 309 and 313 still retain their original 1836 proportions, with low attic story. The rest of the row, with the exception of No. 319, has had a full third story added later in the Nineteenth Century, probably in the Eighteen-seventies, judging from the Neo-Grec roof cornices at Nos. 305 and 311, and perhaps somewhat earlier at Nos. 307, 315 and 317. The front of No. 319 is executed in Flemish bond up through the third floor; however, as it is running bond above this point, it appears to have been completely remodeled by the addition of a fourth story. Low stoops have been retained at all the houses except at the corner buildings. Corner properties, when not already semi-commercial in character, were generally altered in the course of the Nineteenth Century to provide store fronts at street level.

Although doorways and windows have in many cases been altered, simple doorways with pilasters at each side, surmounted by transoms, are preserved at Nos. 303, 305, 307, 311, 313 and 315. No. 309, originally owned by Frazee & Banta, was sold as soon as it was finished to Stephen B. Peet, who lived here for two years and who developed a good deal of property in the immediate vicinity in the mid-Eighteen-forties. This house has floor-length parlor story windows, added at a later date.

The best preserved houses in the row are probably No. 313, the prototype, which belonged to Henry M. Perine, mason, and No. 303, recently restored. Much of the fine original Greek Revival ironwork remains: that at No. 309 is somewhat different in design from the work at 307, 311, and 313. In these three examples, a graceful curvilinear wrought iron design appears at the top of the handrailing, with acanthus designs around a central garland between the spindles. In addition, it should be noted that No. 307 has the original base blocks, which until recently were surmounted by free-standing cast iron newel posts, so typical of Greek Revival work, and doubtless the type used for most of the houses in this row. No. 307 has a fine areaway railing, combining the Greek fret design at the base with palmetto castings at the top. At the other houses the ironwork has been largely replaced at later dates. Fire escapes were added to the facades of Nos. 305, 317 and 319 when the buildings were converted to multiple tenancy but the fire escape was recently removed from No. 305.

WEST FOURTH STREET East Side (Betw. West 12th & Jane Sts.)

The mansarded corner building (described under No. 281 West Twelfth Street) was erected in 1870.

#323

This five-story smooth-stuccoed apartment house has a new brick wall and ornamental window grilles at the ground floor. The roof cornice with dentiled fascia appears to be part of the original house, erected between 1852 and 1853 for George D. Cragin, provision merchant, who sold the property at a handsome profit to Henry Morris, a rigger, of Fairfield County, Connecticut, in 1853. However, taxes were paid by Jane Gahn (née Ireland), an important property owner in The Village.

#325

This five-story apartment house, the tallest building on the block, was erected in 1857 by and for Samuel C. Kipp, a builder. Kipp, who had purchased the property ten years earlier, had maintained his office in a building at the rear of the lot, in association with several other men in the building trades. An arched doorway on the right side of the building leads to the four-story structure at the rear of the lot, erected by Kipp at the same time. The buildings were modified in later years.

#327-331

These three late Federal houses were erected for David Bogart, cartman, as a speculation between the years 1827 and 1829; they were sold to Richard Cromwell, a merchant, in 1829. Bogart's property, purchased in 1827, also included the present Nos. 30-34 Jane Street, around the corner.

WEST FOURTH STREET East Side (Betw. West 12th & Jane Sts.)#327-331
cont.

No. 329 remains the closest to its original appearance, although, like its neighbors, it was later raised in height to three stories, as may be seen in the difference in the size of the bricks above the second story. It is a very charming house, with a facade constructed entirely of Flemish bond brickwork. The windows, with double-hung, muntined six-over-six sash, display paneled lintels in the original style only at the third story. The fine doorway, with "broken" transome bar above, is flanked by paired Ionic columns in front of rusticated panels and by sidelights, all typical of the late Federal style. A small section of the egg and dart molding still survives; for a very similar but better preserved doorway, see No. 41 Bank Street, a block away. The ironwork at the areaway and stoop is an unusually rich example for a house of this size. The gracefully curved wrought-iron scroll work at the handrailings, the criss-cross design at the landing, and the delicate newel posts with interlaced arches are all noteworthy. The painter Stow Wengenroth lived at No. 329 in the late Nineteen-thirties and early 'forties.

No. 327 retains its paneled window lintels, stepped up at the center, at both first and second floors. The same lintel appears over the doorway, which has been modified. The ironwork of the stoop is identical to that at No. 329, as is that of the areaway. The window grilles at the first floor, Italianate in style, date from after mid-century, when the windows were lengthened and the original roof cornice replaced by one with brackets and panels.

No. 331 is a frame house with a brick facade and has a store at the ground floor.

WEST FOURTH STREET East Side (Betw. Horatio & West 13th Sts.)

#339

The corner building (also No. 5 Horatio Street) was erected in 1847-48 and later extended to the full depth of the lot. This extension dates from some time after 1859, when Jane Gahn sold her three houses on Horatio Street (Nos. 1-5) to Gurdon Bradley of Brooklyn. The entrance doorway to the extension, No. 339 West Fourth Street, borrows from the Greek Revival in style.

#345-51

The well-known architectural firm, D. & J. Jardine, designed these four attractive houses as a row. They all have mansard roofs and are each four stories high over a basement, with the exception of the corner house, No. 351 West Fourth Street (discussed under No. 308 West Thirteenth Street). Nos. 345-49 retain their stoops. Of the row, No. 349 is the best preserved, displaying a segmental-arched doorway with entablature. Above a continuous roof cornice, with modillions are mansard roofs, so characteristic of the French Second Empire style of the Eighteen-sixties. In spite of some alterations at Nos. 345 and 347, the row still retains the general appearance and flavor of its period.

The row was built in 1868 for Matthew Kane, a neighborhood sash-maker, who had purchased the property from the Gahn family. His workshop was nearby at 6 Gansevoort Street, and he lived across the street at 317 West Thirteenth Street.

WEST FOURTH STREET West Side (Betw. Gansevoort & Horatio Sts.)

The office building which fills the east end of the block and the large playground at the western end have completely altered an entire city block which once was the site of thirty houses, three sizable livery stables, and Public School No. 124 (formerly Primary School No. 24) on it. This little world of residences has been swept away to make way for the playground and for the building described below.

#342-356

This nine-story office building occupying the entire block front represents a recent conversion. As built in 1912, it was a brick loft building designed by William H. Dewar, Jr., for the St. John Park Realty Co. It has a two-story base with the windows of the first and second floors combined vertically. Above this, the building rises unadorned for five floors, with the only vertical accent supplied by wide pilasters between the large steel sash windows. The top two floors, interestingly enough, are of rusticated brick work set above a severely

WEST FOURTH STREET West Side (Betw. Gansevoort & Horatio Sts.)

- #342-356 cont. simple cornice, and the top floor is crowned by an even simpler cornice. This industrial building has a quiet dignity, although in scale and window treatment (triple windows) it fails to relate to the buildings which surround it.

WEST FOURTH STREET West Side (Betw. Horatio St. & Eighth Ave.)

- #338 This six-story apartment house of 1893 (described under Nos. 20-24 Horatio Street) occupies the corner site.

WEST FOURTH STREET West Side (Betw. Jane & West 12th Sts.)

- #330 The corner house (described under No. 40 Eighth Avenue) was built in 1841-42 on a pie-shaped lot.

- #328 This building, which runs through to No. 38 Eighth Avenue, was erected in 1841-42 by Tarleton B. Earle, a builder who lived at the Eighth Avenue address. An additional story was added in 1924, surmounted by a tall brick parapet. The facade has been resurfaced.

- #326 This tiny two-story building, only two windows wide, was erected in the second half of the Nineteenth Century. It has also been completely resurfaced. A central gable and brick coping crown the building, and brick soldier courses are used as decorative trim.

- #324 This vernacular four-story structure, erected in 1883 for Bendix C. Schwartz by P. McManus, a mason, has a dentiled brick fascia beneath its sheetmetal roof cornice. The ground floor has been modernized.

- #320 Built in 1840, the four-story house (described under No. 283 West Twelfth Street) was originally shallower. The yard at the rear of the lot was later eliminated by the addition of a one-story extension. On this side of the house the top story is finished off with a stone coping. Two chimneys remain, giving a somewhat Federal appearance to the building. At street level, two windows have been blocked up.

WEST FOURTH STREET West Side (Betw. West 12th & Bank Sts.)

- #314 This wide four-story house, erected in 1845 by Solomon Banta, a well-known builder in The Village, was completely refaced in brick in 1927. The building is extremely simple, its only decoration afforded by the brickwork, with a course of headers alternating with stretchers every sixth row. It has steel casement windows and a brick roof parapet with a stepped section raised in the center.

- #310-312 This five-story apartment building, with a high basement containing stores, was erected in 1900 for Jacob M. Wimpie. It was designed by the architect George F. Pelham, who had done No. 51 Bank Street, at the corner of West Twelfth and Bank Street, for the same client two years earlier. Stone trim is used effectively at the window lintels and as band courses, in contrast to the brick facade.

- #308 This three-story residence was one of a row of three houses built by Solomon Banta in 1847, of which two were replaced by the apartment building at Nos. 310-312. This was originally a Greek Revival house; it still retains the proper proportions and corniced lintels at the windows and doorway. A high brick parapet with stone coping replaces the original cornice.

- #306 This five-story brick apartment house, erected in 1886 for Charles Frank, was designed by Charles Rentz. It was altered in 1938, when the stoop was removed. A high parapet was also a later addition. The stone window lintels are turned down at their ends to form integral impost blocks which, in turn, rest on horizontal stone band courses.

- #304 The six-story apartment house at the corner, with stores at the ground floor (described under No. 51 Bank Street), was erected in 1898.

WEST FOURTH STREET West Side (Betw. Bank & West 11th Sts.)

#296

This six-story brick apartment house (also known as Nos. 52-54 Bank Street), was built in 1903 and was designed by Horenburger & Straub, architects, for Charles M. Straub. It is a work of the Eclectic period. The architects have effectively contrasted the decorative terra cotta trim with the brick fabric. A cast iron store front has classical columns, most of which have been covered by subsequent alterations.

#294-288

These four brick row houses, all three stories above a basement, were built in 1860 on land long owned by the Mildeberger family and sold for development in 1859 to Peter P. Voorhis. Voorhis, who owned Nos. 255-259 West Eleventh Street around the corner, immediately sold off the individual lots to several builders, of whom one was William E. Noble. Noble resided at No. 288 for many years, and must have developed the row of houses, perhaps in association with the others in the building trades.

The general appearance of the row, as it was originally, may best be seen at No. 290, which is perfectly preserved. Italianate in style, it retains its high stoop, typical segmental ("eyebrow") lintels over the entrance doorway, and long parlor floor windows with original ironwork grille. The windowsills of the upper stories are supported on small stone corbels, and the handsome bracketed roof cornice is also characteristic of the period. The original cast iron stair railings, newels, and areaway railing are still in place. The rest of the row has been greatly modified, notably by the shearing-off of all door and window lintels and by the substitution of a basement entrance for the former stoop at No. 288. The doorways and windows at the first stories of Nos. 292 and 294 now show differences in design from the other houses of the row.

The Italianate house at the corner is described under No. 255 West Eleventh Street.

WEST ELEVENTH STREET (Between Greenwich Avenue & Waverly Place)

In this short section of street we are struck by the attractive residential quality of the houses.

Near the middle of the block on the north side stands one of the best of the small Greek Revival town houses to be found in The Village. It retains all its original features, including a fine doorway with sidelights, a dentiled cornice and some handsome ironwork at the stoop and areaway. On the Greenwich Avenue end of this block, a six-story brick apartment house of the early Nineteen-twenties and the one adjoining it do not make a skillful transition in height to their three-story neighbors to the west.

On the south side four handsome Italianate houses fill the block, with the exception of a wall at the Seventh Avenue end. Of these houses, the one at the west end remains closest to its original appearance; it retains its stoop in contrast to the others which have been converted to basement entrances.

The building on the north side at the Waverly Place corner has recently been redone in stucco with much ornate ironwork, producing a style of architecture which is at variance with that of its neighbors. When we consider that this structure was originally two fine Greek Revival houses like its neighbor, we wish that some regulatory design body had been in existence to give expert guidance to the owners in modernizing them.

Not until 1865 did West Eleventh Street become the name for this old and important street west of Greenwich Avenue. Before then it was Hammond Street, recalling the fact that it ran through the fifty-five acre tract purchased in 1794 by Abijah Hammond for development.

WEST ELEVENTH STREET North Side (Betw. Waverly Pl. & Greenwich Ave.)

#213-215

This corner three-story brick apartment house, with another entrance at No. 239 Waverly Place around the corner, originally consisted

WEST ELEVENTH STREET North Side (Betw. Waverly Pl. & Greenwich Ave.)#213-215
cont.

of two houses, built for Joseph Low, City Carpenter. No. 213, built in 1842, and No. 215, in 1832, must originally have presented an appearance similar to that of their neighbor, No. 211. In 1921 they were converted into one building for a private dancing school with rooms above; in 1948 it was taken over by the North Baptist Church, which converted the first floor for use as an auditorium.

Recently (1963-64), the building underwent a complete alteration when it was converted into "medieval" offices and dwelling units above by Brownstone Renovations, Inc., for Dolores and Robert Welber. The building preserves the proportions and upper floor window spacing of the original town houses, but otherwise has been completely altered. Casement windows have been substituted and window grilles at the first floor have been added. The building has been completely rough-stuccoed, while a parapet and railing have been added at the top.

#211

This attractive three-story brick house with stone basement was also built by Joseph Low in 1842. It is the last remaining example of Greek Revival architecture on this block. This residence was one of a row of three (Nos. 211-215) developed by Low, who also owned the land on which the present No. 241 Waverly Place, around the corner, was erected. The property remained in the Low family until 1868.

A low stoop leads to a handsome Greek Revival doorway, somewhat wider in proportion than usual. The paneled door, flanked by austere simple classic pilasters and narrow sidelights, has a dentiled transom bar and a long narrow transom. The muntined windows, as well as the entrance doorway, are capped by lintels with small cornices. A simple wood roof cornice, with a delicate row of dentils and narrow fascia board, crowns the building. The ironwork of both the stoop and areaway is the original and is an exceptionally fine example of Greek Revival design. The curvilinear wrought iron design of the upper part of the handrailing of the stoop is combined with a more geometrical classic design at the base. The familiar Greek Revival fret design appears in the areaway railing, but a few of the cast iron fret panels are missing.

#207-209

Erected in 1916, this six-story building was designed by its architect, Frank Vitolo, with a facade of Flemish bond brickwork. A simple entrance doorway surmounted by a stone lintel leads into the building through a double door. The first floor is separated from the upper stories by a stone band course which runs across the building under the windowsills of the second floor. The house is surmounted by a bracketed cornice, with a brick parapet above it. Some of the windows of the upper floors have muntined sash in the upper section of the double-hung windows, with plate glass in the lower half.

#201-205

This corner six-story apartment house (described under Nos. 73-77 Greenwich Avenue) was erected in 1924.

WEST ELEVENTH STREET (Between Waverly Place & West 4th Streets)

This street has great dignity and charm and presents many contrasts between its north and south sides. The south side has two churches, one at the Waverly Place end and the other at mid-block. The remainder of the block is filled with exceptionally attractive three-story residences. By contrast, the north side, although completely residential, consists of town houses interspersed at random among apartment houses of a later date. To add even further to the contrast between the six-story apartment houses and the three-story residences, many of the residences are set back from the building line, whereas all the apartment houses are built right up to it. This produces a wavy effect which is not without interest as opposed to those streets where long uniform rows of houses extend the length of a block.

Architecturally this street is distinguished by the fine Greek Revival church at the south corner on Waverly Place, by the rows of houses to the west of it, and particularly by the two groups of late Greek Revival houses on the north side of the street. These two groups of houses are all that remain of a row of ten late Greek Revival houses, five of which have been replaced by the adjoining apartment building.

WEST ELEVENTH STREET (Between Waverly Place & West 4th Streets)

They are architecturally notable for their door and window lintels which display low, ogival arches, harbingers of the Gothic Revival. Set back from the sidewalk with front yards, they are exceptionally attractive in their more spacious setting.

The large church at mid-block on the south side was once an interesting example of the Queen Anne style, where brick polychromy combined with tiles and hooded entrances gave the church its picturesque quality. Today this church has been emasculated by having much of its ornament shorn off and by having been painted a uniform color. A change in character such as this would be reviewed closely when architectural controls are established, whereby an owner will study his remodeling more carefully under expert guidance.

WEST ELEVENTH STREET North Side (Betw. West 4th St. & Waverly Pl.)

- #253 Built in 1900, this five-story brick apartment house is entered from West Fourth Street (No. 285).
- #251 This three-story house is the oldest on the block. It was one of two houses built in 1827 for Henry Potter, grocer, who also built an adjoining house, later replaced by the corner apartment building. No. 251 was originally two or two and one-half stories in height, as proven by the fact that the Flemish bond brickwork ends at third floor sill level. The additional floor, the handsome bracketed cornice with dentils and paneled fascia board, and the sheetmetal cornices over the window lintels are later Nineteenth Century additions. The pedimented doorway lintel, a simpler version than that of No. 245, also represents an addition of later date. The original muntined window sash has been replaced by sash with a single vertical muntin at center.
- #249 Erected in 1901 by William Evans, owner-architect, this five-story brick apartment house is simple and classical in style, belonging to the period of Eclecticism. The entrance doorway is framed by a sculptured rope molding and has a cornice carried on console brackets. The second, third and fourth stories are set off by corner stones (quoins) and have windows with splayed stepped lintels, creating an interesting design. A deep roof cornice crowns the building, and a fire escape runs down the center of the facade terminating above the entry.
- #247 This five-story brick apartment house was erected in 1887 for Anthony Reichardt and was designed by William Graul, architect. A stoop leads to the canopied porch resting on columns with classical capitals. The first floor and basement are faced with stone. Sculptural relief decoration, such as swags above the first story windows and terra cotta panels below the windows of the upper floors, give interest to the facade. A very heavy bracketed cornice, with pedimented ornaments surmounted by globes, crowns the building. A fire escape runs down the center of the facade and terminates above the entry.
- #245 This attractive late Federal house is the second oldest building on the block. It was erected in 1831 for William G. Haycock, notary public, and has been judiciously altered over the years. Built of brick laid in Flemish bond, it was probably originally two and one-half stories in height; a third story was then added later in the century, together with a bracketed roof cornice and heavy sheetmetal cornices over the lintels of the windows. A pedimented doorway with dentils and Neo-Grec brackets is a still later addition. The shutters, attractive replacements of the originals, are modern. The graceful stoop handrailing, Federal in design, has wrought iron curvilinear designs at the top and small knob-like finials and foot-scraper at the bottom.
- #241 & 243 These two well-maintained houses of 1851 are all that is left of a row of four which originally included houses at Nos. 237-239, on the site of the present apartment house. They were built as an investment for Gorham A. Worth, President of the City Bank of New York, who in 1830 had purchased the land which also included four adjoining lots on Bank Street. The Bank Street houses were built in 1851 by Reuben R. Wood, a well-known builder, to whom Worth had sold the lots in 1850. Since

WEST ELEVENTH STREET North Side (Betw. West 4th St. & Waverly Pl.)

#241 & 243
cont.

these two houses on Eleventh Street are stylistically identical with Nos. 36 and 38 Bank Street, we can assume that Wood built them also.

The two houses on West Eleventh Street are transitional in style. They are late Greek Revival in general design, with some features characteristic of the Italianate architecture of the Eighteen-fifties. Three stories high, they are approached by high stoops leading to attractive Greek Revival doorways with "eared" frames, a late survival for the period. The two doorways are paired and united by a common cornice surmounted by a low pediment. No. 243 retains its floor-length French windows at parlor floor level; replaced at No. 241 by long double-hung plate glass windows. The windows all have cornices above the lintels. A bracketed wood roof cornice with drops unites the two houses. The original cast iron work at the stoop and areaway railings is a fine example of the arched Italianate designs so typical of the Eighteen-fifties. These two houses, as well as the neighboring ones which no longer exist, were sold by Worth at a handsome profit to individual owners in 1854.

#237
(#237-239)

Erected in 1903-04 in the Eclectic period for Leon Spiegelberger by Sass & Smallheiser, this six-story apartment house is distinguished by its unusual brickwork. The first story is stone and features a canopied entrance porch resting on a pair of sturdy columns. The window lintels and many horizontal band courses are handled boldly, as is the heavy cornice with paired brackets which crowns the building.

#235

No. 235, now an apartment house with a fifth story added, was once part of a row of ten late Greek Revival houses of which only Nos. 223-225 and 231-233 remain. They were built for Stephen B. Peet in 1844. Like the other houses, this was once a three-story town house, with basement, but it has been completely changed and rough-stuccoed.

#231-233

These houses are discussed under Nos. 223-225, below.

#227
(#227-229)

This six-story apartment house of 1906, which replaced two town houses; part of the Peet row of ten, was designed by Charles M. Straub for Sugarman & Adelstein. The first story has narrow horizontal band courses of stone, alternating with brickwork, and a canopied porch. The windows of the first floor have swagged keystones, and those of the upper floors have cornices carried on ornamental brackets.

#223-225
#231-233

These four attractive and well maintained houses are all that remain of a row of ten late Greek Revival houses which once stretched from the corner of Waverly Place to No. 235. These houses were built in 1844 for Stephen B. Peet.

The original appearance of these four-story brick houses, over rusticated basements, may best be seen at Nos. 231 and 233. These two houses retain their stoops and doorways of 1844, although the doorway at No. 233 has had its lintel altered. The shallow ogival arch, which decorates the lintels of all the houses, may also still be seen at the doorway of No. 231. This type of arch, associated with the Gothic rather than the Classic vocabulary, is an unusual motif in Greenwich Village and also appears at all ten Bank Street houses built for Peet. The original dentiled cornices are retained at three of the Eleventh Street houses. No. 223 has a later Nineteenth Century bracketed and paneled cornice. Nos. 223 and 225 now have basement entrances, replacing stoops.

The fine Greek Revival ironwork uses the characteristic Greek fret pattern at the bottom of the stoop handrailings and at both the top and bottom of the areaway railings. The painter Jack Levine lives at No. 231.

Stephen B. Peet was a real estate developer, who first opened a "land office" at 18 Nassau Street in 1836 and lived at No. 237 West Eleventh Street (formerly No. 31 Hammond Street) from 1844 to 1846. At the time he built these houses, he was developing an identical row on adjoining lots facing on Bank Street (Nos. 16-34), still one of the finest rows in Greenwich Village.

WEST ELEVENTH STREET North Side (Betw. West 4th St. & Waverly Pl.)

The corner building, a six-story apartment house erected in 1916, is described under Nos. 240-242 Waverly Place.

WEST ELEVENTH STREET (Between West 4th & Bleecker Streets)

Two long rows of town houses are the outstanding features of this almost purely residential street. It is a delightful place in which to live and has a warm, human scale. Here, the disparity in height between the apartment houses and the town houses is minimal, giving the street a sense of unity which is not always found.

On the north side, the long row of town houses is at the east end, whereas, on the south side, the long row of houses is located toward the western end of the block.

The best preserved house in the attractive row on the north side is located on the corner of Fourth Street. This fine Italianate house, of brick with brownstone trim over a rusticated stone basement, has segmental-arched doorway and windows, crowned with corniced lintels. This house and its twin have handsome bracketed roof cornices. Such buildings as this establish the character of a street, especially when located conspicuously on a corner site.

On the south side, a splendid Federal house, near the eastern end of the block, retains its original, handsome doorway and, although two stories have been added, it is one of the outstanding houses on the street. At the Bleecker Street end stand two houses built in 1818, among the oldest houses in The Village. Of these two, the one on the right, retaining its Flemish bond brickwork, high stoop, splayed window lintels with keystones and arched doorway, is an outstanding example of Federal architecture and a star in the firmament of West Eleventh Street.

This house, left virtually unchanged, stands in sharp contrast to the remodeling treatment of one of a pair of handsome brick apartment houses directly opposite. Here the imposing entranceway with its entablature supported on columns was replaced by a Twentieth Century curtain wall which occupies the space of the first and basement floors. Although separated by a fire escape balcony from the floor above, no attempt was made to relate its overall width to that of the windows above, nor was the window module in any way observed. This is a clear case where, had regulatory design controls been in effect, the alteration would have been given a character more suited to such a handsome street.

WEST ELEVENTH STREET North Side (Betw. Bleecker & West 4th Sts.)

#285

The doorway at No. 285 West Eleventh Street leads to a two-story extension to No. 403 Bleecker Street, built in 1860 as part of a row of seven houses fronting on Bleecker Street.

#281 & 283

Designed in 1901 by Charles Rentz for D. Rosenbaum, these two five-story apartment buildings are much simpler in style than their neighbor at No. 279. No. 283 preserves its classical entry flanked by Ionic columns and surmounted by an entablature with swags. The windows of first and second stories are emphasized by frames with prominent keystones; the panels under the fourth story are interesting. No. 281 has been considerably altered, particularly at ground floor level. A handsome cornice with swags unites the two buildings.

#279
(277-279)

This imposing six-story brick apartment house was erected in 1906 and designed by George F. Pelham for the Lederman Construction Company. The architect has divided the building into three sections, with the end bays projecting slightly from the central portion and has emphasized them by a greater use of terra cotta ornament around the upper windows. Stone band courses and brick quoins are used as horizontal accents, while handsome vertical panels with Italian Renaissance detail provide a vertical accent between windows. A classical roof cornice crowns the building. This edifice is a good example of the Classical style of the early Twentieth Century.

#273 & 275

Built in 1846, this pair of houses, originally identical, still retains much of its late Greek Revival appearance. Both dwellings were

WEST ELEVENTH STREET North Side (Betw. Bleecker & West 4th Sts.)

- #273 & 275
cont. originally three stories high, with attic, over a basement. No. 273 still retains its attic windows, while a fourth story was added at a later date to No. 275. The doorway of No. 273, with eared frame and cornice, is closer to its original appearance than the one at No. 275, which has been greatly simplified and stuccoed-over. French windows remain at parlor floor level at No. 273; the windows at upper story levels of both buildings have double-hung sash with muntins. The cornice at No. 273 is the fine original, while that of No. 275, Neo-Grec in style, represents a later addition. The stoop and area-way railings at No. 275 display attractive curvilinear designs; the wrought iron handrailing of the stoop and the newel posts at No. 273 were added in the latter part of the Nineteenth Century.
- George H. Swords, a hardware merchant, had purchased the land from Andrew Lockwood, a builder who owned considerable property on this block. Swords was still taxed for the property in 1846, even though he had already sold the land the year before to Nathaniel Weed, a merchant, who developed it. In any case, it is possible that Lockwood, who lived at No. 269 (then No. 61 Hammond), was the builder of these two houses.
- #269 & 271 Both these houses were erected in 1836 and were originally Greek Revival in style. No. 269, now a four-story house over a basement, was built as a three-story brick house in Flemish bond by Andrew Lockwood, the builder, as his own home. He lived here from 1836 to 1848. A basement entrance has been substituted for the former stoop, and a fire escape was added when the building was converted to multiple tenancy. Casement windows replace the original double-hung window sash. The strongly projecting bracketed cornice is a later addition, giving the building the appearance of an Italianate house.
- No. 271, generally similar in appearance, except for the replacement of the roof cornice by a tall brick parapet with stone coping, was built for or by James Harriot, also a builder, who had purchased the land from Lockwood in 1835. The small cornices of the window lintels have been removed, but the double-hung window sash with muntins survive.
- #267 This house was erected by Andrew Lockwood in 1843 as an investment for Christopher Gwyer, a butcher. It retains its imposing Greek Revival doorway, with full entablature, and displays the simple window treatment typical of the early Eighteen-forties. Handsome balustraded stone handrailings at the stoop with paneled newels, reminiscent of those at Washington Square North, were unfortunately removed recently, but the unusual Greek Revival area-way railing, with lyre designs, remains. The full fourth story, crowned by a bracketed roof cornice, is the result of a later alteration.
- Lockwood had sold Gwyer the land the previous year with the understanding that he build, within six months, a brick dwelling on his lot which would align with the neighboring houses at Nos. 269-271, erected some years earlier by Lockwood.
- #261 & 265 These two four-story brick buildings, separated by No. 263, were erected in 1868 by architect William Naugle for Mrs. M. Doscher. They have the typical mansard roofs of the popular French Second Empire style of the Eighteen-sixties. Although No. 265 no longer has a stoop, in most other respects it remains closer to its original appearance than does No. 261. A high stoop, still seen at No. 261, originally led up to the parlor floor. The original rusticated basement remains at No. 265, although altered by a basement entrance. The curving window lintel cornices, shaved off at No. 261, must have once adorned the entrance doorways of both houses. The same curved window cornices appear in the mansard roof dormers of No. 261, but have been replaced by the addition of pediments at No. 265. The bracketed roof cornices at both houses are original.
- #263 This building was erected in 1836 for Leonard Kirby, a drygoods merchant at 47 Cedar Street. It is now a four-story house, but was originally only three stories high, as may be verified by the change from Flemish to running bond brickwork. Some of the flavor of the

WEST ELEVENTH STREET North Side (Betw. Bleecker & West 4th Sts.)

#263 cont. Greek Revival style remains today in the utter simplicity of the window lintels and of the doorway, where the outline of the original entablature may still be seen. The bracketed roof cornice, similar to those of its neighbors on either side, and the top story, represent later additions. The wrought iron Greek Revival areaway railing is the handsome original.

#255-259

These three row houses were erected in 1861 for Peter P. Voorhis on property purchased in 1859 from the Mildeberger family, who had been property owners in this area for decades. Voorhis himself lived in the corner house, built on the site of A. Mildeberger's former residence.

The original appearance of these Italianate residences, of brick with brownstone trim, may be seen at No. 255, the corner house. It is three stories high, over a rusticated basement; a high stoop leads to the entrance doorway at the left of the facade. This doorway, as well as the windows, are segmental-arched and capped by curved "eyebrow" lintels. The long parlor floor windows have double-hung sash with muntins. The bracketed roof cornice, with paneled fascia board and central "bull's-eye" motif, also preserved at No. 257, is characteristic of the new French taste of the period. The intricate arabesque design of the parlor floor window railings at Nos. 255 and 257 indicates the quality of the original stoop and areaway railings, now replaced by modern work.

No. 259 has been altered by the substitution of a basement entrance for the stoop and by the addition of a paneled brick parapet surmounted by urns, taking the place of the roof cornices of its neighbors. The brick lintels and arched windows of the second floor are part of an alteration of the Nineteen-twenties.

WEST ELEVENTH STREET (Between Bleecker & Hudson Streets)

A feeling of openness pervades this short section of street due to the lone apartment house, with playground adjoining, which faces it on the north side.

The south side is a delightful admixture of houses and apartment houses with an uneven skyline, yet no house is more than one story taller or lower than its neighbor. Interesting contrasts present themselves at mid-block where an ornate apartment house with rusticated base, arched windows at the top floor and a rich heavy cornice, is set between two plain but attractive Greek Revival town houses. This sort of contrast not only gives aesthetic interest to a street but lends a feeling of historical continuity.

WEST ELEVENTH STREET North Side (Betw. Hudson & Bleecker Sts.)

#293-299

This six-story apartment house of 1926 (described under Nos. 576-578 Hudson Street) occupies the corner site. The adjoining No. 289, the site of a former factory, is now a playground.

WEST TWELFTH STREET (Between Greenwich Avenue & West 4th Street)

The south side of this street, with its long rows of houses, is one of the most attractive in The Village. This side is closed at the Greenwich Avenue end by a theatre which presents a long, rather blank wall to the street and by taller apartment houses near the West Fourth Street end. Otherwise the intimate, human scale of these three-story row houses is maintained. Almost at mid-block are six exceptionally fine Italianate houses with handsome double doors and continuous paneled roof cornices, which give them a feeling of unity. The only real note of diversity on this side of the street is introduced in the three apartment houses near the west end, of which the one nearest the West Fourth Street corner displays some rich, almost Baroque, sculptural decoration. The very ornateness of this building is enhanced by the long side of a very plain vernacular building on the corner.

There is more variety on the north side of the street. Except for the intrusion of a very large garage near mid-block, this is a residential

WEST TWELFTH STREET (Between Greenwich Avenue & West 4th Street)

block with apartment houses at each end. The one on the Greenwich Avenue corner faces the Avenue and has its long side on Twelfth Street. It is six stories high and forms a termination point for the attractive Greek Revival houses which adjoin it to the west. The five-story apartment house at the west end of the block has a mansard roof, its most notable feature, which makes a graceful termination at the West Fourth Street corner.

WEST TWELFTH STREET South Side (Betw. Greenwich Ave. & West 4th St.)

#234-238 The corner building (described under Nos. 97-101 Greenwich Avenue) was erected after 1921 and is occupied by a theater.

#240 This three-story brick house with basement was built in 1859 for Louis Peugnet, replacing wood stables on what was formerly Factory Street, the northern extension of which is now called Waverly Place. Except for the doorway, which has been shorn of its frame and cornice, it is similar to the prototype houses, Nos. 252 and 254 West Twelfth Street, erected two years earlier by Linus Scudder.

#242 Though both this house and its neighbor, No. 240, appear to date from the same period as the row houses built in 1857 by Scudder (see Nos. 250-260 West Twelfth Street), No. 242 was already built by 1852, when Reuben R. Wood, a well-known Village builder, was taxed for the house. The entrance is at grade, although the window alignment is quite different from that of its neighbors to the west. The overall height of this three-story house is identical to them. The roof cornice, however, is the same as that of the Scudder row of 1857, indicating that the building was altered at that date. Original Italianate ironwork, similar to that at Nos. 246 and 248, remains at the stoop.

#244-248 These three narrow row houses were erected on two lots in 1852 by Reuben R. Wood, who built two wider houses on two lots back-to-back with these, which face on Bank Street (Nos. 13 and 15). Wood had purchased the land the previous year from Louis Peugnet for speculative purposes. No. 248 is the best preserved of the three houses, but they all retain their original stoops and long parlor floor windows, except No. 244, where the sills of the parlor floor windows have been raised. Nos. 244 and 248 have their original bracketed roof cornices, but No. 246 lost its cornice when the roof was raised. Nos. 246 and 248 retain their original ironwork of the Eighteen-fifties, identical to that at Nos. 252 and 254.

#250-260 This row of six houses, all originally Italianate in style, was built in 1857 by Linus Scudder, builder, at the same time he was developing a row of six houses at Nos. 17-27 Bank Street--all on property purchased the previous year from Hyacinthe Peugnet.

The original appearance of these houses may best be seen at Nos. 252 and 254 which until very recently were in mint condition. They are almost identical to Scudder's Bank Street row. Three stories in height over rusticated basements, stoops lead up to the handsome segmental-arched doorways. The paneled entrance doors, deeply recessed, are framed by paneled reveals and rope moldings. The original handsome double doors with elaborately carved bosses at Nos. 250 and 254 are surmounted by a glazed transom, repeating the arch of the outer doorway. The long parlor-floor French windows and the double-hung muntined sash of the upper story windows, capped by lintels with cornices, are all characteristic of the Italianate style. The paneled roof cornices, with paired brackets, unify the whole row, and are the originals. The Italianate cast ironwork at the stoops of Nos. 252 and 254 has arched panels with ornament and is for the most part well preserved.

No. 250 retains its stoop and window trim, but the cornice of the doorway has been removed; the window sash is plate glass. Nos. 256 and 258 have substituted basement entrances for the stoops, but retain some of their original window sash and trim. No. 260 still retains its stoop, but all the cornices on windows and the doorway have been shaved off. The window sash is plate glass and the ironwork of the stoop belongs to the latter part of the Nineteenth Century.

WEST TWELFTH STREET South Side (Betw. Greenwich Ave. & West 4th St.)

#262-266

Erected in 1841 for William Harsell, a sash and window frame maker who had built No. 29 Bank Street a year earlier, these three narrow, attractive row houses were originally Greek Revival in style, but have been greatly modified. The character of No. 262 was changed by the introduction of a basement entrance, with arched window above, an alteration of the Twentieth Century. No. 264 has been completely painted over.

Nos. 264 and 266 were obviously built as a pair. Three stories in height, the entrances are at grade. Of the two, No. 266 remains closest to its original appearance. Elaborate Neo-Grec roof cornices, with brackets, modillions, dentils and panels, were substituted for the original ones at both buildings. The ironwork at the entrances of these two houses, and at the areaway of No. 266, is Italianate in style, dating from the middle of the century. The painter, Lucile Blanch, lived at No. 266 in the late Nineteen-thirties.

#268 & 270

Designed in 1887 for Alexander Cameron by A. B. Ogden & Son, architects, these two buildings are less rich in their decoration than their neighbor, No. 274. At No. 268 a low stoop, above a rusticated first floor, leads to an entrance porch resting on columns with modified Ionic capitals; the entrance at No. 270 has been altered. The most conspicuous features of these two buildings are the Neo-Grec window enframements and the roof cornices, in which the horizontal is broken twice by central pedimental motifs, strikingly silhouetted against the sky. No. 268 still displays its ornamental cast iron newel posts and a handsome areaway railing deriving from the Neo-Medieval style popularized in France by Viollet-le-Duc, architect and restorer of Gothic monuments.

#274

Designed with its neighbors, Nos. 268-70, in mind, this stone-faced apartment house presents a unified facade to the street, picturesque in outline and interesting in detail. Designed in 1889 for James Anderson by George Keister, architect, it is notable for its rich, almost Baroque, sculptural decoration. The entrance doorway, approached by a stoop, is very ornate; the lintel is carried on vertically placed consoles, adorned with classical swags of fruit, and crowned by classical heads. The window lintels on brackets, and the foliate band courses between them, are also notable. Like its neighbors to the east, which served as a model, the architectural elements, rustication of the first story, the band courses, the cornices above the windows, and the roof cornice crowning the building--all projecting boldly from the stone background--create a Baroque play of light and shade, so characteristic of late Nineteenth Century Eclectic architecture.

#280

This number is the entrance to the rear extension to No. 319 West Fourth Street, an alteration of 1864 to a building of 1836. The changes in the brickwork (from Flemish to running bond) and in the window heights are obvious at a glance. Plain window lintels and a bracketed roof cornice provide the only notes of contrast in this vernacular four-story building, amply provided with fire escapes.

WEST TWELFTH STREET North Side (Betw. West 4th St. & Greenwich Ave.)

#281

This corner five-story building, one of the City's early apartment houses, was erected in 1870 for James Collins by J. J. Howard. The mansard roof, reflecting the French Second Empire style, which reached the zenith of its popularity in the United States in the early Eighteen-seventies, and the bracketed roof cornice, are stylistic features typical of the period.

#275-279

These three brick houses, originally two and one-half stories high, were originally built between 1828 and 1830 in the Federal style. They were owned by James McAllis, a grocer, who had purchased the neighboring land, extending from the present No. 323 West Fourth Street around the corner through No. 273 West Twelfth Street, in 1827. Interestingly enough, all this property remained in his hands until his death some forty years later. The new owner raised all three houses to a height of three stories in anticipation of a greater return on his investment.

WEST TWELFTH STREET South Side (Betw. Greenwich Ave. & West 4th St.)

- #275-279 cont. No. 275 retains its stoop, while Nos. 277-279 were altered twenty years ago to provide basement entrances. At the same time, they were raised an additional story, with large studio windows extending the full width of the facade. The bracketed roof cornice of No. 275 dates from the period when the building acquired its third floor. The painter Ralston Crawford lived at No. 277 in the early Nineteen-forties.
- #273 This small, brick-faced frame building, though altered, still retains the flavor of the Federal period. It dates from 1830-31, when the property was owned by the same James McAllis. However, the taxes were paid by Michael Talley, a paver, who some years earlier had owned the McAllis properties. Like its neighbors to the west, No. 273 was raised in the Eighteen-seventies to three stories, clearly seen in the change from Flemish bond brickwork to running bond, and from the style of its roof cornice.
- #269-271 Six stories in height, this brick apartment house of 1911, designed by Henry S. Lion for Charles Rubinger, displays the classical ornament typical of its period. The pilasters, carried on corbels which extend up through the two upper stories, terminate under brackets supporting a cornice with classical swags.
- #263 This very attractive little three-story house, with store at street level, was erected in 1868-69 for and by the Lowe Brothers (James A. and Isaac N.). They also owned the adjoining properties facing onto Jane Street (Nos. 24-26). An extremely narrow doorway leads to the upper floors of the house which is crowned by a handsome but shallow roof cornice with brick dentils. There is a passageway at the right leading to the rear of the property.
- #259-261 Originally five stories in height, this apartment building of 1887 was later raised to six stories and was crowned by a high brick parapet. The facade is enlivened by classical decoration of terra cotta displayed in ornamental band courses, prominent window lintels, and panels. Konenburger & Stark were the architects for Jacob Margovitz.
- #255 & 257 Built in 1891, these five-story apartment houses display a contrast between the rough-textured stonework of the first floor and the brick above. They are late examples of the Romanesque Revival style, as may be seen in the general design, the treatment of the brickwork, and decorative detail. They were built for Amund Johnson and were designed by John C. Burne.
- #247-251 This structure dates back to 1910-11, but was completely rebuilt in 1923 after a disastrous fire. It serves the neighborhood as a garage and is a good example of the commercial style of the Nineteen-twenties. It has steel window sash and is crowned by a brick parapet with brick pinnacles carried above it at each end.
- #239-243 This row of three brick houses, Greek Revival in style, was built in 1843 for members of the DeKlyn family, who were developing property on lots back-to-back, facing on Jane Street (Nos. 4-8) and on Greenwich Avenue, at the same time. D. T. Baldwin, who in 1843-44 was taxed for No. 239, was the husband of Susan (DeKlyn) and a partner in the firm of Baldwin, Southmayd & DeKlyn, merchants at 146 Pearl Street. Nos. 243 and 245 were assessed to John B. DeKlyn, his brother-in-law.
- These houses are three stories high. No. 241 remains closest to its original appearance. A stoop leads to a Greek Revival doorway, framed by pilasters and narrow sidelights, all surmounted by a rectangular transom. No. 243 has long parlor floor windows, a later modification, while the others have retained their high sills and double-hung, muntined window sash. The corniced lintels above the windows at Nos. 239 and 241 were covered by sheetmetal at a later date, but those at No. 243 are original.
- Nos. 241 and 243 retain their charming cast iron stoop handrailings, with a wrought iron curvilinear design in the upper section and a Greek fret pattern below, augmented at No. 243 by additional decorative castings on the spindles. It is interesting to note that the ironwork at No. 241 is identical to that which until recently graced

WEST TWELFTH STREET North Side (Betw. West 4th St. & Greenwich Ave.)#239-243
cont.

the Jane Street houses (Nos. 4-8). This pattern is found elsewhere in The Village, indicating a stock iron founder's design. Nos. 241 and 243 are, in fact, so similar to the houses on Jane Street, that it is very likely that they were erected by the same builders, Dunham & Williams.

No. 239 has been altered to a far greater degree than its neighbors. The stoop has been eliminated and a basement entrance substituted, while the fire escape dates from the period of its conversion to a multiple dwelling. The heavy Neo-Grec roof cornice with brackets, also a later addition, recalls classical triglyphs in the grooved blocks under the brackets of the cornice.

#237

This most attractive little Greek Revival house is virtually unaltered. Built in 1847-48 on a very shallow lot, it is narrower and considerably lower in height than Nos. 239-245, due to the fact that it has no basement and is entered practically at grade. The brick facade is severely simple, relieved only by a very handsome dentiled roof cornice with undecorated fascia board. The window sash is the typical double-hung muntined type.

It is the fine entrance doorway which particularly distinguishes this house. The paneled door is framed by Greek Revival pilasters and narrow sidelights, which are paneled below. Above the door is a long, narrow, rectangular transom, divided into four lights. Although stylistically the house appears somewhat earlier than 1847-48, when it first appears on tax records, it may simply be retardataire, an expression of the taste of its owner, Edward Pollock, a grocer. The original wrought iron railing at the entrance and areaway is very simple and also somewhat old-fashioned in design.

#235

This six-story corner apartment house, with stores below, was erected in 1906-07 for the Samson Construction Company and was designed by Bernstein & Bernstein. It displays Neo-Georgian detail in the window treatment on both this and its Greenwich Avenue facade (Nos. 101-103).

WEST TWELFTH STREET (Between West 4th Street & Eighth Avenue)

There is little diversity in this street of medium sized apartment houses except for the alterations which were made to the houses in mid-block on the north side of the street.

With the exception of the three westernmost apartment houses on the south side of the street, all of the other buildings were built in the Eighteen-forties, an interesting example of how entire blocks were developed at certain specific periods.

A large apartment house on the south side of the street, at the Eighth Avenue end, closes the block effectively. Of this row, the apartment house in the middle of the block is the most notable.

On the north side of the block, the apartment house near the middle of the block represent an attractive remodeling of the Nineteen-twenties with overhanging tile roofs above the fourth floor windows.

WEST TWELFTH STREET South Side (Betw. West 4th St. & Eighth Ave.)#286
(#284-286)

The corner four-story house (described under No. 314 West 4th Street) was built in 1845, but completely refaced in 1927.

#288

Built in 1848-49 for Richard J. Bush, a plasterer, on property he had purchased from Aaron Marsh, this building has been completely smooth-stuccoed. A penthouse was added in 1926. The building still retains its Greek Revival inner doorway.)

#290-294

Originally erected in 1902-03, this six-story apartment house displayed characteristic Eclectic ornament of the period until it was recently refaced with brick. It has steel sash with triple windows.

#296-300

This six-story brick apartment house, built in 1925 for the Shearn-Hartman Construction Company and designed by L. L. Cransman, is extremely simple. The parapet is crowned by a high central gable.

WEST TWELFTH STREET South Side (Betw. West 4th St. & Eighth Ave.)

- #302 This sixteen-story corner apartment house (described under No. 21 Abingdon Square) was erected in 1930-31.

WEST TWELFTH STREET North Side (Betw. Eighth Ave. & West 4th St.)

All the houses on this block were built in the early Eighteen-forties on land owned by Aaron Marsh, who had been a builder earlier and who developed considerable property in this area. Originally three stories in height, all the houses were later raised to four stories and, although modified, they have a charm of their own.

- #293 This is the side entrance to Aaron Marsh's building of 1840, (described under No. 22 Eighth Avenue) which was originally much shallower, as can clearly be seen in the change of the brickwork. This rear extension on West Twelfth Street was added after 1931.

- #291 This four-story dwelling was erected in 1848 for Abel Harker, mason. Since Harker purchased the land in 1847, but immediately sold it to two masons, John Huyler, Jr. and William Huyler, it is very likely that they were the builders of the house, particularly since they were building on adjoining property around the corner on Eighth Avenue at the same time. The house is transitional in style, displaying features of the Greek Revival and Italianate periods. It has a dentiled Greek Revival roof cornice, long Italianate windows at the second story, and very fine Italianate cast-iron railings at the entrance and areaway.

- #289 Built in the same year as Nos. 285-287 and taxed to Andrew McCall, a weaver, this house was altered at the same time as its neighbor. Overhanging tile roofs above the first and fourth floor windows provide a decorative accent and tie it with Nos. 285-287.

- #285-287 These two separate buildings, erected in 1841 for Aaron Marsh, were combined in 1928. They were provided with a common entrance doorway, shielded by a tile hood. The large top floor casement windows, under an overhanging tile roof, belong to the same period, but the basement entrance was an addition of 1932. The rear extension dates from a still later modification. Some of the ironwork is the original. Together, these two buildings present an interesting facade to the street.

- #283 The corner house (also No. 320 West Fourth Street) was erected in 1840 as a private house with a store at street level. Originally, the house was much shallower, with a yard between it and a small building at the rear of the lot; a one-story extension now occupies this space. This house is pleasingly proportioned, with windows diminishing in height as they ascend. The present roof cornice of sheetmetal was added when the building was raised to four stories. The appearance of the building would be considerably improved if the large signs above the store were made less conspicuous. It was originally assessed to Andrew McCall, who also owned No. 289.

WEST TWELFTH STREET North Side (Betw. Hudson St. & Eighth Ave.)

- #305 This sixteen-story apartment house of 1929-31 (described under (#299-309) No. 614 Hudson Street) is a good example of the design of its period.

- #297 Described under No. 11 Eighth Avenue, this five-story building was erected as part of a row of houses on the Avenue, all built in 1845.

WEST THIRTEENTH STREET South Side (Betw. Eighth Avenue & West 4th St.)

- #300 The corner gas station is described under No. 61 Eighth Avenue.

WEST THIRTEENTH STREET South Side (Betw. Eighth Avenue & West 4th St.)

#302-304

This three-story brick building, originally erected in 1892, was completely altered in 1953 for the Shevchenko Scientific Society by Julian K. Jastrensky, architect. The present facade is a replacement, but the original window openings were retained. Vertically banded aluminum siding separates each floor from the next and is used as a facing for the parapet which crowns the building. Steel sash is used throughout.

#306

Five stories in height, and crowned by an imposing paneled roof cornice with evenly spaced brackets, this building was originally erected in the early Eighteen-fifties as a four-story house for John B. Ireland. After the widening of Thirteenth Street in 1886, when thirteen feet were shorn off the front of the structure, it was raised from four to five stories in height, extended to the rear of the lot, and the present store front installed. This handsome cast iron store front is typical of the period and is exceptionally well preserved. It has a fine modillioned entablature which unifies the street level of the building.

#308

This handsome five-story building on the corner of West Fourth Street, designed in 1868 by D. & J. Jardine, the well-known architectural firm, for Matthew Kane, sashmaker, is part of a row of houses with mansard roofs facing on West Fourth Street (Nos. 345-49). It has a side entrance at No. 351 West Fourth Street. With its corner quoining, tall end chimneys, and fine detailing, it recalls Parisian town houses of the Eighteen-sixties, when the French Second Empire style was at its height. Stores occupy the ground floor on the Thirteenth Street side.

WEST THIRTEENTH STREET North Side (Betw. West 4th St. & Eighth Ave.)

#303

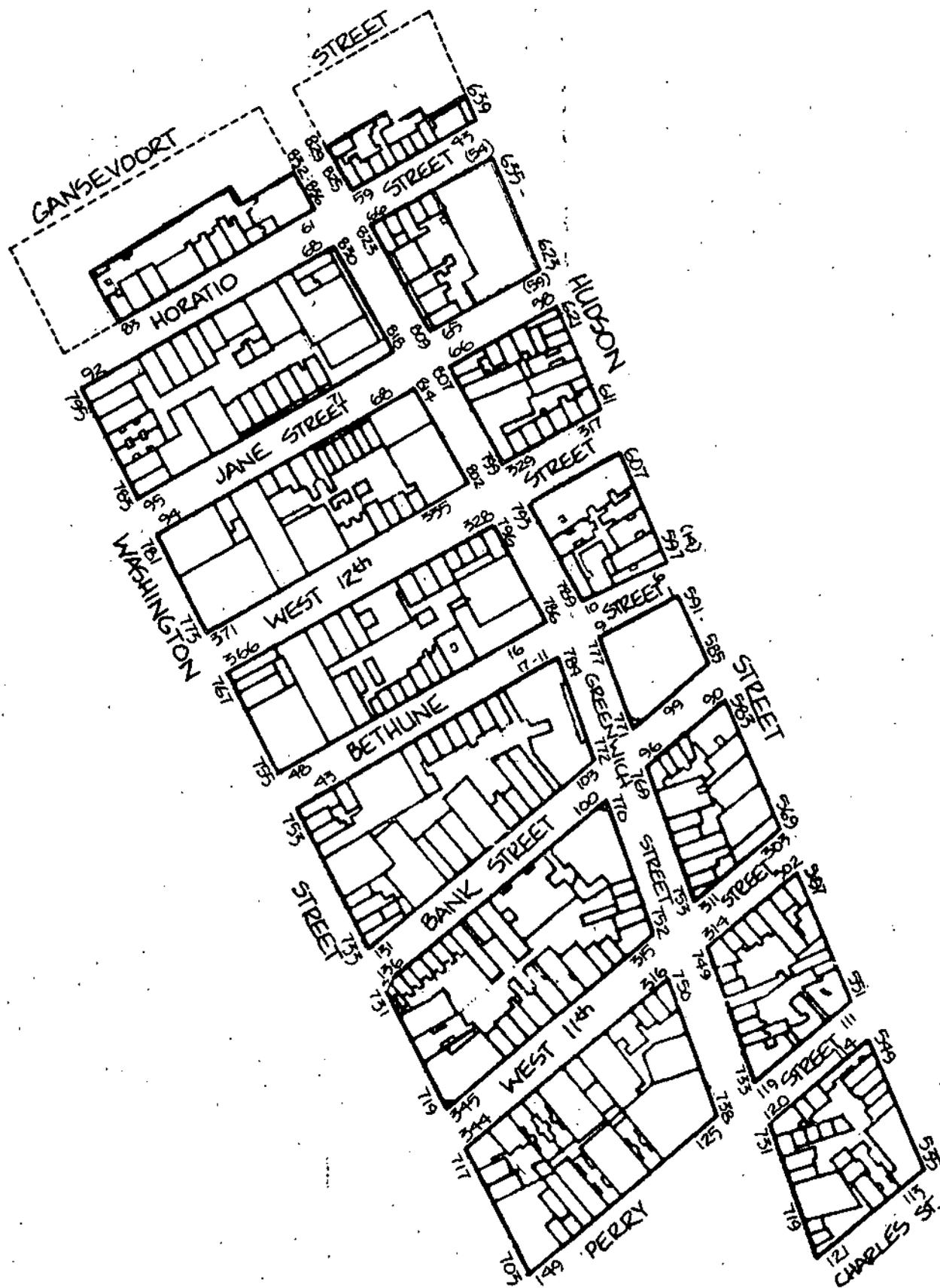
This little three-story brick building was built in the middle of the Nineteenth Century and has a store at first floor level. The store front has two paneled, cast iron columns flanking the entry. The windows, although replaced by metal casements, have handsome stone lintels with cornices. The left-hand windows were replaced at a later date by double windows with mullions between. A cornice, supported on console brackets, crowns this little front effectively.

#301

This four-story house (described under No. 65 Eighth Avenue) occupies the corner site.

GREENWICH VILLAGE
HISTORIC DISTRICT

Area 9



AREA 9

BANK STREET (Between Hudson & Greenwich Streets)

This quiet residential street is a study in contrasts. The low Greek Revival houses of the early Nineteenth Century on the south side retain an intimacy of scale, quiet dignity, and interesting architectural details. The monumental seven-story structure across the street, recently converted from commercial to residential use, has afforded an unusual opportunity for intelligent remodeling. Much of the original dignified facade, surmounted by a roof cornice with central pediment, and embellished at the first and second floors by striking cast iron columns, has been retained in the alteration. The two-story base section, of iron, brick, and glass, contrasts interestingly not only with the plain brick walls of the upper floors, but with the brick Greek Revival houses on the other side of the street.

BANK STREET South Side (Between Hudson & Greenwich Sts.)

#90

The corner five-story brick apartment house has stores on the Hudson Street facade (No. 583 Hudson). It was erected in 1873 by Samuel A. Warner for the estate of Christopher Gwyer, but was greatly modified in 1940. At this time, the street floor was refaced and the top story received a high stuccoed parapet in lieu of cornice. Much distinctive ornament was removed, but a hint of its date remains in the shape of the window lintels of the second, third, and fourth stories. The store once served as a U.S. Post Office, Station "C".

#92-96

This pleasant row of three Greek Revival row houses was erected in 1838-39. The last one, No. 96, has been joined to the corner dwelling, No. 769 Greenwich Street. Raised to a full three stories in height later in the century, and graced by bracketed roof cornices at Nos. 92 and 94, and by a simple cornice at No. 96, they must have originally had low attic stories. This may be seen in the change of brickwork below the sills of the third story windows. The heavy sheetmetal window cornices and the little corbeled feet beneath the windowsills at No. 94 also date from the period of the alteration, later in the Nineteenth Century. The distinguishing features of this row are the fine Greek Revival doorways, still retained at Nos. 92 and 94, and the wrought iron handrailings at the stoop of No. 92, its original newel posts set on circular stone pedestals. The row was built on land purchased at the end of 1838 by William Buckland, mason, who was taxed for Nos. 94 and 96, possibly in association with George Youngs, a carpenter, to whom he had sold the corner lot (No. 769 Hudson Street).

BANK STREET North Side (Betw. Greenwich & Hudson Sts.)#99
(#93-99)

"The Left Bank," which opened late in 1968, is a monumental seven-story apartment house occupying the entire block bounded by Bank, Greenwich, Bethune and Hudson Streets. Originally it was a loft building of 1890. At the time this Report was written, it was in process of conversion and plans called for the retention of the original dignified facade, with its striking cast iron columns embellishing the first and second stories. This two-story base section, of iron and glass, contrasts well with the brick upper floors. Light colored stone provides a welcome accent at the windowsills, lintels, and horizontal band courses uniting the windows at mid-height. A simple but well designed roof cornice, with central pediment on each side, has panels and dentils between supporting blocks. The building has a truncated corner between the Bank and Greenwich Street fronts.

It had been designed as a huge loft building in 1890 by D. & J. Jardine, a well known architectural firm, for Peter M. Wilson. Known as the Ross Building, it was occupied for many years by a variety of commercial enterprises. It was last used as a warehouse, showroom and sales training center by the General Electric Company. Thereafter it was vacant for a number of years.

On the site of this large apartment house, three exceptionally fine town houses (Nos. 585-589 Hudson Street) once stood on the east side of the lot, facing Abindgon Square. Although wider, these houses bore a remarkable resemblance to the "Old

BANK STREET North Side (Betw. Greenwich & Hudson Sts.)

#99
 (#93-99)
 cont.

Merchants House" (No. 29 East Fourth Street). They were three stories high with dormer windows at the roof.

The houses were constructed of Flemish bond brickwork above masonry basements and all had dignified stoops graced with iron handrails and terminated by newels which consisted of openwork iron baskets shaped like urns.

The arched entranceways were exceptionally handsome, framed with stone and having rustication blocks at the sides and double keystones at the tops of the arches. The three-paneled doors were flanked by Ionic columns and sidelights and were surmounted by fanlights with radiating muntins.

The muntined windows (six over six) all had exterior blinds and the beautiful dormer windows were arched and flanked by pilasters with rustication blocks between them and the windows. They had keystones at the tops of the arches and the muntins were interlaced in the upper sash. The roofs of these dormers were gable-ended with their raking moldings returned beneath the ends to form caps for the pilasters below them.

The corner house, facing Bank Street, displayed one of the best Federal side street elevations in the city. Here, paired chimneys connected by a high horizontal section of wall had the sloping shoulders outside the chimneys which followed the line of the roof. The central tier of windows was topped by an arched window surmounted in turn by a lunette window, a most unusual feature. Outside the chimneys, just below the slope of the roof, were two fine quadrant windows, each one forming the top element of a vertical tier of windows.

Houses such as these three represented the finest examples of the Federal tradition in the City. As a row, they contributed greatly to the beauty and dignity of the Square.

BANK STREET (Between Greenwich & Washington Streets)

This pleasant street, largely residential in character, is a study in contrasts, with large modern apartment buildings at the eastern ends of the street vying for attention with rows of small Nineteenth Century houses.

On the south side, half of the street is occupied by two large six-story apartment buildings of brick; then, quite unexpectedly, we come upon a delightful row of Greek Revival houses, among the best preserved in the city. Adjoining these houses is another good row of the same period. It is unfortunate that the Washington Street corner is occupied by a nondescript filling station. This is another instance where architectural and design controls could have been exercised to advantage, to make this structure harmonize better with its neighbors. This is also true of the small garage at mid-block, which is both out of character and out of scale with its neighbors.

The west end of the street on the north side is largely occupied by five-story apartment houses, of which several were designed with a unified facade. Built of brick, they harmonize to a certain extent with the lower rows of mid-Nineteenth Century houses at the east, of which several are good examples of the modest house of the Greek Revival period.

BANK STREET South Side (Betw. Greenwich & Washington Sts.)

The south side of this street is a study in contrasts. Half of the block is occupied by two large six-story modern apartment buildings. Then, quite unexpectedly, we come upon a delightful row of Greek Revival houses built in the Eighteen-thirties, together with an Italianate residence dating some thirty years later.

#100-108

The six-story corner brick apartment house (described under No. 766 Greenwich Street) was erected in 1956.

#110

Similar in style to its neighbor, this six-story brick apartment

BANK STREET South Side (Betw. Greenwich & Washington Sts.)

- #110 cont. building of 1957 was designed by Leo Stillman for Bank Street Properties, Inc. The facade is divided into three sections, with two recessed bays bridged by fire escapes. The only note of decorative contrast is provided by a continuous band of light-colored stone, above and below the paired windows, and by the starkly simple entrance, emphasized by a projecting metal canopy.
- #120 This three-story brick, Greek Revival building was erected in 1836 for Isaac Herring. The original stoop and entranceway have been removed to provide for a first floor commercial studio. The renovated first floor retains its original cast iron columns supporting a continuous iron beam decorated with rosettes. Although one window on the left side of each of the upper floors has been bricked-up, the remaining two windows of each story retain their Greek Revival lintels and sills. This building is topped by an elaborately detailed Neo-Grec cornice supported by fluted brackets with modillions between them with dentiled molding below.
- #122 This brick Italianate residence was built in 1868. The house is three stories high with basement. Although the stoop has been removed to provide a basement entrance, the original round-arched entranceway with molded keystone on the first floor remains. The basement level shows heavy rustication and segmental-arched windows. The original stone panels beneath the two long parlor windows have been retained. Plain lintels surmount the parlor windows, while the original lintels with diminutive cornices are seen over the windows of the second and third floors. The projecting sills with moldings on the upper two floors are supported by scrolled brackets. The residence is crowned by an elaborate cornice with vertically placed console brackets and paneled fascia board.
- #124 This contemporary looking brick one-story garage, once a stable, with stepped parapet and stone coping, blends in texture and color with the adjacent Greek Revival residence, No. 126.
- #126-130 Perhaps one of the best preserved rows of Greek Revival houses in New York City, is this one, consisting of three delightful brick residences, built in 1837 for Jacob G. Dyckman, a member of the ancient Dyckman family of New York City. Dyckman, an Alderman of the Ninth Ward and a Commissioner, had been active in city administration for well over forty years. The houses are the original three stories in height with basements and low attic windows in the fascia of the cornice.
- The dignified Greek Revival wrought iron railings of the stoops and areaways enhance the appearance of the architecture. The ironwork is similar in style to that which is found at the adjacent row of houses to the west. The paneled doors are flanked by fine paneled pilasters with Doric capitals, supporting a handsome transom bar which in turn is surmounted by a transom. Stone lintels without cornices appear over the door and muntined windows of No. 130, whereas lintels with the original diminutive cornices surmount the door and muntined windows at No. 128. The lintels at No. 126 were stuccoed over at a later date. In the attic at Nos. 130 and 128, the low Greek Revival windows, cut into the fascia board, have been retained. These windows are separated from the cornice by a fine tongue and dart molding. A similarly designed molding serves as a sill for the attic windows. The top floor of No. 126 has been remodeled to provide a continuous window. The painter Bruce Mitchell lived at No. 126 Bank Street in the early Nineteen-forties.
- #132-136 This charming row of three brick residences was built in 1833 for William E. Fink, a grocer. These houses, early Greek Revival in style, are three stories in height with basements. Nos. 132 and 134 have fronts of Flemish bond. The corner house, No. 136, is constructed of running bond, and the top floor attic windows have been replaced by larger ones. The original wrought iron handrailing of the stoops has been retained at all three houses. At Nos. 132 and 136, the horizontal band beneath the handrail proper is designed with a very graceful scrollwork pattern. The iron spindles are enhanced by a delicate ball

BANK STREET South Side (Betw. Greenwich & Washington Sts.)#132-136
cont.

design at mid-height. The handrailings, resting on very simple newels with urnlike bases, terminate in a curved volute. A simple wrought iron areaway railing, and wrought iron uprights, topped by small acorn finials, may be seen at all three residences.

At Nos. 132 and 136, the charming Greek Revival doorways have columns and transoms. These doorways consist of a handsome three-paneled door which is flanked on both sides by well proportioned, fluted Doric columns. The two handsome columns support a low entablature which is surmounted by a five-paned transom. A simple lintel, enhanced by a delicate cornice, is seen over the transom. The lintels above the muntined windows of the first and second floors of all three houses have had cornices added. In all three houses, the original sills remain unchanged. The facades may have originally been crowned by a deep fascia board with waterproofed surface seen at No. 134, with small windows cut into it. No. 136 has a shallow cornice set above the lengthened windows, while No. 132 was remodeled to provide a double window located on center with casements, above which a dormer has been added to obtain north light. Philip Evergood, a well known painter, lived at No. 132 Bank Street from 1940-47.

The filling station at the end of the block is described under No. 731 Washington Street.

BANK STREET North Side (Betw. Washington & Greenwich Sts.)

#131

The five-story apartment building at the corner (described under No. 733 Washington Street) was erected in 1899.

#129

This charming brick residence, late Greek Revival in style, was built in 1855 for Charles C. Crane, a miller. Designed with handsome simplicity, this narrow house, two windows wide, is three stories high with basement. The simple wrought iron handrailing of the low stoop and the areaway railing are doubtless the originals. The slender paneled door with glazed transom is enframed with wood and is surmounted by a plain lintel. The muntined, double-hung windows are complemented by simple stone sills and lintels with their original diminutive cornices. The residence is crowned by a crisply-detailed cornice with modillions.

#123-127

This four-story warehouse was built in 1907. This structure is especially notable for the top floor windows which interrupt the band course below the cornice. The first floor is divided from the upper stories by a belt course which extends the width of the building. A brick parapet with corbel blocks has been complemented by simple brick corbeling between the blocks.

#117-121

Designed in 1884 by William F. Niebuhr, architect, for John Schreyer, these three apartment buildings, of different widths, are five stories high with basements. The brick stoops lead up to arched entranceways. The windows have simple sills and plain lintels, which are in character with the Greek Revival design of the older residences on the block. These three buildings are crowned by a continuous, elaborately detailed cornice with oversized brackets, which unifies them.

#113 & 115

Built in 1857 for Albert C. Bogart, a carpenter, the central first floor area between No. 113 and No. 115 has been converted into a garage. These two houses are only three stories in height. The windows are enhanced by stone sills and have sheetmetal lintels with cornices. The facade is embellished by star anchors at the ends of tension rods reinforcing the front wall. The houses are crowned by a continuous bracketed cornice which unifies the two buildings architecturally.

#105-111

These four brick row houses were built in 1846 in the Greek Revival style. They are three stories high with basements. Nos. 107 and 109 retain their original stoops, while the stoops at Nos. 105 and 111 have been removed to provide basement entrances. The entranceway at No. 107 is flanked by pilasters with molded caps surmounted by

BANK STREET North Side (Betw. Washington & Greenwich Sts.)

#105-111 cont. a simple rectangular lintel, from which the usual cornice has been removed. At No. 109, the entranceway has simple brick reveals and is topped by a sheetmetal cornice. Here, the door is framed by pilasters and surmounted by a glazed transom. At Nos. 107, 109, and 111 the windows are complemented by projecting sills and lintels with small cornices. Nos. 105 and 111 retain their muntined window sash, except for the third floor of No. 111.

The original quaint dimensions of the low attic windows have been retained in all but No. 105. The elaborately detailed cornices with brackets at Nos. 107 and 111 are doubtless later additions, while the original refined cornice with dentils is seen at No. 109. No. 107 was erected for Henry Ten Broeck, a carpenter, as his own home. It is probable that he, in association with Dunham & Williams, mentioned in property deeds as the builders of Nos. 111 and 109, erected this fine row of dwellings.

(#103) The corner six-story apartment building (described under Nos. 772-784 Greenwich Street) was erected in 1949.

BETHUNE STREET (Between Hudson & Greenwich Streets)

This short residential street, flanked on both sides by late Nineteenth Century buildings, displays an unusual degree of harmony despite the varying styles of the individual structures. The monumental seven-story structure on the south side of the street, recently converted from commercial to residential use, has afforded the owner an unusual opportunity for intelligent remodeling. This side of the building has been less successfully handled than the other facades: here, an earlier courtyard has been exposed to view where a north addition has been removed.

Built of brick, the five-story buildings on the north side have roof lines of approximately the same height, creating an effect of unity in design, although actually only the two nearest the Hudson Street corner were designed together. The Romanesque Revival apartment house, at the western end of the block, is a fine example of the style, with the round arches, corbeling, and varied shades of brickwork, so typical of the period, which added warmth and texture to the surface of the building.

BETHUNE STREET South Side (Betw. Hudson & Greenwich Sts.)

#1-9 This seven-story loft building, erected in 1890 (described under No. 99 Bank Street) has recently been altered into apartments.

BETHUNE STREET North Side (Betw. Greenwich & Hudson Sts.)

#10 The corner five-story apartment house, erected in 1895-96 as a pendant to its neighbor, No. 8, was later altered. The stoop was removed and the facade smooth-stuccoed at street level. The roof cornice was replaced by a stuccoed parapet with railing above. This building retains an interesting feature introduced by the architect of both structures, Henry Anderson. Spandrel panels beneath the windows, with brick set diagonally, create a textured pattern at the fourth floor. Both this corner building, which is also No. 789 Greenwich Street, and No. 8, were erected for Minnie M. Mott.

#8 This L-shaped building retains its original stoop and projecting roof cornice, both of which disappeared in the subsequent remodeling of the once similar corner building, No. 10. Simply designed, the architect relied primarily on the contrast between the stone first story and brick upper floors for interest. The second and third floors were used as a hotel in the last years of the Nineteenth Century. The building was erected at the same time as No. 10.

#6 This five-story brick apartment house, located on the corner (also known as No. 14 Abingdon Square West), was erected in 1893. It has a store at street level. Designed by Thomas E. Goodwin for James

#6 cont. W. Ketchum, it is a fine example of the Romanesque Revival style as evidenced by the handsome round-arched windows at the fourth floor.

BETHUNE STREET North Side (Betw. Greenwich & Hudson Sts.)
BETHUNE STREET (Between Greenwich & Washington Streets)

Interesting in its diversity, this street retains its residential character on the south side, in contrast to the commercial structures which predominate on the north. It is especially notable for two extremely fine rows of Greek Revival houses, one near the Greenwich Street corner on the south side, the other at mid-block. They both retain the intimate scale, and, in some cases, the exquisite detailing which stands as mute evidence of the destructive processes which have gradually eroded some of the original quality of this street elsewhere.

The south side is dominated by a large modern six-story apartment house at the Greenwich Street corner. Its simplicity of design and flat surface make an interesting contrast to the six Greek Revival houses which follow, adjoining it to the west. This row, one of the best preserved of its kind in the City, provides ample evidence of the good taste and fine workmanship of the period. All but two of the houses retain their original proportions, beautiful doorways, stoops and graceful ironwork. Dominating the center of the street is a striking six-story loft building with central pediment. The relatively monumental size of this structure, juxtaposed with the intimately scaled Greek Revival row houses flanking it, heightens the architectural interest of the street. The remaining houses, toward the Washington Street corner, return again to the lower height.

The north side builds up from low buildings, at both ends of the block, to a crescendo at mid-point, with a five-story apartment building which belongs to the early part of the Twentieth Century. Toward the Washington Street corner, we catch a glimpse of a row of three-story Greek Revival residences. While they are much less elaborate, and not as well preserved as the row across the street, these houses still retain some of the dignity and charm which is so characteristic of the Greek Revival at its best.

This street provides an excellent illustration of the importance of instituting architectural controls to prevent the continuing process of attrition and the painful loss of quality in a section of The Village which still has charm and a modest character of its own.

BETHUNE STREET South Side (Betw. Greenwich & Washington Sts.)

#11-17 This six-story apartment building (described under Nos. 772-784 Greenwich Avenue) was erected in 1949.

#19-29 This delightful row of six brick town houses, all originally two and one-half stories high with low attic windows, is one of the best preserved examples of Greek Revival residential architecture in Greenwich Village. All but two (Nos. 21 and 23) retain their original proportions, exceptionally fine doorways, stoops and beautiful ironwork. They were built in 1836-37 for speculative purposes by a number of men associated with the building trades: Henry S. Forman and Alexander Douglass, builders at 48 Morton Street, William Goudey, a carpenter, and Isaac S. Spencer, a builder, at 613 Washington Street.

No. 19, a charming little Greek Revival residence, has been altered at the roofline to provide a skylight for an artist's studio. The house is two and one-half stories high with basement. The house is set off by the elaborate Greek Revival handrailings at the stoop and an areaway railing similar to those at Nos. 27 and 29. The handsome pilastered doorway, with sidelights and four-paned transom, is capped by a lintel with strongly projected cornice, a later addition. Smaller cornices have been added to the original lintels over the windows, and the low windows in the attic have been retained, despite the addition of the skylight above.

Nos. 21 and 23, raised to a three full stories, and altered to provide basement entrances, were not originally a pair. No. 21 was built in 1837 as a companion to No. 19, while No. 23 was built in

BETHUNE STREET South Side (Betw. Greenwich & Washington Sts.)#19-29
cont.

1836 together with No. 25. The dentiled lintels with end brackets were above the original entranceways, which have now been replaced by windows. A very simple wrought iron areaway railing is also a later addition. Small sheetmetal cornices have been added to the lintels over the double-hung windows. Muntined sash was used throughout, replaced by two-over-two sash at the parlor floor of No. 21. No. 23 was later crowned by a dentiled cornice with vertically placed console brackets and paneled fascia, while No. 21, which is slightly higher, has a modillioned cornice with brackets and a paneled fascia board. Two internationally famous painters, Ben Shahn and Moses Soyer, lived at No. 23 during the mid-Nineteen-thirties.

The next three residences, Nos. 25-29, are extremely fine examples of the Greek Revival row house. Built in 1836, they retain their original two and one-half story height with basement. Handsome wrought iron railings with elaborately detailed iron castings enhance the design of all three houses. Here the foundry has utilized the anthemion leaf as the decorative pattern. Graceful "S" curve motifs adorn the tops just below the handrails. The cast iron newels are Neo-Grec in style and are topped by Greek anthemion caps at No. 25, while the low newels at Nos. 27 and 29 are capped by balls. The areaway railings have anthemion castings on top and fret motifs at the bottom of No. 25. The three areaway railings have a fine Greek fret pattern at their bases.

The handsome Greek Revival front door, with ornaments in the panels, has been retained at No. 25 with three-paned sidelights set between paired pilasters. The capitals of the pilasters and of the half-pilasters, set against the reveals of the doorway, are richly decorated with egg and dart moldings, repeated in the molding around the three-paned transom above. The entranceways are surmounted by bracketed lintels which are all distinctly different in design. No. 25 is dentiled with console brackets; No. 27 has Neo-Grec brackets of a later date with a saw-tooth design, while No. 29 is surmounted by a shouldered pedimented cornice. The window lintels repeat this motif. Small sheetmetal cornices have been added to those of Nos. 25 and 27, and corbel blocks support the simple sills of the windows of No. 25, further enhanced by the addition of exterior blinds. Attic windows, without fascia, appear at the top of this house. At Nos. 27 and 29, the facades are surmounted by deep fascia boards with attic windows cut into them. At both these houses, the fascia is divided into two parts by a wooden band (tenia), while at No. 27 the frieze has been altered by the addition of tryglyphs flanking the windows. These three very handsome row houses are, in actuality, interesting variations on the Greek theme. The huge chimneys of these residences create a striking silhouette against the sky.

#31

This five-story brick apartment house, built in 1890, was designed by George Keister. The first floor of the facade is especially fine as it has been treated polychromatically. The bricks contrast in color and texture with the many horizontal stone band courses. The fourth and fifth floors are separated by a wide band course of brick, framed top and bottom by stone moldings. The building is capped by an ornately paneled metal cornice with modillions set above a richly ornamented frieze.

#33-37

This six-story brick loft building, once used as a factory, was erected in 1886 by Gustavus Isaacs, the owner, who was the architect-builder. The first floor store front is supported by cast iron columns. The windows of the upper stories have been designed with simple stone lintels and sills. The building is crowned by an elaborately detailed, heavy cornice with brackets, with an impressive pediment of the same design at the center. The relatively monumental scale of this structure, juxtaposed with the intimately scaled Greek Revival row houses flanking it, heightens the architectural diversity of the block.

#39

Although this Greek Revival residence was built in 1846, it nevertheless adheres remarkably closely to the design of the earlier house which adjoins it, No. 41. The front door has been replaced, although the same pilastered door frame with transom is retained.

BETHUNE STREET South Side (Betw. Greenwich & Washington Sts.)

#39 cont. The muntined windows are enhanced by their simple stone sills, while sheetmetal moldings have been added to the simple stone lintels. This residence is likewise crowned by a dignified Greek Revival wood cornice similar to that of its neighbor.

#41 Built in 1842, this brick Greek Revival residence has been preserved in excellent condition. It was the home of Albert J. Hopper, mason, who probably was the builder. The house is three stories high with entrance just above street level and has a low stoop. The entranceway is enhanced by elaborate cast iron handrailings of the period. The handsome original door is flanked by paneled pilasters and three-paned sidelights with transom bar above, surmounted by a wide transom with three panes. The entranceway is crowned by a sheetmetal lintel with cornice. The double-hung windows with muntin, at the first and second floors, have been replaced at the top floor, and all have lintels with cornices and simple sills. This residence is crowned by a very fine, restrained Greek Revival cornice of wood, with crisply detailed dentiled molding and simple fascia board, set back at the ends of the front wall to permit the full profile of the cornice to return to the wall.

#43 The corner three-story building of 1842, one of a row of three (described under Nos. 749-753 Washington Street) was extended later in the century to the rear of its lot. This rear section was then raised in recent years to its present four-story height, and the entire wall repointed. The paneled door, with glazed transom, leading to the apartments above, replaces an earlier door nearer the corner, which has been bricked up. The muntined windows of the upper stories have stone lintels and sills and the house is surmounted by a simple brick parapet with stone coping.

BETHUNE STREET North Side (Betw. Washington & Greenwich Sts.)

#48 This two-story brick garage and freight loading station (described under Nos. 755-759 Washington Street) was erected in 1937-38.

#40-44 Erected in 1922, this one-story brick garage also serves this neighborhood. Although too low in height to relate well to the houses to the east, had the design been better studied when it was built, it might have been made to harmonize with its neighbors at least in its use of materials and in its details.

#38 This small one-story garage was built in 1927 and, like No. 40-44, might have been better designed.

#36 Originally erected in 1847, this intimately scaled brick Greek Revival residence was altered in 1928. The arched alleyway at the left side of the house served originally as accessway to a stable at the rear of the house. This little house is only two windows wide, and the windows have simple lintels and sills. The residence is crowned by a simple but dignified cornice.

#24-34 This pleasing row of six Greek Revival residences was erected in 1844-45. Originally they all had brick fronts, but Nos. 34 and 36 have been stuccoed. The houses were built in two groups, Nos. 30-34 and 24-28, as is clearly shown by the difference in window alignment. Three of the dwellings, Nos. 30-34, were built for Thomas Cudbirth, an agent at 148 Eighth Avenue. The property deeds show that Alexander R. Holden, a builder, who owned two of the lots, was involved in the building of the row. All the houses were built three stories high, with basements, and retain their stoops, with the exception of Nos. 24 and 34 which are now entered through the basement. The areaway railings and the stoops with their original cast iron handrailings have been retained at Nos. 26, 28, and 30. Beneath the vertical spindles of the railing uprights, the Greek fret pattern may be seen. At Nos. 28 and 30, the delicate newels are encircled at the top by the gracefully curved handrails. Very simple Greek Revival doorways remain at Nos. 30 and 32, while at Nos. 24 and 26 the doors are enframed by pilasters, with transom above. Heavy cornices

BETHUNE STREET North Side (Betw. Washington & Greenwich Sts.)

#24-34
cont. have been added to the entranceway lintels at Nos. 26 and 28, and Neo-Grec brackets have been added at No. 28. Low attic windows, so typical of the Greek Revival, have been retained at most of the houses. Roof cornices with dentiled moldings appear at all the houses, that at No. 30 having been recently restored in character with the other houses of the row. Altogether, these houses retain the quiet dignity and charm which is so characteristic of the Greek Revival style at its best.

#22
(#20-22) This early Twentieth Century apartment building was altered in 1937. It is five stories high with basement and has an entranceway framed by pilasters. The muntined windows have sills and lintels which tie in with horizontal stone band courses which extend the width of the building. It is crowned by an interesting metal cornice supported by brick corbeled brackets set in pairs between windows.

#16-18 This low corner warehouse (described under Nos. 786-788 Greenwich Street) was erected in 1935. It occupies the site of two town houses which once had a rear yard with common stable behind, extending the width of both lots.

CHARLES STREET (Between Hudson & Greenwich Streets)

As we look down this short street, which combines residential and commercial buildings, the eye is immediately drawn to the unusual little wooden house at the far end of the north side. According to tradition, it dates from the early Nineteenth Century, or even perhaps late in the Eighteenth. It was recently moved from York Avenue and Seventy-first Street to this more congenial spot in The Village and now occupies part of a vacant lot. Its low height and tiny scale is in startling contrast to the four and five-story apartment houses which occupy the rest of this side of the street, of which the tallest, a late Nineteenth Century Romanesque Revival building, is a good example of that style.

The most interesting building on the south side of the street is located at the intersection of Hudson and Charles Streets. Erected in 1827, this building, with a chamfered corner, still displays paneled Federal lintels and Flemish bond brickwork. The building steps down gradually from its three-story height to a small, one-story, stuccoed extension at the rear. Except for two houses at mid-block, the rest of the street is commercial, with a warehouse at the Greenwich Street intersection which is completely utilitarian in character.

CHARLES STREET North Side (Betw. Greenwich & Hudson Sts.)

#121 The little vernacular wooden house at the corner of Greenwich and Charles Streets was recently moved to this location from Seventy-first Street and York Avenue. According to tradition, it dates from early in the Nineteenth Century, or perhaps even from the late Eighteenth Century. It appears for the first time on the tax map of 1898, and, consequently, must have been moved to the York Avenue location in the latter part of the Nineteenth Century. A one-story addition was added subsequently to this simple boxy two-story structure.

#117 This four-story building of 1853 was recently (1961) completely refaced and renovated. Light-colored brick was used, in striking contrast to the rest of the building, around the entrance doorway. The facade is asymmetrical, with a tier of double windows at the left while the main doorway, beneath the fire escape, is at the right side.

#115 This striking example of late Romanesque Revival architecture was designed in 1893 by the firm of Thom & Wilson for the estate of S. R. Jacobs. The stubby columns supporting the lintel block above the entrance and the arched treatment of the top story windows are typical of the style. The picturesque roof cornice, supported on vertical brackets, is effectively stepped up at the center.

#113 This four-story brick apartment house (described under Nos.

CHARLES STREET North Side (Betw. Greenwich & Hudson Sts.)

#113 cont. 535-539½ Hudson Street) was completely altered between the years 1950 and 1953.

GREENWICH STREET East Side (Betw. Charles & Perry Sts.)

The corner is occupied by a small house recently moved to this location (described under No. 121 Charles Street).

#719-23 This six-story brick warehouse was erected in 1909 by Bernstein & Bernstein for the Greenwich Holding Company. Corbeled strips above the top story windows and the variegated brickwork provide the only decorative relief to this otherwise extremely simple structure.

#725-731 The present appearance of the adjoining row of houses, Nos. 725-731, is due to a remodeling of 1928 in the popular Spanish Colonial style, carried out by the architect Ferdinand Savignano for the Realty Collateral Corporation. Originally, Nos. 725-729 were built for Warren and Joseph B. Harriot, grocers, with store listed at 718 Greenwich Street at the southwest corner of Charles Street. They owned a considerable amount of property in the neighborhood.

No. 725 was built in 1835 as a two-story house. In 1928 the stoop was removed to provide a basement entrance and the entire facade was stuccoed. The building is now three stories high with basement. The 1928 entrance modification shows a round-arched basement entrance door, surmounted by a round-arched French window with projecting corbel type balcony below, which also serves as a small canopy over the entranceway. The building is crowned by a stepped parapet with coping. The parapet is decorated with a wide panel, pierced by three small arched openings just below the raised center portion.

No. 727 was erected in 1839, replacing an earlier building of 1826, destroyed by fire. The round-arched entranceway in the basement, as well as the round-arched window with balcony above, are smaller versions to those at No. 725. The surface of the facade is likewise stuccoed. This building has a stepped roof parapet with coping and small triple, blind arches at the center. A large round-arched entranceway with iron gate at ground level, adjoining the front door, serves as a common entrance passage to the back yards of Nos. 725-729.

No. 729, a three-story stuccoed residence, was built for Joseph B. Harriot in 1853. The severely rectangular doorway makes a strong contrast with the adjacent round-arched passageway to the back yard. On the ground floor, a small round-arched mullioned window, with a curved projecting corbeled-type sill, separates two rectangular shaped mullioned windows of different sizes, which have rectangular projecting sills. This house is crowned by a stepped parapet, with coping that features open triple arches at the sides with three small rectangular openings between them.

The corner house, No. 731, has an interesting history. The original house was built in 1811 for Henry Bayard, and a second house was built in 1836 on the Perry Street side for Joel Miller, chair-maker. In 1853, the two houses were rebuilt after a fire had practically destroyed them. The entire building, as seen today, incorporates the two rebuilt houses. This corner building, four stories high, was altered at the same time as No. 725. The design of the ground floor windows adheres closely to that of No. 729, and the topmost sections of the house feature projecting shed roofs of tile on the Perry Street side. The parapet which tops the building has an unusual, stepped pattern with curves making the transition between the steps.

GREENWICH STREET East Side (Betw. Perry & West 11th Sts.)

#733-735 This six-story brick building was designed in 1904 by Bernstein & Bernstein for Katz & Wimple. The first floor of the building has commercial store fronts. The architect has included classical French Beaux Arts motifs in the design above the windows. The building is crowned by a very restrained cornice.

GREENWICH STREET East Side (Betw. Perry & West 11th Sts.)

- #737 Built in 1838 for George Greason, tinsmith, who had purchased the land in 1837 from Cornelius R. and David R. Doremus, builders, who owned the adjoining properties to the north, this Greek Revival residence of brick is now three stories high and has had its original design altered. The stoop has been removed to provide a basement entrance, leaving the original lintel of the door in the wall above the window that now replaces it. This lintel, with saw-tooth molding, is supported on fluted brackets. The muntined windows are capped by lintels with cornices, and a simple belt course, serving as a window-sill, separates the muntined attic windows of the top floor. The residence is capped by a narrow fascia and rain gutter.
- #739 This 1843 brick residence stands three stories high with basement. It is one of several erected by David J. Brinckerhoff, builder, who then sold it to James J. Brinckerhoff. The stoop has been removed to provide a basement entrance which is deeply recessed and round-arched. The windows are capped by lintels with cornices. The original roof cornice has been replaced by a stepped brick parapet with panel beneath it at the center and has a stone coping. Originally, it must have been very similar to No. 737, and probably only two and one-half stories in height.
- #741 This three-story brick residence with basement was built by David R. Doremus, a builder, in 1854 as his own residence. The low stoop leads to an elaborately paneled door and door frame designed in the Italianate tradition. The windows are complemented by lintels with tiny cornices. Casement windows may be seen at the first floor, while the French windows of the second floor are protected and enhanced by diamond-patterned iron railings. The house is crowned by an elegant cornice which has ornamental console brackets and a paneled fascia.
- #743 This one-story brick garage was constructed in 1930 and is of rather small proportions. It consists of one large paneled door surrounded by brick.
- #745 This Greek Revival residence was built in 1835 for Abraham W. Cooper, a merchant tailor, and stands two and one-half stories high. The brickwork is in Flemish bond. The original stoop has been removed to provide a simple, recessed basement entrance. A stone band course at the top of the stone basement wall divides it from the brick wall above. The windows are enhanced by simple sills and lintels with cornices. The very low windows in the attic story add a charming note to the facade. The low, pitched roof is crowned, at the facade, by a fascia board and metal rain gutter.
- #747 This three-story Greek Revival residence, originally a twin of No. 745, was also built for Abraham W. Cooper in 1835. The stoop has been removed to provide a basement entrance. The first and second floor windows are muntined. Cornices have been added to the windows of the second floor only. Low attic windows and the roof cornice have been replaced by a third story crowned by a plain brick parapet. A change from the original Flemish brickwork to running bond is visible above the second story.
- #749-51 This double Greek Revival residence, three stories in height, also was built for Abraham W. Cooper in 1835, with stores at street level. The original dignified Greek Revival doorway with Doric columns has been retained at No. 749. A broad smooth band course divides the first floor of No. 749 from the upper stories. Simple sills and lintels with cornices embellish the windows. These two residences are crowned by a simple Greek Revival cornice, and the brickwork is of Flemish bond.

GREENWICH STREET East Side (Betw. West 11th & Bank Sts.)

- #753-757 This modified row of three Greek Revival residences of 1836-37 was built for Henry Pray, a butcher, who still lived in one of them as late as 1851. The three brick residences now stand three stories high with basements, and the stoops have been removed. The original doorway lintels can still be seen at Nos. 755 and 757. Cornices have been

GREENWICH STREET East Side (Betw. West 11th & Bank Sts.)#753-757
cont.

added to the simple Greek Revival lintels, and the low attic windows remain at Nos. 755 and 757. Identical roof cornices of a later date, with vertically placed brackets, crown each residence and unify the row architecturally.

#759

This narrow six-story brick commercial building was constructed in 1910 for the Greenwich Investing Company, and was designed by Gronenberg & Leuchtag, replacing a residence which had been part of the row to the south. The windows are complemented by very simple sills and lintels. The height of the building adds a note of architectural diversity to the block.

#761-765

Although these three brick buildings of 1838 appear so dissimilar today, they were built as a row for W. and J. P. Harriot, neighborhood grocers at 718 Greenwich Street. They were originally Greek Revival residences and only two and one-half stories in height, similar in appearance to No. 765. A fourth dwelling, at the site of the lumberyard at No. 767, was a part of the same fine row.

No. 761 was raised to three stories in 1877. A window replaces the original doorway; however, the frame of the doorway and the lintel above it have been retained in the wall. Simple sills and flush pedimented lintels complement the windows on the first and second floors. This house is crowned by a handsome roof cornice with four vertically placed brackets and a paneled fascia.

In 1877, No. 763 was raised from the original two stories to four stories with basement. A stoop leads up to a deeply recessed entrance. The windows are embellished with low pedimented lintels and simple sills. An elegant cornice with modillions, dentils and end brackets crowns the house.

No. 765, a two and one-half story, pitched roof Greek Revival house with basement, adheres closely to its original appearance. The stoop has been removed to provide a basement entrance. Pedimented lintels with shoulders and simple sills enhance the muntined windows of the first floor and are also seen at the second floor. Attic windows appear in the simple fascia board beneath the cornice. Most of the basic architectural elements, including the high pitched roof, have been retained resulting in a building of considerable charm.

#767

A wall serves here with a driveway entrance for a lumberyard. It has recently (1966) been completely refaced in a simple manner.

#769

This pie-shaped Greek Revival residence, also known as No. 96 Bank Street, was built in 1839 in Flemish bond, for and probably by George Youngs, a builder. It stands three stories high with basement and has a blank sidewall, except for a vertical tier of windows at the center of the three-story portion, suggesting that it may have had a steep, pitched roof with the third floor window at the apex of a gable-ended roof. The muntined windows of the low portion at the rear have been replaced by aluminum sash.

GREENWICH STREET East Side (Betw. Bank & Bethune Sts.)

#771-777

This seven-story loft building, erected in 1890 (described under No. 99 Bank Street) has recently been altered into apartments.

GREENWICH STREET East Side (Betw. Bethune & West 12th Sts.)

#789

The corner five-story apartment building (described under No. 10 Bethune Street) was erected in 1895.

#791

The four-story brick apartment house of 1879, designed by I. Irving Howard for John Van Buskirk, is an interesting survival in this block. It is much smaller in scale than its neighbors. The entrance is flanked by columns supporting a cornice slab which ties in with a horizontal band course of similar profile on either side. The flush band courses at the upper floors, window lintels and sills, and the rich cornice are typical of Neo-Grec work of the period. The building was altered in the first half of the Twentieth Century.

GREENWICH STREET East Side (Betw. Bethune & West 12th Sts.)

- #793 This large six-story structure, which extends from Greenwich to Hudson Street on West Twelfth Street (described under No. 607 Hudson Street) was erected in 1905.

GREENWICH STREET East Side (Betw. West 12th & Jane Sts.)

- #797-799 This six-story brick building, erected in 1890 for Joseph D. Eldridge, was designed by James M. Farnsworth for a very shallow corner lot. It has a store facing both the West Twelfth and Greenwich Street fronts. The only decorative element is the deep cornice, supported on widely spaced brackets, with swagged panels between them.
- #801 Constructed at the same time as No. 797-799, this building aligns with it at cornice level, although the windows are slightly lower. These two structures, of similar appearance, unify the block. The windows are grouped together by means of a projecting band course. No. 801 was designed by Charles Rentz for Alva L. Reynolds.
- #803 Erected in 1858 by George F. Coddington, a builder at 127 Fourth Street, this four-story building has a typical Italianate roof cornice. It probably was originally designed for single family occupancy but was later converted to apartments.

- #805-807 These two four-story buildings were erected in 1849 by Stacey Pitcher, a mason at 117 Crosby Street, as part of a block front around the corner on Jane Street (Nos. 58-66), which also includes Nos. 617-621 Hudson Street, erected a year earlier. The Greenwich Street houses, originally Greek Revival in style, as may be seen by their roof cornices and general proportions, were greatly modified in later years. The stoop was retained at No. 807 but replaced by a basement entrance at No. 805, making it now four stories in height. Both buildings have been converted to multiple tenancy.

GREENWICH STREET East Side (Betw. Jane & Horatio Sts.)

- #809-813 These three houses, originally erected as individual dwellings, were later altered. They are all entered through a gate at the rear of the lot, around the corner at No. 65 Jane Street. Nos. 811 and 813 were built in 1839, when the Greek Revival style was in vogue, while No. 809 dates from 1854.
- No. 809, four stories high, was built for Garret Green. It echoes the style of his earlier houses adjoining but has an Italianate roof cornice typical of its date of 1854. On the Jane Street side, the roof cornice has not been returned and there is a brick parapet with stone coping, stepped down toward the rear of the house following the slope of the roof. Both sets of end windows are blind.
- Nos. 811-813 were erected earlier, in 1839, and were originally Greek Revival in style. No. 811 was built for Garret Green as his residence, and No. 813 for William R. Halsey as his home. Green, a lumber merchant, and Halsey, a builder, may have been associated, since they shared the same business address, 99 Morton Street, at this time. Both residences were probably built by Halsey and were considerably modified in later years, notably by an alteration which eliminated the stoops and substituted a single entry for both at basement level. The basement stories are rusticated, and the smooth surface of the stonework contrasts pleasantly with the brick above.
- No. 813 had its top story raised to provide full height windows at the fourth floor, while No. 811 retains the small attic windows so typical of Greek Revival houses. The windows, some of which are muntined, have simple, but dignified stone lintels and sills. No. 811 is crowned by an Italianate roof cornice with console brackets. It is similar in design to the one at No. 809, doubtless replacing the original Greek Revival cornice, added when Mr. Green built the corner house. The cornice at No. 813 belongs to a date still later in the century when the building was raised a full story.

- #815
(#815-817) These two very charming brick Greek Revival row houses were built in 1848 (No. 815) and 1849 (No. 817) for Elizabeth Lawrence, the widow of Samuel Lawrence, State Assemblyman and Congressman. The buildings

GREENWICH STREET East Side (Betw. Jane & Horatio Sts.)

#815
(#815-817) were erected by Albert P. Sturtevant and Henry T. Pierce, neighborhood builders, who had purchased the land from her in 1847 and 1848.

The two houses stand four stories in height. The stoops were removed in 1943 to provide a common entrance for the two residences. The stuccoed basement has been painted white, contrasting in texture and color with the red brick surface above. The muntined windows are capped, in some cases, by simple lintels and plain stone sills, enhancing the overall appearance of the facade. The two units are crowned by the original, handsome Greek Revival cornice with crisply detailed dentiled molding and unadorned fascia board.

#823 This four-story corner building (described under No. 66 Horatio Street) was erected in 1846. The little one-story extension, to the rear of the lot, is an addition of the Twentieth Century.

GREENWICH STREET East Side (Betw. Horatio & Gansevoort Sts.)

The northern portion of this block is outside the District.

#825 Erected in 1847-48 as part of the development of Horatio Street around the corner, this four-story brick house (described under No. 59 Horatio Street) has a store at street level. Later in the century, a three-story addition was added which fills in the full depth of the lot.

#829 This simple four-story building, which has been completely stuccoed-over, is now a part of the meat processing plant adjoining it to the north. It was originally built as a private residence for Samuel G. Southmayd, whose planing mill was located at 377 West Street. The house, originally three stories in height with basement, must have been very similar to the adjoining Greek Revival row houses on Horatio Street.

GREENWICH STREET West Side (Betw. Gansevoort & Horatio Sts.)

The northern portion of this block is outside the District.

#832-836 This L-shaped, five-story brick apartment house occupies the corner site, where three small houses once stood. It was altered to its present appearance in the Nineteen-forties and fifties. It is also known as No. 61 Horatio Street.

GREENWICH STREET West Side (Betw. Horatio & Jane Sts.)

#828-830 This pair of fine residences of 1838-39 is the sole survivor of an impressive block front of Greek Revival row houses. Nos. 828 and 830 were built, respectively, for Abraham Underhill, an attorney at 14 Pine Street, who lived at No. 820 for many years, and for Isaac Jaques, a merchant. They were erected by William R. Halsey, a neighborhood builder, who developed considerable property in the West Village in the late Eighteen-thirties. Both houses retain their fine original hand-railings at their stoops. No. 830 was recently restored after a devastating fire and the basement shop was removed. The doorways are en-framed by pilasters and a full entablature. Each house is crowned by a dentiled Greek Revival cornice.

#822-826 This packing and storage building was built in 1957 for the Kansas Packing Company on the site of two houses and a stable (No. 822). With a complete array of doors at the first floor, the painted brick wall of the upper floors has conventional sized, muntined double-hung windows. A battery of sheetmetal ducts comes out the front wall near the top and is carried back onto the roof. Small towers appear at both left and right. Minus the ducts and white paint, this building might be made to harmonize quite well with its neighbors.

#818-820 Built in 1909 for the Neper Construction Company, this six-story brick, loft building was designed by John Woolley. It attempts to achieve an architectural quality in the design of its front facade. It is divided into two portions, separated by a wide brick pier at the center. Piers also close the ends and the two recessed portions between them have paired windows at the third, fourth and fifth floors. The second floor windows are triple, admitting more light for office use, while the first floor has two utilitarian doors and one main entry framed in stone with a heavy lintel block carried on brackets. The

GREENWICH STREET West Side (Betw. Horatio & Jane Sts.)

#818-820
cont. top floor has four windows surmounted by a corbeled brick cornice. The sidewall to the south is fully exposed and has a random arrangement of steel windows.

#816 This open lot with fence around it, now used for parking, was once the site of a small two and one-half story house.

GREENWICH STREET West Side (Betw. Jane & West 12th Sts.)

#812-814 This exceptionally handsome seven-story loft building was designed in the tradition of McKim, Mead & White by David H. King, Jr., architect. It was built in 1897 for Helene M. Cavarello. The first two floors are built of smooth stone (ashlar) construction with low segmental arches flanking a high central arch which takes in the second floor window facing Greenwich Street. Above this point the building is of brick, with slender corner quoins of brick interlocking alternately of different lengths. Another high arch, above the one at the first floor, takes in the windows of the fourth, fifth and sixth floors. The top floor has a series of small, arched windows crowned by a bold classical cornice. Although not in character with the residences in the area, this is an unusually fine commercial structure and set a standard for this area which was never surpassed.

#802-810 Completely anonymous, this trucking garage presents a minimum of structure to the eye and an array of large doors along the street. The small panels of the doors, the brickwork, and the neat sign above them are, in themselves, perhaps the best solution for this utilitarian type of building, but here again its very lowness sets it apart from the neighborhood and gives the street a toothless appearance. It was built in 1944 for the West Side Iron Works and occupies the former site of three six-story houses (Nos. 806-810).

GREENWICH STREET West Side (Betw. West 12th & Bethune Sts.)

#796 This five-story apartment house was built in 1877. The high windows have lintels with projecting cornices and sills supported on brackets. The building is crowned by a roof cornice with a bold overhang and fascia. The walls have been roughcast-stuccoed.

#790-794 Occupying the site of a coal yard, this two-story brick warehouse building, now occupied by the Central Steel Company, was built for the Purco Steel Company in 1924. It has industrial type steel windows and a stepped parapet with stuccoed panels in it. An off-center door gives access to the building at ground floor. This is a case where a simpler design might have produced at least a dignified appearance.

#786-788 Built in 1935 for the Lehigh Steel Company, this one-story structure consists of offices and a warehouse. Asymmetrical in design, it has a large door at the left with a window at the right side. The parapet is stepped-up and crowned by a stone coping. The sign along the front is dignified and the general appearance of this low structure is at least neat and respectable. It occupies the former site of two three-story houses and is located at the corner of Bethune Street.

GREENWICH STREET West Side (Betw. Bethune & Bank Sts.)

#772-784 This large apartment house fills the entire eastern end of the block between Bank and Bethune Streets. It is six stories high and built of brick with projecting corners and single double-hung windows. Despite its large size, it accords singularly well regarding fenestration and height with the buildings in the neighborhood. It is not distinguished as architecture, but it might at least be said that it does not defy an entire neighborhood. It occupies the site of several houses and of "The Star" apartment house, which once stood at the southwest corner of Bethune and Greenwich Streets. It was built for the Bethune Realty Corporation and was designed by I. J. Cransman in 1949. It includes the addresses Nos. 17 Bethune Street and 103 Bank Street.

GREENWICH STREET West Side (Betw. Bank & West 11th Sts.)

#766
(#760-770) The six-story apartment house on the corner of Bank Street is also known as No. 100 Bank Street. It was erected in 1956 for Albert & Harrison. In designing this structure the architect, Mortimer Gordon, made a conscious effort to create a simple design which would harmonize with the building on the next block, between Bank and Bethune Streets.

#758 With its new brick front ending in a high parapet, this three-story brick building looks quite modern, but it actually represents the complete remodeling of a very early house, erected in 1826 for Alexander Ritchie, a dyer, who also owned No. 754.

#756 This four-story brick house, originally a small building erected in 1829, was raised from three to four stories in 1873 when it was crowned by a uniformly bracketed cornice. The upper floors remain but little changed, while the frame of the doorway on the first floor has been smooth-stuccoed beneath a unifying horizontal band course which extends the width of the house.

#754 Also built for Alexander Ritchie in 1826-27, this house, like its neighbors, was later raised to its present four-story height and crowned by a Neo-Grec cornice. The pedimented entrance at street level gives access to the basement now converted to a first story.

#752 Now four stories in height, the corner building, also No. 315 West Eleventh Street, was originally late Federal in style. It was erected in 1827 for David Dunn and William Cranstoun, of Dunn & Cranstoun. It is severely simple and now has a bracketed cornice across the Greenwich Street front. The Dunn family owned this and neighboring properties until well into the Eighteen-forties (see No. 317 West Eleventh Street).

GREENWICH STREET West Side (Betw. West 11th & Perry Sts.)

#750 The four-story residence at this corner (described under No. 316 West Eleventh Street) was erected in 1843.

#744-746 This one-story, symmetrical, brick building, with stepped roof parapet, was built in 1945 and is used as a repair shop for automobiles. Severely simple in design, it serves a useful purpose within the community.

#738-42 Designed by George G. Miller and built in 1930 for the Greenwich Street Corporation, this four-story garage also serves the neighborhood. Broad steel casement windows are used throughout. The treatment of the base, differentiating it from the rest of the building by painting it white, and the rather carefully organized block and serif lettered signs, express the desire on the part of the owner to achieve a dignified appearance for this utilitarian structure.

HORATIO STREET (Between Hudson & Greenwich Streets)

Although dwarfed by the modern apartment building at the southwest corner of Hudson Street, the low three and four-story houses on the street still manage remarkably well to recall the domestic life of an earlier day. The remainder of the south side of the street is occupied by a short row of Greek Revival houses, of which one retains its stoop, fine doorway, and delicate ironwork. Unfortunately, recent alterations have eliminated many of the most interesting decorative features at the other houses, an indication of the need for the establishment of an architectural review board.

On the north side of the street is a long row of houses erected just before the mid-Nineteenth Century. The residences at the western end of the street are three stories in height and still display some characteristics of the late Greek Revival period in which they were built. The dignified row of five town houses at mid-block, visually unified by an unbroken band course above the first floor windows and by the roof cornices, has been considerably modified by successive alterations, so that

HORATIO STREET (Between Hudson & Greenwich Streets)

it retains little of its original Greek Revival appearance. Nonetheless, these houses still reflect a way of life which has largely disappeared in many parts of New York City, all too often replaced by large, impersonal apartment houses which lack the intimacy and warmth of an earlier period. The corner garage, which replaced three Nineteenth Century houses, fails to relate to its neighbors. With a little more thought, and at no extra expense, it could have been made more compatible with them visually and could have justified its location within an Historic District.

HORATIO STREET South Side (Betw. Hudson & Greenwich Sts.)

#54-56

This large nineteen-story apartment house on the corner site (described under Nos. 623-635 Hudson Street) was erected in 1962-64.

#58-66

Typically Greek Revival in style, these five handsome row houses were all erected in 1845-46 on land which, until 1844, had been owned by the Ireland family. The Irelands sold the lots to two cartmen, Cornelius Ackerman, who lived at No. 58, and Peter Van Natter at No. 62. They in turn sold to Abraham Demarest, a neighborhood builder, who should be credited with building the row.

Although No. 62 has been greatly altered, particularly at street level, by the elimination of the stoop, both this house and No. 60 still retain their Greek Revival character at the upper stories, with a fine doorway also at No. 60. Nos. 58 and 64 are the best preserved houses of the row, especially No. 58, recently renovated in a completely sympathetic manner.

For the most part, the classic features of No. 58 remain unchanged. The house stands three stories in height. The rusticated basement contrasts both in color and texture with the brick of the facade. The refined Greek Revival doorway has delicate three-paned sidelights set between full and half pilasters. The paneled door is topped by a simple wooden transom bar with molding, above which is a fine transom with three panes of glass. The stone stoop, leading to the entrance, is enhanced by wrought iron handrailings which are the originals. Above the simple wrought iron spindles, a row of graceful horizontal "S" curves provide a decorative element. The Greek Revival wrought iron areaway railing is also dignified in design. Below the top horizontal band, connecting the uprights, a series of wrought iron scrolls create the effect of arches. The windows have stone lintels and sills, and the usual six over six panes of the period. This residence is crowned by a fine Greek Revival cornice with crisply detailed dentiled molding above a simple fascia board. The cornices of Nos. 58-64 Horatio Street, together with the cornice of No. 825 Greenwich Street, although discontinuous, blend to create a unifying top line.

The corner four-story building, also known as No. 825 Greenwich Street, was sold by Demarest to Henry E. Clark, a grocer whose living quarters were above his store. The ground floor has been smooth-stuccoed and a fire escape covers most of the narrow facade. The original lintels of the period have been covered with sheetmetal, but the stone sills are unchanged. The tin cornices over the low windows of the fourth floor come up against the simple fascia board, creating an interesting pattern. The one-story extension on the rear of the lot, on Greenwich Street, is a Twentieth Century addition.

HORATIO STREET North Side (Betw. Greenwich & Hudson Sts.)

All the houses along the north side of this block were erected in 1847-48. Until that time the land had not been developed. But the city was rapidly pushing northward, and Fourteenth Street was no longer considered "out of town." Two astute widows, both members of the Ireland family, Elizabeth Lawrence and Jane Gahn, saw that the time was ripe to sell. Rows such as these were filling up the empty lots in the neighborhood as fast as local masons and carpenters could put them up.

#59

The four-story brick residence at the corner of Greenwich Street was the first house erected. It was built in 1847 for Harvey

HORATIO STREET North Side (Betw. Greenwich & Hudson Sts.)#59
cont.

Springsteen, a blindmaker, who moved his shop from 150 Amos Street to the new address in 1848. Later in the century, the house was extended to the full depth of the lot by a three-story addition (No. 825 Greenwich Street), replacing the workshop at the rear of the lot. The house still displays characteristics of the Greek Revival period. The simple wood roof cornice with dentils, as well as the small size of the attic windows with casements, are typical, as are the simple window lintels and sills and the muntined sash of the lower floors. The store at street level preserves a fine cast iron column at the corner of Greenwich Street.

#55 & 57

The next two residences were erected early in 1848 on property purchased in 1847 from Elizabeth Lawrence by John O'Donnell (No. 55), a mason at 20 Thames Street, and by Isaac Van Orstrand (No. 57), a carpenter at 125 West Eighteenth Street. Both these Greek Revival residences stand three stories high over a basement. In each case, a later alteration substituted a basement entrance for the former stoop.

No. 55 is closer to its original appearance than is No. 57. At No. 55 the low attic windows with casements have been retained, as at No. 59, and sheetmetal window cornices were added to the simple lintels of the lower floors. Above this, we see a dignified Greek Revival cornice, dentiled at No. 55. At No. 57, the window lintels of the first and second stories have been accented by the addition of projecting cornices. The residence is crowned by a roof cornice which raises it slightly higher than its neighbors. The cornice is carried on elaborately detailed console brackets, and a band below the fascia consists of an intricate chain pattern.

#45-53

This dignified row of five Greek Revival houses, each a narrow two windows wide, now rises to a height of four stories above basements. This row was erected for Farley Gray, an attorney at 14 Pine Street, whose home was at the then fashionable Clinton Place (No. 14). Gray's wife, Magdalena, had purchased the land in 1847 from Jane Gahn. Among the owners of the property, was a certain Reid R. Throckmorton, who had purchased the land from Mr. Gray, and who moved into No. 53 in 1848. He owned a planing mill in the neighborhood.

Due to successive alterations, No. 53 is no longer similar to the four neighboring houses (Nos. 45-51), described below. This building extends much deeper on the lot than the others: French casement windows, a later addition, appear at the second floor. The lintels have been treated in similar fashion to those of the row. Vertically placed console brackets have been added to the ends of the Greek Revival dentiled cornice which has a molding at the top.

Nos. 45 through 51 are architecturally unified by an unbroken band course, located directly above the first floor windows. The paired doorways of these residences are executed in a restrained Greek Revival design. Fine paneled pilasters, supporting a simple transom bar, frame these entrance doors which have muntined transoms. The unusual triple-sash first floor windows, with four-paned sidelights, echo the Greek Revival doorway design. Tin cornices have been added to the original lintels of the windows above, while the sills remain unaltered. The unity of the four houses is achieved by means of a continuous Greek Revival cornice with pronounced dentiled molding and simple fascia board.

#43

This one-story corner garage (described under No. 639 Hudson Street) was erected in 1949.

HORATIO STREET (Between Greenwich & Washington Streets)

This street, which has a quality and charm of its own, is located at the northernmost portion of the Historic District. As in many other areas of The Village, however, residential and commercial architecture are combined in a way which is not always entirely felicitous. The southern side is of less interest architecturally than the northern section, which consists of a fine block front of Greek Revival houses, extending from the corner of Greenwich Street to the large warehouse at the western end of the block, which is outside the Historic District.

HORATIO STREET (Between Greenwich & Washington Streets)

The south side of the street displays multiple uses and periods of architecture and presents a varied appearance, with the use of brick as the unifying element. The corner house, one of a fine pair of Greek Revival houses fronting on Greenwich Street, has recently been restored after a devastating fire. It is followed by several commercial structures of varying heights, rising to four stories in the garage at mid-block. This building, a late example of Romanesque Revival style, has a tall tower, introducing a vertical accent and a picturesque flavor to the street. The remainder of the block consists of apartment houses, of which the most notable is the five-story, late Nineteenth Century building at the end of the block, wherein four units were combined to present a unified front to the street.

Varying in height from three to four stories, the houses on the north side, built in the second and third quarters of the last century, present a street front of considerable interest and quality. The seven charming Greek Revival residences, nearest the Greenwich Street corner, are fine examples of their period and style and lend a warm, human scale to the block. Several of these houses retain their original proportions, with a low attic story and, except for one, have preserved their stoops. Subsequent alterations have unfortunately eliminated most of the original ironwork and, in several cases, the doorways have been modified; the triangular pediment over the doorway of the third house from the corner is a particularly unfortunate addition which is completely out of character with the style of the house and the neighboring original doorways. With help and advice from a design review board, this row could be restored to superb condition.

HORATIO STREET South Side (Betw. Greenwich & Washington Sts.)

The four-story corner building (described under No. 830 Greenwich Street) was erected in 1839.

- #68 This small two-story building, erected as a stable in 1874, now serves as a studio for the owner of No. 830 Greenwich Avenue.
- #70 This building, now used as a dry ice plant, rises to a height of four stories. Erected in 1955, it has a brick wall above the entrance which is completely undecorated except for rows of headers at every sixth row. It is crowned by a stone coping. The painter Bruce Mitchell lived here in the late Nineteen-thirties in a Greek Revival house which was demolished to make way for the present building.
- #72-74 Built in 1907 as a stable, this brick building was converted for use as a garage in 1942. It is four stories high, with a small tower on the left. It displays features of the Romanesque Revival style in the arches which embrace and unify the windows of the second and third stories. White stone windowsills and lintels supply a welcome note of contrast to the red brick facade, laid in Flemish bond brickwork.
- #76-78 Before its conversion in 1927 to an apartment house by I. Henry Glaser, this building consisted of two separate houses, known as "Horatio Gardens." The three round-arched windows on either side of the segmental-arched entranceway are an interesting feature framed in brick. These windows, with brick arches above and toothed brickwork frames at the sides, represent part of the 1927 alteration, yet the simple lintels with diminutive cornice and the muntined double-hung sash of the original windows remain in place above them. The windows of the upper stories have their original simple stone lintels and sills. The building is crowned by a stepped brick parapet with brick panels and a stone coping. At the time of the alteration, a three-story brick building was erected at the rear of the two lots.
- #80 Built in 1853, this five-story brick building, with commercial store front, has three double-hung windows on each floor which have stone lintels with diminutive cornices. Small (bathroom) windows have been cut in the front wall just to the left of the central window and the lintel extended out to include them. The building is crowned by a restrained roof cornice with modillions and simple fascia board.

HORATIO STREET South Side (Betw. Greenwich & Washington Sts.)

#82-88

This brick apartment building consists of a row of four units and was built in 1878. The buildings, designed by Theophilus Smith for John H. Selzam, are five stories high. The first floor is separated from the upper stories by a horizontal band course. The uniformly treated smooth stucco finish of this ground floor contrasts in texture and color with the brick of the upper floors. The design of the first floor consists of pairs of arched, double-hung windows alternating with segmental-arched entranceways with low stoops. The scheme creates an interesting pattern. The paneled lintels over the double-hung windows of the second floor are surmounted by triangular pediments, resting on carved brackets, while the similar lintels over the windows of the upper stories are capped by horizontal cornices resting on similar brackets. These buildings are crowned by an elaborately detailed cornice with vertically placed, paired brackets with panels between them.

#90-92

This five-story corner apartment house (described under No. 795 Washington Street) was erected in 1871.

HORATIO STREET North Side (Betw. Washington & Greenwich Sts.)

(The corner warehouse [Nos. 85-87] is outside the limits of the Historic District.)

#83

This dignified brick Greek Revival residence was built in 1852-53 for Henry A. Nelson, a real estate agent. The house stands three stories high with basement. The richly detailed wrought iron handrailing of the stoop and areaway adds a touch of elegance to the architecture and is, despite its late date, reminiscent of the Greek Revival theme. The recessed doorway is surmounted by a low lintel with small cornice. The six-over-six lights of the muntined windows are complemented by simple lintels and sills. The low attic windows are especially notable also for their three-over-six lights. It is interesting to note the large expanse of brick wall above the low attic windows and below the simple cornice. It would appear that the house was raised to gain ceiling height at the attic but that the owner could not afford the usual, new, higher windows. A small double-hung sash window with plain lintel and sill appears over an alleyway entrance which once led to a small two-story building at the rear of the lot. The house is crowned by a restrained Greek Revival cornice with fascia board.

#79-81

These two brick houses were both built in 1870 for James Gilmore, and designed by William Grant. They stand four stories high with basements. The stoops have been replaced by basement entrances, although the lintels and cornices of the original entrance appear above the balconied French windows of the first floor. The muntined windows are embellished by sheetmetal lintels with cornices. The house at No. 79 is crowned by a modillioned cornice with four vertically-placed brackets, while No. 81 has had its cornice removed and is finished off by a brick parapet with stone coping.

#69-77

Nos. 73-77, three very charming brick houses, show us the original appearance of this row of five Greek Revival residences erected in 1835-36, immediately after the land was first sold for development by Francis B. Cutting in 1835. These three houses, all two stories high with an attic and basement, now house a day nursery. The land on which Nos. 71 and 73 were built was purchased in 1835 by William R. Halsey, a builder, who resided for a short time at No. 73 before he sold both properties at a handsome profit. In all likelihood, he should be credited with the building of this fine row. A few years later, in 1839, he was active on Greenwich Street (No. 813, etc.). Nos. 75 and 77 were erected for a distinguished New Yorker, Henry J. Wyckoff, at one time Alderman of the First Ward and active for many years in city administration.

The prototype entranceway at No. 73, with imposing pilasters and entablature, is similar to that at No. 71. The double-hung windows have simple lintels and sills. The low attic story windows are cut into a fascia board at No. 73, which is crowned by a simple roof cornice. The

HORATIO STREET North Side (Betw. Washington & Greenwich Sts.)#69-77
cont.

entranceway at No. 77 is similar to that at No. 73, although the entablature above the pilasters has been greatly simplified through subsequent alteration. No. 77 retains its stoop and iron handrailings. The stoop has been removed from No. 75 and entrance to the house is through the basement. Simple stone lintels and sills enhance the windows. Both Nos. 75 and 77 retain their low attic story windows and, with No. 73, are all crowned by an unadorned roof cornice. The continuous cornice line of these three houses creates a pleasing bit of architectural uniformity.

Nos. 69 and 71 have undergone similar modifications, both having had their top floors raised. Both these brick houses now stand a full three stories high with basements. The paneled, recessed doorway at No. 69 has an addition on the facade of a triangular pediment with shoulders, which is completely out of character. The casement windows of the first and second floors, together with the plate glass, double-hung windows on the third floor, retain their original Greek Revival lintels. This house is crowned by a modillioned cornice with fascia board and end brackets. The muntined windows are enhanced by lintels with projecting cornices, added at approximately the same time as the Italianate roof cornice carried on four vertically placed brackets.

#67

This three-story Greek Revival house of brick was built in 1842 for Henry Stokes, an importer at 101 John Street, who lived at 48 Charles Street. He had purchased the land seven years before, in 1835. One handrailing of the stoop is the original: of wrought iron, it has a graceful "S" scroll design below the handrail and simple newel post. The handsome entranceway, with paneled double door, although a later addition, is imposing in its height. The simple lintel over this doorway is surmounted by a boldly projecting cornice supported on two vertically placed fluted brackets, typically Neo-Grec in style. The double-hung plate glass windows of the first floor and the muntined windows of the second floor all have lintels which are topped by large, projecting metal cornices echoing the design of the cornice at the doorway. The low three-over-six muntined attic story windows show, on the other hand, their original diminutive moldings on their simple lintels. The front wall is crowned by a multi-bracketed cornice with paneled fascia, Neo-Grec in style.

#65

This charming brick Greek Revival residence was built in 1845 for Wait Wells, a fishmonger at Stall No. 30 Washington Market. The house is three stories high with basement. An unusual bay window extension, a later addition, is seen at one side of the residence. The restrained wrought iron stair and areaway railings are original. The very fine paneled door is framed on both sides by simple pilasters and half-pilasters with solid panels between them. The door is surmounted by a transom with four panes. The doorway lintel, decorated with a richly-detailed jigsaw pattern typical of the Eighteen-fifties, is surmounted by a cornice supported on brackets. The lintels over the muntined windows are embellished with sheetmetal cornices, and their projecting sills are supported on diminutive corbel blocks which are later additions. The muntined window at the side wall retains its simple lintel and sill. The full-depth fascia, with windows in it extending around the corner of the third floor, is one of the few examples of its kind in the city. A simple band course is seen below the row of attic windows. The three low attic windows are casements and extend up to the underside of the cornice. The deep fascia between the windows is built entirely of wood and provides a handsome crowning feature of the top of the building above the brick walls. This fascia is crowned by a simple wood cornice.

#61

Altered in this century, this five-story building (described under Nos. 832-836 Greenwich Street) incorporates three Nineteenth Century buildings. There is an empty lot between Nos. 61 and 65.

HUDSON STREET (Between West 11th & Gansevoort Streets)

The presence of playgrounds and a square gives to this portion of Hudson Street a good deal of open space and an airy character.

The east side is completely residential in character and is dominated by large apartment houses which give a modern appearance to the street. At the southern end is the "Abingdon Arms," a six-story brick apartment house, surrounded by a playground. To the north, we catch a glimpse of Abingdon Square, the point of entry of Eighth Avenue. The open vista is interrupted by a sixteen-story apartment building which occupies the southern half of the block between West Twelfth and Jane Streets. The next block preserves far more of its Nineteenth Century flavor, with mid-century, four-story houses occupying most of the block, except for an apartment house at its northern end. The northernmost block between Horatio and Gansevoort Streets is the site of a playground (outside the Historic District).

The west side of Hudson Street is far more interesting, displaying a diversity of building heights, materials, architectural styles and functions. Most of the houses combine stores at street level with apartments above. The commercial building occupying the entire block between Bank and Bethune Streets has recently been attractively remodeled for residential use, preserving much of its original appearance. Just above this, between Bethune and West Twelfth Streets, is an especially fine street front, with a row of five and six-story apartment houses of the late Nineteenth Century sheltering, in their midst, a notable four-story town house of the Greek Revival period near the southern end of this block.

Much of the mid-Nineteenth Century character which this section of Hudson Street originally possessed has of course disappeared with the replacement of older structures by modern apartment houses. This once was one of the most interesting sections of the City. One has only to recall the fine houses which lined the Abingdon Square area to realize what has been lost to posterity.

HUDSON STREET West Side (Betw. Gansevoort & Horatio Sts.)

#639

Replacing a four-story building on the corner, this garage, with open lot in front, serves a useful purpose in this community. It is also entered at No. 43 Horatio Street. Of severely simple construction, with steel window sash and tile coping on top of the walls, this little building could, through use of materials and certain details, have been made more interesting architecturally. With its low height it fails to relate to the adjoining houses, but it might have been made more compatible with them had its wall received a band course or other feature relating it to the very pronounced band course of the houses next door.

HUDSON STREET West Side (Betw. Horatio & Jane Sts.)

#623-635

Occupying a site where seven houses once stood facing Hudson Street, this large apartment house, "The Cézanne," rises to a height of nineteen stories. Built in 1962-64, it has only the advantage that, in saving costs, it has not attempted to band or streamline the windows horizontally in the manner which became so usual in the Nineteen-thirties and carried over to the Nineteen-fifties. The windows, which have wood sash, are grouped in twos and threes and, in the wider grouping of threes, a picture window is inserted in the middle. More attention to neighborhood fenestration might, at no extra cost, have produced a more compatible building.

HUDSON STREET West Side (Betw. Jane and West 12th Sts.)

#617-621

These three brick, four-story buildings were built in 1848 by Stacey Pitcher, a mason at No. 117 Crosby Street as part of his development of the block. The enframing of the commercial store fronts is, for the most part, original with the date of construction, but the show windows and their bases were remodeled at a later date. The store fronts are separated from the upper living quarters by a severely simple cornice with moldings. The recessed entranceways at Nos. 617 and 619, leading to the upper floors, are designed in character with the cornice above them. The recesses of these angularly proportioned entranceways are enhanced by paneling. Small moldings have been added to the simple

HUDSON STREET West Side (Betw. Jane and West 12th Sts.)

#617-621 cont. stone lintels over the windows. Two buildings, Nos. 617 and 619, are capped by modillioned roof cornices and their paneled fascia boards have been embellished by pressed metal decoration. The roof cornice at No. 621 is in keeping with the Greek Revival design of the houses.

#615½ This six-story building was constructed in 1900. In designing the facade, the architect, M. Bernstein, has incorporated a wide range of classical details of French Beaux Arts derivation. The fascia board, beneath a cornice carried on console brackets, is embellished by a richly detailed swag motif. The windows all have heavy masonry frames and are arched at the fifth floor.

#615 Built in 1859 by Solomon Banta, a mason active for many years in The Village, this brick house stands four stories high. The first floor has been remodeled with a storefront. The windows on the second floor are floor length, while the windows on the third and fourth floors diminish in size respectively. Heavy sheetmetal cornices have been added to the rectangular lintels over the windows. The detailing of the roof cornice is Italianate in design, with a row of modillions above a dentiled molding.

#613 This little brick residence was constructed in 1842 by Edmund Hurry, later an important architect in New York City. He lived in this house from 1848 to 1851. Simplicity of design is its most distinctive feature. This Greek Revival house is three stories high with basement. Although the doorway has been lowered to street level, the very dignified post and lintel entranceway of the original design has been retained. The windows are topped by lintels with simple cornices. The lintels, together with the somewhat pronounced sills, interrupt the stark simplicity of the facade. The building is crowned by a simple cornice with plain fascia board.

#611 This corner three-story brick Greek Revival residence, with a store at street level, was also erected by Edmund Hurry. Built in 1842, the first floor area was remodeled during the last quarter of the Nineteenth Century with a distinguished commercial front. The first floor is separated from the upper stories by a simple molded entablature. On the Hudson Street side, a finely detailed cast iron column, supporting the entablature, remains. This column is divided into two parts: a fluted shaft over a paneled base, separated by two bosses, and topped by a modified Corinthian capital. Access to the upper floors is through an entranceway at No. 317 West Twelfth Street.

The wrought iron areaway railing near the entrance, together with the handrailing of the two-step stoop, are attractive but only in part original. The twisted, wrought iron spindles of the railings are capped by a horizontal band of "S" curves. The cast iron newel posts are unusual and intricately patterned, topped by balls. Lintels with pronounced cornices appear over the casement windows. The eye is drawn to the top of the building which is crowned by a bracketed cornice. A crisply detailed dentiled molding is seen beneath a row of modillions, while the fascia board is paneled.

HUDSON STREET West Side (Betw. West 12th & Bethune Sts.)

#607 Designed in Neo-Federal style by the architect Ralph Townsend, this large six-story brick building of 1905 occupies the whole block front between Hudson and Greenwich Streets. Originally planned as hotel (the Trowmart Inn) for William R. H. Martin, the structure now serves the community as the Village Nursing Home.

The main entrance to the building is at No. 607 Hudson Street. The ends of this building are as attractive as the long side on West Twelfth Street. The Hudson Street side, six windows across, is symmetrically arranged, and has a handsome entrance porch at the center, carried on columns and surmounted by a balustrade.

This large corner building (described under West Twelfth Street) was built as a hotel in 1905.

#605 This five-story brick apartment house of 1887 is five windows wide

HUDSON STREET West Side (Betw. West 12th & Bethune Sts.)

#605
cont. with stores at ground floor on either side of an arched entrance doorway leading to the upper floors. The windows are of plate glass and have simple stone lintels resting on horizontal band courses of brick. A shallow cornice is surmounted by a most unusual openwork parapet with heavy, studded top rail. It was built for Thomas F. Allan and designed by Frederick T. Camp.

#601-603
(#18 Abingdon Square) This sedate apartment house, retaining its archaic Abingdon Square number (No. 18), was built in 1885 for William Gibson and designed by James J. Lyons. Also five stories high, like No. 605, it is almost exactly the same height: the top of its bracketed cornice aligns with the top of the parapet next door. This cornice is quite high, with oversized dentils between the brackets. There are three brick pilasters on the front, one at each end and one in the center. Where these meet the cornice, they are signalized by paired brackets. The first floor entrance door is on center beneath the center pilaster. It has a dentiled cornice slab resting on brackets; the cornice is extended out across the building on either side.

#599
(#16 Abingdon Square) This house, which retains its archaic number (No. 16), is one of the few truly noble town houses remaining in this part of The Village, where once there were so many around Abingdon Square. Built for Samuel P. Archer in 1839, it is a fine Greek Revival house twenty-eight feet wide which accounts for the extra space to the right of the front door. The pilastered doorway, with entablature above, enframes a single six-paneled entrance door which is flanked by paneled pilasters and sidelights and crowned by a heavy transom bar and glass transom. The windows are all muntined and the stone lintels above them flush with the masonry. An original treatment has been reserved for the low attic windows which are combined in a flat fascia with panels of lesser height between the windows.

#597
(#14 Abingdon Square) This five-story corner building (described under No. 6 Bethune Street) was built in 1893.

HUDSON STREET West Side (Betw. Bethune & Bank Sts.)

#585-591 This seven-story loft building, erected in 1890 (described under No. 99 Bank Street) has recently been altered into apartments.

HUDSON STREET West Side (Betw. Bank & West 11th Sts.)

#583 This corner building (described under No. 90 Bank Street) was built in 1873 and altered to its present appearance in 1940.

#577 & 579 These two three-story buildings, although dissimilar in appearance, were both built by T. and P. Holzderber in 1870. No. 577 remains closest to its original appearance with handsome modillioned cornice, while No. 579, shorn of its cornice and ornament, was obviously remodeled more recently. They both have commercial premises at the ground floor. The bar at No. 577, with its dark glassy front, is particularly out of character.

#575 Built in 1849 for George Ackerman, a blacksmith, as his place of business, this building was remodeled a few years later, in 1853. The dignified cornice with its paired brackets seems to belong to an even later date. It is four stories high with store at street level.

#571-573 This striking loft building was built in 1892 for the Smith, Darling Company and was designed by Ralph Townsend. In its upward progression it is a visual testimonial to the fact that the largest windows were needed at the bottom and the smallest at the top: the intermediate brick piers only begin at the third floor and the round-arched windows of the top floor introduce brick between them, where slender mullions sufficed for the windows below them. By the Eighteen-nineties the cornice was already being eliminated by some of the more progressive architects. Here Townsend essayed a Romanesque Revival scheme with terra cotta panels set between paired vertical ribs crowned by a stone coping set on corbel stones.

HUDSON STREET West Side (Betw. Bank & West 11th Sts.)

#569

This corner building (described under No. 303 West Eleventh Street) was built in 1836, but altered in 1874.

HUDSON STREET (Between West 10th & West 11th Streets)

This section of Hudson Street still retains a good many Nineteenth Century buildings, although many have been drastically altered. Combining residential and commercial functions, they display a great variety of architectural styles. In height they range from three to six stories.

The northernmost block on the east side of the street is notable for a group of buildings of the third quarter of the Nineteenth Century. Here, two rows of four-story houses were altered to present a uniform, if somewhat bland, street facade. The fenestration and the height of the buildings were retained, except for the addition of a slightly higher roof parapet.

The west side displays several glaring examples of unsatisfactory alterations, which are completely out of character with the neighborhood. One would never guess, for example, that the small three-story house at the south corner of West Eleventh Street, recently veneered with an ugly composition material, may actually date back to the early Nineteenth Century. Farther down the street, at mid-block, are three buildings of the mid-Nineteenth Century which were badly remodeled in the Nineteen-fifties, a situation which could have been avoided had architectural controls existed at that time. The entire front of one house was veneered with simulated stonework; the middle building is a prime example of how a sloppy sign can ruin the appearance of an otherwise dignified little building; the new front of the southernmost structure, with its horizontal windows, metal sash, and two-toned brick, completely negates its original appearance.

HUDSON STREET West Side (Betw. West 11th & Perry Sts.)

#567

This old three-story corner house (also No. 302 West Eleventh Street), now a tavern, is of frame construction but has been veneered with composition material. Its history goes back to 1817, when the house belonged to Daniel D. Smith, a bookseller and stationer at 190 Greenwich Street, who served as City Assessor and Election Inspector. The house has a bracketed cornice of much later date and all its muntined windows facing Hudson Street have been replaced.

(no #)

Just a small triangular slice of a building, this house has no number but would seem, from its similar cornice, to have once been a part of the tavern of which, in a sense, it fills up the back lot. A date of 1846-47 is probable.

#561-565

These brick buildings, set on a triangular lot, have availed themselves of the rear lot of No. 304 West Eleventh Street to gain depth. They are built in the local vernacular with stores beneath and rather small windows. They were erected in the early Eighteen-fifties for James Kyle, a marble polisher, and No. 565 was occupied by Thomas Kyle, a bookseller. The fronts have tie-rod end-plates at both third and fourth levels; and both houses are crowned by bracketed roof cornices.

#555-559

No. 559 was built in 1842 as part of this row of three houses, all greatly altered today. They were erected on land purchased for development by John Cole, a neighborhood mason at 52 Charles Street. Since he also paid the taxes on the houses, it is logical to assume that he built them. As the result of an alteration of 1955, No. 559 had its cornice removed and the entire front veneered with simulated stonework. The ground floor has two entrances and a large plate glass window while the upper floors have conventional windows, three to a floor.

The brick front of No. 557 was installed in 1951 when it was remodeled, as may be seen from the steel shelf angles which support the brickwork above the windows, in lieu of lintels. There is a store at ground floor level and an entrance leading to the upper floors. This is a prime example of how sloppy painted signs can ruin the

HUDSON STREET West Side (Betw. West 11th & Perry Sts.)#555-559
cont.

appearance of an otherwise rather dignified little building and how they can down-grade an entire neighborhood. The front wall extends up with a high brick parapet crowned by a stone coping.

The front of No. 555 was rebuilt in 1950 at considerable expense, using metal sash and two-colored brick to complete the horizontality of the wide windows. It retains no vestige of its original appearance.

#551

This six-story brick apartment house was designed by Moore & Landsiedel for G. Otto Elterich and was built in 1900. This design, with rounded corner bay, retains conservative elements such as the round-arched top floor, reminiscent of the Romanesque Revival. The splayed lintels with keystones belong to the later classical trend in design, as does the handsome doorway on Hudson Street, where a full entablature is carried on Roman Ionic capitals. The famous sculptor, José de Creeft lived here in the mid-Nineteen-sixties.

HUDSON STREET West Side (Betw. Perry & Charles Sts.)

#549

Located on the corner, this five-story brick apartment house is also entered at No. 114 Perry Street. It was built in 1890-91 and remodeled five years later as a hotel. With a store at the ground floor, the building is crowned by a heavy cornice carried on widely spaced brackets. The second and third floor windows are set back between brick pilasters returning to the wall plane at the top of the third floor windows by means of the brick corbeled portions in between.

#543-547

These three simple brick houses, with stores at ground level, were built in 1846. No. 541 was also originally part of the row. These houses were erected for men who all were associated with the building trades, either as builders or suppliers: William Livingston, a carpenter (No. 541), Edward Black, a mason (No. 543), Daniel French, a stone merchant (No. 545), and Richard Taylor, a coal dealer (No. 547).

Nos. 543 and 545 have simple rows of brick corbels at the top, while No. 547 has been rebuilt with a plain brick parapet. They have all retained their muntined double-hung windows except No. 547, where the third floor windows have been replaced. The stores have all been modernized and those at Nos. 543 and 545 have a paneled brick band course above them.

#541

Handsomely altered in 1959 this house, built in 1846, is now greatly simplified. One large triple window at the top is a studio window. Beneath this window is another of similar width at the second floor. The ground floor has an entrance door alongside a garage door. The brickwork is of Flemish bond and extends up to the top of a parapet with coping on top.

#535-539½

Four stories high, this brick apartment house is located on the corner site (No. 113 Charles Street). This building stands on a site once occupied by several houses which had stores facing Hudson Street. Single and double windows with horizontal muntins give the building a dignified appearance with ample wall spaces of brick between. Dark colored headers in the brick wall create a diagonal pattern on the walls. The north end of this building extends up to include a fifth floor with brick parapet and central section of open railing above.

JANE STREET (Between Hudson & Greenwich Street)

On this street, which is completely residential in character, the most salient fact is that all the houses are dwarfed by a large apartment house, erected a few years ago on the northwest corner of Hudson Street. An architectural review board could have insisted on a more appropriate handling of this apartment house which would have been more compatible with the surrounding houses and the neighborhood in general. This building is fortunately separated from the four-story house on the Hudson Street corner by a small courtyard behind a simple wrought iron railing. This courtyard gives access to the corner house and the neighboring buildings on Hudson Street.

JANE STREET : (Between Hudson & Greenwich Streets)

The block front created by five houses of the mid-Nineteenth Century on the south side of the street creates a harmonious composition, with the long side of the corner houses providing a stabilizing factor. The row of three residences at mid-block is an exceptionally fine example of late Greek Revival style. Two of the houses are of special significance due to the fine design and exquisite craftsmanship of the handrailings at the stoops. In spite of later alterations, this is a pleasant row of houses which has considerable charm. It is worth mentioning that the ornamental cast iron porch, added to one of the landings, constitutes a praiseworthy effort on the part of the owner to respect the design of the original.

JANE STREET : South Side (Betw. Hudson & Greenwich Sts.)

#58-66

The five brick Greek Revival residences creating this block front were erected in 1848-49 by Stacey (Stacy) Pitcher, a mason at 117 Crosby Street, as a part of his development of the block, which also included Nos. 617-621 Hudson and Nos. 807-809 Greenwich Streets. The buildings at the corners (described under No. 621 Hudson Street and No. 807 Greenwich Street) were built four stories high with the usual commercial store fronts. Between these corner houses, the three residences (Nos. 60-64) are exceptionally fine examples of the late Greek Revival style. They stand three stories high.

Two houses in this row, Nos. 62 and 64, are of special significance because of the fine craftsmanship and design of the ironwork of their handrailings at the stoops. The stair rails are wrought iron with castings set between the vertical spindles. No. 62 displays a most unusual feature in that square openwork panels of wrought iron make the transition from the stair handrailings to the more widely spaced railings of the landing itself. These landing railings are of particular interest as they have easements, curved at their ends, to make the transition to the cast iron newel posts below them. No. 62 also retains its original wrought iron areaway railing with modified Greek Revival fret design at the base. The basement windows have their original wrought iron bars. The ornamental latticework cast iron porch at the landing at No. 64 respects the design of the original ironwork.

The stone basement of this three-unit row is handsomely rusticated. The stoop has been removed to provide a basement entrance at No. 60, but the top line of the rusticated basement wall has been carefully retained above a simple doorway. The ironwork at the areaway here appears to have been replaced at a later date by a simple wrought iron railing with returns at the entry. The parlor-floor windows were originally floor-length, as suggested by the floor-length French windows at No. 62, and again by the panels beneath the windowsills at No. 64.

The pedimented doorway at No. 62 appears to be the original and the recessed door frame, although lacking the usual sidelights, has a three-paned transom. The doorway at No. 64 has a transom similar to the one at No. 62, but the wood frame may have been installed at a later date. Flush Greek Revival lintels appear over the windows at No. 60, whereas the lintels at No. 62 have their original diminutive moldings. The window lintels with bolder cornices at No. 64 are of sheetmetal. All three houses are capped by handsomely modillioned roof cornices with plain fascia boards. These fine cornices thus unify the three residences architecturally. The modillioned cornices of Nos. 60, 62 and 64 are carried in a continuous line around the end building at the corner of Jane and Greenwich Streets. The building at the corner of Hudson Street (No. 621) is slightly higher than the others and has a fine Greek Revival dentiled cornice.

JANE STREET North Side (Betw. Greenwich & Hudson St.)

#65-67

This charming courtyard, with its simple wrought iron railing, is the entranceway for Nos. 809-813 Greenwich Street. The windows on the back walls of these brick residences are enhanced by their simple Greek Revival lintels and sills. The south side of the rear wing of No. 813 has an attractive "swell front" facing this small courtyard.

(#59-63)

This huge nineteen-story apartment house (described under Nos. 623-635 Hudson Street) was erected in 1962-64.

JANE STREET (Between Greenwich & Washington Streets)

Exhibiting great diversity of style and function, several of the buildings on this street still display notable features of Nineteenth Century architecture.

On the south side of this street, the seven-story factory building on the Greenwich Street corner and the tall pair of apartment houses at mid-block supply a note of contrast to the low neighboring buildings. Near the Greenwich Street corner, a row of six Italianate residences of the mid-Nineteenth Century, three stories high and unified by a continuous, richly detailed roof cornice, retains many original features of the period. Most noteworthy are the high stoops enframed by handsome cast iron railings and the paired entrance doors at the parlor floor. Further down the block is a one-story structure, serving as a warehouse and garage for the corner building, which interrupts the continuity of the prevailing three-story height. The two-story industrial building at the corner of Washington Street, erected some twenty years ago, is an example of completely incoherent design, a prime example of an opportunity lost. With a little extra effort on the part of the builders, this structure and the garage nearby could have been designed to blend with their surroundings, befitting their location in an Historic District.

The north side of the street is extremely interesting, although the low commercial buildings toward the western end of the block are completely utilitarian in character and far from prepossessing. The handsomest house on the entire street, located at mid-block, is a particularly fine example of Anglo-Italianate style, with a handsome balcony running across the full width of the house. Next to it, by contrast, and running to the parking lot at the corner of Greenwich Street, is a noteworthy row of six Greek Revival houses, of which several have retained their high stoops and beautiful wrought iron handrailings which feature elaborate castings. This row is unified architecturally by the delicate roof cornices crowning the houses.

Thus, in spite of the inroads of commerce, this is still a pleasant street on which to live.

JANE STREET South Side (Betw. Greenwich & Washington Sts.)

#68

This seven-story factory building (described under Nos. 812-814 Greenwich Street) was erected in 1897.

#70-80

This dignified row of six brick Italianate residences is similar architecturally, but the house at No. 80 was built in 1849, while the remaining five houses were erected in 1855. The row was built for Joseph Harrison, merchant and real estate speculator. The houses are three stories high with basements and are only two windows wide. All have stoops and paired entranceways, except No. 72, where the stoop has been removed to provide a basement entrance. The rusticated stone basements of these houses make a pleasant contrast with the brick facades.

The stoops are embellished by Italianate cast iron handrailings with arched castings and richly decorated cast iron newels. The area-way railings at Nos. 70 and 74 repeat the design of the handrailings. The paired entranceways are crowned by bracketed lintels with cornices, and the double doors are enframed by a fine molding. The glazed panels of the double doors at Nos. 70 and 76 are covered by diamond patterned grilles. All the doors are surmounted by wide transoms with two panes each. The floor length, double-hung sash windows with muntins, altered at No. 72, are enhanced at Nos. 70 and 78 by ornate cast iron railings. The windows all have lintels with cornices, except at No. 72 where steel sash replaces the original windows and the lintels are bare. These fine houses are crowned by a continuous, richly detailed cornice with vertically placed paired console brackets and paneled fascia.

#80½ & 82

This imposing pair of five-story brick apartment houses, which towers over the neighboring houses, was built in 1886. The two entranceways are capped by cornice slabs carried on brackets. This same motif is carried out in the design of the windows, except that the cornices rest on substantial lintels. The frames and lintels of

JANE STREET South Side (Betw. Greenwich & Washington Sts.)

- #80½ & 82 cont. the window project so that the windows appear to be more deeply recessed than they are. The building is capped by a deep, bracketed Italianate cornice with panels between the brackets. The architect was M. Louis Ungerich for John Totten.
- #84 & 86 These two brick houses, built in 1858 in the local vernacular of the period, stand three stories high with basements, but were originally only two stories in height. No. 86 retains its stoop which is enhanced by a simple iron handrailing. The doorway, enframed by a molding, is topped by a bracketed cornice. At No. 84, the stoop has been removed to provide a basement entrance with round-arched doorway. No. 86 retains its long parlor-floor windows. The double-hung windows of No. 86 are capped by lintels with projecting cornices, while at No. 84 the windows have simple stone lintels. Both residences are crowned by bracketed Italianate cornices of identical design. The houses were erected for Samuel D. Chase as part of a row of three, which originally included one on the site of No. 88.
- #88-90 This one-story brick structure of 1919 runs through the block to Nos. 357-359 West Twelfth Street. It replaced a row house at No. 88 and a stable at No. 90. This simple vernacular structure serves as a warehouse and garage for the building on the corner, No. 94 Jane Street.
- #92 Italianate in style, this three-story house with basement is all that remains of several houses built in 1858 for John B. Walton. It is essentially similar to the houses of the same date at Nos. 84-86, but the right-hand side containing windows and basement entry seems to be a later addition.
- #94 The corner two-story brick industrial structure (described under Nos. 777-781 Washington Street) was erected in 1948.
- JANE STREET North Side (Betw. Washington & Greenwich Sts.)
- #95 This three-story brick house (described under No. 783 Washington Street) was erected in 1849. The one-story extension at the rear of the lot is a later addition.
- #89-93 Built originally in 1919 as a one-story garage, this brick building was raised to two stories in the early Nineteen-sixties. It is built of brick with a soldier-course of brick serving as lintel for the doors and a band course extending the width of the building.
- #85-87 This low two-story brick building, erected after the middle of the Nineteenth Century on the site of a former stone yard, has been repeatedly altered. In 1885, the two original houses were altered to a stable and carriage house. It now serves as a garage and factory building. Built of brick, it harmonizes fairly well with the row of houses to the east, although it is completely utilitarian in character.
- #83 This impressive four-story brick residence was built for Robert H. Bayard in 1853-54. It is Anglo-Italianate in style, with English basement. The construction of the brick on the first floor creates the effect of pilasters. The handsomely paneled single door, surmounted by a transom, is flanked on both sides by delicate engaged columns on either side of the sidelights. The double-hung windows of the upper floors are capped by simple stone lintels. The full width balcony, with cast iron railing at the second floor, is the most notable feature of the house. It features elaborate curved castings. There is a curvilinear wrought iron areaway railing of later date at street level. The house is crowned by an Italianate cornice with vertically placed, paired console brackets and paneled fascia.
- #71-81 This handsome row of six brick Greek Revival residences was developed in 1846-47 by Peter Van Antwerp, an attorney at 33 Pine Street, who resided at No. 75. The other houses were built as residences for a number of prosperous merchants, of whom several were associated with the building trades: two lumber merchants, William Foster (No. 73) and

JANE STREET North Side (Betw. Washington & Greenwich Sts.)#71-81
cont.

William Dunning (No. 79), and a planer, Daniel D. Clark (No. 71). Also, No. 81 was the home of Stephen H. Williams, a carpenter-builder at 105 Bank Street, who was very active in the West Village in the decade of the Eighteen-forties. In all likelihood, he should be credited with planning and building the row.

The houses are all three stories high with basements. They were built with paired entrance-ways and this feature is seen in all but Nos. 71 and 75, where the stoops have been removed to provide basement entrances. The stoops of the paired entranceway at Nos. 79 and 81 are interesting because they retain their original wrought iron Greek Revival handrailings with elaborate castings. The areaway railings of these two houses are also original and repeat the design of the handrailings. This paired entranceway is surmounted by a common pediment above the door frames.

At No. 77 the recessed paneled door is flanked on both sides by pilasters with Corinthian capitals and sidelights. The door is topped by a transom with three panes. The French doors with muntins at No. 77 are embellished with paneled shutters and richly detailed cast iron railings at the bottom. All the windows in this house retain their original Greek Revival lintels and sills. The double-hung windows of the other houses all have lintels with sheetmetal cornices added.

Nos. 71-77 retain their original Greek Revival roof cornices with dentiled moldings and simple fascia boards, while at Nos. 79 and 81 modillions have apparently been added to the original roof cornices. The roof cornices of the six residences form a continuous line which unifies the row architecturally.

(#69)

There is a parking lot at the corner of Jane and Greenwich Streets, where a two-story corner house with rear lot and stable once stood (No. 816 Greenwich Street).

PERRY STREET (Between Hudson & Greenwich Streets)

The emphasis in this residential street is on modest apartment house living. The relatively low height of the buildings gives them a warm, human scale. The apartment houses on the south side of the street, adjoining the Hudson Street corner, are Spanish Colonial in style. With their jagged roof line, stuccoed surfaces, balconies, and overhanging tile roofs, they lend a decidedly picturesque appearance to the street. This is very different in mood from the imposing block front of apartment houses directly across the street, which are classical in style. Notable for their rich, turn-of-the-century, terra cotta decoration, they offer a pleasing contrast of color and texture to the smoothly stuccoed, light-colored surface of the Spanish Colonial style opposite.

PERRY STREET South Side (Betw. Hudson & Greenwich Sts.)

#114

The corner five-story apartment house (described under No. 549 Hudson Street) was erected in 1892-93.

#116-120

The three buildings which complete this block all date from early in the Nineteenth Century, but were completely remodeled and stuccoed in 1928 by Ferdinand Savignano, who did a number of alterations in The Village at this time. Stylistically they belong to the period of the revival of interest in Spanish colonial architecture. With their round-arched entrances, overhanging tile roofs corbeled out above the top story windows, and stepped parapets pierced by arcades at Nos. 116 and 118, they lend a picturesque appearance to the street. Two of these buildings may include parts of very early houses on their site; No. 116 originally built in 1816, and the corner house, No. 120, in 1811. A second house was added on the same corner lot in 1836; then, after a fire in 1853, the two houses were combined into one large house. No. 118 was built last, in 1837.

PERRY STREET North Side (Betw. Greenwich & Hudson Sts.)

#117-119 This imposing corner apartment building of 1904-05 with short side facing Greenwich Street (Nos. 733-735), was designed by Bernstein & Bernstein for Katz and Wimple. Classical in style, the structure has a store entrance on the truncated corner at the intersection of the two streets. The rich terra cotta decoration above the windows is the most notable feature of the building. The fire escape in the center of the facade displays unusually delicate wrought ironwork. The sixth-story windows are set under heavy, arched lintels, repeated at No. 113-115.

#113-115 This six-story apartment house was erected at the same time as its neighbor and was designed as a twin to it by the same architects for the same clients. However, the building is strictly residential in character and has no stores. It has a bracketed roof cornice with swags in the fascia, in contrast to the plain cornice at Nos. 117-119.

#111 Erected in 1900-01, this six-story apartment house (described under Nos. 551-553 Hudson Street) completes this interesting block front of turn-of-the-century apartment buildings.

PERRY STREET (Between Greenwich & Washington Streets)

The north side of this street is an excellent example of the need for architectural controls. (The south side is outside the Historic District.) Near the Washington Street corner, flanked by a freight-loading station and a garage, is a beautifully proportioned Greek Revival residence, the last remaining example here of the row house of the mid-Nineteenth Century. It retains a fine doorway and ironwork of the period. The rest of the buildings on the block are mostly commercial in function, ranging from one to six stories in height. The tall brick warehouse near the Greenwich Street corner, designed in fond recollection of Italian medieval civic architecture, introduces a happy note to the street.

PERRY STREET North Side (Betw. Washington & Greenwich Sts.)

#145-149 The freight loading building on this corner (described under Nos. 703-711 Washington Street) was erected in 1937. It is stepped-up from one to two stories at the center of the building.

#143 This four-story vernacular structure, crowned by a bracketed roof cornice, was erected in 1859 for David Ramsey, who operated a large coal yard around the corner at 709 Washington Street. There is a store front at street level, and the fire escape dates from the period of the conversion of the building to multiple tenancy.

#141 This beautifully proportioned Greek Revival residence, which retains many of its original features, was erected in 1846 for John Keane, a stonecutter at 615 Washington Street. Built of brick, the house is three stories high over a basement. It is the earliest building on the block, and the last remaining example here of the row house of this period. The dignified Greek Revival doorway, surmounted by a glazed transom, is flanked by a pair of sturdy pilasters and sidelights, later filled in with panels. The windows are of the typical double-hung, muntined type, but the heavy sheetmetal cornices above them were added later. The dentiled fascia board is crowned by a heavy sheetmetal roof cornice, also a later addition. The graceful handrailing of the stoop is a fine example of the period, combining wrought and cast iron elements. The front door, a later addition, does not relate stylistically to the doorway.

#137 & 139 Both these one-story garages, built in the mid Nineteen-forties, serve the needs of the neighborhood. An unattractive sign obscures the brickwork above the entrance to No. 137, while paint on the brick uprights lends further confusion to its appearance.

#135 Designed in 1890, by Martin V. B. Ferdon for John McKelvey, this five-story apartment building is distinguished by its handsome roof

PERRY STREET North Side (Betw. Washington & Greenwich Sts.)#135
cont.

cornice, stepped up in the center, and featuring a sunburst design, typical of the Queen Anne style. Masks decorate the keystones above the first, third and fourth story windows. A fire escape, which runs down the center of the facade, rests on the roof of the entrance porch.

#131-133

This handsome six-story brick warehouse, erected in 1905 for Seaman Brothers, was designed by Robert D. Kohn in a style which is reminiscent of the civic architecture of medieval Italy. The facade is divided into three sections. A central area of three windows is flanked on each side by a tier of single windows. The bay on the left terminates in a two-story arched tower with corbeled brickwork at its base. This corbeling is repeated elsewhere, forming an interesting design in the central section and at the right side of the building as well. The openings are segmental-arched throughout.

#129

Designed by George F. Pelham for Elias Kempner, this six-story apartment house was erected in 1901-02. In style and detail it is classical in derivation. The first story of this brick and masonry building is rusticated. Terra cotta panels appear in the window spandrels. The tall roof parapet is a later addition.

#125

The four-story garage at this corner (described under Nos. 738-742 Greenwich Street) was erected in 1930.

WASHINGTON STREET East Side (Betw. Perry & West 11th Sts.)

#703-711

This simple one-story stucco building has been used as a freight loading station since 1938. It replaces four and five-story houses which once stood on this site.

#713 & 715

Erected in 1871 by Peter Tostevin for William R. Foster, these two five-story brick apartment houses are examples of French Empire design. Above the street floor shops, with cast iron columns, the buildings display segmental-arched windows capped by "eyebrow" lintels and sills resting on end corbels, both typical features of the French Second Empire mode. Impressive sheetmetal roof cornices, resting on ornamental brackets, are embellished with horizontal dentils and panels in the fascia section.

#717

This very simple and straightforward brick building of 1890 is a five-story apartment house, with corner store entered at No. 344 West Eleventh Street. The street floor was altered in 1955, retaining the store front. Each story is separated from the floor below by a horizontal band course running across the building under the windowsills. A bracketed roof cornice, with a classical circular motif set between the brackets in the fascia, crowns the structure. It was designed by Julius Mankowitz for Patrick Andersen.

WASHINGTON STREET East Side (Betw. West 11th & Bank Sts.)

#719-21

The large corner warehouse (also Nos. 341-345 West Eleventh Street) was designed in 1905 by C. Abbott French for the Builders Construction Company. Built of brick, the building is six stories high and has a truncated corner. It is Eclectic in style, with a very handsome rusticated ground floor, executed in brick with arched openings. It combines classical decorative features above the fifth story windows with an arcaded top floor, a late survival of the Romanesque Revival vocabulary. After the turn of the century it was occupied by the Italian Swiss Colony Wine Company.

#725

This two-story brick building with a high parapet was altered in 1939 for use as a garage for Greenwood Cemetery; it replaces a five-story apartment house of 1886.

#727-29

In 1936, the three upper stories of a building of 1893 were removed and the remaining two lower floors converted to an industrial use. The building still retains some Romanesque Revival features.

WASHINGTON STREET East Side (Betw. West 11th & Bank Sts.)

- #731 The filling station at the corner of Bank Street was erected in 1938 to serve the neighborhood. This small stuccoed structure, painted white, could well have been built of brick to harmonize better with neighboring buildings.

WASHINGTON STREET East Side (Betw. Bank & Bethune Sts.)

- #733 This five-story brick apartment building with commercial store front was built for Mrs. Kate Regan in 1899. The architect, Charles Rentz, incorporated various classical motifs in this transitional building which retains round-arched Romanesque windows at the fifth floor. These windows have heavily decorated keystones and are surmounted by a cornice with a dentiled fascia. Classical garlands decorate the handsome cornice between the fourth and fifth floors.
- #735-739 Built in 1845, this pleasant row of brick Greek Revival houses stands almost untouched by time. Originally the row consisted of four houses, including one on the site of the present apartment house, No. 733. The houses were developed by Charles Crane, a grocer, whose store and home were directly across the street at Nos. 734 and 736 Washington Street, and by David Ramsey, carman, whose residence was at No. 737. Both men had taken advantage of the sale at auction of Richard Halliday's estate in 1844.
- These three houses are three stories in height. The wrought iron handrailings at the stoops and the areaway railings are original with the date of construction. The spindle uprights of the handrailing are enhanced by a band of graceful "S" curves along the top, while the handrailing terminates in a smooth-flowing curve. The plain wrought iron uprights of the areaway railing, with very small spindles between them, are complemented by a horizontal band at the bottom that retains traces of the original cast iron fret pattern.
- At Nos. 735 and 739 the recessed entranceway lintels are surmounted by cornices, while at No. 737 the simple lintels are unadorned. The fine Greek Revival doorway, with sidelights and transom, has been proudly retained at both these residences, while each handsome paneled door is flanked by well proportioned pilasters with Doric capitals. Sidelights with four panes complement these pilasters, and a transom with three panes may be seen over the door. The muntined windows at No. 737 have simple lintels. Sheetmetal cornices have been added at Nos. 735 and 739. The three residences are crowned by their original, dignified, wood roof cornices with dentiled molding and fascia board which, despite their being non-continuous, create a character of overall architectural uniformity. The printmaker Stanley William Hayter lives at No. 737.

- #741-745 This two-story brick commercial building with garage on the first floor was built in 1912-13. Crowned by a paneled parapet, this structure is in scale with the adjacent row of Greek Revival brick residences.

- #747 This one-story brick garage, built in 1916, blends in texture and materials with the row of previously described adjacent structures.

- #749-753 This row of three brick Greek Revival residences was built as an investment in 1842 by Edward S. Innes, a cigarmaker. The residences are all three stories in height with basements. The stoops have disappeared from Nos. 749 and 751 to provide a basement entrance at No. 749, a street level entrance at No. 751, and a corner store at No. 753. Stone lintels, retained at the first-story windows at No. 749, have been replaced by brick at the upper floors and at No. 751. These two residences are crowned by simple parapets with diminutive copings. At the corner building, No. 753, the lintels have been embellished with cornices, while elaborate moldings supported by small brackets have been added to the sills. The building is crowned by a fine modillioned cornice with simple fascia board.

WASHINGTON STREET East Side (Betw. Bethune & West 12th Sts.)

#755-759 This two-story garage and freight loading station was erected in 1937-38. It is a large brick structure with metal windows at second floor level and serves the neighborhood. Severely simple, with level parapet, it has a low tower at the corner.

#763 & 765 Designed in 1886 by Thom & Wilson for Joseph Schwarzler, these two five-story brick apartment buildings have been modified in ensuing years. The chief changes appear at the street level at No. 763, where apartments were created in place of stores, also eliminating the store front to the right side of the doorway at No. 765. The building has a high roof parapet with brickwork designs replacing the former cornice, but the top story with arched windows remains unchanged.

#767 Here is the lone example of early Nineteenth Century architecture on the block. Erected in 1842 for Nathaniel Clark, this three-story house has the gable end and general proportions of the much earlier Federal house. It has a dentiled cornice and double-hung muntined windows. The store at street level is also typical of the arrangement of corner houses. The Twelfth Street side, with gabled end and extension to the rear of the lot, is described under No. 366 West Twelfth Street.

WASHINGTON STREET East Side (Betw. West 12th & Jane Sts.)

#773-775 A large two-story corner garage, erected in 1924-25, this building has large windows at the second story and a stepped roof parapet. The brickwork, laid in Flemish bond, is designed to create an interesting pattern. The ground floor is largely open at the corner with isolated columns supporting the upper floor.

#777-781 This industrial building at the corner of Jane Street is an example of completely incoherent design. Built in 1948, not the slightest effort was made to reconcile window sizes to each other or to relate them to the large door. This building serves a useful purpose in the community but, at no extra cost, the varied window sizes might, in the hands of a skillful designer, have been made exceptionally attractive, befitting its location in an Historic District.

WASHINGTON STREET East Side (Betw. Jane & Horatio Sts.)

#783 This three-story vernacular structure, erected in 1849, was originally a residence. Later the ground floor was converted to a store and the building extended by a one-story structure to the full depth of the lot at the rear. Small cornices appear above the window lintels, and it is crowned by a plain sheetmetal roof cornice.

#785 This small two-story building, now completely refaced, was originally erected in 1873 as a horse-shoeing shop, with two apartments above. It was altered in 1911 and again, more recently, to its present appearance with a new brick facade. A panel in the parapet displays a checkerboard pattern in brick; the windows are glass block.

#787 & 789 These two identical five-story brick apartment buildings were erected in 1887-88 for Ella A. Tracy and were designed by Thom & Wilson. The first floors have commercial stores. In each unit the double-hung sash windows of the upper floors are capped by simple stone lintels which contrast in color and texture with the red brick wall. Beneath the cornice, at the sides, the corbeled brick headers form an interesting pattern, while the central panel is given texture by toothed brickwork. The elaborate cornice has paired and grooved brackets.

#791-795 This ornate five-story corner apartment building (also No. 90-92 Horatio Street) was erected in 1871 for Charles A. Buddensick. Segmental-arched cornices top the stone lintels over the double-hung windows. The brick facade is crowned by a cornice with heavy brackets, broken at the center by a semicircular pediment with brackets. The attractive iron balconies at each floor, with their diagonal bracing, are a striking feature of this building. The architect was William José.

WEST ELEVENTH STREET (Between Hudson & Greenwich Streets)

This short block of Nineteenth Century houses preserves much of its delightful quality and original charm. It completely retains its residential character and is a pleasant street in which to live. Ranging in height from three to four stories, many of the houses preserve their Greek Revival proportions, fine doorways, and ironwork. At the middle of the south side, a row of three houses, freshly painted, is particularly notable. The north side features an unusual little courtyard behind a handsome iron railing, set between the two end houses which approximately balance each other.

WEST ELEVENTH STREET South Side (Betw. Hudson & Greenwich Sts.)

- #302 The corner three-story frame house (described under No. 567 Hudson Street) is one of the old houses remaining in The Village, dating from about 1817.
- #304 Built in 1853-54 by Thomas L. Brooks, builder, this four-story brick house has a store at street level. It has a Greek Revival cornice with dentils and double-hung muntined windows, all retardataire.
- #306 This three-story brick dwelling was erected in 1845 for Nicholas Brinckerhoff, carman, two years after he had completed the row of three neighboring houses (Nos. 308-312). An arched entryway, with an oval window above, leads to a one-story extension at the rear of the lot. A garage occupies the rest of the ground floor, a latter-day alteration which replaced the stoop by a window. Windows have double-hung muntined sash. A bulbous sheetmetal roof cornice is a replacement of the original.
- #308-312 Unified by a continuous cornice line, these three houses of 1842-43 are fine examples of Greek Revival row houses. They were erected for Nicholas Brinckerhoff on land he had purchased in 1842. No. 310 was his own residence. This is also the best preserved house of the row and it retains more of its delicate Greek Revival ironwork at the stoop than does No. 312. The arch-patterned, cast iron railing at No. 308 is a good example of the later Italianate style. Nos. 310 and 312 are graced by almost identical Greek Revival doorways. The doors are each flanked by square pilasters and sidelights, surmounted by glazed transoms. At No. 312 the sidelights have three panes and the transom four. Sheetmetal cornices were added at a later date above the doorways and windows at Nos. 308 and 310. No. 312 has casement windows at the first floor.
- #314 The three-story corner house (described under No. 749 Greenwich Street) was built earlier, in 1835, with a front of Flemish bond brickwork. There is a charming Greek Revival doorway on the West Eleventh Street side, flanked by Doric columns which support a dentiled transom bar with glazed transom above.

WEST ELEVENTH STREET North Side (Betw. Greenwich & Hudson Sts.)

- #311 This three-story corner house, on a very narrow triangular lot, was erected in 1837 for Henry Pray, butcher, of 757 Greenwich Street around the corner. It was considerably modified later in the century. Three windows were blocked up and the ground floor store was eliminated and replaced by an apartment. The sheetmetal modillioned cornice, resting on handsome brackets, has a paneled fascia. The side door is used as an entry for No. 755 Greenwich Street, also built for Henry Pray.
- #305-307 The house behind a handsome gate and railing in the courtyard, between Nos. 303 and 311, is the rear portion of No. 757 Greenwich Street, erected in 1836. An array of entrance doors has been provided for this house at the back of the courtyard.
- #303 Unified by a single roof cornice, the corner building actually consists of two separate dwellings, a corner house built for Abraham Miller in 1836, and a rear house erected in 1857-58. The houses were

WEST ELEVENTH STREET North Side (Betw. Greenwich & Hudson Sts.)#303
cont.

altered in 1874. Stylistically the new cornice of both houses belongs to this period. The casement windows are latter-day additions. Three fire escapes date from the period of conversion to multiple tenancy. The rear house retains two low stoops and the corner house, with store, is also known as No. 569 Hudson Street.

WEST ELEVENTH STREET (Between Greenwich & Washington Streets)

Diversity is the outstanding quality of this street, which features an interesting contrast between the low residences of the mid-Nineteenth Century and the taller apartment houses and commercial buildings of the late Nineteenth and early Twentieth Centuries.

Adjoining the Greenwich Street corner, on the south side of the street, is a sober row of small Greek Revival houses which provides an interesting foil to the neighboring turn-of-the-century apartment houses, which are almost Baroque in style. The tall garage at mid-block and the relatively tall apartment houses at the end of the street again represent themes of later decades set against the low Greek Revival houses of an earlier period.

The north side is notable for an exceptional row of Greek Revival houses near the Washington Street corner, distinguished particularly by their fine doorways and elegant ironwork. At mid-block is a row of apartment houses designed as a single unified front, an imposing example of the vigorous Romanesque Revival style of the late Nineteenth Century.

WEST ELEVENTH STREET South Side (Betw. Greenwich & Washington Sts.)

#316-320

These three Greek Revival row houses were built in 1843 for George Scott, a carpenter. Though No. 316 has been altered at street level, the two neighboring houses retain much of their original appearance. This is particularly true of No. 318, an attractive house which still has its original stoop, doorway, and Greek Revival ironwork at the stoop and areaway. Later sheetmetal cornices appear above the window lintels. No. 320 replaced its doorway with a window when it was altered to provide a basement entrance. Sheetmetal roof cornices with dentiled fasciae, the latter typical of the Greek Revival period, unify the three buildings.

It is interesting to note how No. 316, the corner house with store beneath it, was reconciled in height to two conventional town houses with basements by the expedient of introducing a low attic at the top.

#322-324

Erected in 1902 by Oscar Lowinson for Moses Rosenkrantz, this six-story apartment house is a handsome example of architecture of the Eclectic period. The undulating facade, Baroque in its conception, is embellished by classical details, seen in the keystones of the window lintels and the graceful swags underneath the roof cornice. The brickwork of the first floor simulates rustication and the end bays are en-framed vertically by light colored brick quoins.

#326-330

Originally erected in 1843-44 as three individual row houses, No. 326 was later combined with its neighbor (No. 328) and is now used as a warehouse. Tie rods were evidently added to strengthen the structure at the time of the building's conversion from domestic to commercial use. No. 330 has a basement entrance, underneath an oval window, which leads through a passageway to a two-story house at the rear of the lot. These houses retain their Greek Revival proportions and No. 330 has a typical dentiled cornice.

These three-story houses were erected on land sold by the heirs of David M. Halliday to two carmen, Peter J. Van Orden, who lived at the former No. 228, and Jacob C. Blauvelt (No. 330).

#332-334

Erected in 1905 for the Foster Scott Ice Company, this five-story brick structure, designed by Thomas H. Styles, is used as a garage today, providing parking facilities for the neighborhood. It is quite a handsome structure, crowned at the top story by a pair of large windows, each subdivided into five arched units. Rectangular panels of

WEST ELEVENTH STREET South Side (Betw. Greenwich & Washington Sts.)

#332-334 cont. brick simulating quoins strengthen the corners of the building visually.

#336 & 338 Built as a pair, these two apartment buildings of 1890 were designed by James W. Cole for John Reagan. No. 338 has been shorn of all its decoration and has been smooth-stuccoed. Originally it was exactly like No. 336, with prominent window lintels resting on framed jambs surmounted by brackets. A dignified bracketed roof cornice, replaced at No. 338 by a high parapet, crowns No. 336.

#340 Unusually wide and five windows across, this house was erected in 1852-53 for Balthazar Melich. It is crowned by a bracketed cornice. As at No. 330, there is a basement passageway, surmounted by an oval window, which leads to a small three-story building at the rear of the lot.

#344 This five-story corner apartment house (described under No. 717 Washington Street) was erected in 1890.

WEST ELEVENTH STREET North Side (Betw. Washington & Greenwich Sts.)

#337-345 The six-story classical brick and terra cotta building on the corner (described under Nos. 719-721 Washington Street) was erected in 1905.

#331-335 This distinguished row of three Greek Revival houses was erected in 1838-39 for Lambert Suydam, a merchant at 413 Broom Street. The stately brick Greek Revival residence at No. 335 stands its original three and one-half stories in height with basement. It retains its very refined original entranceway complete with cornice. The simple roof cornice may once have had a fascia board with small attic windows cut in it. Low attic windows are placed directly below the refined molding of the Greek Revival roof cornice and were probably widened at a later date. The double-hung windows have had their muntined sash replaced by plate glass, while simple rectangular cornices were added to the original stone lintels.

No. 333, a handsome Greek Revival brick residence, is similar in basic design to No. 331. The entranceway retains its original lintel, but the cornice has been removed. The handsome stoop and areaway railings are identical to those of the adjacent house, No. 331, and are notable for their exceptionally fine quality. The muntined, double-hung windows are capped by pedimented lintels from which the small cornices have been removed, while the windows of the fourth floor are surmounted by simpler square-headed lintels. The house is crowned by a tall brick parapet which has a horizontal stuccoed band covering the common brick, revealed when the cornice was removed. The lintels, sills, and entranceway have been painted white and are thus boldly contrasted with the brick facade.

No. 331, a striking brick Greek Revival house, was completed in 1839. Although the house is four stories high, it originally stood three and one-half stories high with basement, similar to No. 335. The recessed entranceway is framed on the facade by two massive pilasters with molded capitals which support a simple architrave, surmounted by a hood with four brackets replacing the original frieze and cornice (see No. 335). Beneath this projecting hood, a jig-saw molding is seen. On the sides of the door, the paneled space between the pilasters and half-pilasters was once filled by sidelights. The simple entablature above the door is topped by a three-paned transom.

The wrought iron handrailings of the stoop at No. 331, together with the areaway railing, are elaborated with anthemion and Greek fret castings. They enhance the architectural elegance of this house and its neighbor, No. 333, and are among the finest in the City. At the handrailing, the area between the wrought iron uprights has been filled with upright and inverted anthemion designs, while the horizontal band directly beneath the handrail has a curvilinear design. This pattern is repeated in the areaway railing where the base of the railing is embellished by a crisp Greek fret design. The graceful, round, openwork iron newel posts sit on raised stone pedestals

WEST ELEVENTH STREET North Side (Betw. Washington & Greenwich Sts.)

331-335
cont. with moldings at the top. The windows have pedimented lintels with delicate cornices. Those at the first floor retain their original muntins. This residence is crowned by an elaborate bracketed roof cornice with modillions between the brackets and a paneled fascia board.

323-327 Designed by Neville & Bagge for James F. Doyle, these three five-story apartment houses, erected in 1897, are notable for their cast iron store fronts and their fine Romanesque Revival facades. Though each building has its own entrance, the visual impression is that of a single facade.

#321 This five-story apartment house is a good example of the Neo-Grec style. Interestingly enough, it is an alteration of a much earlier house of 1838-39. The architect for this alteration of 1873, in which the building was raised to its present height and extended to the rear, was William José. The windows are surmounted by dignified classical cornices, resting on vertical corner brackets, which are pedimental in shape at the second story and rectangular at the upper stories. The elaborate roof cornice is typical for the period. There is a store at the first floor with an interesting cast iron front.

17 & 319 Both these houses of the mid-Eighteen-forties have been considerably modified, notably by the conversion to basement entrances and by the substitution for their original cornices of tall, stepped roof parapets with a central tiled overhanging roof section. No. 317, built in 1845 for Mary Dunn, retains its muntined window sash, replaced by modern plate glass at No. 319. No. 319 was built for James H. Houghtalin, a butcher at the Jefferson Market, who lived next door at No. 321.

(#315) The four-story building on the corner (described under No. 752 Greenwich Street) was originally erected in 1827, also for a member of the Dunn family.

WEST TWELFTH STREET (Between Hudson & Greenwich Streets)

This short street is dominated by the monumental structure on the south side, a fine example of the rather cold Neo-Federal style of the early part of the Twentieth Century. It stands seven stories high, in sharp contrast to the warm, intimate scale of the Greek Revival row of houses across the street. These residences, three stories in height, retain their original proportions and, in a number of cases, their stoops and handsome ironwork. The row originally extended to the corner of Greenwich Street, but the last house was replaced late in the Nineteenth Century by a six-story apartment house.

WEST TWELFTH STREET South Side (Betw. Hudson & Greenwich Sts.)

no #) The Twelfth Street side of the Village Nursing Home, erected in 1905 as a hotel (described under No. 607 Hudson Street), is divided vertically by corner stones (quoins) into three sections. The decorative elements and trim, in light-colored stone, stand out in sharp contrast to the brick walls of the building. The windows of the first story are surmounted by lunettes and arches with keystones, in the Federal manner. Those of the second through the fifth stories have splayed lintels with triple keystones. A dentiled roof cornice with modillions crowns this Neo-Federal design.

WEST TWELFTH STREET North Side (Betw. Greenwich & Hudson Sts.)

#329 This six-story apartment house (described under No. 797 Greenwich Street) was erected in 1890, replacing a house which was part of the neighboring row.

WEST TWELFTH STREET North Side (Betw. Greenwich & Hudson Sts.)

#317-327

This row of six Greek Revival residences, once a row of seven, was erected in 1841. The entire block front had been purchased for development by William Hurry, a builder who only a few years later became an architect in New York. Associated with him in the building of this fine row were Amos Woodruff, a mason active elsewhere in The Village, William Joyce, a stone cutter, taxed for No. 325, and possibly James Blakely, a painter, taxed for No. 321.

The houses are all three stories high. Nos. 319, 321, and 323 retain their original stoops, while Nos. 325 and 327 have had their stoops removed to provide basement entrances. At No. 325 the original stone lintels over the windows can be seen, while at No. 327 sheetmetal cornices over the window lintels have been added, as well as small end corbel blocks underneath the windowsills. The roof cornice of No. 327 is also an addition of the later Nineteenth Century. Nos. 323 and 325 retain their original dignified cornices of the Greek Revival period, with crisp dentiled moldings and plain fascia boards. No. 321, with a later roof cornice identical to the one at No. 319, has a simple wrought iron Greek Revival handrailing at the stoop and areaway railing. The six-over-six panes of the windows are in keeping with the period.

At No. 319, the recessed door frame with pilasters and sidelights is surmounted by a transom with three panes. A molded hood of later date, supported on ornamental brackets, is seen over the doorway. The wrought iron handrailings of the stoop are fine examples of Greek Revival work. The richly detailed cast iron newels, topped by handsome urns, are a later addition. The wrought iron areaway railing with Greek fret design at the bottom is partially original. The window pane of the front door has been covered by a new and ornate iron grille, similar to that of the areaway gate. The windows of the parlor floor have been lengthened and their overall appearance enhanced by the addition of exterior blinds and iron railings. The windows on the second floor are also complemented by exterior blinds. At the third floor the windows have been embellished by ornate cast iron flower boxes, with the same pattern of iron work as that in the front door. The plain Greek Revival lintels over the windows are now capped with sheetmetal cornices. The house is crowned by an elaborate roof cornice which consists of four Neo-Classical fluted brackets and a row of dentils.

No. 317, the corner three-story house and store (described under No. 611 Hudson Street) was erected in 1842 and was also part of William Hurry's property and of this row.

WEST TWELFTH STREET (Between Greenwich & Washington Streets)

Much of the charm of the mid-Nineteenth Century is still preserved in this street, of which the south side remains almost entirely residential in character. The eastern end is dominated by rows of three-story houses, imparting to the street a feeling of warmth and intimacy. Several of the houses still retain the proportions and decorative features so typical of the Italianate style. Many, however, have been considerably altered, particularly by the elimination of stoops and the addition of high roof parapets, evidencing the necessity for establishment of a control board to review changes such as these. Contrasting in height and surface treatment with these small houses are the apartment houses on the block, of which the largest, immediately adjoining the row houses, is a six-story structure of the late Nineteen-twenties. Its straightforward treatment makes an interesting contrast to the three elaborate apartment houses to the west, designed in the third quarter of the Nineteenth Century with a unified facade and embellished with classical motifs. The little one-story garage, which runs through to Bethune Street, although lacking in distinction, happens to relate to the one-story extension at the back of the small house at the corner of Washington Street.

The buildings on the north side of the street are marked by diversity of color, materials, style, and use. Largely commercial in character, the street is saved from anonymity by the presence of a fine row of three Greek Revival residences, near the Greenwich Street corner, flanked by a taller apartment house and a low garage. Since

WEST TWELFTH STREET (Between Greenwich & Washington Streets)

these houses display many lovely architectural and decorative details, it is unfortunate that the neighboring garage was designed with no thought to the character of the neighborhood. This situation could have been avoided had proper controls been exercised by an architectural review board.

WEST TWELFTH STREET South Side (Betw. Greenwich & Washington Sts.)

#328 The corner five-story apartment house (described under No. 796 Greenwich Street) was erected in 1877.

#330-334 This dignified row of three brick residences of 1853-54 was developed by John Keyser, a carpenter and builder, who lived at No. 332. These houses are transitional in style, combining Greek Revival proportions and general fenestration with Italianate features. Nos. 330 and 332 are three stories high with basement and retain much of their original appearance; a fourth story has been added to No. 334. Stoops have been retained at Nos. 332 and 334, but a basement entrance was substituted at No. 330.

The impressively proportioned entranceways with double doors and paneled reveals, outlined by a spiral or rope molding, are surmounted by plain lintels with projecting cornices. This rope molding and the floor-length windows of the parlor story, with their decorative cast iron railings, are more typically Italianate in style. No. 334 has small cornices over the window lintels. Nos. 330 and 332 retain their original bracketed Italianate roof cornices, while No. 334 terminates in a high brick parapet added when the building was raised one floor.

#336-340 This row of three brick houses, originally Italianate in style, was built in 1859-60 as the residences respectively of Samuel B. Ferdon, smith, Jacob T. Blauvelt, carman, and Jacob J. Bogert, carpenter. They are all three stories high, but have been considerably modified. The stoops have been removed to provide a basement entrance at No. 336 and street-level entrances at Nos. 338 and 340. French doors and a small balcony at No. 340 mark the place of the original entrance. All three houses once had passageways leading to buildings at the rear of the lot. The iron gates leading to the alleyways at Nos. 336 and 338 are attractively designed in an open mesh pattern. The double front door with transom at No. 338 has a hipped roof hood. The windows of No. 340 are capped by simple stone lintels, while sheet-metal lintels with small cornices have been added to the window lintels at Nos. 336 and 338. The residence at No. 338 is the only one which retains its typically Italianate roof cornice, carried on vertically placed console brackets with paneled fascia. This has been replaced at No. 336 by a high parapet and at No. 340 by a simple horizontal band course.

#344-348 This six-story brick apartment building was designed in 1928 by Ferdinand Savignano, a Brooklyn architect who specialized in alterations in The Village in the late Nineteen-twenties. The Neo-Classical pilastered stone entranceway contrasts both in color and in texture with the red brick facade. Continuous stone band courses run above the first floor windows and the sills of the second floor windows utilize the uppermost of these two band courses. The lintels and frames of the third, fourth, and fifth floor windows are brick. A continuous band course forms the sills for the sixth floor windows. The patterning of the brick, set on the diagonal, creates a textured effect over the top floor windows. The building is crowned by a brick parapet with a stone band course and a continuous stone coping.

350-354 These three elaborately detailed apartment houses, five stories high, were built in 1875 with a unified facade. They were designed by William Joel for Jacob Schmidt. The ground floor arched windows and entranceways have paneled keystones and, as a result, the first floor appears almost as an arcade. An unbroken cornice divides the upper floors from the first floor. The windows of the second floor are embellished by ornately decorated pedimented lintels, while lintels

WEST TWELFTH STREET South Side (Betw. Greenwich & Washington Sts.)

#350-354
cont. with cornices supported on brackets crown the windows of the upper floors. The sills of the windows rest on small corbel blocks. Unifying the buildings is a roof cornice with carved brackets and sharply defined modillions between them.

#356-362 This one-story garage, erected in 1922, runs through the block to Nos. 40-44 Bethune Street. It serves a useful purpose in the community and, although low in height, relates to the one-story back building of No. 366.

#366 The interesting little corner house (described under No. 767 Washington Street) is unusual in preserving a gabled end and the general proportions of a Federal house, in spite of its late date of 1842. The end windows are blind. There is a hooded doorway with original ironwork at the rear of the house and, covering the rear of the lot, a small one-story extension with casement windows which is a later addition.

WEST TWELFTH STREET North Side (Betw. Washington & Greenwich Sts.)

#361-371 The corner two-story garage (described under Nos. 773-775 Washington Street) was erected in 1924-25.

#357-359 Erected in 1919-20, this brick warehouse, which runs through the block to Jane Street, has a two-story front on this street, but only a one-story facade at Nos. 88-90 Jane Street. The windows of the second story are surmounted by a brick parapet with brick panel. The windows at the second floor are steel sash and, except for two small access doors, one wide doorway occupies most of the ground floor.

#349-353 Built as three separate brick houses in 1869-70, the first floors were later remodeled into commercial establishments. The bracketed hoods over the two entranceways are Italianate in style. The attenuated windows of the upper stories are complemented by lintels with cornices and pronounced sills. The height of No. 349 has been increased by an elaborately detailed bracketed cornice, while the two lower units have a relatively simple cornice with moldings. The buildings were erected for William Ritchie.

#345
(#345-347) This three-story apartment house with pseudo-roof represents successive alterations to two individual houses erected in 1833. Until 1870, when the old houses were raised to three stories for Abraham Odell, they were typical two-story Federal houses with pitched roofs. The present appearance of the building is the result of an extensive alteration of 1927, when the two houses were combined, stuccoed over, and given a single entrance. The doorway is crowned by a simple bracketed hood and the old windows have been replaced by steel casements. The hood over the door repeats the theme of the steeply sloping shingled roof. The one-story studio apartment at the rear of the lot was also erected in 1927 by the owner and contractor, the Axtell Richmond Realty Corp.

#343 Built originally in 1833 as one of a row of three houses (Nos. 343-347), this building was raised later in the Nineteenth Century from the original two stories to its present five-story height and was extensively altered. The recessed doorway is flanked by cast iron columns which are fluted at the top and paneled below. The windows have heavy corniced lintels and the building is crowned by a bracketed cornice with dentiled molding.

#337-341 This fine looking row of three brick Greek Revival residences was built in 1846-47. The three-story houses are simple in design. At Nos. 339 and 341, the entranceways, adjacent to each other, share a common stoop and an interesting unbroken lintel with dentiled molding and cornice above. The stoop has a very dignified wrought iron hand-railing at the sides and center, embellished by handsome castings at the midpoints of the spindles. The single stoop at No. 337 is similar. The stair handrailings terminate in fine cast iron newel posts with urn-like finials. The wrought iron areaway railings at all three resi-

WEST TWELFTH STREET North Side (Betw. Washington & Greenwich Sts.)

337-341 cont. dences feature a typical Greek fret pattern below the topmost horizontal band. The paneled doors are flanked by sidelights with four panes and are crowned by three-paned transoms.

The muntined, double-hung windows at Nos. 339 and 341 have lintels with sheetmetal cornices, added later. At No. 337 the windows are capped by simple stone lintels. All three residences are handsomely crowned by a continuous, crisply detailed, dentiled cornice which unifies the row architecturally. The row was developed by John J. Palmer, President of the Merchants Bank at 42 Wall Street, in association with Richard Calrow, builder, of 102 West 24th Street and John T. Williams, plumber.

#335 The corner one-story brick garage (described under Nos. 802-810 Greenwich Street) was erected in 1944.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture and other features of this area, and based upon the hearings that the Landmarks Preservation Commission held, and a detailed personal examination of the entire area and the carefully documented findings as to each and all of the various properties within the area and their history, architecture and other features, together with all of their interrelationships, complimentary, supplementary and otherwise, and the importance of all the said properties, separately and together, to the City of New York as a part of an Historic District to be known as Greenwich Village Historic District, and in recognition of the peculiar special historic, aesthetic value of buildings and other improvements in the community known as Greenwich Village, as well as its wealth of history, tradition, mores and way of life of the City in and out of the specific area involved, the Landmarks Preservation Commission finds that the Greenwich Village Historic District contains buildings and other improvements which have a special character and special historical and aesthetic interest and value and which represent one or more periods or styles of architecture typical of one or more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the City.

The Commission further finds that, among its important qualities, the Greenwich Village Historic District is an exceptionally fine area within the City, primarily residential with commercial areas serving the community, that it retains, to a rare degree, an old world charm with its many tree-lined streets and rows of architecturally notable houses of generally uniform height, that it has an unusual aesthetic quality due to the great variety of architectural styles manifested in its handsome residences and churches, that each style is representative of a way of life and an era in the historical development of. The Village, over a period of more than one hundred years, and as an Historic District has a peculiar value to the community known as Greenwich Village as well as to the City of New York in that said properties, separately and together conserve and preserve for the community and the City of New York, the way that people in the area lived and modified or changed their way of life, adapting their buildings accordingly, to such extent that detailed examination of the buildings within the Historic District reveal to a considerable extent the history and life of the City with its manifold changes from one period to another and that because of the fine architectural quality of its houses and its background, it is outstanding as a great historic area within the City.

Accordingly, pursuant to the provisions of Chapter 63 of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an Historic District the Greenwich Village Historic District, Borough of Manhattan, containing the land bounded by Washington Square South, West 4th Street, the rear lot lines of the buildings on the south side of Barrow Street from West 4th Street through 27-31 Barrow Street, the southern property line of 289 Bleecker Street, 7th Avenue, Leroy Street, St. Luke's Place, Hudson Street, Morton Street, the rear lot lines of 447 through 451 Hudson Street, a portion of the southern property line of 453 Hudson Street, the rear lot lines of 453 and 455-457 Hudson Street, the western property line of 97 Barrow Street, Barrow Street, Greenwich Street, Perry Street, Washington Street, Horatio Street, the western property line of 83 Horatio Street, the rear lot lines of 83 through 67 Horatio Street, a portion of the eastern property line of 67 Horatio Street, the northern property line of 832-836 Greenwich Street, the northern property line of 827-829 Greenwich Street, the rear lot line and a portion of the

FINDINGS AND DESIGNATION

eastern property line of 53 Horatio Street, the rear lot lines of 51 through 45 Horatio Street, a portion of the eastern property line of 45 Horatio Street, the northern property line of 639 Hudson Street, Hudson Street, Gansevoort Street, West 13th Street, the rear lot lines of 65 through 73 8th Avenue, the northern property line of 73 8th Avenue, the northern property line of 70-72 8th Avenue, the rear lot lines of 253 through 205 West 13th Street, the northern property line of 42-46 7th Avenue, the northern property line of 41-49 7th Avenue, a line 100 feet north of the front lot lines of 161 through 107 West 13th Street, the eastern property line of 107 West 13th Street, the eastern property line and the rear lot line of 104 West 13th Street, the rear lot line of 106 West 13th Street, the eastern property line of 117 West 12th Street, West 12th Street, the western property line of 71-77 West 12th Street, a line 100 feet north of the front lot lines of 71-77 through 49 West 12th Street, a portion of the eastern property line of 49 West 12th Street, a line 45 feet north of the front lot lines of 47 through 41 West 12th Street, a portion of the western property line of 39 West 12th Street, a line 100 feet north of the front lot lines of 39 through 11 West 12th Street, the eastern property line of 11 West 12th Street, West 12th Street, 5th Avenue, the northern property line of 45 5th Avenue, a portion of the northern property line of 43 5th Avenue, the rear lot lines of 11 through 29 East 11th Street, the eastern property line of 29 East 11th Street, the eastern property lines of 28 East 11th Street and 15-19 East 10th Street, the eastern property lines of 24 East 10th Street and 23 East 9th Street, East 9th Street, University Place and Washington Square East.

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