

South Village Historic District Designation Report

December 17, 2013



Cover Photographs: 200 and 202 Bleecker Street (c. 1825-26); streetscape along LaGuardia Place with 510 LaGuardia Place in the foreground (1871-72, Henry Fernbach); 149 Bleecker Street (c. 1831); Mills House No. 1, 156 Bleecker Street (1896-97, Ernest Flagg); 508 LaGuardia Place (1891, Brunner & Tryon); 177 to 171 Bleecker Street (1887-88, Alexander I. Finkle); 500 LaGuardia Place (1870, Samuel Lynch).

Christopher D. Brazee, December 2013

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South Village Historic District



Landmarks Preservation Commission

South Village Historic District
 Borough of Manhattan, NY
 [LP-2546]

Calendared: May 21, 2013
 Public Hearing: June 25, 2013
 Designated: December 17, 2013

- Boundary of Historic District
- Tax Map Lots in Historic District
- Boundaries of Existing Districts

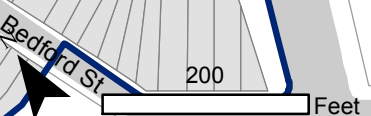


NYC
 Landmarks Preservation
 Commission

Greenwich Village
 Historic District
 Extension II

MacDougal-
 Sullivan Gardens
 Historic District

Greenwich Village
 Historic District



Graphic Source: MapPLUTO, Edition 09v1, 2009. Author: Landmarks Preservation Commission, JM. Date: December 17, 2013.

TESTIMONY AT THE PUBLIC HEARING

On June 25, 2013, the Landmarks Preservation Commission held a public hearing on the proposed designation of the South Village Historic District (Public Hearing Item No. 8). The hearing had been duly advertised in accordance with the provisions of law. 24 people spoke in support of designation, including representatives for City Council Speaker Christine C. Quinn, State Senator Brad Hoylman, State Assembly Member Deborah J. Glick, and Manhattan Community Board 2. Several residents and property owners also spoke in support of designation, as did representatives for the Bleecker Area Merchants' and Residents' Association, Charlton Street Block Association, Greenwich Village Society for Historic Preservation, Historic Districts Council, New York Landmarks Conservancy, and the Society for the Architecture of the City. The commission received a letter in support of designation from City Councilmember-Elect Corey D. Johnson. The commission also received five letters and emails regarding the proposed designation, three in support of designation, and two requesting a property be removed from the proposed historic district, as well as a postcard campaign comprising 104 submissions supporting designation.

SOUTH VILLAGE HISTORIC DISTRICT BOUNDARIES

The South Village Historic District consists of the properties bounded by a line beginning at the northwest corner of West Houston Street and LaGuardia Place, extending westerly along the northern curblineline of West Houston Street, northerly along the eastern curblineline of Sullivan Street to a point on a line extending easterly from the southern property line of 170 Sullivan Street, westerly along said line to a point on a line running through the center of Sullivan Street, northerly along said line running through the center of Sullivan Street to a point on a line extending easterly from the southern property line of 170-172 Bleecker Street (aka 190 Sullivan Street), westerly along said line and the southern property lines of 170-172 Bleecker Street (aka 190 Sullivan Street) through 176 Bleecker Street and a portion of the southern property line of 178 Bleecker Street, northerly along a portion of the western property line of 178 Bleecker Street, westerly along a portion of the southern property line of 178 Bleecker Street and along the southern property lines of 180 Bleecker Street through 184-186 Bleecker Street (aka 98 MacDougal Street) to a point on a line running through the center of MacDougal Street, southerly along said line running through the center of MacDougal Street to a point on a line extending easterly from the southern property line of 69 MacDougal Street, westerly along said line and the southern property line of 69 MacDougal Street, northerly along the western property lines of 69 and 71 MacDougal Street and a portion of the western property line of 73-77 MacDougal Street, westerly along the southern property line of 260-262 Sixth Avenue to the eastern curblineline of Sixth Avenue, northerly along the eastern curblineline of Sixth Avenue to the southern curblineline of Minetta Street, northeasterly along the southern curblineline of Minetta Street to a point on a line extending southeasterly from the southwestern property line of 290 Sixth Avenue (aka 6-10 Minetta Street), northwesterly along said line and southwestern property line of 290 Sixth Avenue (aka 6-10 Minetta Street), northerly along the western property line of 290 Sixth Avenue (aka 6-10 Minetta Street), northeasterly along the northern property line of 290

Sixth Avenue (aka 6-10 Minetta Street), northwesterly along a portion of the southwestern property line of 19-25 Minetta Lane (aka 16-22 Minetta Street), northerly along the western property line of 19-25 Minetta Lane (aka 16-22 Minetta Street) to the southern curblineline of Minetta Lane, easterly along the southern curblineline of Minetta Lane to a point on a line extending southerly from the western property line of 24 Minetta Lane, northerly along said line and the western property line of 24 Minetta Lane, easterly along the northern property line of 24 Minetta Lane, southerly along a portion of the eastern property line of 24 Minetta Lane, easterly along a portion of the northern property line of 18 Minetta Lane, northerly along the western property line of 130-132 West 3rd Street to the northern curblineline of West 3rd Street, westerly along the northern curblineline of West 3rd Street to a point on a line extending southerly from the western property line of 135 West 3rd Street, northerly along said line and the western property line of 135 West 3rd Street, westerly along a portion of the southern property line of 146 West 4th Street, northerly along a portion of the western property line of 146 West 4th Street, westerly along the southern property line of 148 West 4th Street, northerly along a portion of the western property line of 148 West 4th Street, westerly along the southern property line of 150 West 4th Street, northerly along the western property line of 150 West 4th Street to a point on a line running through the center of West 4th Street, easterly along said line running through the center of West 4th Street and Washington Square South to a point on a line extending northerly from the eastern property line of 50 Washington Square South (aka 249-255 Sullivan Street), southerly along said line and the eastern property line of 50 Washington Square South (aka 249-255 Sullivan Street), westerly along the southern property line of 50 Washington Square South (aka 249-255 Sullivan Street) to the western curblineline of Sullivan Street, southerly along the western curblineline of Sullivan Street, easterly along the southern curblineline of West 3rd Street to a point on a line extending northerly from the eastern property line of 68 West 3rd Street, southerly along said line and a portion of the eastern property line of 68 West 3rd Street, easterly along a portion of the northern property line of 550 LaGuardia Place to the western curblineline of LaGuardia Place, and southerly along the western curblineline of LaGuardia Place to the point of beginning.

SUMMARY

The South Village Historic District consists of approximately 250 buildings, including row houses, tenements, commercial structures, and institutions, with streetscapes that illustrate the growth of the neighborhood from its origins as an affluent residential area in the early 19th century to a vibrant community of artists and working-class immigrants in the early 20th century. Throughout the 20th century the blocks of the South Village Historic District have served as one of the most important and famous centers of artistic, social, and cultural movements and foment in the city. The area was the center of 20th-century gay and lesbian life in New York, while its music clubs nourished generations of artists from jazz to folk to rock. Bohemians and Beatniks congregated in its famous cafes and a flourishing off-Broadway scene developed in its small theaters.

Development in this area began in earnest during the 1820s and 1830s when unprecedented growth pushed the limits of the city northward and—for some four decades—made the blocks of the historic district one of New York’s most prestigious residential neighborhoods. Many blockfronts were developed with architecturally harmonious rows of houses, which were often given their own address schemes with distinguished-sounding names. Cottage Place was located on a portion of what is now Sixth Avenue, St. Clements Place on MacDougal Street, Varick Place on Sullivan Street, DePau Place on Thompson Street, and Amity Place on Laurens Street (later LaGuardia Place). Bleeker Street in particular was known for its stately terraces of row houses: Carroll Place was developed by noted real estate agent Thomas E. Davis while DePau Row once occupied the site of what became the Mills House No. 1.

Several early houses remain from this period and recall the South Village’s history as a fashionable residential district. The extant tall late-Federal-style buildings at 145 and 149 Bleeker Street were originally part of the Carroll Place terrace that occupied both sides of that street between Thompson Street and LaGuardia Place. The unusual Gothic Revival style houses at 73 to 77 MacDougal Street were built as part of St. Clement’s Place. They once featured triple-height iron porches and retain their distinctive pointed-arched window and door openings on the first story. Other smaller rows and individual houses from this period can be found throughout the district. The Federal and late Federal style are well represented by a pair of houses at 200-202 Bleeker Street, now part of the Little Red Schoolhouse, as well as a small group at 127 to 131 MacDougal Street that have already received individual landmark designation. The Greek Revival style distinguishes houses at 132 West 4th Street and 130 and 132 MacDougal Street, and a survivor of Varick Place at what is now no. 179 Sullivan Street.

By the 1850s immigrants began to settle in the area as wealthier residents moved farther uptown. Many of the row houses were converted for multiple-family dwellings and boarding houses, and eventually new purpose-built tenements began to slowly replace the older building stock. The tenements within the district represent a range of styles and were designed according to an evolving set of building codes, including examples of pre-law Italianate and neo-Grec style buildings from the 1860s and 1870s. By the mid-19th century, the blocks around Minetta Street and Minetta Lane were settled by African-Americans, the neighborhood becoming known as “Little Africa,” the largest such community in New York.

The Tenement House Act of 1879 led to the adoption of the dumbbell plan typical of most so-called “old-law” tenements. Stylistically, the neo-Grec remained popular throughout the 1880s, while architects also began using elements of the Queen Anne. By the 1890s tenement design had reached its pinnacle of flamboyance. Facades typically featured richly molded terra-cotta detailing, textured brickwork, densely layered beltcourses, projecting piers, and boldly

massed cornices. The exuberant Queen Anne style remained widely used, while the organic Romanesque Revival and the Classically-inspired Renaissance Revival also gained favor. The area also contains a number of tenements built under the so-called “new law” passed in 1901. It was during this period of the late 19th and early 20th century that the neighborhood became predominantly Italian as newly arrived immigrants settled in the area.

The historic district also contains a number of architecturally distinctive commercial and industrial buildings—particularly along the larger thoroughfares of West Houston Street and LaGuardia Place. Notable institutions in the area include the Mills House No. 1 on Bleecker Street that was conceived as a model residential hotel for single workingmen. It opened in 1897 and was designed by Ernest Flagg, an architect noted for his work with the reform housing movement.

The South Village Historic District contains some notably intact historic buildings; nevertheless, the stylistic and commercial alterations from the early 20th century are also a defining characteristic of the neighborhood. The north-facing studio windows installed on the houses at 172 to 176 Bleecker Street, for example, are typical of the renovations undertaken during the bohemian rediscovery of the Village.

THE HISTORICAL AND ARCHITECTURAL DEVELOPMENT OF THE SOUTH VILLAGE HISTORIC DISTRICT

EARLY HISTORY AND 19TH CENTURY ARCHITECTURAL DEVELOPMENT

The buildings within the South Village Historic District represent an incredibly dense layering of history and architectural development—from the neighborhood’s early history as a fashionable residential neighborhood to its subsequent transformation into a diverse, mixed-use district—and maintain a cohesive architectural character and notable sense of place.

*Early History and Development of the South Village*¹

Prior to the arrival of European fur traders and the Dutch West India Company, Manhattan and much of the present-day tri-state area were populated by bands of Native Americans from the Lenape tribe. The Lenape traveled from one encampment to another with the seasons. Fishing camps were occupied in the summer and inland camps were used during the fall and winter to harvest crops and hunt. The main trail ran the length of Manhattan from the Battery to Inwood following the course of Broadway adjacent to present-day City Hall Park before veering east toward the area now known as Foley Square. It then ran north with major branches leading to the habitations of Sapokanican, in what is now Greenwich Village, and a place called Rehtauck or Naghtogack on the Lower East Side in the vicinity of Corlears Hook.²

¹ Portions of this section are adapted from Landmarks Preservation Commission (LPC), *East Village/Lower East Side Historic District Designation Report* (LP-2491) (New York: City of New York, 2012), prepared by Christopher D. Brazee; LPC, *Greenwich Village Historic District Extension II* (New York: City of New York, 2010), prepared by Olivia Klose. Information in this section is based on the following sources: Elizabeth Blackmar, *Manhattan for Rent, 1785-1850* (Ithaca: Cornell University Press, 1989); Reginald Pelham Bolton, *New York City in Indian Possession*, 2d ed. (New York: Museum of the American Indian, Heye Foundation, 1920; reprint 1975); William Bridges, *Map of the City of New York and Island of Manhattan with Explanatory Remarks and References* (New York: William Bridges, 1811); Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (New York: Oxford University Press, 1999); Andrew S. Dolkart, *Biography of a Tenement House in New York City: An Architectural History of 97 Orchard Street* (Santa Fe, NM and Staunton, VA: The Center for American Places, 2006); Thelma Wills Foote, *Black and White Manhattan: The History of Racial Formation in Colonial New York City* (New York: Oxford University Press, 2004); Robert Steven Grumet, *Native American Place Names in New York City* (New York: Museum of the City of New York, 1981); Alvin F. Harlow, *Old Bowery Days: The Chronicles of a Famous Street* (New York: D. Appleton, 1931); Jill Lepore, *New York Burning: Liberty, Slavery, and Conspiracy in Eighteenth-Century Manhattan* (New York: Vintage Books, 2006); Charles Lockwood, *Bricks and Brownstone: the New York Rowhouse, 1783-1929, An Architectural and Social History* (New York: McGraw-Hill, 1972); Lockwood, *Manhattan Moves Uptown: An Illustrated History* (Boston : Houghton Mifflin Company, 1976); *Minutes of the Common Council of the City of New York 1784-1831* (MCC) (New York: City of New York, 1917); Christopher Moore, “A World of Possibilities: Slavery and Freedom in Dutch New Amsterdam”, in *Slavery in New York*, ed. Ira Berlin and Leslie M. Harris (New York: New Press, 2005); I.N. Phelps Stokes, *Iconography of Manhattan Island, 1498-1909* 1-6 (New York: Robert H. Dodd, 1915-1924); D. T. Valentine, *Manual of the Corporation of the City of New York* (New York: Edmund Jones & Co., 1841-1870).

² Burrows and Wallace, 5-23; Bolton speculates that the land of lower Manhattan may have been occupied by the Mareckawick group of the Canarsee which occupied Brooklyn and the East River islands. Upper Manhattan was occupied by the Reckgawawanc.

In 1626, Director-General Peter Minuit of the Dutch West India Company “purchased” the island from the Lenape for sixty guilders worth of trade goods.³

During the period of Dutch rule most inhabitants of New Amsterdam lived south of Fulton Street, clustered together for mutual protection and for easy access to the harbor facilities on which the colony depended. North of the settlement a number of large farms, or *bouwerji* (boweries), as well as smaller plantations, were established.⁴ In the 1630s a huge area of land in and around Greenwich Village was claimed by Director-General Wouter van Twiller for his personal plantation, Bossen Bouwerie, where he cultivated tobacco. Starting in the early 1640s, after van Twiller was recalled to Europe, portions of his estate were granted to free and “half-free” Africans—including Anthony Portugies, Paulo d’Angola, Pieter San Tome, Clein Manuel, and Clein Antonio—to serve as a protective buffer between the European colonists living at the tip of Manhattan and the Native Americans to the north.⁵ The road running along the Minetta Brook through this settlement came to be known as the “Negroes’ Causeway”; a portion of this path remains within the historic district under the name Minetta Street.⁶

In 1667, the newly-established English colonial government relegated free blacks—including those who owned property along the Negroes’ Causeway—to alien status and denied them the privileges granted to white residents.⁷ By the early 1680s, most of their land had been transferred to wealthy white landowners, who established farms, plantations, and country retreats. The land that comprises the current-day neighborhoods of SoHo, NoHo, and the South Village—including most of the historic district—was amassed by Nicholas Bayard and his descendants beginning in the 1690s and continuing into the mid-1700s.⁸ Typical of large landholding families in colonial New York, the Bayard family owned slaves who worked the vast estate; Nicholas Bayard was also a merchant who participated in the slave trade.⁹

As the 18th century wore on, many of the estate holders nearest to Lower Manhattan began to plan for the eventual northward growth of the city by having their lands surveyed into regularized patterns of roads and building lots. The Bayard estate was bisected by Great George Street—later part of Broadway—in 1775 and was thereafter known as the East and the West

³ The Native American “system of land tenure was that of occupancy for the needs of a group” and that those sales that the Europeans deemed outright transfers of property were to the Native American closer to leases or joint tenancy contracts where they still had rights to the property. Bolton, 7.

⁴ Stokes, citing the Manatus Map depicting 1639, notes that at that time there were 14 boweries and 14 plantations on Manhattan. He also claims that the Dutch West India Company initially retained ownership of all of the boweries, and that “occupation of farms or lots there continued to be by permission or lease and without formal ground-briefs. Leases were usually for six years and often carried with them the right of permanent tenure and conveyance, unless the land were [sic] needed by the Company at the time the lease expired.” This policy appears to have changed by the late 1630s; in 1638 an ordinance was passed by Director-General Willem Kieft authorizing the issuing of patents, and the first recorded grant dates from that same year. Stokes, 1:18, 1:20, 4:88.

⁵ Burrows and Wallace, 32-33; Moore, 43; Stokes, 6:87, 6:164.

⁶ According to Stokes, “The ‘negroe’s causey or causeway,’ so called, skirted the edge of the Cripple bush along Minnetta Water, from the Sand Hill road west. A vestige of it remains. That part of Minnetta Street between Bleeker Street and Minnetta Lane, was part of the old ‘way to go out,’—the old path along the marsh.” Stokes 6:76.

⁷ There was a brief reprieve in this policy during the Dutch Reconquest, although it resumed following the subsequent reestablishment of English rule.

⁸ A portion of the northern section of the historic district, primarily above West 3rd Street, was acquired by Elbert Herring; it is unclear if the Herring family owned slaves, since none are recorded in Herring’s will, dated June 17, 1772. Early farm histories are noted in Stokes, 6:70-81. Other information on early land transactions from New York County, Office of the Register, Liber Deeds and Conveyances.

⁹ Lepore, 263.

Farms.¹⁰ The opening of this thoroughfare allowed access to the western property for development and in 1788 the Bayard family commissioned Casimir Theodore Goerck to lay down on paper a map of the streets that still exists in the historic district.¹¹ Within a couple of years, much of the property had been conveyed to trustees, who in turn sold it in lots to businesspeople such as Anthony L. Bleecker—whose family is still memorialized by the street of the same name—and Nicholas Low, who acquired a couple of full blocks in the southwestern portion of the historic district.¹²

*Fashionable Row House Development in the 1820s through 1860s*¹³

The creation of the Bayard West Farm street grid and the sale of building lots to developers such as Bleecker and Low anticipated by a couple of decades a period of unprecedented growth that pushed the limits of the settled city ever northward and—for some four decades—made the area comprising the South Village Historic District one of New York’s most prestigious residential neighborhoods. This expansion was fueled by a number of factors. The opening of the Erie Canal in the 1820s and the construction of an increasing number of railroads beginning in the 1830s helped establish the city as the most important center of commerce in the nation. As the city’s economy boomed, the blocks at the tip of Manhattan Island were increasingly given over to business uses, creating the first exclusively commercial district in New York. As one wealthy citizen quipped, “Almost everybody [living] down-town is in the same predicament, for all the dwelling houses are to be converted into stores... We are tempted with prices so exorbitantly high that none can resist.”¹⁴ At the same time, the population of New York was increased rapidly, rising from 125,000 in 1820, to 203,000 in 1830, then 313,000 in 1840, and surpassing a half million by 1850.¹⁵ As Lower Manhattan was given over to business and the population grew, entirely new residential neighborhoods were created at the northern edges of the city.

The city’s wealthiest citizens were often at the vanguard of this northward movement. Initially they settled on the principal north-south thoroughfares of Broadway and the Bowery, and by the 1820s they had begun to build on adjacent side streets as well.¹⁶ By the end of the

¹⁰ Stokes, 6:71.

¹¹ Stokes, 6:71. The north-south streets were initially given numbers, starting with what is now Mercer Street and working west; by the early 19th century the streets had been renamed after Revolutionary War figures such as Alexander McDougall, John Sullivan, and William Thompson; Laurens Street, now LaGuardia Place, was likely named after John Laurens.

¹² The section of Bleecker Street between Broadway and Sixth Avenue—that portion within the Bayard West Farm—was originally known as David Street. The Bleecker family, which already owned extensive property east of Broadway, had already named a road on their land Bleecker Street and extended the name west in the 1820s.

¹³ Portions of this section are adapted from LPC, *East Village/Lower East Side Historic District Designation Report*. Information in this section is based on the following sources: Burrows and Wallace; Philip Hone, *The Diary of Philip Hone, 1828-1851* 1 (New York: Dodd, Mead and Company, 1889); Minard Lafever, *The Modern Builder’s Guide* (New York: Paine & Burgess, 1846); Lockwood, *Bricks and Brownstone*; Lockwood, *Manhattan Moves Uptown*; LPC, *Ralph and Ann E. Van Wyck Mead House (later Isaac T. Hopper Home of the Women’s Prison Association)* (LP-2331) (New York: City of New York, 2009), prepared by Jay Shockley; Montgomery Schuyler, “The Small City House in New York,” *Architectural Record* 8, 357-388; Stokes.

¹⁴ Hone, 203.

¹⁵ Burrows & Wallace, 576; Lockwood, *Bricks and Brownstone*, 75.

¹⁶ This development was encouraged in part by improved public transportation, with regularly scheduled omnibuses on Broadway, and in 1832 by the introduction of the New York and Harlem Railroad’s horse-drawn streetcars along the Bowery beginning in 1832.

decade fashionable development was edging westward from Broadway and Bond Street into the vicinity of the historic district. This movement was aided in large part by the creation of a splendid public park just to the north. In 1826 a former potter's field, which had been in active use since 1797, was converted into Washington Military Parade Ground and expanded to nearly nine acres; in 1828 it was landscaped as Washington Square. The blocks below the Square were soon lined with stately row houses. The east-west streets, particularly the 60-foot-wide Bleeker Street, attracted the wealthiest residents and contained the largest mansions, while the north-south streets were built up with more modest dwellings.¹⁷

The fashionable row houses of the South Village Historic District were erected during a period of transitioning architectural tastes as the older Federal style slowly gave way to the newer Greek Revival. A handful of the earliest residences in the neighborhood, dating from the late 1820s and early 1830s, retain the general appearance of the late Federal period. The oldest buildings still extant in the historic district, **200 and 202 Bleeker Street**, were erected 1825-26 and were designed with Federal-style details such as paneled brownstone window lintels with end blocks, marble stoops, and delicate round-arched entrance enframements with keystones and incised ornament; no. 200 also retains some of its rusticated brownstone base. The group of four houses at **125 to 131 MacDougal Street**, built c. 1828-29, comprise another notably intact row of Federal-style residences. While no. 125 was altered in the late 19th century when it was raised to four stories and a Mansard roof installed, nos. 127 to 131 retain their characteristic peaked roofs with pedimented double dormers.¹⁸ They also feature low stoops with wrought-ironwork, entrances with Ionic columns, entablature, and transom.

Several of the early row houses within the historic district display the clear influence of the Greek Revival style, particularly in the heavy, temple-like brownstone entrance surrounds that were often the most ornamental feature of these residences. The doorway was typically recessed away from the front facade, with a paneled door set in a wood frame composed of flanking pilasters and sidelights below a rectangular, three-paned transom.¹⁹ The entrance surround itself commonly featured wide pilasters supporting an entablature. Grander houses typically had round, nearly free-standing columns flanking the entrance, such as **179 Sullivan Street** (c. 1834), while others had flat pilasters, as seen at **228 Thompson Street** (c. 1834) and **132 West 4th Street** (1839). The latter residence also retains notable Greek Revival style details including its original decorative ironwork incorporating Greek-inspired motifs such as anthemion, frets, and keys, as well as a portion of its original wood cornice featuring leaf-and-tongue molding surrounding small attic windows. Some of the last row houses designed in the Greek Revival style in the historic district are the paired residences at **130 and 132 MacDougal Street**. Built 1852, they feature a distinctive double stoop with elaborate iron portico. The areaway fences, featuring oblong forms with rounded ends, show the growing influence of the Italianate style of architecture that eventually succeeded the Greek Revival.

¹⁷ Bleeker Street was widened to 60 feet at the request of Anthony L. Bleeker, likely in order to entice wealthy residents to acquire and build on his property. The rapid pace of development in the South Village Historic District during the 1820s and 30s is evidenced by the first appearance of these blocks in tax assessments starting in 1825, numerous petitions recorded in the Minutes of the Common Council to open and regulate streets in the late 1820s, and by the creation of the fifteenth ward—encompassing the area between Houston Street and 14th Street from Sixth Avenue to the Bowery—out of the old ninth ward in 1832 (the fifteenth ward came to be known as the Empire Ward for its concentration of wealthy and notable residents).

¹⁸ The three houses at 127 to 131 MacDougal Street were designated Landmarks on June 8, 2004.

¹⁹ The door was often composed of single or double vertical panels.

All of the Federal style row houses, and the earlier of the Greek Revival style residences, were built with brick facades laid in Flemish bond pattern, which alternated a stretcher and a header in every row and allowed the linking of more expensive face brick with cheaper, rougher brick behind. In addition to the houses already mentioned, Flemish-bond brickwork can be seen on a number of altered row houses throughout the historic district, indicating they were originally built as Federal or Greek Revival style row houses in the late 1820s or early 1830s. By the middle of the 1830s, advances in production techniques made higher quality, machine-pressed brick widely available and Flemish bond was abandoned in favor of the more uniform running bond seen on the later Greek Revival style buildings.

One of the distinctive architectural innovations of this period—and of this particular neighborhood—was the creation of elegant residential terraces of uniform design that were often given distinguished-sounding vanity addresses. Whereas earlier sections of the city had been built up with houses “of different height and composed of various materials,” by the 1820s there was increasing interest in erecting harmonious blockfronts that “afford a new evidence of the surprising improvements visible in the city.”²⁰ Many of the earliest and most famous examples were located on the blocks within or adjacent to the South Village Historic District. Bleeker Street in particular was lined with several block-long, architecturally uniform rows. The first such terrace, Le Roy Place, was developed by Isaac Green Pearson in 1827 on the block of Bleeker Street between Greene and Mercer Streets just east of the historic district (since demolished). The second was DePau Row, which was completed on the south side of Bleeker Street between Sullivan and Thompson Streets—where the Mills House No. 1 now stands—for Francis Depau in 1829-30.²¹

The third major Bleeker Street terrace, Carroll Place, was built in 1830-31 for developer Thomas E. Davis on both sides of the adjacent block between Thompson Street and Laurens Street (Laurens Street was renamed South Fifth Avenue in 1870, West Broadway in 1899, and LaGuardia Place in 1967).²² The design of these residences can be attributed to architect Samuel Dunbar, who was also responsible for DePau Row.²³ The eight 3½ story houses on the south side

²⁰ Theodore S. Fay, quoted in Lockwood, *Manhattan Moves Uptown*, 54.

²¹ DePau Row, designed by Samuel Dunbar, was widely considered the most architecturally distinctive of the Bleeker Street terraces. The houses featured marble-clad facades, double-height, interconnected porches, and hipped roofs. The site planning was also innovative, with only six houses on what normally would have been eight building lots.

²² Thomas E. Davis was one of the most prolific real estate developers of the period. In addition to the Carroll Place terrace, he was responsible for St. Mark’s Place—one of the few terrace names to survive to the present day—located on both sides of the street between Second and Third Avenues, built in 1831 (of which two of the houses, the Hamilton-Holly House at 4 St. Mark’s Place and the Daniel Leroy House at 20 St. Mark’s Place, are largely intact and are designated Landmarks), as well as numerous row houses built on the former Peter Stuyvesant Bowery in what is now the East Village neighborhood of Manhattan—several of which survive within the East Village and Saint Mark’s Historic Districts. He was also involved in the New Brighton development on Staten Island, portions of which survive in the St. George/New Brighton Historic District. See LPC, *St. George/New Brighton Historic District Designation Report* (LP-1883) (New York: City of New York, 1994), essay prepared by Gale Harris, 7-10.

²³ The key evidence is a pair of renderings made by Dunbar in the collection of the Museum of the City of New York. One—labeled “Plan for the entrance doors for the two houses on Bleeker Street”—depicts a Greek Revival entrance enframingent and is marked with the note “this plan is for the entrance doors for the two houses in Bleeker St on the south corner of Laurens St [now LaGuardia Place],” likely indicating the south side of Carroll Place. The other depicts a row of eight row houses forming a harmonious terrace. This image also likely depicts the south side of Carroll Place, although it is mislabeled as “Depau Row [Proposal],” as many of the details, including the Gibbs surrounds, segment-arched pedimented dormers, and roofline balustrade exactly match features seen in historic photographs of the south side of Carroll Place. Furthermore, the rendering of the entrance enframingent exactly

of the street were designed with late Federal style details including elaborate Gibbs surrounds framing the entrances, window lintels with vermiculated end blocks, and peaked roofs with pedimented dormers.²⁴ Two of these buildings are still extant at **144 and 146 Bleeker Street**, and although they were combined and altered in 1920 during renovations designed by Raymond Hood, they still retain some of their original features such as the brownstone window lintels and Flemish-bond brickwork. The seven houses that comprised the north side of Carroll Place were designed in a transitional late Federal/Greek Revival style that combined elements of both; of the former there were peaked roofs with dormers and balustrades, while of the later there were temple-like entrance enframements with fluted columns and wreathed ornament in the entablature. Three of the buildings are still standing at **145 to 149 Bleeker Street**, and while all three have since been altered—particularly no. 147—nos. 145 and 149 exhibit distinctive architectural elements including peaked roofs with paired dormers, molded window lintels, and Flemish-bond brickwork.

Other blocks within the historic district were also developed with harmonious residential terraces and given distinctive vanity addresses during this period. Varick Place occupied both sides of Sullivan Street between Houston and Bleeker Streets; of the buildings on the east side, completed c. 1834 for financiers J. L. and S. Josephs & Co., only the Greek Revival style **179 Sullivan Street**—formerly 9 Varick Place—is extant.²⁵ The adjacent section of MacDougal Street was known as St. Clement's Place and the houses on its west side, built for the estate of Nicholas Low in 1850-51, formed one of the more visually impressive terraces in the historic district.²⁶ These structures—of which **73 to 77 MacDougal Street** remain partially intact—originally featured triple-height cast-iron balconies and still retain some of their Gothic Revival style details. The Low family was also responsible for the particularly refined group of eight houses at **172 to 186 Bleeker Street**, built c. 1861 and historically featuring an intricate iron balcony stretching across the width of the row, as well as peaked roofs with dormers.²⁷

matches that on the center building in the rendering of the eight houses, and also matches exactly the entrance enframements seen in historic photographs of the north side of Carroll Place.

²⁴ If Dunbar's rendering of eight row houses does depict the south side of Carroll Place, it can also be inferred that the center two buildings in the terrace stood a full four stories tall with an attic pediment containing a fan light and that the houses at the ends of the row were similarly designed.

²⁵ Varick Place was named after Richard Varick, whose country estate Tusculum was once located in the vicinity. The J. L. and S. Josephs & Co. bank represented the Rothschild interests in America and was frequently involved with Thomas E. Davis in real estate transactions. See LPC, *St. George/New Brighton Historic District Designation Report*, 7. The buildings on the west side, developed by the estate of Nicholas Low in 1850, remain largely intact within the adjacent MacDougal-Sullivan Gardens Historic District.

²⁶ This row and its distinctive triple-height balcony may have been modeled on a similar and slightly older development, Rhinelander Row/Cottage Row, which stood at 12 to 32 Seventh Avenue and contained eleven houses erected c. 1849 for William C. Rhinelander (demolished 1937). A few years later, Rhinelander developed another similar row named Rhinelander Gardens, at 112 to 124 West 11th Street (formerly 136 to 160 West 11th Street), comprising seven residences completed c. 1854 and designed by James Renwick (demolished 1955). The residences on the east side of this portion of MacDougal Street were also developed by the estate of Nicholas Low in 1844 and are also within the MacDougal-Sullivan Gardens Historic District.

²⁷ Other named terraces that once existed within the historic district, of which no traces remain, included Cottage Place, on the east side of Hancock Street between Houston and Bleeker Streets; Depau Place on the west side of Thompson Street north of Houston Street; and Amity Place on Laurens Street south of West 3rd Street. Notable terraces outside the historic district included St. Mark's Place; La Grange Terrace, also known as Colonnade Row, erected on Lafayette Street in 1832-33 and attributed to Seth Greer (four of the nine houses remain at 428 to 434 Lafayette Street and are designated Landmarks); and Albion Place on East 4th Street, completed around 1832-33 for Elisha Peck and Anson G. Phelps (several of the houses remain at least partially intact and are located within the East Village/Lower East Side Historic District).

*Mid-19th Century Creation of a Mixed-Use Tenement District*²⁸

The fashionable heyday of the South Village Historic District lasted for about four decades as the city's wealthiest citizens continued their northward migration.²⁹ Some established families declined to follow their peers up Manhattan, remaining in their houses south of Washington Square Park into the late 19th century. For most, however, the lure of ever larger and more modern houses proved irresistible and the neighborhood experienced a slow attrition of its residents from the initial wave of urban development.³⁰ At the same time that the city's wealthiest citizens were moving out of the area, a massive influx of foreign immigrants—many of them Irish fleeing the agricultural collapse of 1845 or people from the German states of Central Europe escaping the aftermath of the failed revolutions of 1848—was arriving in New York harbor. In the following decades the city grew from a half-million citizens in 1850, to more than 800,000 in 1860, to just under a million in 1870. At first, most of the new arrivals crowded into the downtown wards long since vacated by upper class New Yorkers. As their population continued to swell, however, immigrants too began to migrate northward into the more recently settled areas of Manhattan.

This flood of new residents put severe pressure on the city's already-taxed housing stock. The economic depression following the Panic of 1837 had slowed construction throughout the city and there was a severe shortage of available space for the newly-arrived immigrants.³¹ One common solution to the crisis was to subdivide existing row houses initially intended for one or two families into a number of smaller apartments. A small 2½ or three-story residence, such as those then found throughout the historic district, could be made to accommodate at least eight separate families, with two households occupying every floor including the basement and attic. Another solution was to alter row houses into boardinghouses. At first, the conversion of single-family residences into multiple-family dwellings or boardinghouses likely entailed little change to the exterior of the buildings and alterations would have been limited to the erection of inexpensive interior partitions and possibly a rear extension. By the 1870s, however, many owners of converted row houses had begun to enlarge their buildings by altering attic stories to full height, adding whole floors, constructing rear extensions, or even rebuilding the structure with entirely new facades. Oftentimes architectural elements were updated at the same time to accord with the latest styles. Window lintels and sills were frequently replaced or covered over with galvanized iron models, while new cornices were installed above enlarged upper stories.

Another solution to the housing crisis, which became increasingly common in New York City during the 1850s and especially by the 1860s, was to construct entirely new buildings

²⁸ Portions of this section are adapted from LPC, *East Village/Lower East Side Historic District Designation Report* and LPC, *Greenwich Village Historic District Extension II Designation Report*. Information in this section is based on the following sources: Blackmar; Burrows and Wallace; Dolkart, *Biography of a Tenement House*; Dolkart, *The South Village: a Proposal for Historic District Designation* (New York: Greenwich Village Society for Historic Preservation, 2006); Richard Plunz, *A History of Housing in New York City* (New York: Columbia University Press, 1990); Jacob Riis, *How the Other Half Lives* (New York: Dover Publications, Inc., 1971) (original work published 1890).

²⁹ By the 1840s many had moved to the Union Square and Gramercy Park area, then up to Murray Hill in the 1850s, through Midtown in 1860s and 1870s, and eventually to the Upper East and Upper West Sides during the later 19th century. Dolkart, *Biography of a Tenement*, 10.

³⁰ While many wealthy residents moved northward into new residential districts during the mid 19th century, they often retained ownership of the buildings in the South Village. The residence at 179 Sullivan Street, for instance, remained in the possession of J.L. and S. Josephs & Co. into the 1870s.

³¹ Burrows and Wallace, 746.

specifically designed to accommodate a large number of households. These multiple-family “tenant houses,” or tenements as they came to be called, soon became a common feature in every immigrant neighborhood throughout the city.³² The earliest known purpose-built tenement erected in the historic district stands at **169 Thompson Street**. It was built c. 1859 on the open rear yard of **108 West Houston Street**, a row house that was also altered into a tenement at that time. Unlike many of the surrounding neighborhoods, however, widespread tenement construction did not begin in the area until the later decades of the 19th century, likely because nearly all of the lots had already been improved with row houses in the previous decades.

The first major opportunity for the development of purpose-built tenements in the historic district occurred in 1870 when Laurens Street was widened by 25 feet on the west side and renamed South Fifth Avenue (later renamed West Broadway, now LaGuardia Place).³³ To accommodate the civic improvement project, existing buildings were either demolished outright or cut back to the new curb line. Many of the foreshortened lots were quickly rebuilt with tenement houses. Some were constructed under New Building permits, such as **88 West Houston Street** (1870, designed by James L. Miller), **498 and 500 LaGuardia Place** (1870, Samuel Lynch), **506 LaGuardia Place** (1870, Charles Mettam), and **532 LaGuardia Place** (1878, W. H. Smith). Others were considered alterations to existing structures that had not been completely razed, including **496 LaGuardia Place** (altered 1870, James L. Miller) and **548 and 550 LaGuardia Place** (1870, Daniel M. Devoe). It is also likely that **540 and 546 LaGuardia Place** were built or rebuilt as tenement buildings at this time.

Building construction in New York City during the mid-19th century was only minimally regulated under the law.³⁴ The early tenements within the South Village Historic District were built before the passage of the Tenement House Act of 1879 and are therefore of a type commonly referred to as “pre-law” tenements. These buildings typically were five stories tall and occupied the same 20- to 25-foot-wide lots that had become the standard unit of Manhattan real estate; they also occupied about the same footprint as the row houses of the previous decades, extending only about 50 feet deep on their lots.³⁵ The pre-law tenement in the historic district would likely have housed 10 to 20 families, with four apartments on each of the upper floors and two rear apartments on the ground floor. Each apartment had two or three rooms, only one of which was lit by natural light; the remaining interior rooms had no direct access to natural light and no ventilation. Sanitary facilities were located in the rear yard, sharing space with the building’s water source. A few tenements had the luxury of a common water source on each floor. In some instances, an additional back building was constructed in the rear yard and tenants would have to share existing facilities in an even more constricted space.

³² According to Dolkart, “the exact date of construction of the first purpose-built tenement in Manhattan is unknown, but it is often traced as far back as the 1820s or 1830s. By the 1840s, the number of tenements, including both older converted single-family homes and new purpose-built structures, had increased significantly.” Dolkart, *Biography of a Tenement*, 14-15. Jacob Riis placed the origins of the tenement in the Fourth Ward—comprising the blocks east of City Hall Park—calling it “the cradle of the tenement.” Riis, 27.

³³ This project also involved cutting the street through the block between West 3rd and West 4th Street so South Fifth Avenue would extend all the way northward to Washington Square.

³⁴ It was not until the 1860s that a number of reforms were passed, notably the creation of a municipal Department of Buildings in 1862, the establishment of state-wide standards for building construction in 1866, and the passage of the first law specifically aimed at improving tenement house design in 1867—which even then was severely limited in scope and effectiveness.

³⁵ Lot coverage for tenement houses would steadily increase in subsequent years, reducing the amount of light and ventilation for interior rooms. See Plunz, 13.

Stylistically, the earliest pre-law tenements of the South Village Historic District were designed in a simplified version of the Italianate style that by the 1850s had become the dominant mode of architecture in New York City.³⁶ These buildings were characterized primarily by their planar facades composed of brick laid in running bond. The window openings—oftentimes with a gentle, segmental-arched head—were arranged in regular horizontal rows, typically with four bays per story, and featured molded brownstone lintels and projecting sills.³⁷ The primary residential entrance was typically centered on the ground floor and was fitted with paired wood doors in a molded wood frame, usually with a glazed transom. Many buildings had storefronts composed of wood and glass and often flanked with cast-iron piers and set below a projecting cornice. The most detailed architectural element was typically the pressed-metal cornice, which had acanthus-leaf brackets, modillions, and a frieze decorated with rosettes and moldings. Perhaps the most distinctive Italianate style pre-law tenement in the historic district is **123 West 3rd Street**, completed in 1871 and designed by Biela & Co. The upper stories are clad not in the typical red brick but in cast-iron panels molded to mimic rusticated masonry.³⁸

The design of some pre-law tenements erected during the 1870s frequently displayed the growing influence of the neo-Grec style of architecture. Typified by classically-inspired, stylized motifs executed in stone and pressed metal, the neo-Grec style was most identifiable for its incised ornament etched into building elements. Like their earlier Italianate style counterparts, these buildings also had planar brick facades enlivened mostly by projecting cornices and window lintels and sills. Most also had a similar interior layout, although they began to occupy more of their lots, extending perhaps up to 70 feet deep. Notable examples within the historic district include **173 Sullivan Street** (1875, James Stroud)—which was the result of enlarging an existing row house dating from the 1830s—and **24 Minetta Lane** (1881, M. C. Merritt). Two pairs of multi-family dwellings on West Houston Street were designed by William E. Waring, a prolific tenement architect; **110 and 112 West Houston Street** were the result of alterations to existing buildings in 1878, while **104 and 106 West Houston Street** were built under New Building permits in 1881. All four were designed with archetypal neo-Grec cornices with incised brackets and triangular pediments, which remain intact on all but no. 110.

The evolution of the South Village Historic District during the mid-19th century into a diverse, mixed-use neighborhood was also marked by the construction of purpose-built commercial structures. One of the earliest was the small Romanesque Revival style stable building at **117 MacDougal Street** erected c. 1864. The conversion of Laurens Street into South Fifth Avenue (now LaGuardia Place) in 1870 also created an opportunity for new non-residential construction interspersed amongst the purpose-built tenements. The impressive Italianate style loft building at **510 LaGuardia Place**, at the southwest corner of Bleecker Street, was built in 1871-72 even as the street widening project was still underway. It was designed by Henry Fernbach and originally featured a Mansard roof and cast-iron corner. A pair of neo-Grec stores were built a block north at **526 LaGuardia Place** (1873, Joseph M. Dunn) and **528 LaGuardia**

³⁶ All of the applied architectural ornament used on the pre-law tenement buildings within the historic district would have been widely available from building supply yards, and it remains unclear how, and even if, professional architects were involved in their design or construction. Tenements erected after the mid-1860s were required by law to list an architect of record on New Building permits filed with the newly-created Department of Buildings, but the similarity of tenements designed by different architects calls into question how much influence these practitioners actually had on the exterior appearance of their buildings. Dolkart, *Biography of a Tenement*, 26.

³⁷ The soft brownstone was prone to deterioration and many tenements have had their window lintels and sills either shaved down, replaced, or covered over with galvanized metal models.

³⁸ The original Mansard roof was removed in 1913 and the cornice reset above the rebuilt fifth story.

Place (1884, J. V. Close & Bro., builders), while a vernacular Queen Anne style warehouse occupied **504 LaGuardia Place** (1889, Moran & Armstrong, builders) and was later joined by a twin at **502 LaGuardia Place** (1901, John A. Whitenack). Another striking corner building was completed on the opposite side of Bleecker in 1890 at **520 LaGuardia Place**; both the original six-story structure and the later seventh-story addition were designed in the Romanesque Revival style by Cleverdon & Putzel. One of the most architecturally distinguished commercial buildings in the historic district, **508 LaGuardia Place**, was erected in 1891 for the noted sign painters H. H. Upham & Co. and was designed by Brunner & Tryon. Later business establishments on the street include **542 LaGuardia Place** (1897, Julius Franke) and **534 LaGuardia Place** (1911, Anthony Vendrasco).

Several other streets within the historic district also took on a decided mixed-use character during this period. The opening of an elevated train line along South Fifth Avenue encouraged business development not only on that thoroughfare, but also on West 3rd Street, onto which the tracks took a sharp westward bend before continuing northward along Sixth Avenue. In 1874-75, even before the elevated opened, the Fire Department had erected a Romanesque Revival style repair shop at **130 West 3rd Street** designed by Joseph M. Dunn. A large horse stable was constructed at **122 West 3rd Street** in 1889 (Benjamin E. Lowe), while a loft building was built across the street at **135 West 3rd Street** in 1907 (Henry H. Koch). Not commercial but also in keeping with the character of a busy street, Fire Patrol No. 2 was completed at **84 West 3rd Street** in 1906-07 and designed by Franklin Baylies. West Houston Street experienced some commercial development—although it was not yet the wide cross-town thoroughfare it would later become—with construction of loft buildings at **116 West Houston Street** (1883, Stephen D. Hatch), **100 West Houston Street** (1890, Charles Rentz), and **124 West Houston Street** (1892, Charles W. Clinton). While most of the business buildings were located on the edges of the historic district, a few individual commercial structures can be found mid-block on the interior side streets such as **214 Sullivan Street**, a paper box factory built in 1899-1900 and designed by John Philip Voelker, and **115 MacDougal Street**, a stable erected in 1907-08 and designed by Sommerfeld & Steckler.

*Regulating the Tenement*³⁹

As the population of New York City continued to grow throughout the late 19th century, and as the South Village continued to become a more diverse and mixed-use neighborhood, tenement construction remained a popular and lucrative venture. Whereas many of the earlier pre-law buildings were erected on vacant or minimally improved lots, these later tenements often replaced existing row houses. They were also subject to strengthened regulations designed to improve the living condition of the tenants. A major attempt to address crowded and unsanitary living conditions within working-class tenement districts was made with the Tenement House Act of 1879 (known as the “old law” after passage of the Tenement House Act of 1901). This legislation banned interior rooms having no access to light and air; thus, all rooms were required to have windows giving access onto the street, rear yard, or an air shaft. The air shaft proved to be the most important feature required by the 1879 law, effectively shrinking and reconfiguring

³⁹ Portions of this section are adapted from LPC, *East Village/Lower East Side Historic District Designation Report* and *Greenwich Village Historic District Extension II Designation Report*. Information in this section is based on the following sources: Burrows and Wallace; Dolkart, *Biography of a Tenement*; Dolkart, *South Village*; Plunz; Riis.

the tenement's footprint on the traditional 25 by 100 foot New York City lot. The resulting form resembled a dumbbell weight, giving rise to the term "dumbbell tenement."⁴⁰

Ultimately, the dumbbell tenement failed to solve the problem of insufficient light and air because the interior air shafts required by law were often too narrow for light to penetrate below the top story, and because larger air shafts were not cost-effective for landlords seeking the maximum rentable square footage on a single lot. Air shafts also became convenient receptacles for garbage, and proved to be a serious fire hazard because of the way they allowed air, and thus flames, to circulate between floors during a fire. Even with these flaws, the dumbbell became the most widely-used design for tenements until the turn of the 20th century.

The typical dumbbell tenement continued the basic floor plan of the pre-law tenement, with two to four apartments per floor, each with two to three rooms. Apartments in tenements with only two units per floor often had a linear layout, becoming known as "railroad" apartments. Like their earlier counterparts, many old-law tenements contained commercial spaces either in a raised basement or on the ground floor flanking the central entrance. The composition of the storefronts themselves was also similar to pre-law tenements, with wood-framed show windows and cast-iron piers set below a projecting cornice.

While tenement plans responded to the exigencies of New York City's real estate market and the strictures of housing legislation, their architectural styles changed according to fashion, the availability of building materials and manufactured architectural components, and the abilities of the architect. The neo-Grec style remained popular through the 1880s, and tenement architects also began using elements of the related Queen Anne style during this decade. The designs executed in both styles often employed the same fine red brick and light sandstone ornament. The former tended toward simpler, planar facades with regular arrangements of window openings, as seen at **167 Bleeker Street** (1886-87, John B. Snook), while the latter used more complex compositions and a wider range of architectural ornament, particularly terra-cotta spandrels and beltcourses, as well as brickwork laid in saw-tooth, corbelled, and rusticated patterning, as at **120 West 3rd Street** (1884, J. H. Valentine). The row of four tenements at **171 to 177 Bleeker Street** (1887-88, Alexander I. Finkle) are particularly refined examples of early Queen Anne style tenement design; the buildings feature fine red brick upper stories, crisp stone lintels, stone beltcourses, sawtooth brick spandrels, and a bracketed cornice; the corner building is further embellished with rusticated brick columns topped with Corinthian-order capitals and an intricately corbelled frieze below the cornice.

By the late 1880s, tenement design had reached its pinnacle of flamboyance as architects continued to employ an increasingly wide variety of building materials and ornamentation. The Queen Anne style remained popular throughout the decade, while the Renaissance Revival style was also widely used during this period. The basic composition of tenement facades in any of the three styles was in fact notably similar. Most featured richly molded terra-cotta detailing, textured brickwork, densely layered beltcourses, projecting piers with foliate capitals and brackets, and boldly massed cornices. Nearly all had one or two stories of arcaded windows, either with true round-arched openings or similar blind tympana. Rounded balcony sills were frequently added to given the facade additional depth.

The primary difference between these styles of tenement house architecture lay in the handling of the applied ornament and the use of polychromy. The Queen Anne was particularly exuberant and tended to mix materials, textures, and colors in a highly expressive manner. Fanciful decorations such as grotesques, griffins, and putti were common, and sunflower and

⁴⁰ Dolkart, *South Village*, 28.

sunburst motifs were particularly representative of the style. Architects used brick and terra cotta in a range of colors, from deep reds and oranges, to dark grays and browns, to lighter buff. The tenements at **235 Sullivan Street** (1886, John Miller) and **95 MacDougal Street** (1888, Rentz & Lange), are amongst the most dynamic and well-preserved Queen Anne style tenements within the historic district. Perhaps the most unusual are the row of five buildings at **223 to 231 Sullivan Street** erected in 1886-87 and designed by William B. Tuthill.

Towards the middle of the 1890s the Renaissance Revival style began to eclipse the Queen Anne and Romanesque Revival as the preferred style for tenement house design. It too shared many of the same basic architectural elements—arcaded windows, multiple beltcourses, projecting brick piers, expressive terra-cotta decoration—but employed more restrained applied ornament derived from Classical and Renaissance sources, including cartouches, swags, garlands, anthemias, and other foliate motifs. The color palette of the Renaissance Revival style was also more restrained and building facades were typically composed of buff or gray brick with limestone or light-hued terra cotta details. Early examples in the historic district include **203 Bleecker Street** (1889, Charles Stegmayer), **39½ Washington Square South** (1889-90, Thom & Wilson), and **171 Sullivan Street** (1891, James W. Cole). The architectural firm of Schneider & Herter designed two nearly identical—although differently colored—seven-story corner tenements at **121 MacDougal Street** (1900-01) and **100 West 3rd Street** (1901-02), while John P. Cleary was responsible for the pair of six-story buildings at **192 and 194 Bleecker Street** (1901). By far the most prolific designer of Renaissance Revival style tenements within the historic district was Michael Bernstein. A cluster of five such buildings stands on Thompson Street at **170 Thompson Street** (1899, for Michael A. Rofrano, historically two buildings), **174 and 176 Thompson Street** (1899, for Harris & Solomon), and **178 Thompson Street** (1900, for Harris & Solomon). The pair Bernstein designed at **103 and 105 MacDougal Street** (1901) is particularly notable for the fully-designed rear buildings facing Minetta Street.⁴¹

The range of architectural styles, and the basic similarity in composition, used in tenement house designs in the late 19th century is particularly evident in the group of eight old-law, dumbbell-plan tenements standing at **114 to 128 MacDougal Street**. Built individually or in pairs for separate owners, they nonetheless comprise a notably harmonious and intact tenement streetscape. The neo-Grec style is represented on the earliest building in the cluster at **116 MacDougal Street** (1883-84, James Kyle). The Queen Anne style can be seen at **118 MacDougal Street** (1893, Martin V. B. Ferdon), **122 and 124 MacDougal Street** (1889, George Keister), and **126 and 128 MacDougal Street** (1893-94, George Pelham), while the Renaissance Revival style was used on the two later, and taller, buildings in the group, at **114 MacDougal Street** (1899-1900, John Philip Voelker) and **120 MacDougal Street** (1901, Schneider & Herter).

A new level of housing reform was achieved at the turn of the century with the Tenement House Act of 1901—known as the “new law”—which was the result of increased agitation by housing reform groups and greater public awareness of the substandard conditions persisting in the city’s tenements.⁴² The 1901 law proved to be the most comprehensive legislation to date; in addition to effectively banning the dumbbell tenement by increasing light and air requirements to the point that construction on the traditional 25-foot-wide lot was rendered economically infeasible, the law required one toilet facility per apartment and provided for stricter enforcement

⁴¹ Bernstein also designed the Renaissance Revival style tenements at 190 Bleecker Street (1900), 215 Thompson Street (1900), 140 and 142-144 West 4th Street (1901), 104 and 106 MacDougal Street (1901-02), and 231 Thompson Street (1901).

⁴² Dolkart, *South Village*, 34.

of the lot coverage provision included in the 1879 law.⁴³ Adherence to these new regulations resulted in much larger tenements designed around one or more interior light courts. They typically occupied lots 35 feet wide or greater, and were often six or seven stories tall, sometimes above a raised basement.

Architect Michael Bernstein, now practicing with his brother Mitchell under the firm name Bernstein & Bernstein, remained the most prolific designer of new-law tenements in the historic district during the first decade of the 20th century. Among their many commissions are buildings at **128 West Houston Street** (1904) and **111 MacDougal Street** (1904-05), as well as the row of three at **260 to 270 Sixth Avenue** (1902-03). Thompson Street in particular contains a notable concentration of new-law tenements. The firm designed a cluster of four buildings at **171 and 175 Thompson Street** (1902) and **177 and 181 Thompson Street** (1903), as well as a pair at **151 Bleeker Street** and **206 Thompson Street** (1902-03), the individual structure at **208 Thompson Street** (1903), and another pair at **218 and 222 Thompson Street** (1904). Other firms designing new-law tenements on Thompson Street included Hornburger & Straub at **226 Thompson Street** (1904), Janes & Leo with a pair at **210 and 214 Thompson Street** (1909) and the individual building at **217 Thompson Street** (1909), and Sass & Smallheiser with the pair at **230 and 234 Thompson Street** (1903).⁴⁴

The provisions of the Tenement House Act of 1901 were profoundly influenced by a model residential hotel for single workingmen built within the historic district. The Mills House No. 1, erected in 1896-97 at **156 Bleeker Street** for banker-philanthropist Darius Ogden Mills, was designed by renowned architect Ernest Flagg and dubbed by *Scribner's Magazine* “a palace at twenty cents a night.” Flagg revolutionized thinking about low cost housing when he published an article in *Scribner's* in 1894 calling attention to the problems inherent in the then-standard dumbbell plan for tenements and proposing a new building type based on a 100-foot-wide module incorporating a central light court. A light-court tenement, he argued, would employ less wall enclosures, corridors, and partitions than a conventionally-planned tenement while providing greater room space, light, ventilation, and fire protection. Mills House No. 1—along with Flagg’s no-longer extant Alfred Corning Clark Buildings, six model tenements erected by the City and Suburban Homes Company in 1896-98—were the first buildings in the country to realize these ideas and served as prototypes for future model tenements and ultimately for the provisions of the 1901 law.

Mills House No. 1 incorporated two 100-foot wide units with interior courtyards joined by a central stair hall. By employing fireproof construction and elevators—then unheard of luxuries in a low-cost housing project—Flagg was able to make the building 10 stories tall, thereby lowering the cost per room. The building had over 1,500 small single rooms each with a window opening onto the street or courtyard and also provided laundry facilities, lounges (including palm courts in the glassed over courtyards), restaurants, and a library for its residents. The facades were faced with a fashionable light-colored brick trimmed with Indiana limestone. Visual interest was provided by the tripartite window groupings and by the classical ornament including the elaborate pedimented entrance surround, molded string courses, oversized bulls-eye-window with a Baroque frame, and the deeply overhanging copper cornice supported by extraordinary scrolled ironwork brackets.

⁴³ Plunz, 47.

⁴⁴ Other new-law tenements in the historic district can be found at 185 Bleeker Street (1904, Sass & Smallheiser), the paired building at 189-195 Bleeker Street (1907, John Philip Voelker), 208 Sullivan Street (1907, Charles M. Straub), and the pair at 79-81 and 83-85 MacDougal Street (1910, Edwin W. Crumley).

The Mills House project was evidently a success, earning a small profit for Darius Ogden Mills and encouraging him to build additional model tenements. Within a year of the opening of Mills House No. 1, Mills commissioned Flagg to design an adjacent building at **183 Sullivan Street** (1897) for use as an annex. A second annex was added a decade later at **183 Thompson Street** (1907, J. M. Robinson).⁴⁵ Both were architecturally harmonious with, if less ornate than, the original Mills House No. 1. Together the three buildings comprise an important example of Reform Era housing meant to improve the living condition of the city's working class and that helped inspire legislation that influenced the design of countless early 20th century tenement buildings throughout Greater New York.

Prepared by Christopher D. Brazee
Additional research by Lindsay Riddell

20TH CENTURY ARCHITECTURAL DEVELOPMENT

Greenwich Village gained a new cultural prominence in the years before the World War I, as writers, artists, political radicals, and well-educated, liberal-minded people began to colonize the neighborhood, attracted by cheap rents, the diversity of an ethnic neighborhood, and the atmosphere of Old World charm created by the narrow streets and old buildings. Members of the Greenwich Village Improvement Society, founded in 1903 by Mary Simkhovitch of Greenwich House, along with real estate dealers, settlement workers, and Village residents, successfully lobbied for residential restrictions to be included in the Zoning Law of 1916, thereby ensuring the small-scale, residential character of the area and protecting it from industrial and commercial development. At the same time, local real estate developers and homeowners rediscovered the potential of Greenwich Village's older row houses and tenements, and a wave of renovations and rehabilitation boosted real estate values and raised the neighborhood's profile within the city.⁴⁶

Both the World War I and World War II periods were marked by profound changes in the physical fabric in the vicinity of the South Village Historic District caused by subway and street construction. Beginning in 1925, Sixth Avenue was extended south from its terminus at Carmine Street for the purpose of creating a right of way for the newly approved municipally-operated IND (Independent Rapid Transit Railroad) subway line.⁴⁷ Construction of the long-planned Seventh and Sixth Avenue extensions was completed in 1917 and 1930, respectively; construction of the new IRT and IND subway lines was completed by 1918 and 1940, respectively.⁴⁸ To allow the extension of Sixth Avenue to proceed, dozens of buildings were

⁴⁵ Mills followed the South Village complex with two other low cost hotels, Mills House No. 2 (1896-98) that once stood as Rivington and Chrystie Streets and has since been demolished, and Mills House No. 3 (1906-07), which survives at 485 Seventh Avenue. The Mills House No. 1 also served as a prototype for other hotels, such as the YMCA residential hotels that also addressed the housing needs of young single workingmen. After Mills' death in 1910, a family trust continued to operate the hotel as a low cost residence for single men until 1949. Taken over by a private investor, it functioned as a single-room-occupancy hotel known as the Greenwich Hotel. It was converted to apartments in the 1970s. Currently it is used as an apartment-hotel known as the Atrium for the two glassed courtyards that had been such an important element of Flagg's design.

⁴⁶ Property values in the area increased between 40 and 160 per cent between 1920 and 1930. Caroline Ware, *Greenwich Village, 1920-1930* (New York: Harper & Row, 1965). 14, 23.

⁴⁷ The IND was the city's the first municipally owned and operated subway line. "New York City Transit: History and Chronology," MTA website. <http://www.mta.info/nyct/facts/ffhist.htm> (accessed May 24, 2010).

⁴⁸ The city's condemnation of property and assessment of taxes for the Seventh Avenue cut-through was denounced by property owners, who brought suit against the city. Partial as well as entire lots were condemned, resulting in

razed, including the existing Our Lady of Pompeii Church, which was relocated to Carmine Street. Also reflecting the rise in automobile ownership and the new importance of Sixth Avenue as a major vehicular artery, several garages appeared in the South Village Historic District after World War I, including **221-229 Thompson Street** (1919, H.L. Fillen; 1920, J.M. Felson) and **125 West 3rd Street** (1919-20, Frank E. Vitolo). The horse stable at **122 West 3rd Street** was converted to a garage in 1921. Another at **115 MacDougal Street**, built in 1907-08, was converted into a parking garage in the early 1930s.⁴⁹ The former row house at **114 West Houston Street** and the former hat factory at **70 West 3rd Street** were both rebuilt in the 1920s as automobile repair shops.

New Construction and Alterations in the 20th Century

The South Village neighborhood increasingly attracted middle-class professionals interested in experiencing, but not necessarily contributing to, the artistic atmosphere. Thus many artists, writers, poets, and eccentrics—“people with taste, but no money,” as Greenwich House social worker Caroline Ware described them in 1935⁵⁰—were squeezed out of the neighborhood by rising rents that targeted affluent individuals in search of the “bohemian” character.

After World War I, the row houses and tenements of the historic district began to be transformed as part of a significant Village-wide trend of rehabilitation, modernization, and gentrification.⁵¹ Local real estate interests began to capitalize on the increased demand for middle-class housing by undertaking interior and exterior alterations to row houses and tenements. Initially, improvements were limited to modernization of interiors through the installation of technologically up-to-date bathrooms and kitchens, the introduction of steam heat, and the reconfiguration of floor plans to create smaller apartment units and one-room “studios.”⁵² According to Caroline Ware’s statistics, between 1920 and 1930, approximately 10 percent of tenement apartments in the Village were renovated and converted from family residences into apartments for singles, couples or roommates; and approximately 280 single-family houses were converted from residences housing three or more families, or boardinghouses or houses with one or two families, into apartments with modern amenities.⁵³ The cumulative effect of this wave of conversions was to transform the area into a solidly middle-class neighborhood: between 1920 and 1930, property values in the overall Greenwich Village area

haphazard parcels and partially demolished buildings. In the case of the Sixth Avenue cut-through, the city abandoned this approach, condemning only entire lots and reserving the resulting irregular parcels for the creation of city-owned parks. A further difference between the two extensions was the fact that property owners with business interests in the area had actually petitioned the city for extension of Sixth Avenue below Carmine Street, anticipating increased real estate values and commercial potential. Though the area lost many old buildings of historical value as a result of modernization between the World Wars, it did gain two parks: the Downing Street Playground and Father Demo Square. “Insist on Extension of Seventh Avenue,” *NYT*, November 25, 1912, 6; “6th Av. Extension Campaign Started,” *NYT*, March 4, 1923, E1; “Landmarks Vanish for New Avenue,” *NYT*, February 20, 1927, RE2.

⁴⁹ In addition, garages at 102 and 112 West 3rd were demolished and an apartment house, built in the 1980s, now occupies the site. The stable, later garage, at 115 MacDougal Street, was converted into a theater, restaurant, offices and rehearsal space in 1958.

⁵⁰ Ware, 18.

⁵¹ See Chapter 4, “The Real Estate of Bohemia,” in Dolkart, *The Row House Reborn*, for a detailed analysis of this period of architectural and social development in Greenwich Village.

⁵² Ware, 20; Dolkart, *Row House Reborn*, 167.

⁵³ Ware, 21-22.

increased between 40 percent and 160 percent.⁵⁴ As shrewd developers recognized the potential for marketing apartments based on Greenwich Village's artistic image,⁵⁵ they began to make significant alterations to the exterior of individual buildings and groups of buildings that reflected the popular image of bohemia. New architectural features introduced included the studio window, found in particular on the upper stories of row houses and meant to evoke Parisian artists' studios and the South Village's image as an enclave of artists.⁵⁶

After World War I, an intense demand for housing was growing in the neighborhood, which was at least partially met with the construction of several new apartment buildings in the area.⁵⁷ Smaller examples, occupying lots similar in size to those of earlier tenements, include **199 Bleeker Street** (1924-25, Matthew W. Del Gaudio), **136 West 4th Street** (1927, Charles B. Meyers), and **87-89 MacDougal Street** (1928, F. E. Vitolo and C. W. Schlusing). A larger apartment building was erected on the triangular lot at **1-3 Minetta Street** in 1925-26 and designed by Sommerfeld & Sass. The largest apartment houses in the district were completed just as the Sixth Avenue Elevated was being demolished and the Sixth Avenue Subway began operation. **25 Minetta Lane** was erected in 1939-40 and **290 Sixth Avenue** was built in 1940-41; both were designed by the firm of H. I. Feldman and occupied irregular lots left over from the Sixth Avenue improvement projects. These buildings were typically designed in the historicist revival styles then popular for urban apartment houses.⁵⁸ Classically-inspired architectural styles such as the Colonial Revival style were particularly popular, although the Arts and Crafts and neo-Medieval styles are also represented, such as **70 West 3rd Street** and **196 Bleeker Street**, respectively.

The stylistic and commercial alterations from the early 20th century are also a defining characteristic of the neighborhood. Nos. **132 and 134 West 4th Street** were renovated in 1917-18. No. 132 West 4th Street was rehabilitated by the notable architect Josephine Wright Chapman, one of the earliest successful women architects in America. On the exterior Chapman added multi-pane casement windows to the parlor floor and a three-sided, angled studio window to the center of the attic level. At the neighboring house at 134 West 4th Street, another notable architect, Raymond Hood, added a full fourth floor with large, multi-pane casement windows.⁵⁹ Five Greek Revival style houses at **1 to 5 Minetta Lane** and **17 Minetta Street**, originally built by David Louderback c. 1839-41, were purchased by Charles F. Bisantz and converted into multiple dwellings in 1924 by the architectural firm of Richard Berger & Son. At that time the stoops were removed and the entrances moved to the basement. A common rear courtyard was created for the group.

The fact that the Colonial Revival style was in full swing during this period of architectural development no doubt contributed to the preservation of several Federal and Greek Revival style row houses. In his book *The Row House Reborn*, Andrew Dolkart writes:

Much of the rehabilitation work that occurred in Greenwich Village after World War I sought to capitalize and, thus, preserve the quaint "Colonial" character of the Federal and Greek Revival row houses that lined many of the streets. While

⁵⁴ Ware, 480; Dolkart, *Row House Reborn*, 151, 173.

⁵⁵ Dolkart, *Ibid*, 128.

⁵⁶ *Ibid*, 119, 124.

⁵⁷ *Ibid*, 176.

⁵⁸ *Ibid*.

⁵⁹ Both 132 and 134 West 4th Street were heard by the Landmarks Preservation Commission as individual Landmarks in 1967.

the interiors were redesigned and modernized, the “Colonial” exteriors of many of these row houses were not significantly altered.⁶⁰

The influence of architectural styles that were popular at the time, including the Colonial Revival, Arts and Crafts, and Mediterranean Revival styles, is evident in the aesthetic of many of these renovations. An interesting version of this type of alteration took place in 1923 at the 1830s-era house at **70 West 3rd Street**, which was given a completely new Arts & Crafts style facade designed by architect Ferdinand Savignano. At **224 to 228 Sullivan Street**, three row houses at the front and three at the rear of the lot were combined by architect Richard Berger in 1930 to form a single, unified development of 28 units with modern amenities focused on landscaped interior court that forms a common garden area. On the exterior, only the ground-floor was altered; a stucco coating was applied to the brick and a pair of portals cut to permit entry into a passage leading to the landscaped central garden created between the front and rear buildings.⁶¹

The rehabilitation work in the South Village area peaked in the years immediately after World War I. A few other individual buildings were upgraded, but most of the work in the South Village focused on creating small artistic enclaves. The most famous of these is the previously-designated MacDougal-Sullivan Gardens, planned in 1917 by William Sloane Coffin’s Hearth and Home Company. Coffin purchased the rundown row houses from the Low Estate and had his architects Francis Y. Joannes and Maxwell Hyde undertake modest redesign to the interiors and facades of the houses. The other houses on the block, including **170 to 186 Bleecker Street**, were reportedly upgraded in the same way at this time. Later in the decade, some of the Bleecker Street buildings were further upgraded, including the houses at **174 to 178 Bleecker Street**, owned by Village Estates, Inc., which hired Frank Vitolo as architect to add artists’ studios to the uppermost stories.⁶²

The completion of the subway and subsequent apartment house boom in the second decade of the 20th century brought about a corresponding increase in demand for stores and other services in the South Village Historic District. Builders had long ago realized that the intrusion of certain types of small businesses along otherwise residential thoroughfares did not negatively impact rental values of nearby properties or of the apartments located above.⁶³ Two Federal-era row houses at **144 and 146 Bleecker Street** were combined c. 1915 and converted to a commercial space that became the well-known Mori restaurant. The facade received Colonial Revival style alterations in 1920 by Raymond Hood. Restaurants were installed in many other ground floor spaces, as were theaters, clubs, bars, and galleries.

In the post-World War II period, many existing apartment houses were converted to cooperative housing, later to be joined by a number of condominium conversions. Mills House No. 1 at **156 Bleecker Street**, model housing designed by renowned architect Ernest Flagg in 1896-97, was converted to condominiums in 1976. Many factory and loft buildings in the area were converted to apartments and/or offices in the mid-to-late 20th century, including **508 and 542 LaGuardia Place, 142 Bleecker Street, 66 and 130 West 3rd Street, 214 Sullivan Street, and 100, 116, and 124 West Houston Street**. Also around that time, New York University (NYU) began redeveloping properties along the south side of Washington Square Park, including portions of several blocks within the South Village Historic District.

Prepared by Donald G. Presa

⁶⁰ Dolkart, *Row House Reborn*, 153.

⁶¹ New York City Department of Buildings, Alteration Dockets (ALT 2006-1930).

⁶² *The Evening Telegram*, “Lease the Last of 42 Buildings,” November 23, 1921.

⁶³ Alfred H. Taylor, “Profit in Altering Old Dwellings,” *Real Estate Record*, December 19, 1908, 1199.

NEW YORK UNIVERSITY AND ITS IMPACT ON THE SOUTH VILLAGE

NYU has played an important role in shaping the physical environment of the South Village by its construction of large-scale buildings, which often resulted in community-led battles against the demolition of historic buildings; and the social environment, through its many students and faculty patronizing the local restaurants, bars, clubs, and theaters.

NYU⁶⁴ was founded as the University of New-York in 1831 by a group of men as a nondenominational institution of higher learning to educate the sons of the “great commercial metropolis” in modern languages and “useful knowledge.” It first was located at the New-York Institution, which had occupied the old Almshouse behind City Hall since 1816, which it occupied rent free in exchange for giving scholarships to deserving young men of the city.

As the population of the city moved northward so did NYU, establishing a permanent home on the east side of Washington Square. The University Building, designed by Town, Davis, and Dakin, an early example of the Collegiate Gothic Revival style in this country, was built between 1833 and 1835. The University Building was demolished in 1894 for the construction of the Main Building designed by Alfred Zucker.⁶⁵ New schools were opened at the Washington Square campus including the School of Commerce (1900), Collegiate Division (1903), and Graduate School of Business (1916). By 1931, NYU was one of the largest universities in the country.

When the university proposed building a law school at the southwest corner of Washington Square on the block bounded by Washington Square South, Sullivan Street, West 3rd Street, and MacDougal Street, in 1947, there was community opposition. Part of this protest was due to the fact that the law school would replace row houses and apartment buildings that had been known as “Genius Row,” home to famous people such as Willa Cather, Theodore Dreiser, Eugene O’Neill, and Adelina Patti,⁶⁶ and also for the loss of historic buildings. The law school building, Vanderbilt Hall, designed by Eggers & Higgins, was completed in 1951. Vanderbilt Hall, a five-story neo-Georgian style brick building with an H-plan, was the first building the university built on Washington Square since the Main Building was built in 1894.

The expansion of NYU has resulted in opposition by the Greenwich Village residents many times over the years since Vanderbilt Hall was built. Additional community opposition arose in the mid-1950s when a proposal for the redevelopment of 14 acres for housing and threes acres for educational use southeast of Washington Square was set forth by Parks Commissioner Robert Moses and the Mayor’s Committee on Slum Clearance. Notwithstanding the community opposition, NYU bought the three acres at the north end of the redevelopment site from the City in 1955. The community subsequently opposed NYU’s construction of the Loeb Student Center (1957-59, demolished) on Washington Square South, and the purchase of the remainder of the redevelopment site that had not yet been developed in 1960 (now University Village, Silver Towers I & II, 1964-67, I. M. Pei & Associates, a designated New York City Landmark).

⁶⁴ The history of NYU is adapted from Thomas J. Frusciano and Marilyn H. Pettit, *New York University and the City: An Illustrated History* (New Brunswick, N. J.: Rutgers University Press, 1997). The change in name occurred in 1896.

⁶⁵ Plans to renovate the University Building were drawn by McKim, Mead & White, but the renovation cost was deemed to be too high, as was Stanford White’s suggestion that the building be moved stone by stone to the University Heights campus. Frusciano and Pettit, 139.

⁶⁶ Robert A. M. Stern, Thomas Mellins and David Fishman, *New York 1960* (New York: Monacelli Press, 1995), 228.

The Hagop Kevorkian Center for Near Eastern Studies (1969-72, Philip Johnson and Richard Foster) on the corner of Washington Square South and Sullivan Street is the fourth and last building designed by them for NYU.⁶⁷ The five-story dark granite-clad Modern style building has no windows at the first two stories on the street facades and relates to its neighboring buildings in terms of height.

In the early 1970s NYU had financial difficulties due to increasing costs and declining enrollment. Enrollment increased in the 1980s and NYU has added housing to accommodate a larger number of students. This includes the Filomen D'Agostino Residence Hall (1983-87, Benjamin Thompson Architects), **110 West 3rd Street**, south of Vanderbilt Hall. This massive 14-story Post Modern style residence hall for law school students and faculty replaced numerous smaller structures.

The fourth and most recent NYU building in the district is Wilf Hall (2010-2011, Morris Adjimi Architects), **139 MacDougal Street**. The six-story Post Modern style building houses several centers, programs, and institutes, as well as the Admissions Office, and is also part of the law school. It incorporates a portion of the facade of the Provincetown Playhouse (1941-42, Israel L. Crasman), which continues to be a working theater run by the NYU Steinhardt School of Education.

Prepared by Cynthia Danza

SOCIAL AND CULTURAL HISTORY OF THE SOUTH VILLAGE

The buildings and streetscapes of the South Village Historic District illustrate the various and overlapping historic stories of the neighborhood: its origins and early development in the 19th century as an affluent residential area; the settling of the blocks around Minetta Street and Minetta Lane by African-Americans by the mid-19th century, that area becoming known as “Little Africa,” the largest such community in New York; the growth of working-class immigrant communities in the 19th century, culminating in the neighborhood becoming predominantly Italian by the early 20th century; the emergence of the bohemian Village in the early 20th century, home to artistic, cultural, and social movements and foment that made the Village internationally famous; the significance of the area as the center of 20th-century gay and lesbian life in New York; and the South Village as one of New York’s most important cultural centers during the 20th century, with music clubs that nourished generations of artists from jazz to folk to rock, with famous cafes where bohemians and Beatniks congregated, and a flourishing off-Broadway scene that developed in its small theaters.

LITTLE AFRICA

By 1644 both free and enslaved blacks cleared the land to build their homes in the hills and swamps that comprised today’s Greenwich Village, creating the first black settlement in New Amsterdam.⁶⁸ The first land grants were given to 11 manumitted slaves who petitioned for

⁶⁷ The other three buildings are Bobst Library, Meyer Physics Hall and Tisch Hall. Stern, 241-42.

⁶⁸ Thelma Willis Foote, “Crossroads or Settlement? The Black Freemen’s Community in Historic Greenwich Village, 1644-1855,” in Rick Beard and Leslie Cohen Berlowitz, eds., *Greenwich Village: Culture and Counter*

their freedom after serving the Dutch West India Company for more than 18 years: Paulo d' Angola, Big Manuel, Little Manuel, Manuel de Gerrit de Rens, Anthony Portuguese, Garcia, John Francisco, Peter Santome, John Forte Orange, Little Anthony, and Simon Congo. During the Dutch wars with neighboring Native Americans (1643-45), when white settlers fled to the safety of New Amsterdam, Director-General Willem Kieft decided to replace white settlers with black ones to increase the buffer for the white community, members of the black militia including Domingo Anthony and "Captain of the Blacks" Manuel Trumpeter, black militia widows, such as Catalina Anthony, as well as other African-Americans such as Pieter San Tome and Groot. Others who gained land grants in 1643-45 were elders who had won a status known as half-freedom; however, their children remained enslaved.⁶⁹ For 20 years of African ownership the farms were passed down through family members, creating a strong black community that petitioned for their rights, married, baptized their children, and at least a century before the Underground Railroad, harbored runaways.⁷⁰ The grants were sizeable, from eight to 12 acres each, providing enough land for a garden, crops, and pasture near current-day Sixth Avenue, Minetta Lane, and West 3rd and Thompson Streets.⁷¹ As a result of these land grants, free Africans were farming close to 300 acres in lower Manhattan until the mid to late 17th century.

The English conquest of New Amsterdam in 1664 resulted in harsher, more restrictive bondage, with most free Africans disfranchised and public assembly of more than three Africans deemed illegal. In 1667 the newly established British colonial government relegated free blacks—including those who owned property—to alien status and denied them the privileges granted to white residents, including the right to own property. Parcels owned by these black families were transferred to Dutch and English landowners by the late 17th century. While the land in the South Village was acquired by the Bayard family, people of African descent probably continued to live in the area while under Bayard ownership during the 18th century. The nucleus of a community of African-Americans however, was definitely established by the mid-1800s and remained until the mid-20th century in the South Village.⁷²

By the time of the 1863 Draft Riots, which targeted several locations in the South Village, the area was home to nearly a quarter of the city's African-American population. After the Civil War, the community in the South Village grew larger still, with the influx of recently freed refugees from the South seeking a new way of life.

The community consisted of several streets in today's South Village, including Amity Street (now West 3rd Street), Bleecker Street, Laurens Street (now LaGuardia Place), MacDougal Street, Thompson Street, and Sullivan Street. But the core of the community appears to have been located on several small streets: Minetta Street, Minetta Lane, and Minetta Place (no longer

Culture (New Brunswick: Rutgers University Press, 1993), 120-133; James Weldon Johnson, *Black Manhattan* (New York: Atheneum, 1977) (reprint of 1930 edition), 3-7. Under Dutch rule slaves were allowed to marry and acquire and hold property, and wives and daughters had legal protection against the lechery of masters.

⁶⁹ Africans who had been slaves in service of the Dutch West India Company for 17 or 18 years were granted freedom but with conditions; males were set free for life provided that they made annual payments of a portion of their crops - 22 bushels of any two crops grown. Failure to comply meant a return to servitude. Emily Kies Folpe, *It Happened on Washington Square* (Baltimore: Johns Hopkins University Press, 2002), 14-16, 50-55.

⁷⁰ Information in this section (retrieved from the internet April 17, 2013), <http://map.columbia.edu/place/30.html>; LPC, *Greenwich Village Historic District Extension II Designation Report*, 5-7.

⁷¹ Moore, 42-44.

⁷² Historians have shown that the institution of slavery became entrenched and free blacks faced diminishing legal rights under British rule. Christine Boyer, "Straight Down Christopher Street: A Tale of the Oldest Street in Greenwich Village," in Beard and Berlowitz, 53; Foote, 120-133.

extant) at the foot of Sixth Avenue, which were lined with humble brick houses dating from the 1820s to the 1840s.⁷³

Referred to as Little Africa from the 1880s to the late 1910s, it was proclaimed by reporters and reformers of the day such as Steven Crane and Jacob Riis as one of the most notorious areas in New York City. Many other reports focused on the several “black-and-tan” bars that catered to a mixed-race clientele and the many brothels within the neighborhood, and they reinforced a widespread prejudice that racial mixing was a source of social decay.⁷⁴ The negative casting of these places obscured the community functions they fulfilled for African-Americans, ethnic minorities, and the working class. Black-and-tan saloons offered ethnic minorities a place where they could slowly adjust to American culture with others of the same ethnicity or social class. In addition the residential areas of the neighborhood were also integrated.⁷⁵ Because of the negative connotations associated with “race mixing” Little Africa was a rare place where interracial families could settle, the census listing numerous interracial families in the years from 1880 to 1910.⁷⁶

The area was also home to many working-class black families. Typically three generations of parents, grandparents, and children lived in a single-family house or a flat in a multi-family tenement. Most members of the family contributed in some way.⁷⁷ Many were literate, and some could read but not write.⁷⁸ Many of the older family members were emancipated from slavery; however, most of the children were born free.⁷⁹ Contrary to popular accounts depicting Little Africa as “depraved,” African-Americans living in the area represented

⁷³ Minetta Street is named after the Minetta Creek, which once ran along this path, and still runs underneath it. The bend in the street follows the bend in the creek. Minetta Lane includes the path of Minetta Bridge.

⁷⁴ Gerald W. McFarland, *Inside Greenwich Village: A New York City Neighborhood 1898-1918* (Amherst: University of Massachusetts Press, 2001), 10-25.

⁷⁵ “Slumming and Black-and-Tan Saloons: Racial Intermingling and the Challenging of Color Lines,” Researching Greenwich Village History website (<http://greenwichvillagehistory.wordpress.com/2011/11/04/slumming-and-black-and-tan-saloons-racial-intermingling-and-challenging-color-lines/>) (accessed August 17, 2013).

⁷⁶ The 1900 U.S. Census lists the Austin family at 101 MacDougal Street, consisting of the head of the house, Morgan J. Austin (African-American), who relocated from Charleston, South Carolina, in 1851 and his wife Ann (McCormick) Austin, daughter of Irish immigrants. As of the 1900 U.S. Census, the couple was married for 17 years, and had eight surviving children. Interracial families with white male heads of households were not uncommon in Little Africa, such as William Butcher, a waiter originally from Germany, who lived at 16 Minetta Lane with his wife Olivia Butcher, an African-American native New Yorker who worked as a laundress. The Shields family consisted of Jessop Shields, a white male originally from South Carolina, and his wife Mary Shields, an African-American who relocated from Athens, Georgia. They had been married for five years and resided at 120 MacDougal Street. There was at least one African-American musician, George Brown, who resided at 16 Minetta Street. U.S. Census (New York, 1900).

⁷⁷ McFarland, 15-16. Combined efforts of all family members resulted in additional income. In many African-American families children were also encouraged to enter the workforce. In 1900 the Austins’ oldest child, a 15 year old boy, had already taken a job in a laundry and was thus making a small contribution to the family’s income. U.S. Census (New York, 1900).

⁷⁸ Foote, 127.

⁷⁹ Census records dating from the mid to late 1840s, to as late as the 1910s, list many African-American families living on Minetta Lane. Samuel Byard, a waiter, and his wife Maria Byard, both relocated from Delaware, lived at 25 Minetta Lane. Originally from New Jersey, Edward Thompson, a Methodist clergyman, and his wife Anna Thompson, also rented a flat at 25 Minetta Lane. Aaron and Melinda Guy, the only native New Yorkers, along with their seven children, including their eldest son Phillip, a butcher, also lived at 25 Minetta Lane. The 1870 U.S. Census lists two African-American actors, John Duffy and Charles Williams, as tenants at 127 MacDougal Street, and two other black residents were also pursuing careers as performers: William Green, a young actor residing at 101 MacDougal Street, and Emma Fisher, a young singer living at 170 Thompson Street. U.S. Census (New York, 1880, 1900, 1910).

a wide of professions and incomes including actors, waiters, butchers, and clergy.⁸⁰ Several highly respected African-Americans resided in Little Africa. In 1815 Henry Highland Garnet was born into slavery in Maryland, and he and his family escaped to New York when he was 10 years old. In 1842 he became pastor of the Liberty Street Presbyterian church in Troy, New York, a position he would hold for six years, and in 1843 Garnet became nationally prominent when he delivered an address at the National Negro Convention meeting in Buffalo.⁸¹ Upon returning to New York, Rev. Henry Garnet and his family resided at 185 Bleecker Street (demolished).⁸² Joseph Ten Eyck, a caterer and restaurant owner resided at **109 MacDougal Street**. At the time of his death in 1887, the *New York Times* referred to Mr. Ten Eyck as "one of the few wealthy colored men of this city."⁸³

In spite of significant discrimination, poverty, and harsh living conditions, the community became home to churches, schools, and benevolent organizations.⁸⁴ Established in 1819 on Mott Street, the Bethel African Methodist Episcopal Church purchased an existing church at 214 Sullivan Street (demolished) in the heart of the South Village Historic District in 1862, and anchored the black community until the late 1890s.⁸⁵ From 1831 to the 1920s, St. Clement's Episcopal Church also served the community on Amity Street (later West 3rd Street). Formed in 1796, the African Methodist Episcopal Zion Church, the first black church congregation in the city of New York, in 1864 moved to the former Greenwich Reformed Dutch Church on Bleecker Street (in the Greenwich Village Historic District).⁸⁶ The first black Baptist church in the city was Abyssinian Baptist Church, founded in 1808. It was located two blocks west of Washington Square on Waverly Place. Churches were the only large institutions inside Greenwich Village that African-Americans could call their own.⁸⁷ These churches, along with mutual aid societies spread across the lower portion of the city fostered a stable community, encouraged charitable

⁸⁰ Census records list that as late as the 1910s there were several extant properties that had more than one African-American family. These properties are: 1- 5, 16, and 24 Minetta Lane; 5-9, 12-14, and 15-17 Minetta Street; 201 and 203 Bleecker Street; 101, 107, 109, and 116-122 MacDougal Street; 220, 226, and 228 Sullivan Street; and 118 and 120 West 3rd Street. U.S. Census (New York, 1910).

⁸¹ Martin B. Pasternak, *Rise Now and Fly to Arms: The Life of Henry Highland Garnet* (New York: Garland Publishing, 1995).

⁸² U.S. Census (New York, 1870); Christine Ann Polcino, "Biography: Garnet, Henry Highland," *Literary and Cultural Heritage Map of Pennsylvania Writers* (University Park, PA: Pennsylvania State University, 2004); Henry Highland Garnet, "Let the Monster Perish," Blackpast.org website (www.blackpast.org/1865-henry-highland-garnet-let-monster-perish); *Rev. Henry Highland Garnet, A Memorial Discourse Delivered in the Hall of the House of Representatives, Washington, D.C. on Sabbath, February 12, 1865, with an Introduction by James McCune Smith* (Philadelphia: Joseph M. Wilson, 1865), 69-91.

⁸³ Sherrill D. Wilson and Larry A. Greene, "African Americans," in Kenneth T. Jackson, ed., *The Encyclopedia of New York City*, (New Haven: Yale University Press, 2010), 10; "Death of a Wealthy Colored Man," *New York Times* (NYT), December 23, 1887, 8. "Many middle-class blacks opened restaurants, the most successful of which were Thomas Van Rensselaer's Eating House on Wall Street, Katy Ferguson's Pastry Shop on Thompson Street, Downing's Oyster House on Broad Street, and Cato's in lower Manhattan." Wilson and Greene, 10.

⁸⁴ "African Dorcas Society (1828), a women's sewing group that made clothing for young black students so that they could attend the African Free Schools; The all-male African Clarkson Association, formed in 1829, was both a literary society and a benevolent organization. Its members paid monthly dues of twenty-five cents and could receive financial help when they or their families fell ill." Wilson and Greene, 10.

⁸⁵ "History," First American Methodist Episcopal Church website (www.famebethel.org/about-us/history/history-continued/ in), retrieved July 21, 2013.

⁸⁶ David W. Dunlop, *From Abyssinian to Zion, A Guide to Manhattan's Houses of Worship* (New York: Columbia University Press, 2004), 148-149.

⁸⁷ Sidney Pomerantz, *New York: An American City 1783-1803*, (New York: Columbia University Press, 1938) 379-381.

giving, and placed a premium on education for the South Village's African-American population.⁸⁸

Black-owned businesses throughout the South Village served the community from the late 1800s into the early 20th century, including barbers, hairdressers, tailors, bookstores, several newspapers, grocery stores, and pharmacies. In the 1870s, **108 West Houston Street/167 Thompson Street** was the home of African Methodist Episcopal Zion Church headquarters and book concern, with mission rooms in the rear extension at 167 Thompson Street. At **125 MacDougal Street**, the Knickerbocker Hotel had an African-American proprietor and clientele from 1901 to 1906.

Although the African-American population of the South Village slowly decreased from 1880 onwards, a small but significant African-American presence persisted on Minetta Street and Minetta Lane, as late as the 1910s.⁸⁹ Other areas of the city were now accommodating African-Americans, providing a chance to live in newer, more spacious apartments. The influx of immigrants resulted in dwindling employment opportunities in the limited job markets that were open to the existing black population, such as domestic servants, laundresses, chauffeurs, and waiters. The 1900 U.S Census records show a multi-cultural residency of Italian, German, Belgian, and French families as well as a small African-American presence. By the late 1920s most of Manhattan's black citizens were concentrated in neighborhoods uptown, specifically the Tenderloin (24th to 42nd Streets between Fifth and Seventh Avenues), San Juan Hill (West 60s), and Harlem. As their parishioners made the transition uptown, many of the churches that served the African-American community of the South Village decided to follow them.

Within the South Village, the history of the community of Little Africa, with its core residing on the Minettas, provides important documentation on African-American life in New York City before 1910.

Prepared by Theresa C. Noonan

ITALIAN SOUTH VILLAGE

The earliest immigrant residents of the South Village came to the neighborhood during the mid-19th century and tended to be Irish and German in origin, though sizable populations from France, England, and other western European countries settled in the neighborhood during this time as well. By the 1890s, however, the immigrants settling on the streets of the South Village were overwhelmingly Italian in origin, making the South Village one of the most densely populated Italian communities in New York's history.⁹⁰ Though the earliest Italians to immigrate to the United States, recorded as early as the 1850s, typically came from northern Italy,⁹¹ the

⁸⁸ McFarland, 10-25; Ronald N. Jacobs, *Race Media and the Crisis of Civil Society* (New York: Cambridge University Press, 2000), 36; Johnson.

⁸⁹ The relatively low value of Greenwich Village's older housing stock translated into greater affordability for the city's poor and working-class citizens of all races; after the Civil War, however, rising land values forced poor blacks in particular to migrate northward. McFarland, 11, 62; U.S. Census (New York, 1880, 1900, and 1910).

⁹⁰ LPC, *Greenwich Village Historic District Extension Designation Report* (New York: City of New York, 2006), report researched and written by Jay Shockley; LPC, *Greenwich Village Historic District Extension II Designation Report*.

⁹¹ The northern Italians tended to be of at least moderate wealth and status and generally settled in the Five Points section around Baxter, Mulberry, Worth, Park, and Little Water Streets. New York's first "Little Italy" grew out of

1861-1870 unification of the country led to a shift in immigration. The new government of Italy, led primarily by wealthier northern citizens, developed policies that were detrimental to the southern Italian economy.⁹² The declining quality of life, including a scarcity of farming and other means of employment, caused southern-Italian outmigration to increase, first to the cities of northern Europe and North Africa, and by the 1880s, to the United States. Italian immigration to the United States steadily increased in the decades that followed, peaking in the first decade of the 20th century. By 1920, over four million Italians, the vast majority from southern Italy, had arrived on the country's shores.⁹³ By 1905, the Italian population of the South Village had risen to become the single largest ethnic group present in the neighborhood. A study of U.S. Census records from 1910 show the buildings of the South Village to be nearly completely occupied by Italian immigrants and their families.

The overwhelming majority of Italian immigrants were Catholic, but differences in the doctrine and liturgy of Italian Catholics made integration into already established Catholic parishes, which were predominantly Irish, difficult for the new arrivals.⁹⁴ At the cultural core of the larger South Village neighborhood, therefore, were two Catholic parishes dedicated to the Italian community—Saint Anthony of Padua (established 1859) and Our Lady of Pompeii (established in 1892).⁹⁵ As the South Village became distinctly ethnic and working class, the neighborhood also elicited the attention of progressive, well-educated, mostly Protestant social workers. The most prominent example is the Children's Aid Society, which constructed the Sullivan Street Industrial School at **219-221 Sullivan Street** in 1891-92. The school was intended to teach children basic skills such as woodworking, metalworking, sewing, and hygiene, in addition to traditional academic subjects—with an overarching emphasis on civics and patriotism.⁹⁶ Another institution established in the South Village during this period and targeted towards the immigrant population was the Industrial Christian Alliance. Founded in 1891, the objective of the organization was to restore “self-respect and support” to “fallen and destitute men” with the “desire to reform” by provide lodging and work.⁹⁷ The group was headquartered at **113 MacDougal Street** in 1892 and at **170 Bleecker Street (aka 190 Sullivan Street)** from

this Five Points community. Mary Elizabeth Brown, *The Italians of the South Village* (New York: Greenwich Village Society for Historic Preservation, 2007), 11-12.

⁹² Brown, 3.

⁹³ Ibid, 1-6. New York, which flourished in the years following the Civil War, offered a diverse labor market where even poor families with unskilled, uneducated laborers could find employment, making it an attractive place for new immigrants starting on the road to the proverbial “better life.” As a result, only about half of new arrivals to the United States continued on to other parts of the country. LPC, *Ellis Island Historic District Designation Report* (New York: City of New York, 1993), prepared by Anthony Robins and Elisa Urbanelli.

⁹⁴ Donald Tricarico, *The Italians of Greenwich Village: the Social Structure and Transformation of an Ethnic Community* (New York: Center for Migration Studies of New York, Inc., 1984), 10.

⁹⁵ The first home of Saint Anthony of Padua (1866) was a former Methodist church on Sullivan Street between Prince and Houston Streets. A new Romanesque Revival style church was built for the parish at 154 Sullivan Street (just outside the district) in 1888. Our Lady of Pompeii began in 1892 as a mission and immigrant-aid society in the parlor of a row house on Waverly Place. The parish relocated twice before the present church was constructed in 1926-28 at the intersection of Carmine and Bleecker Streets (within the Greenwich Village Historic District Extension II). One of the earlier homes of the parish was 214 Sullivan Street, a church building originally erected in 1818 for an African-American Baptist congregation. For more information on the 214 Sullivan Street building, see *Building Entries*; see also *Little Africa* by Theresa Noonan.

⁹⁶ The Children's Aid Society was founded in 1853 by Charles Loring Brace, a Protestant minister, abolitionist and member of a group of New York reformers. The Sullivan Street Industrial School was one of a dozen such schools built by the organization during this era. (See *Building Entries*, 209 Sullivan Street (aka 209-221 Sullivan Street)).

⁹⁷ “More Room for Its Good Work,” *NYT*, May 1, 1893, 9.

1893 until c. 1911.⁹⁸ In 1892, the organization leased the upper two stories of **148 Rear West 4th Street** for use as a broom factory.

Social/athletic clubs and mutual benefit societies played a vital psychological and social role within the South Village Italian community. The clubs and societies offered immigrants the opportunity to speak in their native dialects, to discuss and find solutions to common problems, and to organize social activities and religious celebration with like-minded compatriots.⁹⁹ Probably the best-known of the Italian social clubs in the South Village was Tiro A Segno (roughly translatable to “Fire at Target”), originally founded in 1888 as a shooting club. In 1929, the group purchased the row of houses at **73 to 77 MacDougal Street** for use as their prestigious clubhouse.¹⁰⁰ For assistance with immediate needs, working-class Italian residents often solicited the aid of well-connected fellow Italians referred to as “padrone” (roughly translating to “lord” or “boss”).¹⁰¹ Louis Fugazy, an Italian banker and philanthropist, was a well-known American padrone who lived and operated within the South Village.¹⁰²

During the heaviest years of Italian immigration to the South Village, businesses in the neighborhood were typically operated by, and mostly catered to, local, Italian clientele. The Porto Rico Importing Company, established in 1907 by the Longo family, has had several South Village homes over its more than 100 year history, including **194 Bleecker Street** and its present location at **201 Bleecker Street**. The funeral business begun by Giovanni Bautista Perazzo, in the building he constructed at **199 Bleecker Street** in 1924-25, also endures today. Many Italian businesses employed their own family members, particularly in smaller-scale operations like food-related businesses, such as butcheries and bakeries, where specific skills were passed down through generations.¹⁰³

Unlike other Italian-owned and operated businesses that catered primarily to the Italian community, restaurant owners largely depended on the patronage of those from outside the neighborhood, as Italian families typically shared meals at home. Numerous Italian restaurants, bars, and cafes became enduring fixtures of the South Village, catering to changing neighborhood trends and flourishing even after Italian immigration to the South Village had all but ceased. The Minetta Tavern restaurant (est. 1937), for example, at **111 MacDougal Street**,

⁹⁸ The building at 113 MacDougal Street was replaced with a new tenement in 1904-05. (See *Building Entries*, 170 Bleecker Street and 148 Rear West 4th Street).

⁹⁹ Tricarico, 7.

¹⁰⁰ As target shooting was considered an avocation of Italian country gentlemen, membership to Tiro A Segno was considered quite prestigious. Historian Tricarico notes the club as not admitting Southern Italians until about 1921. Tricarico, 38. Over the decades, the club has counted among its members notable figures in the Italian community including Giuseppe Garibaldi, Enrico Caruso, Fiorello H. LaGuardia, and Lee Iacocca. Today, Tiro A Segno is primarily a philanthropic organization devoted to the dissemination of knowledge of Italian Culture. (See *Building Entries*, 73, 75, and 77 MacDougal Street).

¹⁰¹ Tricarico, 13-14.

¹⁰² Fugazy, like other padroni, performed a variety of services including remitting money to relatives, selling steamship tickets, notarizing documents, recommending employment, and serving as a trustee to Italian-American charities. Brown, 14. Upon immigrating to New York in 1869, Fugazy initially settled at 153 Bleecker Street (demolished). In 1904, he purchased the row house at 157 Bleecker Street, remaining there until his death in 1930. See *Building Entries*, 157 Bleecker and 87-89 MacDougal Street (owned by a corporation that was operated by the sons of Louis Fugazy).

¹⁰³ Brown, 22. Italian women frequently worked in the garment industry, with a 1907 study showing that Italian women comprised more than 93 percent of all workers in New York’s hand embroidery shops. Further down the economic scale were immigrant women and children who supplemented family incomes by working from their homes in industries like artificial flower-making. Other families supplemented their incomes by renting parts of their homes to lodgers. Brown, 28.

and the San Remo Café (c. 1925-67) at **93 MacDougal Street/189 Bleecker Street**, would eventually find favor with members of the “Beat Generation” in the late 1940s and 1950s. Two of the oldest surviving South Village establishments, The Caffé Dante (est. 1915), **79-81 MacDougal Street**, and the Caffé Reggio (est. 1927), **119 MacDougal Street**, are still in operation.¹⁰⁴

World War I marked a turning point for immigration to the United States, bringing about nativist sentiment and giving rise to restrictive immigration legislation. The Immigration Act of 1924 instituted national origin quotas, resulting in a reduction in Italian immigration between 1921 and 1930 to a quarter of what it had been between 1901 and 1910.¹⁰⁵ In the South Village, a more natural attrition was also brought on by the upward aspirations of the community. As families established themselves financially, they generally moved to newer, more modern apartment houses in other parts of the city, or to the suburbs that had begun to appear by the 1920s, and which would become even more prominent in the next generation. The decline in Italian population accelerated after 1950, with the Italian population of the South Village declining more rapidly than the overall neighborhood population.¹⁰⁶

Despite the shrinking Italian population of the South Village, a sizeable Italian and Italian-American presence remained throughout the 20th century.¹⁰⁷ Many South Village properties remained Italian-owned and new Italian-influenced businesses continued to open throughout the 20th century, many of them achieving great and long-standing success. Café Borgia, for example, the second-oldest surviving Greenwich Village café at the time of its closing in 2001, was started by the children of Italian immigrants at **185 Bleecker Street** in 1959.¹⁰⁸ The Villa Mosconi at **69 MacDougal Street**, a family-run Italian restaurant open since 1976, continues to run today.

Demographic changes in the South Village also came by means of the in-migration of American-born residents attracted to the South Village. Some new immigrant groups also established themselves in the neighborhood in the mid-20th century, including a sizeable Portuguese population.¹⁰⁹ Though evidence of the once-dominant Italian community in the South Village is rapidly disappearing, the Italian contribution to the uniquely mixed character of today’s South Village neighborhood cannot be discounted.

Prepared by Jennifer L. Most

¹⁰⁴ In 1940, the Caffé Dante was apparently known as the Dante Alighieri Café.

¹⁰⁵ Tricarico, 15. The Immigration Act of 1924 limited the number of immigrants allowed entry into the U.S. through a national origins quota. The quota provided immigration visas to two percent of the total number of people of each nationality in the U.S. as of the 1890 U.S. Census and completely excluded immigrants from Asia. U.S. Department of State, Office of the Historian, <http://history.state.gov/milestones/1921-1936/immigration-act> (accessed November 12, 2013).

¹⁰⁶ The Italian population of Greenwich Village is reported to have fallen nearly 40 percent between 1950 and 1960, compared to the overall rate of population decline for the neighborhood of only 12.5 percent for the same period. Tricarico, 73.

¹⁰⁷ Ibid, 17.

¹⁰⁸ It was a well-known place for gathering, talking, and reciting poetry that counted many famous Beat poets, artists, and entertainers among its patrons. See building entry, 185 Bleecker Street.

¹⁰⁹ Tricarico, 117-118. The largely Italian neighborhood was not always accepting of “outsiders.” John Strausbaugh, in *The Village* (2013), interviewed a resident and wrote that “clubgoers, folksingers, and beatniks shared the neighborhood with Italian families, often shared the same building, but they lived in different worlds.” John Strausbaugh, *The Village: 400 Years of Beats and Bohemians, Radicals and Rogues, A History of Greenwich Village* (New York: HarperCollins, 2013), 348.

SOUTH VILLAGE AND BOHEMIAN CULTURE

Greenwich Village has served, for more than 150 years, as a center and a magnet for people who chose not to follow society's expected routes. Associated with creative, usually politically active people, Greenwich Village came to be known to the larger society of the city and the country as the place to go if you did not fit in and wanted to be around others who felt the same way.

Edgar Allen Poe has been cited as the first "bohemian" in the Village, living at 85 West Third Street (demolished, portions of the facade remain) in the 1840s in his quest for cheap lodging.¹¹⁰ Many artists lived in the South Village in the mid-19th century, drawn originally by the presence of NYU and other congenial institutions.¹¹¹ They coexisted with upper-class neighbors whose elegant town houses lined part of Washington Square. By 1879 the area was inhabited by a cohesive French community, with its own specialty stores and restaurants, and supporting institutions such as churches and French schools.¹¹² While this group was seen by many New Yorkers as picturesque, they were not a wealthy group and they also moved north in the late 19th century,¹¹³ replaced by others who had even lower income, including many Italian immigrants.¹¹⁴ An African-American community was located in the vicinity of Minetta Lane, there since the Colonial period.¹¹⁵

At the same time, some Americans were becoming aware of certain progressive thinkers in European countries who were popularizing new ideas of modernism, spurred by the growing economic inequality in most industrialized countries. Many people began to re-imagine society and the accepted bourgeois roles for men and women.¹¹⁶ A culture promoting this point of view grew up in various European capitals, including Paris, London, and Vienna. Glorified and exemplified by theatrical efforts such as the opera *La Bohème*, this modern way of thinking and living attracted a following. In the United States, bohemian centers developed in many American cities as enclaves for individuals who wanted to live by their own rules and standards rather than those established by middle-class society. In New York, people looking for such an alternative to their expected middle-class roles gathered in Greenwich Village, with its picturesque streets and low rents. For the first time, the crowded city, where a person might interact with others who shared their need to be different, was seen as a positive environment rather than a negative one.¹¹⁷

Propelled by the picturesque environs and inhabitants from different cultures, Greenwich Village, in the first two decades of the 20th century, became an area attractive to people who were often well-educated and middle-class, but chose to be free-thinkers and were primarily interested in exploring new ideas and roles in the areas of politics, art, and life-style, and a wide variety of opinions were supported within this community.¹¹⁸ The bohemian "New Men" who moved there were often writers, playwrights, or artists and politically reform-minded or even

¹¹⁰ Barry Miles, "The Beat Generation of the Village," in Beard and Berlowitz, 165.

¹¹¹ Paul R. Baker, "Cultural Moorings in the Nineteenth Century Village," in Beard and Berlowitz, 283-289.

¹¹² "The French Quarter of New York," *Scribner's Monthly* (November, 1879), 1-8.

¹¹³ "Passing of New York's French Quarter-No Longer a Centre of Art and Bohemia," *NYT*, July 1, 1906, SM5.

¹¹⁴ See *Italian South Village* by Jennifer Most.

¹¹⁵ See *Little Africa* by Theresa Noonan.

¹¹⁶ Christine Stansell, *American Moderns, Bohemian New York and the Creation of a New Century* (New York: Metropolitan Books, 2000), 1-14.

¹¹⁷ Stansell, 16.

¹¹⁸ Leslie Fishbein, "The Culture of Contradiction, The Greenwich Village Rebellion," in Beard and Berlowitz, 225.

revolutionary. The “New Women” were unwilling to accept society’s constraints about the role of women and wanted to advance women’s rights, including the right to vote. They usually had an artistic, literary or politically revolutionary tendency and were trying to create a more equal society, particularly for women. Known popularly as “long-haired men and short-haired women,”¹¹⁹ these people often chose to dress and comport themselves on their own terms, socializing with others in small teahouses and supporting various left-wing national and international political causes. Some were gay or lesbian and were searching for a more accepting area in which to live. Many were self-aggrandizing, writing articles and memoirs (sometimes for the numerous new local magazines) that glorified their lives and those of their community. Through their efforts, the idea of Greenwich Village as a bohemian ideal became popular throughout the country.¹²⁰

Many of the men and women who lived in the South Village during the first decade of the 20th century lived very different lives from the Italian immigrant community that co-existed with them. They created their own “fictive community,”¹²¹ patronizing local teashops, such as the Pepper Pot at **146 West 4th Street** and Mother Bertolotti’s Restaurant at 85 West Third Street (demolished), where a dinner of spaghetti and red wine could be purchased for 15 cents. They frequented bookstores such as the Washington Square Bookshop at 135 MacDougal Street, and participated in impromptu lectures and discussions. They went to liberal-oriented political lectures and rallies and supported various reform, socialist, or anarchist political causes with their time and money. One such group was the Liberal Club, “a Meeting Place for those Interested in New Ideas,” started in Gramercy Park in 1908 by Lincoln Steffens. This group (originally mostly male) was interested in promoting reform legislation. When Henrietta Rodman, a teacher at Wadleigh High School joined the Liberal Club, she brought a more radical agenda. When she married, she led a protest against the Board of Education policy that denied the right to work in the classroom to married women, and she continued to teach. She led a large and more activist Liberal Club subgroup to new quarters in Greenwich Village where it met at 137 MacDougal Street. Their discussions often continued in the restaurant on the lower level of the same building, Polly’s Restaurant, run by Paula Holladay. The Liberal Club shared space with the women’s group, Heterodoxy, and they also usually held luncheons at Polly’s. This organization was begun by Marie Jenney Howe, a Unitarian minister who had moved to New York with her husband and wanted a place where women could “share grievances, debate solutions and clarify their hopes.”¹²² With more than 100 members, including women with differing views on politics, economic levels, and backgrounds, the club met bi-weekly throughout the almost 30 years of its existence.

The role of women was of particular interest for these early bohemians. While the New Women supported a woman’s right to vote and to know about and use contraception, many were just as passionately interested in love affairs with local men or women, often putting themselves into traditional roles, with or without the sanction of marriage.¹²³ Some were able to combine marriage, motherhood and professional career while many others preferred not to have such a permanent relationship. Some men were happy not to have “subservient women” and preferred

¹¹⁹ Stansell, 16.

¹²⁰ Ibid, 3, 42.

¹²¹ Ibid, 42.

¹²² Ross Wetzsteon, *Republic of Dreams, Greenwich Village: The American Bohemia, 1910-1960* (New York: Simon & Schuster, 2007), 174-76.

¹²³ Fishbein, 223.

“a comrade and an equal.”¹²⁴ Some women preferred same-sex relationships. There were many who wanted to devise new political systems that would free women from the drudgery of house work, and hoped to create communal situations for cooking and childcare. Even with such support, some believed that as long as women had no choice of jobs except alienating and gender-typed work outside the house, they would be no better off.

In keeping with the bohemian ethos of South Village, what is often considered the city’s first progressive school, the noted Little Red School House, was established in 1921 by lesbian reform educator Elisabeth Irwin (1880-1942).¹²⁵ In 1932, the newly private, independent school moved into the former Bethlehem Chapel and Memorial House of the University Place Presbyterian Church (1918, George B. Post & Sons), **196 Bleecker Street**, which was acquired in 1937.¹²⁶

With the advent of World War I, many of those who participated actively in this bohemian way of life and the idealism it represented left the area.¹²⁷ Greenwich Village also underwent physical changes including the widening of Sixth and Seventh Avenues and the extension of the subways. These changes allowed many more people access to the area and the publicity that the bohemians had generated encouraged an extensive tourist trade of people who wanted to view this unique locale and its inhabitants. The improvements made by the resident artists and the presence of tourists enhanced the physical environment of Greenwich Village so much that, according to some writers, rents increased to the point that the artists and bohemians could no longer afford to live there.¹²⁸

After World War I, Greenwich Village attracted a group of professional writers, many well-educated, although disenchanted and frustrated with American society and looking for a place that was different physically and intellectually.¹²⁹ As opposed to the optimism of the earlier Village radicals, these people took pacifistic positions because of their experiences in war and they were generally opposed to all authority, rather than supporting a particular school of thought. Professional writers, their books, poems, and magazine articles in journals such as *Vanity Fair*, *The New Republic*, and *The Dial*, continued to poke fun at the status quo, just as their predecessors did. Men such as e. e. cummings, John Dos Passos, Malcolm Cowley, Michael Gold, and Edmund Wilson made the Village their home and created their own community in the restaurants and bars of the area. One of these was Eve Addams’ Tearoom at **129 MacDougal Street** (see building entry), a lesbian tearoom run by Eve Addams (Eve Kotchever), in the mid-1920s that sponsored weekly poetry readings, musical performances and salons, supporting the work of local artists.

¹²⁴ Ibid, 224.

¹²⁵ As early as 1912, Irwin worked at revising the curriculum of Public School 64, and started the progressive “Little Red School House” curriculum at the Public School 61 Annex in 1921, then at Public School 41. With the threat of public funding cuts, she was urged to start her own school.

¹²⁶ Originally a primary school, the institution in 1940 added a high school at 40 Charlton Street (now Elisabeth Irwin High School, in the Charlton-King-Van Dam Historic District). Irwin continued to direct the school until her death. Her partner of 30 years was Katharine Anthony, a social researcher and feminist biographer. They lived at 23 Bank Street and were members of the Heterodoxy Club. “Elisabeth Irwin” and “Little Red School House,” <http://en.wikipedia.org> website (accessed October 2013); Paula Martinac, *The Queerest Places: A Guide to Gay and Lesbian Historic Sites* (New York: Henry Holt & Co., 1997), 112-113.

¹²⁷ Fishbein, 225-226.

¹²⁸ “This Town is No Fit Place for an Artist,” *NYT*, August 28, 1921, D3.

¹²⁹ Much of this paragraph comes from Daniel Aaron, “Disturbers of the Peace, Radicals in Greenwich Village, 1920-1930,” in Beard and Berlowitz, 229-242. Also, George Chauncey, “Long-haired Men and Short-Haired Women,” in Beard and Berlowitz, 156.

At the end of World War II and into the 1950s the South Village experienced another large infusion of people looking for acceptance for their alternate points of view. This period marked the arrival of Jack Kerouac, William Burroughs, Allen Ginsberg, and Gregory Corso, and other writers of the Beat Generation. They met and worked in Village bars and coffeehouses. Greenwich Village at that time, however, was too expensive for most of them to actually live there.¹³⁰ Many of their favorite hangouts were in the South Village, including the San Remo Café, **93 MacDougal Street/189 Bleecker Street**, and Minetta Tavern, **111 MacDougal Street**, where they would discuss their views on creating a new society, one which would move “away from hypocrisy toward honesty, truthfulness, and, they hoped, a new spirituality.”¹³¹ Aided by drugs and alcohol, these young writers lived hard, intense lives, spending long nights at establishments such as the San Remo with other artists, such as James Agee, Larry Rivers, Paul Goodman, John Cage, Merce Cunningham, W. H. Auden, Jackson Pollock, Willem de Kooning, and Franz Kline.¹³² Their writings evidenced that Greenwich Village was still a location for those who followed a different path.

As more people read or heard about what happened there, the South Village “began to fill with *Weekend Beatniks*,” although the people for whom that term was coined had long since moved on to other localities.¹³³ By 1958, the Village had many such tourists. Although cartoons of people wearing beards and berets appeared in establishment publications, and documentaries were produced on TV and in magazines, the original “Beat” period had long since ended.¹³⁴

The next wave of bohemians were the hippies, generally seen beginning in the 1960s.¹³⁵ They were much more numerous and omnipresent than any of the bohemian groups who had defined Greenwich Village in earlier years, although many did not actually live in the area. Like the earlier groups who were associated with Greenwich Village, they set out to change and improve the society they inherited from their parents. Their music was originally comprised of British bands, and expanded to the many folksingers who made the Village coffeehouses so well-known.¹³⁶ The first South Village coffeehouse to feature folk music in the 1950s was the Cafe Bizarre at 106 West Third Street (demolished), followed by Izzy Young’s Folklore Center at **110 MacDougal Street** (see building entry).¹³⁷ Numerous other cafes were opened in the area, including Cafe Wha?, **115 MacDougal Street**, the Le Figaro Café, **184-186 Bleecker Street** (see building entry), and the Gaslight Cafe (aka Gaslight Poetry Cafe), **116 MacDougal Street**. Another popular location during this period was the Bleecker Street Cinema at **144 Bleecker Street**. This theater showed avant-garde and foreign films from its opening in 1962 until it closed in 1990. It was located on the site of the earlier Mori’s Restaurant, an Italian restaurant and speakeasy that existed from 1883 until 1937. San Francisco was probably the epicenter of this hippie culture, but the Village was the East Coast home, and again the colorful residents of the area attracted endless streams of gawking tourists.

Prepared by Virginia Kurshan

¹³⁰ Miles, 165.

¹³¹ Ibid, 169.

¹³² Ibid, 170.

¹³³ Ibid, 177.

¹³⁴ Ibid, 178-9.

¹³⁵ Explained in a column in March, 1967 by Loudon Wainwright, Jr., editor of *Life Magazine*. Cited in “A Most Merry and Illustrated History of the Hippies,” <http://www.coopertoons.com/merryhistory/hippies/hippies.html> (accessed December 3, 2013).

¹³⁶ Micah Issitt, *Hippies: A Guide to an American Subculture* (Westport, CT: Greenwood Publishing Group, 2009), 4.

¹³⁷ Dave Van Ronk, *The Mayor of MacDougal Street, a Memoir* (New York: DaCapo Press, 2005), 54, 62, 144.

THE LESBIAN, GAY, BISEXUAL AND TRANSGENDER (LGBT) COMMUNITY'S PRESENCE IN THE SOUTH VILLAGE

Within the South Village Historic District, there are numerous, disparate sites representing the history of the LGBT community from the end of the 19th century to the present. These include popular meeting places from at least 1890 to the 1980s, cultural institutions, housing accommodations, theaters, and noted persons. The South Village was one of the first neighborhoods in New York City that allowed, and gradually accepted, an open gay and lesbian presence, which resulted in its emergence as an early significant LGBT enclave.

Early Known Gay Male Life in the South Village in the 1890s

Historian George Chauncey, in his pioneering book *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890-1940* (1994), identified the 1890s as one of the earliest periods in New York City when one very specific, and “notorious,” aspect of the emerging gay male community—the subculture of flamboyantly effeminate “fairies”—became noticed by a wider public: “As the anti-vice crusaders who sought to reform the moral order of turn-of-the-century American cities discovered, gay male society was a highly visible part of the urban sexual underworld and was much more fully and publicly integrated into working-class than middle-class culture.”¹³⁸ While the Bowery and Tenderloin were the most notorious centers in New York for “commercialized vice,” as well as for “homosexual rendezvous” at this time, there were numerous such spots elsewhere on the Lower East Side, as well as on Bleeker Street in the South Village. Upper middle-class men, in particular, and some women, were attracted to slumming downtown, in part to witness the “depravity” of the lower classes and thus to be either scandalized or titillated. As early as the late 1870s, one Bowery resort featured “fairies,” derided as “male degenerates,” as entertainers who circulated through the establishment singing and dancing, then joined well-paying customers in their booths.

By 1890, Frank Stevenson’s *The Slide*, at **157 Bleeker Street**, was popularly identified as “New York’s ‘worst dive’ because of the fairies he gathered there.”¹³⁹ A “slide,” in prostitutes’ jargon of the time, was “an establishment where male homosexuals dressed as women and solicited men.”¹⁴⁰ Contemporary newspapers, while purporting to defend the public’s morals, spotlighted, among other subjects, “sensational” aspects of the underworld. The Slide came under attack by local papers in 1890-92. The conservative *New York Press* in 1890 called it “the wickedest place in New York,” even while describing “Bleeker Street from Broadway to Sixth Avenue [as] a long lane of corruption and drunkenness.” So that there could be no doubt as to why that description of *The Slide* applied, it went on to describe in the lurid language of the day: “The place is filled nightly with from one hundred to three hundred people, most of whom are males, but are not worthy the name of man. They are effeminate, degraded and addicted to vices which are inhuman and unnatural. Stevenson caters to these people. Heretofore they had no place in which they could gather.”¹⁴¹ One paper noted that for men out on the town *The Slide*’s business was so great that neighbors temporarily converted their quarters

¹³⁸ George Chauncey, *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890-1940* (N.Y.: Basic Books, 1994), 34.

¹³⁹ *Ibid.*, 37.

¹⁴⁰ *Ibid.*, 68. Chauncey suggested that *The Slide*, in the basement of its Greek Revival style Bleeker Street row house, was so named to specifically announce its character, even though its “fairies” did not in fact dress as women.

¹⁴¹ “Blot Out the Crime Breeders,” *New York Press*, May 11, 1890, 15.

into adjuncts of The Slide.¹⁴² The campaign succeeded—The Slide was closed by police in 1892 and the proprietor was convicted of keeping a “disorderly house.”¹⁴³

Another “dive,” the Black Rabbit, **183 Bleeker Street**, was also closed by the police, in 1899, but re-opened, and was then personally raided in 1900 by Anthony Comstock of the Society for the Suppression of Vice, who fumed “that he has never before raided a place so wicked, and that ‘Sodom and Gomorrah’ would blush for shame at hearing to what depths of vice its habitués had descended.”¹⁴⁴ “Dives” such as The Slide and the Black Rabbit, however, offered a rare haven for the so-called “fairies” and for the men who regularly frequented such spots. The Slide and the Black Rabbit are among the earliest known surviving sites in New York City associated with any aspect of the LGBT community in the 19th century.¹⁴⁵

Housing accommodations for men created by moral reformers in New York in the 19th century, intended to provide young men alternatives to supposedly licentious rooming houses, transient hotels, and such, actually provided more concentrated opportunities for men looking for the same sex: “Ironically, though, such hotels often became major centers for the gay world and served to introduce men to gay life. In an all-male living situation, in which numerous men already shared rooms, it was virtually impossible for management to detect gay couples.”¹⁴⁶ Mills House No. 1 (1896), **156 Bleeker Street**, was one desirable new living place, along the notorious strip of Bleeker Street: “its attractiveness as a residence for working-class gay men is suggested by the frequency with which its residents appeared in the magistrate’s courts” on homosexual charges.¹⁴⁷ It continued as a residence for single men, known after 1949 as the Greenwich Hotel, until the 1970s.

The Gay and Lesbian South Village in the 1910s-20s

After a period of decline, Greenwich Village was becoming known, prior to World War I, not only for its historic and picturesque qualities and affordable housing, but also for the diversity of its population and their social and political ideas. In 1914, the block of MacDougal Street just south of Washington Square emerged as a cultural and social center of the bohemian set, with the Liberal Club, radical feminist Heterodoxy Club, Washington Square Bookshop, and Provincetown Playhouse.¹⁴⁸ While Chauncey identified West 3rd and 4th Streets as the location of some of the speakeasies and tearooms run by and/or catering to New York’s burgeoning lesbian and gay community after the war, he pointed to this block of MacDougal Street as a center for

¹⁴² In 1892, the *New York Herald* urged the district attorney to close The Slide. “Here, Mr. Nicoll, Is a Place to Prosecute,” *New York Herald*, January 5, 1892, 8.

¹⁴³ “Brogan’s Queer Bookkeeping,” *New York Press*, September 8, 1890, 2.; “Who Really Owns the ‘Slide,’” *New York Press*, September 9, 1890, 1; “Sweeney’s Pull is a Strong One,” *New York Press*, September 27, 1890, 4; “The Bleeker Street ‘Slide,’” *New York Evening Post*, February 12, 1892, 9; “Tom Stevenson’s Dummies,” *New York Sun*, February 13, 1892, 5; “Rent of the ‘Slide’ Paid by Tom Stevenson,” *New York Herald*, February 13, 1892, 4; “Tom Stevenson’s Trial,” *New York Herald*, February 16, 1892, 6; “Stevenson Joins M’Glory,” *The World*, February 20, 1892, 1. An article in the *World* in 1900, however, indicated that it was open again. “Amuck on Bleeker Street,” *The World*, September 7, 1900.

¹⁴⁴ “Black Rabbit Club is Closed Forever,” *New York Herald*, March 15, 1899, 12; “Raid on ‘The Black Rabbit,’” *NYT*, October 6, 1900, 2.

¹⁴⁵ Gay author Edmund White, who lived at 83-85 MacDougal Street (c. 1962-65) included The Slide in a scene in his historical novel *Hotel de Dream* (2007).

¹⁴⁶ Chauncey, *Gay New York*, 154.

¹⁴⁷ *Ibid*, 155.

¹⁴⁸ Though most famous in this period for playwright Eugene O’Neill, the theater was also associated with figures prominent in the gay and lesbian community, including Edna St. Vincent Millay, Djuna Barnes, Katherine Cornell, Tallulah Bankhead, and Eva Le Gallienne.

the lesbian and gay community as well, especially after a series of police crackdowns on spots frequented elsewhere in the Village in 1924-25.

One such place on this block was “Eve Addams” Tearoom, **129 MacDougal Street**, a popular after-theater club run in 1925-26 by Polish-Jewish lesbian emigre Eva Kotchever (Czlotcheber), with a sign that read “Men are admitted but not welcome.” After a police raid, Kotchever was convicted of “obscenity” (for *Lesbian Love*, a collection of her short stories) and disorderly conduct, and was deported.¹⁴⁹ The Black Rabbit, **111 MacDougal Street** (unrelated to the earlier Bleecker Street establishment with the same name) was “one of the Village’s gay stamping grounds,”¹⁵⁰ but was closed by the police around 1929 and became the Minetta Tavern in 1937.

Chauncey summarized the context of the emerging gay and lesbian presence as a significant aspect of the South Village beginning in the 1910s and 20s:

By the early 1920s, the presence of gay men and lesbians in the Village was firmly established. No longer were they simply visitors to the Liberal Club’s masquerade balls. They...appropriated as their own many of the other social spaces created by the bohemians of the 1910s. Chief among these were the cheap Italian restaurants, cafeterias, and tearooms that crowded the Village and served as the meeting grounds for its bohemians...By the end of the war, the gay presence seemed to some worried observers to have become ubiquitous...¹⁵¹ Before the development of the bohemian community in the Village, middle-class gay life had always been conducted covertly, and commercial establishments publicly identified as gay had been restricted to working-class entertainment districts such as the Bowery...The gay history of Greenwich Village suggests the extent to which the Village in the teens and twenties came to represent to the rest of the city what New York as a whole represented to the rest of the nation: a peculiar social territory in which the normal social constraints on behavior seemed to have been suspended and where men and women built unconventional lives outside the family nexus...Although their numbers remained small and their fellow Villagers did not always live up to their reputation for open-mindedness, gay people in the 1920s seized the opportunity provided by Village culture to begin building the city’s most famous gay enclave.¹⁵²

*South Village LGBT Social and Cultural Life, 1930s to the Present*¹⁵³

From the 1930s, and particularly after World War II, the South Village Historic District was the location of many known bars and clubs that catered to, welcomed, or tolerated, the

¹⁴⁹ Chauncey, *Gay New York*, 240. The *New York Times* reported that allegedly “the police had received many complaints about objectionable persons visiting the tea room.” “Sentenced for Giving Book,” *NYT*, July 3, 1926, 13. A Village columnist in 1931 reminisced that her club was “one of the most delightful hang-outs the Village ever had.” Chauncey, *Gay New York*, 242. No. 129 MacDougal Street is a designated New York City Landmark.

¹⁵⁰ Chauncey, *Gay New York*, 241.

¹⁵¹ The observers Chauncey was referring to were self-appointed moral guardians.

¹⁵² Chauncey, 237, 243-244.

¹⁵³ Manhattan Address Directories, 1935-78; Swing Rendezvous, advertisement, *New York Post*, August 27, 1946; *Gaedicker’s Sodom-on-Hudson Guide* (Spring 1949); *New York Gay Scene Guide Quarterly* (Spring 1968); *New York Gay Scene Guide*, vol. 2 (1969); John F. Hunter, *The Gay Insider* (New York: The Traveler’s Companion, Inc., 1971); Lesbian History Project, “List of Lesbian and Gay Bars Pre-1970” (1981) and Elaine Romagnoli, letter to patrons of Bonnie & Clyde (1981), in the collection of the Lesbian Herstory Archive; Lisa E. Davis, “Under the Mink: Map,” <http://www.lisaedavisauthor.com> website (October 2013); “Lost Womyn’s Space,” postings, <http://lostwomynspace.blogspot.com> website (accessed October 2013); Strausbaugh, 212-213.

LGBT community. Reflecting the not wholly hospitable climate of the post-war period, even in this neighborhood, many of these bars were located in the shadow of the elevated train that ran along West 3rd Street.

Louis' Luncheon, **116 MacDougal Street**, was a hangout popular with gay men and lesbians, writers, and chorus girls (1930s-40s),¹⁵⁴ that later became the beat hangout Gaslight Cafe (aka Gaslight Poetry Cafe), and then the lesbian bar El Café (c. 1975). Tony Pastor's Downtown, **130 West 3rd Street** (1939-67), had a mixed clientele of lesbians and tourists, some gay men, and female impersonators. Raided on morals charges in 1944 for permitting lesbians to "loiter" on the premises, Pastor's survived apparently with mob backing.¹⁵⁵ The State Liquor Authority, however, revoked its liquor license in 1967 because, in the homophobic language of the agency, it had "become disorderly in that it permitted homosexuals, degenerates and undesirables to be on the license premises and conduct themselves in an offensive and indecent manner."¹⁵⁶

San Remo Cafe, **93 MacDougal Street/189 Bleecker Street**, opened c. 1925, was a working-class bar that became a famous bohemian hangout that attracted, among its most prominent patrons, many gay artists and writers in the late 1940s and early 1950s. Its notable gay patrons included Tennessee Williams, Gore Vidal, James Baldwin, Allen Ginsberg, William Burroughs, W.H. Auden, Harold Norse, John Cage, Larry Rivers, Frank O'Hara, and Merce Cunningham. It closed in 1967. The Music Box, **121 West 3rd Street** (c. 1950-72), was one of the places listed in a 1955-56 F.B.I. investigative report of "notorious types and places of amusement" in the Village that stated

A majority of the bars and restaurants in this area cater to lesbians and homosexuals, quite a few of whom reside in the area and are not inhibited in the pursuit of their amorous conquests. In the bars and restaurants there will also be found a segment of the tourist trade who go to the Village to observe the lesbians and queers at play and to enjoy the atmosphere of the "gay life."¹⁵⁷

Portofino, **206 Thompson Street** (c. 1959-75), was an Italian restaurant that was a discreet meeting place frequented on Friday evenings by lesbians. The recent path-breaking Supreme Court decision in 2013 that overturned the federal Defense of Marriage Act had its roots in the meeting here in 1963 of Edith S. Windsor and Thea Clara Spyer. The couple

¹⁵⁴ Chauncey, *Gay New York*, 241.

¹⁵⁵ Strausbaugh, 213.

¹⁵⁶ "Liquor License is Revoked at Tony Pastor's Night Spot," *NYT*, March 18, 1967, 15. Other lesbian bars in the neighborhood included: Swing Rendezvous, 117 MacDougal Street (c. 1940-65), also a jazz club; Ernie's Restaurant/Three Ring Circus, 76 West 3rd Street (c. 1940-62), mostly heterosexual but also attracting working-class lesbians; Mona's, 135 West 3rd Street (c. late 1940s-early 1950s), that became the The Purple Onion (c. 1965-72); Pony Stable Inn, 150 West 4th Street (c. late 1940s-1968), remembered by African-American lesbian poet Audre Lorde in *Zami Sister Outsider Undersong*; L's Bar, Thompson & West 3rd Streets (c. 1946-50), an after-hours bar; the Love Cage, 148 West 4th Street (c. 1969); and Tenth of Always, 82 West 3rd Street (c. 1968-72), a mixed/collegiate gay place with dancing, that became Bonnie & Clyde/Bonnie's Restaurant (c. 1972-81), which included a disco and was popular with African-American women.

¹⁵⁷ F.B.I., "Notorious Types and Places of Amusement" (Apr. 1956), cited in <http://www.outhistory.org> website (October 2013). Other spots included: the Crazy Horse Café, 149 Bleecker Street (c. 1965-68), which featured a female impersonator revue; Scotland Yard, 146 West 4th Street (c. 1971), an after-hours club with a mixed theater crowd, located below the Showplace, a venue that featured musical revues; and Francis, 115 MacDougal Street (c. 1971-72), a non-alcohol disco at Café Wha?.

eventually married in Canada in 2007 and Windsor challenged the act after receiving a large tax bill from inheriting Speyer's estate.¹⁵⁸

In the immediate aftermath of the Stonewall rebellion in 1969, one of the earliest gay organizations formed was the Gay Liberation Front. Though of brief duration, the Gay Community Center was located (c. 1970-71) on the second story of **130 West 3rd Street** (formerly Tony Pastor's). GLF had Sunday meetings and dances here, and this was also the headquarters of Radicalesbians, spun off of the male-dominated GLF in 1970, and the meeting place of Gay Youth, for GLF members under the age of 18.¹⁵⁹ By the 1980s, the LGBT bar scene had moved to Christopher Street and the western section of Greenwich Village, and then to Chelsea.

The LGBT community has had a significant impact on the cultural life of the South Village, particularly in its theaters, which have always featured the work of LGBT actors, directors, playwrights, and the various associated professions, as well as performers in its cafes and clubs, as patrons of all of these venues, and as residents.¹⁶⁰

Prepared by Jay Shockley

ENTERTAINMENT

From the early 20th century to the present day, the South Village Historic District has played a significant role in the cultural history of New York City and the nation as an important incubator of experimental theater. Contributing to this were two factors – the architecture of the district, which provided a number of buildings with spaces suitable to conversion to theaters, and the bohemian character of the neighborhood, which made it a mecca for aspiring actors, directors, playwrights, scenic designers, and other theater professionals. Starting in the late 1940s, the South Village also was the location of important venues for jazz, folk and rock music.

¹⁵⁸ David Dunlap, "A Marriage Born Where Tables for 2 Women Were Common," *NYT*, March 27, 2013, A18, 21.

¹⁵⁹ "The Disciples of Sappho, Updated," *NYT*, March 28, 1971, mag.

¹⁶⁰ A very brief sampling of LGBT-connected shows, in extant buildings, would include: The Circle in the Square Theater, 159 Bleecker Street, was the site of Jean Genet's *The Balcony* (1960-61) and Lanford Wilson's *Hot I Baltimore* (1973-76). The Players Theater, 115 MacDougal Street, produced Edward Albee's *The American Dream* (1960), Jerry Herman's revue *Parade* (1960), starring Charles Nelson Reilly; and *An Evening with Quentin Crisp* (1978-79). The Minetta Lane Theater, 18 Minetta Lane, staged Paul Rudnick's *Jeffrey* (1993-94), Moises Kaufman's *Gross Indecency: The Three Trials of Oscar Wilde* (1997-98), and *Lypsinka! As I Lay Lypsinking* (2003). Miscellaneous venues included the Renata Theater, 144 Bleecker Street, which produced Langston Hughes' musical *Simply Heaven* (1957), and *An Evening With Ethel Waters* (1959); the Bleecker Street Theater, 145 Bleecker Street, which played Oscar Wilde's *The Picture of Dorian Gray* (1956), adapted and directed by Andy Milligan, who was associated with Caffè Cino; Jim Paul Eilers' Showplace, 146 West 4th Street, which featured Jerry Herman's revue *Nightcap* (1958), one of his earliest successes; and the Top of the Gate, 160 Bleecker Street, which featured the *Charles Pierce Show*, with the legendary female impersonator. In recent years, FringeFest has had a very significant LGBT presence in the South Village. Two noted LGBT cultural figures who lived in the historic district were artist Keith Haring (1958-1990), whose last apartment was in 542 LaGuardia Place, and author/playwright Paul Rudnick, who lived in the 1990s in the former apartment of actor John Barrymore at 132 West 4th Street. Rudnick wrote the play *I Hate Hamlet* (1991), which was set in this apartment and featured the ghost of Barrymore. "Keith Haring," <http://www.lastaddress.org> website (October 2013).

Experimental and Off-Broadway Theater

In the 1910s, as the Village became the preferred residence and gathering place for New York's avant garde, a number of experimental amateur theater groups sprang up, drawing inspiration from both the European "art theater" movement and the American "little theater" movement.¹⁶¹ Among the earliest was the theatrical wing of the Liberal Club, which moved to 137 MacDougal Street (demolished) in 1913 and inaugurated its new quarters with a satirical revue by journalist Floyd Dell. Members of the club soon formed a new group, the Washington Square Players, which had its first performance in the Washington Square Bookshop at 135 MacDougal Street (demolished) in 1914. Soon, the Players were looking for a more permanent home for their productions and relocated to Midtown where they continued to present plays until 1918.¹⁶²

In the summer of 1915, some of the organizers of the Washington Square Players, who summered in Cape Cod's Provincetown resort, began staging plays in a shack on a fishing pier. The following summer, the Provincetown Players, as they called themselves, introduced the work of a promising new playwright, Eugene O'Neill. By summer's end the Provincetown Players decided to establish a theater, the Provincetown Playhouse, in Greenwich Village at 139 MacDougal Street (demolished), where in November 1916 they opened with O'Neill's *Bound East for Cardiff*. In 1918 the Provincetown Players moved to larger quarters at 133 MacDougal Street. Featuring plays by O'Neill, Edna St. Vincent Millay, Djuna Barnes, Wallace Stevens, and Theodore Dreiser, the Provincetown Players became a critical and popular success. As theater historian Brenda Murphy notes, "the Provincetown is now seen as the major progenitor of experimental non-commercial theatre in America, the pioneering group that taught theatre practitioners how to develop, nurture, and practice theatre as an art in this country."¹⁶³

The Provincetown Players moved uptown to 35th Street in 1929; the theater at 133 MacDougal Street operated under several names before being renamed the Provincetown Playhouse in 1932.¹⁶⁴ In 1941-42 the buildings at 133 to 139 MacDougal Street were joined into one structure, and the exterior and lobby of the Playhouse at the south end of the building were remodeled. In later years the theater presented plays by Edward Albee, David Mamet, Lanford Wilson, and Charles Busch, as well as screenings by the leading experimental filmmaker, Maya Deren. It is now incorporated within the 2010-11 Wilf Hall that included a portion of its 1941-42 facade.

Interest in experimental theater grew following World War II. A number of new theaters and acting schools sprang up in the Village and older established theaters experienced new growth. *New York Times* critic Arthur Gelb traced the origins of what he termed the

¹⁶¹ For the experimental theater groups of the 1910s, see Brooks McNamara, "Something Glorious, Greenwich Village and the Theater," in Beard and Berlowitz, 309-310; Brenda Murphy, *The Provincetown Players and the Culture of Modernity* (New York: Cambridge University Press, 2005), 6-9; "Rick on Theater: The Washington Square Players: Art for Art's Sake (Part 1)," posted June 21, 2012, @ <http://rickontheater.blogspot.com/2012/06/washington-square-players-art-for-arts.html> (accessed November 4, 2013).

¹⁶² The Washington Square Players eventually evolved into the Theater Guild.

¹⁶³ Murphy, 1.

¹⁶⁴ This later history of the Playhouse is based on Linda Gilbert, "From O'Neill to Now: The Up and Down Career of the Provincetown Playhouse," *The Villager*, September 1, 1977, 18-19, 24; Lortel Archives: the Internet Off-Broadway Database, "Provincetown Playhouse," @ http://www.lortel.org/lla_archive/index.cfm?search_by=theater&id=248 (accessed March 5, 2004); Jerry Tallmer, "N.Y.U. Geeks Cometh to Playhouse," *New York Observer*, February 13, 1995; Higgins Quasebarth & Partners, LLC, "133-139 MacDougal Street, Historical Background Report," 2007.

“renaissance” in the “off-Broadway movement” to the formation of New Stages, Inc., a producing company established by a group of actors and technicians, which in 1947 began staging plays in the former Luxor movie theater at **159 Bleecker Street** (altered; a portion of the facade retained).¹⁶⁵ The company enjoyed a great success with productions of Jean-Paul Sartre’s *Respectful Prostitute* and Federico Garcia Lorca’s *Blood Wedding*, but by the end of the 1949 season was losing money and ceased production.¹⁶⁶

In 1949, Actors Equity’s concern about unemployment among young theater professionals led the union to enter into an agreement with the Off Broadway Theatre League allowing Equity members to work in Off Broadway productions for reduced pay with restrictions set on the size of eligible theaters. These concessions, which permitted producers to present shows at much lower costs than on Broadway, created a demand in the Village “for leases on night clubs, movie houses, lofts, stores, and cellars that might be converted into low-rent but non-hazardous theatres.”¹⁶⁷ In 1956, playwright-director Gene Feist and businessman Oscar Zurer took a long lease on **144 Bleecker Street** and converted the former Mori’s restaurant into “an intimate” proscenium playhouse, the Renata Theater.¹⁶⁸ It opened in March 1957 with James Joyce’s play *Exiles*. Subsequent productions included a musical *Simply Heavenly*, with a book and lyrics by Langston Hughes in 1957, and the first American production of Chekhov’s *Ivanov*.

In 1957, a new team of “off-Broadway hunters for fortune and fame,” Lee Paton and David Long, leased the former Jimmy Kelly’s nightclub at 181 Sullivan Street, which they remodeled to create the Sullivan Street Playhouse.¹⁶⁹ The theater opened in August with a revival of the 19th-century play *Sweeney Todd: the Demon Barber of Fleet Street*. In May 1960, *The Fantasticks* opened to fantastic reviews. It became a “village institution,” played 17,162 performances (a 42-year run), and featured future stars Jerry Orbach, Liza Minnelli, Elliott Gould, F. Murray Abraham, Glenn Close, and Kristin Chenoweth. *The Fantasticks* closed in January 2002; the theater was vacant until 2005, when 181 Sullivan Street was converted to a

¹⁶⁵ Arthur Gelb, “Action Off Broadway,” *NYT*, November 7, 1954, X1. For New Stages, see Lewis Funke, “News and Gossip Gathered on the Rialto,” *NYT*, Dec. 7, 1947, 85; Brooks Atkinson, “Off Broadway,” *NYT*, February 15, 1948, X1; Joe Pihodna, “Theater News: Off-Broadway Groups,” *New York Herald Tribune (NYHT)*, February 15, 1948, 1; Pihodna, “Off-Broadway Producers,” *NYHT*, September 19, 1948, 1; Atkinson, “At the Theatre,” *NYT*, February 7, 1949, 16; Lester Bernstein, “New Stages Row Reaching a Crisis,” *NYT*, July 28, 1948, 28; Atkinson, “At the Theatre: ‘The Victors,’ a Melodrama by Sartre,” *NYT*, Dec. 27, 1948, 17; “New Stages Shifting Plays,” *NYHT*, Apr. 9, 1949, 6; Bert McCord, “Experimental Theater Play,” *NYHT*, May 27, 1949; Louis Calta, “New Stages Faces Financial Threat,” *NYT*, August 27, 1949, 7.

¹⁶⁶ Later the Bleecker Street Theater and then the Bleecker Street Playhouse, it was used for a number of productions including George Bernard Shaw’s *Heartbreak House* and *Mrs. Warren’s Profession* in 1950. In 1951, the building was sold to Anthony and Sally Amato who used it as a school and theater for their opera productions until 1959.

¹⁶⁷ Gelb, “Action Off Broadway,” X1. On the Equity agreement, see “Off-Broadway Group Asks Equity Drop Ban,” *NYT*, August 1, 1949, 15; “Rules for Actors Modified,” *NYT*, September 18, 1949, X3.

¹⁶⁸ Press release announcing formation of the Renata Theater, in New York Public Library, Billy Rose Theater Collection, Theaters, U.S., New York, Renata Theater Clipping file. This section is also based on Lortel Archives, “Renata Theater,” @ http://www.lortel.org/lla_archive/index.cfm?search_by=theater&id=218 (accessed October 4, 2013); *Theatre World* (New York: Crown Publishers, 1954-59); “Renata Theater is Leased,” *NYT*, November 14, 1956, 42; “Joyce’s ‘Exiles’ Coming to Stage,” *NYT*, February 2, 1957, 12; “‘Body Beautiful’ Finds Stage Home,” *NYT*, September 24, 1957, 42; “Renata Theater is Leased,” *NYT*, August 4, 1958, 18.

¹⁶⁹ Funke, “News and Gossip of the Rialto,” *NYT*, July 21, 1957, X1. See also “Sullivan Street Playhouse: Gone But Not Forgotten,” @ <http://gvshp.org/blog/2012/01/13/sullivan-street-playhouse-gone-but-not-forgotten>; *Theatre World* (New York: Crown Publishers, 1954-65); Gelb, “Theatre: Demon Barber,” *NYT*, August 28, 1957, 21; Atkinson, “Theatre: ‘Fantasticks,’” *NYT*, May 4, 1960, 55; James Barron, “‘Fantasticks’ Will Trip the Lights No More.” *NYT*, January 14, 2002, B3; Lortel Archives, “The Fantasticks,” @ http://www.lortel.org/lla_archive/index.cfm?search_by=show&id=42 (accessed October 4, 2013).

condominium apartment house and given a new glass facade.

In October 1958, Donald Goldman, founder of Shakerspearewrights, a successful off-Broadway producing company specializing in the works of Shakespeare, bought a former police stable at **115 MacDougal Street** and converted it into a modern theater and office building.¹⁷⁰ With the change in venue, the company changed its name to the Players Theatre. Its first production in January 1959 was *King Lear*. In January 1960, Jerry Herman's revue *Parade* opened. The show, which poked fun at Broadway shows and the current Village scene, included the song "Save the Village," a mock-serious lament, mourning the destruction of the Village's historic sites. *Parade* was followed by a double bill of Samuel Becket's *Krapp's Last Tape* and Edward Albee's *Zoo Story*. The Players Theatre remains in use as a theater in 2013.¹⁷¹

Off-Broadway theater was at the height of its popularity in the early 1960s, with over 100 productions appearing at 30 theaters throughout the city during the 1961-62 season.¹⁷² Two existing theaters within the historic district underwent modifications and changed tenants c. 1960—the former New Stages/Amato Opera House at **159 Bleecker Street** became the new home of the distinguished Circle in the Square company, and **144 Bleecker Street** became the Bleecker Street Cinema when the Renata Theater Company moved. During its years at **159 Bleecker Street**, the Circle in the Square presented important works such as O'Neill's *Desire Under the Elms* with George C. Scott and Colleen Dewhurst (1963), Athol Fugard's *Boesman and Lena* with James Earl Jones and Ruby Dee (1970), Lanford Wilson's *The Hot l Baltimore* (1973-76), and David Mamet's *American Buffalo* (1981-82).¹⁷³ In 2004 the theater was gutted and an eight-story apartment building constructed above it. The Bleecker Street Cinema opened as a "showcase for prize-winning films, rising talents, controversial subjects and independent American filmmakers" and remained in operation as an art movie and revival house under various owners until 1990.¹⁷⁴ Important filmmakers whose works premiered at the theater include Chantal Ackerman, Atom Egoyan, Jean-Luc Godard, and Jim Jarmusch.

In addition to the theaters seating hundreds, there were also several small theaters within the historic district.¹⁷⁵ One of the earliest, representative of the shoe-string operations in the early

¹⁷⁰ Billy Rose Theater Collection, Theaters, U.S., New York, Players Theatre Clipping file; Lortel Archives, "Players Theatre," @ http://www.lortel.org/lla_archive/index.cfm?-search_by=theater&id=47 (accessed October 21, 2013); Steven Suskind, "On the Record: Oh! Captain and Jerry Herman's Parade," *Playbill.com*, November 3, 2002, @ <http://www.playbill.com/news/article/66908-ON-THE-RECORD-oh-Captain-and-Jerry-Herman> (accessed November 13, 2013); "Parade to Be Staged, Jan 21," *NYT*, Dec. 11, 1959, 39; Stephen Citron, *Jerry Herman: Poet of the Showtune* (New Haven: Yale University Press, 2004), 42-46.

¹⁷¹ Upstairs, noted off-Broadway director Gene Frankel had a studio and workshop, where he conducted acting classes during the 1960s, sometimes inviting the public to performances. That space became the Players Loft, a 50-seat theater, and now is the Steve and Marie Sgouros Theater.

¹⁷² *Theatre World*, 1961-62, 6.

¹⁷³ The Circle in the Square opened an uptown theater in 1972 but continued to occupy 159 Bleecker for smaller more experimental productions until 1997, when the building was leased to the New School. This information on its production history is taken from Billy Rose Theater Collection, Theaters, U.S., New York, Circle in the Square, Downtown, Clipping file; Calta, "Circle in Square Gets a New Home," *NYT*, August 26, 1959, 24; Elenore Lester, "The Circle Isn't Square," *NYT*, June 11, 1967, 121.

¹⁷⁴ "City's Newest Cinema Will Open Mar. 31," *NYHT*, March 20, 1960. This section is also based on Ellen Cohn, "Bleecker Street Cinema 1959-90," *Village Voice*, August 28, 1990; Neil Sloane, "Theater Revived on Bleecker St.," *West Side Spirit*, October 23, 1990; Andrew L. Yarrow, "Another Prized Theater For Art Films Is Closing," *NYT*, August 17, 1990, B1; William H. Honan, "Bleecker Street Cinema Closing," *NYT*, August 28, 1991, C11.

¹⁷⁵ Other small theaters included Stage 9 at 96 West Houston Street, active around 1966-69, which presented, among other works, Terrence McNally's anti-war play *Botticelli*, and Jack Romano's *A Free Ride to Aunt Mercie's Soul*, and the Mannhardt Theater Foundation, a theater school founded by the German actress, Renata (Renate)

days of off-Broadway was the Green Room Studio at **145 Bleecker Street**, started by actors Henry and Mary Calvert around 1953.¹⁷⁶ Located on the second floor of a converted 1831 row house, the theater consisted of an oversized living room furnished with 50 ladder-back chairs, with a recessed stage at one end of the room and two windows at the other end overlooking the street. Here the Calverts staged plays by Odets, O'Neill, and Strindberg, including the then rarely performed *Miss Julie*.

Prepared by Gale Harris

South Village Music Venues, 1940s-1960s

By the late 1950s, many venues were experimenting with modest stage productions and concerts, blurring the boundary between a café and a cabaret or theater.¹⁷⁷ One of the first to book folk musicians was the Café Bizarre (1957-1980s) at 106 West 3rd Street (demolished). Identified by a large banner, it occupied a three-story row house between MacDougal and Sullivan Streets. Musician Dave Van Ronk, who first performed there in 1957, remembered: “the entertainment was no slapdash affair. There was a real stage, a sound system, a light script.”¹⁷⁸

The South Village played a critical role in the development of American folk music. In early 1957, Izzy Young opened the Folklore Center at **110 MacDougal Street** in a raised tenement storefront where records, books, and sheet music were sold. A square sign, hung on a metal rod, marked the location. Van Ronk recalled:

When Izzy opened that little hole, there was suddenly a place where everyone went, and it became a catalyst for all sorts of things...I must have met hundreds of people there. It became so much like a club that there was a sort of running joke that Izzy never actually sold anything.¹⁷⁹

Young is likely to have chosen a location on MacDougal Street because it was close to Washington Square, where folk singers frequently gathered on Sundays during the 1950s, as well as the Sullivan Street Playhouse, 181 Sullivan Street (demolished), where the New York Folk Singers Guild presented concerts.¹⁸⁰ A contributor to *Sing Out!*, a folk music magazine, Young helped organize the Friends of Old Time Music, to raise awareness of rural musicians, and the Right to Sing Committee, when public officials attempted to ban performances in Washington Square. He also helped start Gerde's Folk City in 1960. Originally located at 11 West 4th Street (demolished), it moved to **130 West 3rd Street** in 1970.¹⁸¹

Mannhardt, which staged some of its productions in the school's loft at 542 LaGuardia Place in 1962-68. See the Billy Rose Theater Collection, Theaters, U.S., New York, Mannhardt Theater Foundation Clipping file

¹⁷⁶Information is based on Hillel Tobias, “Lion About Town,” *Columbia Daily Spectator*, November 16, 1954; “Strindberg Play for Village,” *NYT*, February 15, 19; Atkinson, “At the Theatre: Strindberg's ‘Miss Julia’ Put on in Bleecker Street by 3 Actors in Green Room Studio,” *NYT*, March 29, 1954, 24; “Henry Calvert,” *IMDb* @ <http://www.imdb.com/name/nm013806/>.

¹⁷⁷“Voice of the Beatnik Is Being Stilled in the Village,” *NYT*, October 20, 1960, 44.

¹⁷⁸ Van Ronk, 54. The New York City debut of the Velvet Underground occurred at the Café Bizarre in December 1965 and it was during one of their performances that they met Andy Warhol, who became their manager.

¹⁷⁹ *Ibid*, 62-63.

¹⁸⁰ *Ibid*, 70-73. Also see *Greenwich Village Guide*, William H. Honan, ed. (New York: Bryan Publications, 1959), 126.

¹⁸¹ Following a change of ownership in 1978, Folk City began to present a wider range of rock music. See Robbie Wolliver, *Bringing It All Back Home: Twenty-Five Years of American Music at Folk City* (New York: Pantheon, 1986).

Bob Dylan spent considerable time in the back room of the Folklore Center, which he later described as the “citadel of Americana folk music...it was like an ancient chapel, like a shoebox sized institute...It had a wide plate-glass window where records and instruments were displayed.”¹⁸² He was 19 years old and would establish his reputation performing in various music venues in the South Village, such as the Café Wha? at **115 MacDougal Street**, where his New York debut occurred in 1961, as well as at the Gaslight Cafe (aka Gaslight Poetry Cafe) (c. 1958-71) at **116 MacDougal Street**.¹⁸³ Dylan recalled in 2004:

I kept my eyes on the Gaslight. How could I not? Compared to it, the rest of the places on the street were nameless and miserable, low-level basket houses or small coffee houses where the performer passed the hat...They were small and ranged in shape, loud and noisy and catered to the confection of tourists who swarmed through the streets at night. Anything could pass for one—double door parlor rooms, storefronts, second story walk-ups, basements below street level, all holes in the wall.¹⁸⁴

Nightclubs began to concentrate on Bleeker Street after World War II, especially between Sullivan Street and West Broadway (now LaGuardia Place). *The Village Voice* reported in 1958:

A dingy-looking stretch of three or four blocks along famous Bleeker Street is one of the busiest areas in the Village today...it seemed that scarcely a week has gone by without some new signs of life springing up amid the profusion of old Italian grocery stores and dime-a-beer bars.¹⁸⁵

The Bitter End opened at **147 Bleeker Street** in 1961. Formerly a café-theater known as the Cock n’ Bull, it was located on the first floor of a Federal-era townhouse, where the stoop had been removed and the ground floor extended. Many celebrated comedians and musical acts performed here, from Woody Allen and Bill Cosby to Neil Diamond, Stevie Wonder, and most recently, Lady Gaga.¹⁸⁶

The Café Au Go-Go was at 152 Bleeker Street (demolished) from 1964 to 1969.¹⁸⁷ This basement nightclub is probably best known as the venue where satirist Lenny Bruce was arrested twice on obscenity charges in 1964.¹⁸⁸ Various prominent jazz and rock groups performed here, including Stan Getz, the Jefferson Airplane and the Grateful Dead, who were booked for 11 days in 1967—their earliest performances in New York City.

Art D’Lugoff, a graduate of NYU, opened the Village Gate in 1958. Located inside the lower floors of Mills House No. 1 at **156 Bleeker Street**, this performance space operated for 36 years, until 1994.¹⁸⁹ With a capacity of 450 people, it was Manhattan’s third largest nightclub and during the 1960s many important jazz artists performed, including John Coltrane, Charles Mingus and Thelonius Monk. The acoustics were considered to be particularly fine and during

¹⁸² Bob Dylan, *Chronicles, Volume 1* (New York: Simon & Schuster, 2004), 18.

¹⁸³ A 1962 Dylan performance at the Gaslight was released as a CD in 2005.

¹⁸⁴ Dylan, 16.

¹⁸⁵ “The Boom on Bleeker,” *Village Voice*, November 26, 1958, posted online at <https://blogs.villagevoice.com>.

¹⁸⁶ For a brief time, it was called the Other End in the 1970s.

¹⁸⁷ The Garrick Theater was upstairs. It became the Gaslight at the Café Au Go-Go in 1971-72. Both Miles Davis and Cat Stevens performed here in 1971.

¹⁸⁸ Lenny Bruce was convicted but died before he could serve his sentence. Both he and the club’s owner, Howard Solomon, were convicted but posthumously pardoned on First Amendment grounds in 2003.

¹⁸⁹ D’Lugoff studied economics and briefly attended the NYU law school on Washington Square. See “Art D’Lugoff, Village Gate Impresario, Dies at 85,” *NYT*, November 6, 2009, A22.

the club's first decade more than 50 albums were recorded here.¹⁹⁰ In subsequent years, D'Lugoff operated a street-level room for jazz and an upstairs club called the Top of the Gate. Another significant jazz venue in the South Village is the Blue Note, which opened at **131 West 3rd Street**, a former garage, in 1981. Now five stories tall, this building displays a marquee that resembles a grand piano.

From November 1965 to July 1967, the Park Place Gallery was located at **542 West Broadway** (now LaGuardia Place), a six-story loft building. Though well-known as a pioneering cooperative art gallery, which exhibited the work of such abstract sculptors as Mark di Suvero and Forest Myers, among others, it also functioned as a performance space, where the minimalist composers Steve Reich and Philip Glass presented some of their earliest pieces.¹⁹¹

Prepared by Matthew A. Postal

Off Off-Broadway Theater

In addition to the spaces that were exclusively used as theaters, many of the cabarets and coffeehouses within the historic district began to present plays and revues in the late 1950s and 1960s.¹⁹² Village chronicler Fred W. McDarrah credited Rick Allman of Café Bizarre, 106 West 3rd Street (demolished), and Frank Dalia of Take Three Café, **149 Bleecker Street**, with the idea of showcasing young dramatic talent by presenting short plays and revues in a cabaret-coffeehouse setting.¹⁹³ In September 1960 the *Village Voice* created a separate listing for "Café Dramas" and in November changed the heading to "off off-Broadway," officially christening this new type of theater. Among the notable venues within the historic district was Jim Paul Eilers' Showplace at **146 West 4th Street**, which specialized in musical revues, including Jerry Herman's *Nightcap*, which played for eight months in 1958 and was expanded to create *Parade*.¹⁹⁴

Lugoff began experimenting with the cabaret theater format at the Village Gate, at **156 Bleecker Street**,¹⁹⁵ as early as July 1959, when he presented *Share My Lettuce*, a British revue. Two years later he tried a second revue, *O'Oysters!*, with Elly Stone and Jon Voight. After a hiatus, the Village Gate returned to the theatrical format in 1967 with *MacBird!*, a political satire targeting Lyndon Johnson by anti-Vietnam War activist Barbara Garson, so controversial that the

¹⁹⁰ "A Night Club Made for Sound," *NYT*, September 26, 1966, 539.

¹⁹¹ Paula Cooper, who became the gallery's director in late 1966, would be credited with opening SoHo's first commercial art gallery in 1968.

¹⁹² At least a dozen other coffeehouses in the district offered plays during the early to mid 1960s, including the Bitter End at 147 Bleecker Street, Café Manzini at 102 West 3rd Street, the Dragon's Den Café Theater at 175 Bleecker Street. The Fat Black Pussy Cat, then at 13 Minetta Street, even added a new wing for theater, with an entrance at 105 MacDougal Street in 1962. "Fat Black Pussy Cat Adds Theatre Wing," *Village Voice*, Dec 13, 1962.

¹⁹³ Fred McDarrah, *Greenwich Village* (New York: Corinth Books, 1963), 62. See also Stephen James Bottoms, *Playing Underground: A History of the 1960s Off-Off-Broadway Movement* (Ann Arbor: University of Michigan Press, 2004), 40-42; Wendell C. Stone, *Caffe Cino: The Birthplace of Off-Off- Broadway* (Carbondale, IL: Southern Illinois Press, 2005), 50-51.

¹⁹⁴ Citron, 38-41.

¹⁹⁵ This is based on Lortel Archives, "Village Gate (Downstairs)," @ http://www.lortel.org/lla_archive/index.cfm?search_by=theater&id=228 (accessed October 18, 2013); *Theatre World*; John S. Wilson, "An Impresario Whose Gate Is Always Open," *NYT*, March 23, 1980, D6; D'Lugoff obituary, *NYT*; Wilson, "A Night Club Made for Sound," *NYT*, September 25, 1966, 539; Howard Taubman, "The Theatre: 'O, Oysters!'" *NYT*, January 31, 1961, 23; "Walter Kerr Theatre: 'MacBird!' at the Village Gate," *NYT*, February 23, 1967, 38; Funke, "News of the Rialto: 'World's Greatest Play?'," *NYT*, February 1, 1970, D1.

Village Gate was the only theater in New York willing to defy governmental authorities and mount the play.¹⁹⁶ In January 1968, the Village Gate opened *Jacques Brel is Alive and Well and Living in Paris*, which was its longest running show, playing 1,847 performances.¹⁹⁷

In July 1974 D'Lugoff also began presenting shows at the Top of the Gate, the first a revival of Tom Eyan's *Why Hanna's Skirt Won't Stay Down*.¹⁹⁸ In December 1974, drag impersonator Charles Pierce followed with the *Charles Pierce Show*, which played to sell-out crowds for four months.

The last theater to open in the historic district was the Minetta Lane Theatre, located at **18-22 Minetta Lane**. Originally an early 20th century factory, the building was purchased by the Schuster Company (later M-Square Entertainment), off-Broadway producers, in 1982 and converted into a theater by Larsen/Juster Architects & Planners. Virtually a new construction, it was touted as the "first new off-Broadway theater in the Village."¹⁹⁹ Equipped with a proscenium stage, orchestra pit, and modern equipment, and seating 420, it became a preferred venue for Off Broadway productions. It opened on September 6, 1984, with a celebrated revival of Lanford Wilson's first play *Balm in Gilead*, directed by John Malkovich and starring Gary Sinise and Laurie Metcalf.²⁰⁰ *Other People's Money*, a comedy about a small factory trying to fend off a takeover, played 900 performances between 1989 and 1991. In 1993, Paul Rudnick's breakthrough hit *Jeffrey* played at the theater. Recent productions have included *4Play* with the Flying Karamazov Brothers in 2010, *Standing on Ceremony: The Gay Marriage Plays* in 2011, and *Falling*, Deanna Jett's play about autism and its effect on the family, which appeared in 2012-13.

Since 2005 several theaters within the South Village Historic District have participated in the New York International Fringe Festival, continuing the district's historic involvement with avant garde experimental theater.²⁰¹

Prepared by Gale Harris

¹⁹⁶“MacBird!,” *Wikipedia* @<http://en.wikipedia.org/wiki/MacBird!> (accessed 2013); see also “An Impresario” and Patricia Bosworth, “I Want to Be America’s Best Classical Actor,” *NYT*, October 19, 1969, D1.

¹⁹⁷ Other hits included *National Lampoon’s Lemmings* (1973) with John Belushi, Chevy Chase, Christopher Guest, and Alice Playten; *One Mo’ Time*, (1979-82), a tribute to 1920s black music and vaudeville, conceived and starring Vernel Bagneris, which played 1,372 performances.

¹⁹⁸Lortel Archives, “Village Gate (Upstairs),” @ http://www.lortel.org/lla_archive/index.cfm?search_by=theater&id=252 (accessed October 18, 2013); Peter Schjeldahl, “‘Hanna’s Skirt Inspires a Very Complicated Kind of Laughter,” *NYT*, September 29, 1974, 115; Jack O’Brian, “Art Runs Swiftly,” *Herald Journal*, August 11, 1982; Peter Mintun, “Charles Pierce (1926-1999), Virtual Museum of the City of San Francisco,” @ <http://www.sfmuseum.org/bio/cpierc.html> (accessed November 18, 2013); “Why They Hate the Village Gate.”

¹⁹⁹ Doris Diether, “A New Off-Broadway Theater Opens in the Village,” *The Villager*, September 6, 1984, 13.

²⁰⁰ The production moved to Minetta Lane from the Circle Rep, where it had opened in June. Information on productions at the Minetta Lane Theatre is based on Billy Rose Theater Collection, Theaters, U.S., New York, Minetta Lane Theatre Foundation Clippings file; Lortel Archives, “Village Gate (Downstairs),” @ http://www.lortel.org/lla_archive/index.cfm?search_by=theater&id=42 (accessed October 18, 2013); Robert Simonson, “Ask Playbill.Com: A Question About the Minetta Lane Theatre, in the Heart of Greenwich Village,” *Playbill.Com*, @ <http://playbill.com/features/article/171605-ASK-PLAYBILL.COM-A-Question-About-the> (accessed April 10, 2013); Enid Nemy, “On the Block?” *NYT*, March 10, 1989, C2; Jan Benzel, “Other People’s Profits,” *NYT*, January 28, 1990; “New 415-Seat Off-B’way Theater Screening Shows for June Bow,” *Variety*, May 16, 1984, 116.

²⁰¹ Theaters that have participated in the festival include the Players Theatre and Players Loft, the Minetta Lane, the Village Theater (formerly the Village Gate), and the Center for Architecture at 536 LaGuardia Place.

FINDINGS AND DESIGNATION

On the basis of careful consideration of the history, the architecture, and other features of this area, the Landmarks Preservation Commission finds that the South Village Historic District contains buildings and other improvements that have a special character and a special historic and aesthetic interest and value and which represent one of 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 South Village Historic District consists of approximately 250 buildings, including row houses, tenements, commercial structures, and institutions, with streetscapes that illustrate the growth of the neighborhood from its origins as an affluent residential area in the early 19th century to a vibrant community of artists and working-class immigrants in the early 20th century; that throughout the 20th century the blocks of the South Village Historic District have served as one of the most important and famous centers of artistic, social, and cultural movements and foment in the city, the area being the center of 20th-century gay and lesbian life in New York, its music clubs nourished generations of artists from jazz to folk to rock, Bohemians and Beatniks congregated in its famous cafes, and a flourishing off-Broadway scene developed in its small theaters; that development in this area began in earnest during the 1820s and 1830s when unprecedented growth pushed the limits of the city northward and—for some four decades—made the blocks of the historic district one of New York’s most prestigious residential neighborhoods; that many blockfronts were developed with architecturally harmonious rows of houses, which were often given their own address schemes with distinguished-sounding names, Cottage Place located on a portion of what is now Sixth Avenue, St. Clements Place on MacDougal Street, Varick Place on Sullivan Street, DePau Place on Thompson Street, and Amity Place on Laurens Street (later LaGuardia Place), and that Bleecker Street in particular was known for its stately terraces of row houses, with Carroll Place developed by noted real estate agent Thomas E. Davis, while DePau Row once occupied the site of what became the Mills House No. 1; that several early houses remain from this period and recall the South Village’s history as a fashionable residential district, including the extant tall late-Federal-style buildings at 145 and 149 Bleecker Street that were originally part of the Carroll Place terrace that occupied both sides of that street between Thompson Street and LaGuardia Place, the unusual Gothic Revival style houses at 73-77 MacDougal Street that were built as part of St. Clement’s Place and which once featured triple-height iron porches and still retain their distinctive pointed-arched window and door openings on the first story, while other smaller rows and individual houses from this period can be found throughout the district, such as the Federal and late Federal style well represented by a pair of houses at 200-202 Bleecker Street, now part of the Little Red Schoolhouse, as well as a small group at 127-131 MacDougal Street that have already received individual landmark designation, and the distinguished Greek Revival style houses at 132 West 4th Street, 130-132 MacDougal Street, and a survivor of Varick Place at what is now no. 179 Sullivan Street; that by the 1850s immigrants began to settle in the area as wealthier residents moved farther uptown, with many of their row houses converted for multiple-family dwellings and boarding houses; that eventually new purpose-built tenements began to slowly replace the older building stock, the tenements within the district representing a range of styles and designed according to an evolving set of building codes, including examples of pre-law Italianate and neo-Grec style buildings from the 1860s and 1870s; that by the mid-19th century, the blocks around Minetta Street and Minetta Lane were settled by African-Americans, the neighborhood becoming known as “Little Africa,”

the largest such community in New York; that the Tenement House Act of 1879 led to the adoption of the dumbbell plan typical of most so-called “old-law” tenements; that stylistically, the neo-Grec remained popular for tenements throughout the 1880s, while architects also began using elements of the Queen Anne, that by the 1890s tenement design had reached its pinnacle of flamboyance, facades typically featuring richly molded terra-cotta detailing, textured brickwork, densely layered beltcourses, projecting piers, and boldly massed cornices, and that the exuberant Queen Anne style remained widely used, while the organic Romanesque Revival and the Classically-inspired Renaissance Revival also gained favor; that the area also contains a number of tenements built under the so-called “new law” passed in 1901; that it was during this period of the late 19th and early 20th century that the neighborhood became predominantly Italian as newly arrived immigrants settled in the area; that the historic district also contains a number of architecturally distinctive commercial and industrial buildings, particularly along the larger thoroughfares of West Houston Street and LaGuardia Place; and that notable institutions in the area include the Mills House No. 1 on Bleecker Street that was conceived as a model residential hotel for single workingmen, opening in 1897 to the design by Ernest Flagg, an architect noted for his work with the reform housing movement; and that the South Village Historic District contains some notably intact historic buildings, but nevertheless, the stylistic and commercial alterations from the early 20th century are also a defining characteristic of the neighborhood, the north-facing studio windows installed on the houses at 172-176 Bleecker Street, for example, are typical of the renovations undertaken during the bohemian rediscovery of the Village.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Historic District the South Village Historic District, consisting of the property bounded by a line beginning at the northwest corner of West Houston Street and LaGuardia Place, extending westerly along the northern curblines of West Houston Street, northerly along the eastern curblines of Sullivan Street to a point on a line extending easterly from the southern property line of 170 Sullivan Street, westerly along said line to a point on a line running through the center of Sullivan Street, northerly along said line running through the center of Sullivan Street to a point on a line extending easterly from the southern property line of 170-172 Bleecker Street (aka 190 Sullivan Street), westerly along said line and the southern property lines of 170-172 Bleecker Street (aka 190 Sullivan Street) through 176 Bleecker Street and a portion of the southern property line of 178 Bleecker Street, northerly along a portion of the western property line of 178 Bleecker Street, westerly along a portion of the southern property line of 178 Bleecker Street and along the southern property lines of 180 Bleecker Street through 184-186 Bleecker Street (aka 98 MacDougal Street) to a point on a line running through the center of MacDougal Street, southerly along said line running through the center of MacDougal Street to a point on a line extending easterly from the southern property line of 69 MacDougal Street, westerly along said line and the southern property line of 69 MacDougal Street, northerly along the western property lines of 69 and 71 MacDougal Street and a portion of the western property line of 73-77 MacDougal Street, westerly along the southern property line of 260-262 Sixth Avenue to the eastern curblines of Sixth Avenue, northerly along the eastern curblines of Sixth Avenue to the southern curblines of Minetta Street, northeasterly along the southern curblines of Minetta Street to a point on a line extending southeasterly from the southwestern property line of 290 Sixth Avenue (aka 6-10 Minetta Street), northwesterly along said line and southwestern property line of 290 Sixth Avenue (aka 6-10 Minetta Street), northerly along the western property line of 290 Sixth Avenue (aka 6-10 Minetta

Street), northeasterly along the northern property line of 290 Sixth Avenue (aka 6-10 Minetta Street), northwesterly along a portion of the southwestern property line of 19-25 Minetta Lane (aka 16-22 Minetta Street), northerly along the western property line of 19-25 Minetta Lane (aka 16-22 Minetta Street) to the southern curblineline of Minetta Lane, easterly along the southern curblineline of Minetta Lane to a point on a line extending southerly from the western property line of 24 Minetta Lane, northerly along said line and the western property line of 24 Minetta Lane, easterly along the northern property line of 24 Minetta Lane, southerly along a portion of the eastern property line of 24 Minetta Lane, easterly along a portion of the northern property line of 18 Minetta Lane, northerly along the western property line of 130-132 West 3rd Street to the northern curblineline of West 3rd Street, westerly along the northern curblineline of West 3rd Street to a point on a line extending southerly from the western property line of 135 West 3rd Street, northerly along said line and the western property line of 135 West 3rd Street, westerly along a portion of the southern property line of 146 West 4th Street, northerly along a portion of the western property line of 146 West 4th Street, westerly along the southern property line of 148 West 4th Street, northerly along a portion of the western property line of 148 West 4th Street, westerly along the southern property line of 150 West 4th Street, northerly along the western property line of 150 West 4th Street to a point on a line running through the center of West 4th Street, easterly along said line running through the center of West 4th Street and Washington Square South to a point on a line extending northerly from the eastern property line of 50 Washington Square South (aka 249-255 Sullivan Street), southerly along said line and the eastern property line of 50 Washington Square South (aka 249-255 Sullivan Street), westerly along the southern property line of 50 Washington Square South (aka 249-255 Sullivan Street) to the western curblineline of Sullivan Street, southerly along the western curblineline of Sullivan Street, easterly along the southern curblineline of West 3rd Street to a point on a line extending northerly from the eastern property line of 68 West 3rd Street, southerly along said line and a portion of the eastern property line of 68 West 3rd Street, easterly along a portion of the northern property line of 550 LaGuardia Place to the western curblineline of LaGuardia Place, and southerly along the western curblineline of LaGuardia Place to the point of beginning.

Robert B. Tierney, Chair

Frederick Bland, Diana Chapin, Michael Devonshire, Joan Gerner, Michael Goldblum, Elizabeth Ryan, Roberta Washington, Commissioners

BUILDING PROFILES

BLEECKER STREET (ODD NUMBERS)

143 Bleecker Street

Borough of Manhattan Tax Map Block 537, Lot 34

See: 520 LaGuardia Place (aka 520-524 LaGuardia Place; 143 Bleecker Street)

145 Bleecker Street

Borough of Manhattan Tax Map Block 537, Lot 34

Date: c. 1831

Architect/Builder: Samuel Dunbar (attributed)

Original Owner: Thomas E. Davis

Type: Row house

Style: Transitional Federal/Greek Revival with alterations

Stories: 3 ½ and basement

Material(s): Brick; limestone

Significant Architectural Features: Flemish-bond brickwork; peaked fourth story with paired segmental-arched dormers; molded limestone window lintels and projecting sills

Alterations: Two-story commercial extension built in front of basement and parlor floor; storefront infill with signbands, fixed cloth awnings, bracket signs; stoop and historic iron hand railings replaced (after 1960); entrance enframing removed and concrete lintel installed; brickwork on upper left corner of building rebuilt, two window lintels removed; cornice largely removed; dormer ornament removed; fire escape

Building Notes: Originally known by the address 6 Carroll Place and built c. 1831 for developer Thomas E. Davis as part of a group of 15 row houses occupying both sides of Bleecker Street between Thompson Street and LaGuardia Place (of which nos. 144-146, 145, 147, and 149 Bleecker Street are still extant or partially extant); the buildings on the north side of the street originally had a heavy Greek Revival-style entrance enframing with fluted columns and entablature with wreath ornament, as well as parlor-floor iron balconette, simple modillioned cornice, and roof-top balustrade.

Site Features: Cellar hatches

South Facade: Designed (historic)

Stoop: Replaced

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Granite

147 Bleecker Street

Borough of Manhattan Tax Map Block 537, Lot 35

Date: c. 1831; 1872 (ALT 736-1872)

Architect/Builder: Samuel Dunbar (attributed, c. 1831); James Hanlon (builder, 1872)
Original Owner: Thomas E. Davis (c. 1831); Patrick McDonald (1872)
Type: Row house
Style: Stripped transitional Federal/Greek Revival
Stories: 6
Material(s): Brick

Significant Architectural Features: Flemish-bond brickwork; limestone window sills
Alterations: Peaked attic removed and two stories added (ALT 736-1872); basement rebuilt as commercial ground floor with one-story extension; stoop and entrance enframing removed, entrance moved to current ground floor, former parlor floor reconfigured and largely rebuilt; wood-clad storefront infill with cloth canopy and light fixtures; small windows punched through at each story; brickwork on upper stories rebuilt, window lintels removed; cornice from 1872 alterations removed; fire escape

Building Notes: Originally known by the address 8 Carroll Place and built c. 1831 for developer Thomas E. Davis as part of a group of 15 row houses occupying both sides of Bleecker Street between Thompson Street and LaGuardia Place (of which nos. 144-146, 145, 147, and 149 Bleecker Street are still extant or partially extant); the buildings on the north side of the street originally had a heavy Greek Revival-style entrance enframing with fluted columns and entablature with wreath ornament, as well as parlor-floor iron balconette, simple modillioned cornice, and roof-top balustrade.

Notable History and Residents: The Bitter End, a legendary nightclub and music venue, has occupied the ground floor commercial space since 1961.

South Facade: Designed (historic, resided)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Granite

West Facade: Not historic (partially visible)

Facade Notes: Brick side wall, created during 1872 alterations, largely rebuilt

East Facade: Not historic (partially visible)

Facade Notes: Brick side wall, created during 1872 alterations, largely rebuilt

149 Bleecker Street

Borough of Manhattan Tax Map Block 537, Lot 36

Date: c. 1831

Architect/Builder: Samuel Dunbar (attributed)

Original Owner: Thomas E. Davis

Type: Row house

Style: Transitional Federal/Greek Revival with alterations

Stories: 3 ½ and basement

Material(s): Brick; limestone

Significant Architectural Features: Flemish-bond brickwork; peaked fourth story with paired segmental-arched dormers retaining original molding and keystone ornament; molded limestone window lintels and projecting sills

Alterations: Two-story commercial extension built in front of basement and parlor floor; further extension added to basement; storefront infill with cloth canopy, fixed and retractable cloth awnings, light fixtures with exposed conduit; stoop replaced, covered with cloth canopy; entrance enframing removed and concrete lintel installed; brickwork on upper right corner of building rebuilt, two window lintels removed; cornice mostly covered over; fire escape

Building Notes: Originally known by the address 10 Carroll Place and built c. 1831 for developer Thomas E. Davis as part of a group of 15 row houses occupying both sides of Bleecker Street between Thompson Street and LaGuardia Place (of which nos. 144-146, 145, 147, and 149 Bleecker Street are still extant or partially extant); the buildings on the north side of the street originally had a heavy Greek Revival-style entrance enframing with fluted columns and entablature with wreath ornament, as well as parlor-floor iron balconette, simple modillioned cornice, and roof-top balustrade.

Notable History and Residents: In the 1960s, Crazy Horse Café, a noted drag bar, occupied one of the commercial spaces.

South Facade: Designed (historic)

Stoop: Replaced

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Altered

Sidewalk Material(s): Concrete

Curb Material(s): Granite

151 Bleecker Street (aka 151-153 Bleecker Street; 200-204 Thompson Street)

Borough of Manhattan Tax Map Block 537, Lot 37

Date: 1902-03 (NB 424-1902)

Architect/Builder: Bernstein & Bernstein

Original Owner: Israel Lippman

Type: Tenement with commercial ground floor

Style: Renaissance Revival

Stories: 6

Material(s): Brick; terra cotta

Significant Architectural Features: Terra-cotta keystone window lintels; second-story windows with molded terra-cotta enframements; terra-cotta beltcourses above second and fifth story; bracketed cornice with swag-ornamented frieze

Alterations: Ground floor largely rebuilt with commercial extension at east and storefront infill at west; retractable cloth awning and bracket signs installed; fire escape

Building Notes: Built in conjunction with, and shares same tax lot, with 206 Thompson Street.

South Facade: Designed (historic)

Door(s): Replaced primary door
Windows: Replaced
Storefront(s): Replaced
Cornice: Original
Sidewalk Material(s): Concrete
Curb Material(s): Granite and concrete with metal edge

West Facade: Designed (historic)

Facade Notes: Similar to primary facade; divided vertically into two sections by light court; storefront infill in ground floor, with retractable cloth awnings and light fixtures; access ramp with handrail; infill in residential entrance; light court clad in buff brick, features rectangular window openings with stone lintels and sills, some intricate terra-cotta spandrels, cornice return, ductwork; concrete sidewalk and curb with metal edge; cellar hatch

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall; regular arrangement of rectangular window openings; fire escape

155 Bleecker Street (aka 203-205 Thompson Street)

Borough of Manhattan Tax Map Block 539, Lot 35

Date: 1835 (original); prior to 1890 (alteration)
Architect/Builder: Not determined (1835; prior to 1890)
Original Owner: Charles Butler (1835); not determined (prior to 1890)
Type: Row house
Style: Federal altered to Greek Revival with alterations
Stories: 4
Material(s): Brick

Decorative Metal Work: Paneled cast-iron pillar at corner of south and east facades at commercial entry

Significant Architectural Features: Flemish bond brickwork at first through third stories; Greek Revival style lintels, sills, and cornice; gabled roof

Alterations: Apparently raised a story (prior to 1890; see *Building Notes*); stoop removed, first story lowered, new first-story entry installed, and storefront altered (ALT 2006-1890; first story altered again numerous times thereafter); lintels and sills repaired and/or replaced (c. 2009-13); historic cornice removed and replaced with small non-historic molded cornice (after c. 1939 tax photograph but prior to c. 1980s tax photograph); replaced sashes (multi-paned double-hung sashes present in c. 1939 tax photograph); some screen windows; antennae on roof (visible from street); small rectangular opening above storefront towards eastern end of facade; light at residential entry; intercom at residential entry; neon commercial signage at storefront; wrap-around awning and commercial signage at storefront

Building Notes: Tax records indicate this house (originally 153 Bleecker Street) was constructed in 1835, as was the neighboring building at 157 Bleecker Street (originally 155 Bleecker Street). The building footprints as drawn on the Perris atlas of 1852 seem to indicate that the two houses may have been identical in appearance, though apparently constructed for different owners. The Flemish bond brickwork indicates that it was originally a Federal style row house and that it was raised a story and received its Greek Revival style lintels and sills as part of a later alteration. The single-family home was probably converted to a multiple-dwelling prior to an 1890

alteration that removed the original stoop and lowered the first story to that of the store (ALT 2006-1890). This alteration notes the building as already four stories in height, occupied by a “store on the first floor” with a “dwelling above occupied by one or two families.” A 1914 alteration application for 155 and 157 Bleecker Street indicates the possible presence of a “motion picture theater” (ALT 1107-1914).

References: New York City Department of Buildings, Alteration Dockets; New York City Department of Finance, Tax Assessment Records; William Perris, *Atlas, City of New York* (New York: Perris & Browne, 1852), Plate 58.

Site Features: Single step at residential and commercial entries

Other Structures on Site: Building at rear of lot has been combined on interior into a single structure with the house at the front of the tax lot (described under *East Facade*)

Notable History and Residents: The Back Fence, a live music venue, opened here in 1945 as a bar. With the explosion of the Greenwich Village folk music scene, they dropped “bar” from their name and focused on live music, typically cover bands. The bar closed in 2013, after 68 years on the scene.

References: “Back Fence Closing as Bleecker to Lose Yet Another Music Venue,” *The Villager*, September 12, 2013.

South Facade: Designed (historic, parged and painted)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Altered

Roof: Possibly historic (pitched - roof materials not visible from street)

Notable Roof Features: Peaked roof with Thompson Street-facing gable

Cornice: Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

East Facade: Designed (historic)

Facade Notes: Similar to south facade

Additional Alterations: Through-wall air-conditioner at southernmost bay at second story; small vented openings throughout; replaced brick at gabled roof (after c. 1939 tax photograph but prior to c. 1980s tax photograph); all doors replaced; conduit, lights, and motion sensors at first story

Site Features: The rear yard extension to the earlier house was apparently built sometime between 1857 and 1867, as per atlas maps of New York City from those dates. For several decades, beginning as early as 1910 and continuing until at least 1968 or later, this two-story extension contained a poultry slaughter house, which was separate from activities taking place in the main building. Alterations to this structure include a replaced first story (after c. 1980s tax photograph), replaced lintels at second story, replaced sashes (six-over-six double-hung sashes present in c. 1939 tax photograph), non-historic shutters at second story, and light fixtures at the first story. The second story is also parged and painted, and a projecting sign is present. There is a single step up at the southernmost entry of the east facade at the main building and a single step down at the northernmost entry at the rear yard extension. Mechanical equipment is visible above the roofline.

References: Matthew Dripps, *Maps of the City of New York*, (New York: Matthew Dripps, 1867), Plate 6; William Perris, *Atlas, City of New York* (New York: Perris & Browne, 1857), Plate 50.

North Facade: Designed (historic) (partially visible)

Facade Notes: Similar to south facade

West Facade: Not designed (historic) (partially visible)

Facade Notes: Dark red brick

157 Bleecker Street

Borough of Manhattan Tax Map Block 539, Lot 36

Date: 1835 (original); mid-19th century (alterations)

Architect/Builder: Not determined (1835; mid-19th century)

Original Owner: David T. Baldwin (1835); not determined (mid-19th century)

Type: Row house

Style: Federal altered to altered Greek Revival

Stories: 3

Material(s): Brick

Significant Architectural Features: Flemish bond brickwork; peaked roof

Alterations: Storefront inserted (prior to ALT 846-1893; altered several times thereafter, including after c. 1939 tax photograph; minimally altered since c. 1980s); historic cornice removed and replaced with small non-historic molded cornice and historic Greek Revival style lintels replaced with simple rectangular lintels (after c. 1939 tax photograph but prior to c. 1980s tax photograph); some replaced brick below cornice; replaced sashes (two-over-two double-hung sashes present in c. 1939 tax photograph); first story obscured by plywood at time of designation

Building Notes: Tax records indicate this house (originally 155 Bleecker Street) was constructed in 1835, as was the neighboring building at 155 Bleecker Street (originally 153 Bleecker Street). The building footprints as drawn on the Perris atlas of 1852 seem to indicate that the two houses may have been identical in appearance, though apparently constructed for different owners. The Flemish bond brickwork and peaked roof indicate that it was originally a Federal style row house and that it received Greek Revival style lintels and sills as part of a later alteration, probably in the mid-19th century (see c. 1939 tax photograph, later altered again). The single-family home was probably converted to a multiple-dwelling with first-story store prior to an 1893 alteration which notes it as a store, office, and residence for two families (ALT 846-1893). A 1904 alteration application (ALT 1804-1904) notes the presence of a “concert hall,” while a 1914 alteration application (ALT 1107-1914) for 155 and 157 Bleecker Street indicates the possible presence of a “motion picture theater.” A 1935 alteration application notes a “cabaret” (ALT 2931-1935). The existing storefront has been in place since the 1980s.

References: New York City Department of Buildings, Alteration Dockets; New York City Department of Finance, Tax Assessment Records; William Perris, *Atlas, City of New York* (New York: Perris & Browne, 1852), Plate 58.

Site Features: In-ground metal hatch doors towards eastern end of facade

Notable History and Residents: During the late 19th century, this address housed The Slide, an infamous basement nightclub that offered patrons both female prostitutes and men who “sat for company,” the latter being the major attraction for both gay New Yorkers and others interested in the “spectacle” (Chauncey, 37-38). The club was shuttered c. 1892, though it reopened for a indeterminate amount of time in 1900. In the early 20th century, the building was a meeting space for Division 11 of the Laborer's Union Protective Society (1903). In 1904, the house was purchased by Louis V. Fugazy (1837-1930), already 68 years old. Fugazy was a very well known

Italian-American banker and philanthropist. He lived at this location with his family until his death in 1930. In 1976, Kenny's Castaways supper club moved to this location from its original spot on the Upper East Side, where it had opened in 1967. The club, which was known for hosting a variety of new and established performers, featured acts including Bruce Springsteen, Patti Smith, Willy Nelson, the New York Dolls, and Phish. The club closed in 2012.

References: Mary Elizabeth Brown, Ph.D., *The Italians of the South Village* (New York: Greenwich Village Society for Historic Preservation, 2007), 14; George Chauncey, *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890-1940* (New York: Basic Books, 1994), 37-38, 68; "Employers' Board Firm," *New York Times*, July 2, 1903, 9; Greenwich Village Society for Historic Preservation, Research Files; "In the Real Estate Field," *New York Times*, September 20, 1905, 13; "Louis V. Fugazy, Banker, Dies at 93," *New York Times*, August 7, 1930, 17; "Thousands Mourn at Fugazy Funeral," *New York Times*, August 10, 1930, 23; U.S. Census records, 1920.

South Facade: Designed (historic, repointed)

Stoop: Removed

Door(s): Not historic primary door; not historic service entry

Windows: Replaced

Storefront(s): Replaced

Roof: Possibly historic (pitched - roof materials not visible from street)

Notable Roof Features: Peaked roof typical of Federal style row houses

Cornice: Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

159 Bleecker Street (aka 159-161 Bleecker Street)

Borough of Manhattan Tax Map Block 539, Lot 37

Building Name: (former) Circle in the Square Theater

Date: 1917-18 (original); c. 2004-07 (alteration) (NB 161-1917; ALT 103858112-2004)

Architect/Builder: Samuel Levingson (1917-18); Eugene K. Schafer (Codeworx, LLC) (c. 2004-07)

Original Owner: Elsie Angiola (1917-18); John Young (Emmut Properties) (c. 2004-07)

Type: Theater

Style: Arts & Crafts (base); none (upper stories)

Stories: 8

Material(s): Brick

Significant Architectural Features: Engaged pilasters and frieze with decorative brickwork at first and second stories; framed decorative brick panels at second story

Alterations: Second story removed to transform the original two-story and mezzanine structure into the base of an eight story apartment building (c. 2004-07); new metal-and-glass entrance and large surround installed as residential entry at western end of facade; non-original marquee at first story, suspended from third story, with lights; fire bell to west of commercial entry

Building Notes: This building was originally constructed in 1917 to contain a motion picture theater and stores at the first story and offices at the second story (NB 161-1917). In 2004, the theater building was gutted and an eight-story apartment tower constructed above it, completed in c. 2007. Historic sign boxes remain at the first story.

References: "Circle's New Scene: Apts.," *The Daily News*, August 27, 2004, 36; New York City

Department of Buildings, Alteration and New Building Application Dockets.

Notable History and Residents: The building was originally the Luxor movie theater. During the 1950s, it was home to the family-run Amato Opera Company, which was founded in 1951 as a non-profit that presented admission-free opera numerous times per week. The Circle in the Square theater company, founded c. 1950, took over this Bleecker Street location c. 1959, moving from 5 Sheridan Square where it had opened as one of the first “in-the-round” theaters in the United States. The theater was significant in the development of off-Broadway theater in New York City. The site hosted the Bleecker Playhouse Theater prior to 1951, indicating a live theater tradition here of greater than 50 years.

References: Greenwich Village Society for Historic Preservation, Research Files; William Holmes Honan, *The Greenwich Village Guide* (New York: Bryan Publications, 1959).

South Facade: Designed (historic at first and second stories)

Door(s): Replaced primary door

Windows: Not historic

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

West Facade: Not historic (partially visible)

Facade Notes: Yellow brick

East Facade: Not historic (partially visible)

Facade Notes: Same as west facade

163 Bleecker Street

Borough of Manhattan Tax Map Block 539, Lot 39

Date: 1892 (original); c. 1931 (alteration); c. 1993 (later alteration) (ALT 962-1892; ALT 1184-1931; ALT 100676234-1993)

Architect/Builder: Charles E. Hadden (1892); Matthew Del Gaudio (c. 1931); WCL Associates, Inc. (c. 1993)

Original Owner: Frederic Farrington (1892); 163 Bleecker St. Corp. (c. 1931); Julie Lau (c. 1993)

Type: Factory

Style: None

Stories: 2

Material(s): Brick

Alterations: Faux partial-pagoda roof added (after c. 1939 tax photograph but prior to c. 1980s tax photograph); removal of historic architectural fabric (probably ALT 619-1986); new brick facing (probably ALT 100676234-1993); sashes replaced (see c. 1939 tax photograph); commercial signage and awnings at first story including awning projecting over sidewalk at commercial entry; lights and conduit at first and second stories; lights at roofline; lights at secondary entry; projecting sign armature with sign at second story

Building Notes: The visible portion of this building was constructed as a front addition to an existing structure on the site that was apparently used for light manufacturing but was damaged by fire (ALT 962-1892). The interior configuration was altered in 1931, combining the front and rear two-story structures and adding a new facade with minimal Art Deco style details (ALT

1184-1931). Alterations resulted in the removal of these details in the 1980s (probably ALT 619-1986). New brick facing was apparently installed in 1993 (ALT 100676234-1993). Permits for exterior facade demolition were issued by the Department of Buildings in November 2013, but as of the time of designation, no such work was begun.

References: New York City Department of Buildings, Alteration and New Building Application Dockets.

Site Features: In-ground metal hatch doors towards western end of facade

South Facade: Designed

Door(s): Not historic primary door

Windows: Replaced

Storefront(s): Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

165 Bleecker Street

Borough of Manhattan Tax Map Block 539, Lot 40

Date: 1838 (original); various (alterations)

Architect/Builder: Not determined (1838); various (alterations)

Original Owner: Harmon Hendricks (1838); various (alterations)

Type: Row house

Style: Altered Italianate

Stories: 6

Material(s): Red brick; masonry

Decorative Metal Work: Three double-height cast-iron pillars at first to second stories

Significant Architectural Features: Incised hooded masonry lintels with stylized brackets and flush masonry sills

Alterations: Cornice removed and replaced by brick parapet with non-historic metal railing (prior to c. 1939 tax photograph); first- and second-story details mostly removed and replaced by flat stuccoed and painted finish (prior to c. 1939 tax photograph); replaced sashes (three-over-three double-hung sashes present in c. 1939 tax photograph); intercom at residential entry; transom at residential entry; awning at storefront; cellular antennas at roofline

Building Notes: Tax records indicate this house (originally 163 Bleecker Street) was constructed in 1838 and was likely a single-family row house. The structure had already been altered and occupied as a tenement for 11 families by the time of an 1887 alteration that replaced the basement and first story of the building (ALT 606-1887). The Italianate style lintels probably date to before the 1887 alteration. The basement was apparently converted to the existing first story as part of a 1937 alteration (ALT 1175-1937). The existing parapet, which appears in the c. 1939 tax photograph, may date to this time.

References: New York City Department of Buildings, Alteration Dockets; William Perris, *Atlas, City of New York* (New York: Perris & Browne, 1852), Plate 58.

Site Features: In-ground metal hatch doors towards western end of facade

Notable History and Residents: This was the last known address of Maxwell Bodenheim, an American poet and novelist and Greenwich Village icon of the 1920s and 1930s, who was evicted from this location in 1952. Bodenheim and his wife were homeless following this eviction and were tragically murdered while lodging elsewhere in 1954. During the 1960s, this

was the site of Café Rafio, owned and operated by local personality Ronald Von Ehmsen. Though the café did not have the standing of other Greenwich Village establishments popular with the Beat and folk crowds, several future stars did perform there regularly, including Gram Parsons and David Crosby. In 1963, Ehmsen was shot and killed in front of Café Rafio by a tenant in the rear building who he had served with an eviction notice in an effort to enlarge the café.

References: J.R. Goddard, "Elderly Evictee Shoots Bleecker St. Café Owner," *The Village Voice*, April 4, 1963; David J. Krajicek, "Blood on Bleecker St.: Beatnik Generation's Ronald Von Ehmsen Murdered by Elder Evictee Simone Pepe," *The Daily News*, April 10, 2011; Fred W. McDarrah, Timothy S. McDarrah, and Gloria S. McDarrah, *Kerouac and Friends: A Beat Generation Album* (New York: Thunder's Mouth Press/Avalon Publishing Group, 2002), 282; "Maxwell Bodenheim Locked up for Sleeping in Subway Train," *New York Times*, February 5, 1952, 21; New York City Landmarks Preservation Commission, Research Files; Dave Zimmer, *Crosby, Stills and Nash: The Biography* (PA: Da Capo Press/Perseus Books Group, 2008), 16.

South Facade: Designed (historic, repointed)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

East Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick; repointed; no visible window openings

167 Bleecker Street

Borough of Manhattan Tax Map Block 539, Lot 41

Date: 1886-87 (NB 1258-1886)

Architect/Builder: John B. Snook & Sons

Original Owner: Patrick Skelly

Type: Tenement with commercial ground floor

Style: Neo-Grec

Stories: 5

Material(s): Brick; masonry

Decorative Metal Work: Cast-iron pillars with stylized brackets at residential entry and at eastern end of facade

Significant Architectural Features: Flush hooded masonry lintels continuous with flush masonry belt courses at second through fifth stories; projecting cornice with large brackets and dentil course

Alterations: Altered first story including storefront and non-historic metal facing above storefront; replaced sashes (two-over-two double-hung sashes present in c. 1939 tax photograph); commercial signage at storefront; lights and conduit at storefront; intercom at residential entry; transom at residential entry; sign box at storefront

Building Notes: This tenement was originally constructed for occupancy by 16 families (four per floor) with a store at the first story. It is nearly identical in appearance to the tenement at 207

Sullivan Street, also constructed by Snook for Skelly in the following year. The house remained with the Skelly family for 30 years, with the first sale of the building taking place in 1924 to William Goldstone and Simon Myers.

References: New York City Department of Buildings, New Building Application Dockets; “Real Estate News,” *New York Times*, December 5, 1924, 30.

Site Features: Single ceramic-tiled step at residential entry; in-ground metal hatch doors towards eastern end of facade; in-ground vaults with small circular glass lights in front of facade

Notable History and Residents: One-time site of the Mills Tavern where notables such as Bob Dylan performed. The Mills Tavern remained here until at least the 1980s. From the late 1980s through at least 2001, this was the site of the Mondo Perso blues club where some of the best known acts of the 1990s performed, including Joan Osborne and Blues Traveler.

References: Bob Dylan, *Chronicles, Volume 1* (New York: Simon & Schuster, 2004); Terry Miller, *Greenwich Village and How it Got that Way* (New York: Crown Publishers, 1990), 266; New York City Landmarks Preservation Commission, Research Files; John Swenson, “You Want Music? Village is Popular,” *The Milwaukee Journal*, August 17, 1986, 3H.

South Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

169 Bleecker Street (aka 201-205 Sullivan Street)

Borough of Manhattan Tax Map Block 539, Lot 42

Date: 1835 (original); various (alterations)

Architect/Builder: Not determined (original); various (alterations)

Original Owner: F. A. Baltzer (original); various (alterations)

Type: Row house

Style: Stripped Greek Revival

Stories: 5

Material(s): Brick; stucco

Decorative Metal Work: Possibly historic large metal column at corner of south and west facades

Alterations: All decorative details removed, parapet with metal rails added, and facade resurfaced and scored to look like masonry (prior to c. 1939 tax photograph); replaced sashes (not visible in c. 1939 tax photograph); wrap-around commercial awning and commercial signage at storefront; mounted ashtray at first story towards eastern edge of facade

Building Notes: Tax records indicate this house (originally 167 Bleecker Street) was constructed in 1835, and was likely a single-family row house. At some point during the 19th century, the house was altered into the present tenement structure. By 1927, it was referred to in the *New York Times* as a five-story building with stores. Plans for “extensive alterations” were also noted during this time, possibly referring to ALT 878-1928. The front walls were stuccoed in 1936 as part of ALT 1890-1936. The existing parapet probably dates to either the 1928 or 1936 alteration and is present in the c. 1939 tax photograph of the building.

References: Greenwich Village Society for Historic Preservation, Research Files; New York City

Department of Finance, Tax Assessment Records; "Operator Buys Building in Motor Section," *New York Times*, July 7, 1927, 33.

Site Features: Steps at commercial entry

Notable History and Residents: During the 1950s, 169 Bleecker Street was home to the "Make-It-New Bookshop" opened by John Kasper, an American activist who achieved notoriety for his segregationist and anti-Semitic activities and rhetoric during the Civil Rights movement. His political and social concepts are known to have been strongly influenced by his close relationship to the "disgraced" poet Ezra Pound, whose works he carried in the store.

References: Clive Webb, *Rabble Rousers: The American Far Right in the Civil Rights Era* (GA: University of Georgia Press, 2010) 46-48; James J. Wilhelm, *Ezra Pound: The Tragic Years: 1925-1972* (PA: Pennsylvania State University Press, 1994) 286-287.

South Facade: Designed (painted, resurfaced)

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

West Facade: Designed (historic, altered)

Facade Notes: Same as south facade

Additional Alterations: Awning at residential entry; all doors replaced; non-historic sidelight at residential entry; non-historic security grilles at first story; lights at residential entry; large metal duct at center of facade

Site Features: Single steps at entries; in-ground metal hatch doors towards southern end of facade

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

171 Bleecker Street (aka 200-206 Sullivan Street)

Borough of Manhattan Tax Map Block 540, Lot 36

Date: 1887-88 (NB 296-1887)

Architect/Builder: Alexander I. Finkle

Original Owner: Isidor S. Korn

Type: Tenement with commercial ground floor

Style: Queen Anne

Stories: 5

Material(s): Red brick; masonry

Decorative Metal Work: Cast-iron pilaster at western end of facade at first story; fire escape with curved rails (prior to c. 1939 tax photograph)

Significant Architectural Features: Brick elevation with masonry and brick details including rusticated engaged brick pilasters with masonry Corinthian capitals, flush hooded masonry lintels, decorative brick panels beneath window openings, and brick corbelling near cornice; molded cornice with garland frieze

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows; commercial wrap-around awning and signage at first story

Building Notes: One of four five-story “old law” dumbbell tenements built under the same New Building application and designed to read as one much larger structure (171 to 177 Bleecker Street). The tenements were constructed to accommodate stores and 18 families each (two on the first story, four per story above). This corner building has a slightly more decorative cornice and some additional decorative details on its facade than the others. Fire escapes were added in the late 1930s.

Site Features: Tinted concrete ramp at commercial entry

South Facade: Designed (historic)

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

East Facade: Designed (historic)

Significant Architectural Features: Similar to south facade

Alterations: Masonry or concrete blocks above residential entry; refaced and painted surround at residential entry; replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows; non-historic transom at residential entry; commercial wrap-around awning and signage at first story at southern storefront; commercial awnings at other storefronts; conduit and lighting at northern storefront; conduit and lighting at residential entry; intercom at residential entry; projecting sign armature at second story towards northern end of facade

Site Features: Two-step ceramic-tile brick stoop at residential entry (non-historic); one-story extension at northern end of facade with hipped roof and small window opening with arched lintel (ALT 135-1908), resurfaced and painted; second storefront from southern end of facade projects onto sidewalk

Stoop: Replaced

Door(s): Replaced

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic decorative fencing surrounds areaway (encloses sidewalk seating) at northern storefront

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Partially designed (historic) (partially visible)

Facade Notes: Red brick; flush rectangular masonry lintels

173 Bleecker Street

Borough of Manhattan Tax Map Block 540, Lot 7501

Date: 1887-88 (NB 296-1887)

Architect/Builder: Alexander I. Finkle

Original Owner: Isidor S. Korn

Type: Tenement with commercial ground floor

Style: Queen Anne

Stories: 5

Material(s): Brick; masonry

Decorative Metal Work: Some historic cast-iron elements at first story including fluted pilasters at residential entry; fire escape with curved rails (prior to c. 1939 tax photograph)

Significant Architectural Features: Brick elevation with masonry and brick details including flush hooded masonry lintels and banding and decorative brick panels beneath window openings; molded cornice; possibly historic wood sashes at third and fifth stories

Alterations: Some replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows; commercial awning at storefront; roll-down gate at storefront; lights and conduit at residential entry; intercom at residential entry; transom at residential entry; decorative sign armature to east of residential entry

Building Notes: One of four five-story “old law” dumbbell tenements built under the same New Building application and designed to read as one much larger structure (171 to 177 Bleecker Street). The tenements were constructed to accommodate stores and 18 families each (two on the first story, four per story above). Fire escapes were added in the late 1930s. At the time of designation, this building shares a tax lot with 175 Bleecker Street, and both are part of the same condominium (condo lots 1001-1006). The historic tax lot for this property is 37.

Site Features: Single step at residential entry; decorative tiling at commercial entry; in-ground metal hatch doors in sidewalk

South Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Mixed

Storefront(s): Possibly historic

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

175 Bleecker Street

Borough of Manhattan Tax Map Block 540, Lot 7501

Date: 1887-88 (NB 296-1887)

Architect/Builder: Alexander I. Finkle

Original Owner: Isidor S. Korn

Type: Tenement with commercial ground floor

Style: Queen Anne

Stories: 5

Material(s): Brick; masonry

Decorative Metal Work: Some historic cast-iron elements at first story including fluted pilasters at residential entry; fire escape with curved rails (prior to c. 1939 tax photograph)

Significant Architectural Features: Brick elevation with masonry and brick details including flush hooded masonry lintels and banding and decorative brick panels beneath window openings; molded cornice

Alterations: Details removed from first story above storefronts; some replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows; roll-down gates at storefronts; commercial awnings at storefronts; lights and conduit at residential entry; intercom

at residential entry; transom at residential entry

Building Notes: One of four five-story “old law” dumbbell tenements built under the same New Building application and designed to read as one much larger structure (171 to 177 Bleecker Street). The tenements were constructed to accommodate stores and 18 families each (two on the first story, four per story above). There are possibly historic wood reveals and molded transom at the residential entry, and possibly historic wood sashes at the second- and fourth-story window openings. The fire escapes were added in the late 1930s. At the time of designation, this building shares a tax lot with 173 Bleecker Street, and both are part of the same condominium (condo lots 1001-1006). The historic tax lot for this property is 38.

Site Features: Single steps at residential and commercial entries; in-ground metal hatch doors in sidewalk

Notable History and Residents: During the early 1960s, this was the location of the Dragon's Den, a coffeehouse that like others in the neighborhood offered a combination of folk music, poetry readings, jazz, and comedy. The proprietor, Agustin de Mello, a karate black belt and Flamenco guitarist, later went on to infamy as the overly-ambitious father of Adragon De Mello, the youngest person to earn a bachelor's degree in the United States, in 1988.

References: John Donohue, “The Hands of Agustin de Mello,” *Black Belt*, February 1965, 33-35; Fred W. McDarrah, *Greenwich Village* (New York: Corinth Books, 1963), 82; Myrna Oliver, “Augustin De Mello, Father of a Genius,” *Los Angeles Times*, June 8, 2003; June Skinner Sawyers, *Bob Dylan: New York* (Berkeley, California: Roaring Forties Press, 2011).

South Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Mixed

Storefront(s): Altered

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

177 Bleecker Street

Borough of Manhattan Tax Map Block 540, Lot 39

Date: 1887-88 (NB 296-1887)

Architect/Builder: Alexander I. Finkle

Original Owner: Isidor S. Korn

Type: Tenement with commercial ground floor

Style: Queen Anne

Stories: 5

Material(s): Brick; masonry

Decorative Metal Work: Paneled cast-iron pillar with shell detail at first story towards eastern end of facade (other similar details may be beneath current first-story facing)

Significant Architectural Features: Brick elevation with masonry and brick details including flush hooded masonry lintels and banding and decorative brick panels beneath window openings; molded cornice

Alterations: Details removed from first story above storefronts; replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows; suspended awning at residential entry; intercom at residential entry

Building Notes: One of four five-story “old law” dumbbell tenements built under the same New Building application and designed to read as one much larger structure (171 to 177 Bleecker Street). The tenements were constructed to accommodate stores and 18 families each (two on the first story, four per story above). The paneled wood door reveal, molded transom bar, and transom at the residential entry are possibly historic. Fire escapes were added in the late 1930s.
Site Features: Single low concrete step at residential entry; small concrete ramp at commercial entry; in-ground metal hatch doors in sidewalk

South Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Altered

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

West Facade: Not designed (historic, altered) (partially visible)

Facade Notes: Repointed or replaced brick at roofline; parged elsewhere

181 Bleecker Street

Borough of Manhattan Tax Map Block 540, Lot 40

Date: 1829 (original); c. 1940-1980 (alterations)

Architect/Builder: Not determined (1829); not determined (c. 1940-1980)

Original Owner: Peter Debaun (1829); not determined (c. 1940-1980)

Type: Row house

Style: Stripped Greek Revival

Stories: 3

Material(s): Brick

Alterations: Historic lintels and sills removed (prior to c. 1939 tax photograph); cornice removed and front wall rebuilt (after c. 1939 tax photograph but prior to c. 1980s tax photograph); single continuous lintel course created at second story (after c. 1939 tax photograph but prior to c. 1980s tax photograph); replaced sashes (two-over-two double-hung sashes present in c. 1939 tax photograph); commercial awnings at storefront; roll-down gate at storefront; light, conduit, and intercom at residential entry; base of a metal sign armature remains at second story

Building Notes: Tax assessments indicate this house (originally 179 Bleecker Street) was constructed in 1829 by real estate speculator Peter Debaun. The original house may have been only one-story in height with an exposed basement and dormered attic. This attic was raised to a full second story as part of an 1869 alteration (ALT 753-1869). A store at the ground level (then basement) was also installed as part of this alteration. A third story may have also been added at this time, or sometime before 1906. The storefront was replaced in 1906 (ALT 1731-1906), in 1909 when the building became a “store, photo studio & moving picture show” and single-family residence (ALT 20-1909), and numerous times thereafter. The elimination of the basement and lowering of the first story to ground level appears to date to before the c. 1939 tax photograph. The present appearance of the building may date to one or more mid-20th century alterations, including ALT 1445-1944, ALT 980-1953P, ALT 475-1963, and/or ALT 773-1966.

Reference: New York City Department of Buildings, Alteration Dockets.

Site Features: Single steps at residential and commercial entries; metal gate at entrance to eastern service alley

Notable History and Residents: Peter Debaun was a real estate speculator who developed the houses at 181 through 187 Bleecker Street (originally 179 to 185 Bleecker Street) during the 1820s. The houses were likely intended for use as rental properties. Only no. 181 and no. 183 remain. They are examples of the speculative ventures of a modest scale that took place shortly before the arrival of more fashionable row houses in the following decades.

References: Lisa M. Schroeder, *181 and 183 Bleecker Street*, October 14, 1983, as available in the Greenwich Village Society for Historic Preservation, Research Files.

South Facade: Designed (painted at first story)

Stoop: Removed

Door(s): Replaced primary door

Storefront(s): Replaced

Cornice: Removed

Curb Material(s): Concrete and masonry

Sidewalk Material(s): Concrete

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick; parged

183 Bleecker Street

Borough of Manhattan Tax Map Block 540, Lot 41

Date: 1829 (original); mid-19th century (alterations)

Architect/Builder: Not determined (1829; mid-19th century alterations)

Original Owner: Peter Debaun (1829); not determined (mid-19th century alterations)

Type: Row house

Style: Greek Revival with Italianate alterations

Stories: 3

Material(s): Brick; masonry or metal

Decorative Metal Work: Decorative rails at fire escape (dates to before c. 1939 tax photograph); star-shaped iron tie-back at second story (dates to before c. 1939 tax photograph)

Significant Architectural Features: Three-story brick row house with Greek Revival style lintels and cornice

Alterations: Rebuilt at first story; replaced sashes (multi-paned casement windows present in c. 1939 tax photograph); transom at residential entry; mailbox and intercom at residential entry; lights, security cameras, and conduit at first story; sign boxes at first story; roll-down gate at storefront; roll-down awning at storefront; projecting signs armatures with hanging sign at second and third stories; gate at residential entry; railing at parapet

Building Notes: Tax assessments indicate this house (originally 181 Bleecker Street) was constructed in 1829 by real estate speculator Peter Debaun. It is likely that the single-family house would have featured a stoop and exposed basement. Though an alteration application filed with the Department of Buildings in 1896 (ALT 1977-1896) notes that the building had a flat roof and was “erected before 1885 and has not been altered since,” it is likely that it originally had a peaked roof with dormers, common to the period it was constructed. By 1896, the house was in use as a hotel. A new show window was installed in 1901, and, given the preceding

statement, it is likely that this was the initial alteration of the first story for commercial purposes (ALT 592-1901). Though the Italianate style lintel, sills, and cornice probably date to the mid-19th century, the present appearance of the lower portion of the house apparently dates to a 1923 alteration (ALT 155-1923) which lowered the level of the first floor to ground level, thereby eliminating the original basement. A 1968 alteration (ALT 1220-1968) converted the first story from a store to a restaurant. From 1905 to at least 1968, the house was occupied by commercial operations on the first story and one family on each of the second and third stories.

References: New York City Department of Buildings, Alteration Dockets

Notable History and Residents: Peter Debaun was a real estate speculator who developed the houses at 181 through 187 Bleecker Street (originally 179 to 185 Bleecker Street) during the 1820s. The houses were likely intended for use as rental properties. Only no. 181 and no. 183 remain. They are examples of the speculative ventures of a modest scale that took place shortly before the arrival of more fashionable row houses in the following decades. In the late 1890s, 183 Bleecker Street was the location of the Black Rabbit, one of the city's best known, if not infamous, gay establishments, often referred to at the time as "degenerate resorts." The club was raided in 1900, and several employees arrested on charges of vice.

References: George Chauncey, *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890-1940* (New York: Basic Books, 1994), 34, 37; Lisa M. Schroeder, *181 and 183 Bleecker Street*, October 14, 1983, as available in the Greenwich Village Society for Historic Preservation, Research Files.

South Facade: Designed (historic, painted)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

185 Bleecker Street (aka 185-187 Bleecker Street; 100-102 MacDougal Street)

Borough of Manhattan Tax Map Block 540, Lot 43

Date: 1904 (NB 201-1904)

Architect/Builder: Sass & Smallheiser

Original Owner: John Brown

Type: Tenement with commercial ground floor

Style: Renaissance Revival

Stories: 6

Material(s): Brick; terra cotta or masonry

Special Windows: Segmental-arched window openings at second story (some historic arched upper sashes remain)

Decorative Metal Work: Cast-iron pillars with large scroll brackets and foliate details at residential entry and at eastern end of facade; handrails at stoop at residential entry; decorative rails at fire escape

Significant Architectural Features: Red brick facade featuring alternating bands of terra cotta or masonry and large splayed lintels with foliate scroll brackets throughout; large projecting cornice

with brackets, paneled frieze, modillions, and dentil course at roofline

Alterations: Molded cornice and decorative frieze removed from above storefronts (after c. 1980s); entablature at residential entry simplified and/or covered (after c. 1980s tax photograph); some replaced windows (one-over-one double-hung sashes present in c. 1939 tax photograph, with arched upper sashes at second-story segmental-arched window openings); some screen windows; painted sidewalls at stoop; light and security camera at residential entry; intercom at residential entry; lights and conduit at storefronts; commercial signage and awnings at storefronts; sidelights and transom at residential entry

Building Notes: Originally constructed as a tenement for 25 families with stores at the first story. It replaced two row houses that dated to the early 19th century. The configuration of the eastern storefront is possibly historic (may date to 1966 alteration, ALT 2539-1966).

Site Features: Single step at commercial entry at corner of south and west facades; in-ground metal hatch doors at eastern and western ends of facade

Notable History and Residents: This was home to Café Borgia, the second-oldest surviving Greenwich Village café at the time its doors closed in 2001, after 42 years in operation. Upon opening in 1959, the coffeehouse was known as a place for gathering, talking, and reciting poetry, and counted among its patrons many of the famous Beat poets, artists, and entertainers of the era.

References: Kelly Crow, “Café Borgia, Like Its Beat Heyday and Lucrezia Herself, is History,” *New York Times*, January 14, 2001, CY5; Fred W. McDarrah, *Greenwich Village* (New York: Corinth Books, 1963), 82.

South Facade: Designed (historic)

Stoop: Painted

Door(s): Replaced primary door

Windows: Mixed

Storefront(s): Altered (east); replaced (west)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

West Facade: Designed (historic)

Facade Notes: Similar to south facade

Special Windows: Segmental-arched window openings at second story (some historic arched upper sashes remain)

Decorative Metal Work: Decorative rails at fire escape

Alterations: Painted at first story towards southern end of facade; molded cornice and decorative frieze removed from above storefronts at southern end of facade (after c. 1980s); some replaced windows (one-over-one double-hung sashes present in c. 1939 tax photograph, with arched upper sashes at second-story segmental-arched window openings); some screen windows; lights and conduit at storefronts; commercial signage and awnings at storefronts; projecting sign at northern storefront; flag armature with flag at first story at northern storefront; raised commercial entries at storefronts; sign boxes at northern storefront

Windows: Mixed

Site Features: In-ground metal hatch door in front of northern storefront

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

East Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick; partially visible over roofline of neighboring building

North Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick

189-195 Bleecker Street (aka 91-93 MacDougal Street)

Borough of Manhattan Tax Map Block 542, Lot 7502

Date: 1907 (NB 216-1907 and NB 243-1907)

Architect/Builder: John Ph. Voelker

Original Owner: John L. Fogliasso, Joseph Raffa, John Gerberino, and Antonio Prato

Type: Tenement with commercial ground floor

Style: Colonial Revival

Stories: 6

Material(s): Brick; stone

Decorative Metal Work: Possibly historic fire escapes

Significant Architectural Features: Brick laid in English bond; possibly historic stoop with brass handrails; flared lintels with scrolled keystones; cornice with wreathed brackets and fleur-de-lis decorated frieze

Alterations: Storefronts replaced and altered; signage; fixed fabric awnings; roll-down gates; lights; conduits; some lintels shaved or replaced; wires from roof; remote utility meter

Building Notes: Designed by Voelker for the same owners but under separate New Building permits, in 1989 the tax lots and their buildings were combined into a condominium (condo lots 1101-1102). Each building has a separate residential entrance, "193-5" Bleecker Street and 93 MacDougal Street.

Site Features: Diamond plate hatches (on both frontages)

Notable History and Residents: For many years the corner storefront was the home of the San Remo Café, the hangout in the 1940s and 1950s of writers and poets like Allen Ginsberg, Jack Kerouac, and Max Bodenheim, as well as artists, dancers, and composers. Among the San Remo's regulars were James Agee, Larry Rivers, John Cage, Merce Cunningham, W. H. Auden, Jackson Pollock, Willem de Kooning, and Franz Kline.

References: Rick Beard and Leslie Cohn Berkowitz, eds., *Greenwich Village: Culture and Counterculture* (New York: Museum of the City of New York and New Brunswick: Rutgers University Press, 1993), 170.

South Facade: Designed (historic, patched)

Stoop: Possibly historic

Door(s): Replaced primary door (193-195 Bleecker Street)

Windows: Replaced

Storefront(s): Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

East Facade: Designed (historic)

Facade Notes: Similar to primary facade, brick patched and repointed; entrance with brick

(probably not historic) pilasters supporting historic bracketed lintel with rosettes, egg-and-dart and fluted molding; possibly historic transom; door replaced; intercom; postal release box; some window lintels shaved; storefronts altered and replaced; awnings; lights with conduits; signage; windows replaced, some with half grilles; one-story extension with railing; historic plaque

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, some parging and some replacement; clay coping; windows replaced

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick; segmental-arched windows; fire escape

197 Bleecker Street

Borough of Manhattan Tax Map Block 542, Lot 58

Date: 1851-54 (original); 1923-24 (alteration) (ALT 2715-1923)

Architect/Builder: Not determined (1851-54); Charles E. Miller (1923)

Original Owner: Blaize Lorillard (1851-54); John Gabarino (1923)

Type: Row house

Style: Arts and Crafts

Stories: 3

Material(s): Brick

Significant Architectural Features: Flemish-bond brickwork; brick lintel courses and sills; stepped parapet with checkerboard brick spandrel

Alterations: Door and windows replaced; fixed fabric awnings; hanging sign with pole; railing on roof

Building Notes: Constructed between 1851 and 1854 it was described in the 1858 tax assessments as two, two-story buildings. The front building was raised to three stories around 1882 (New York City Department of Finance, Tax Assessment Records, 15th Ward, 1882). The front facade was raised and altered around 1923-24. A new rear extension was constructed in 1925 (ALT 1731-1925).

Site Features: Diamond plate hatch

South Facade: Designed (historic, altered)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Stone

199 Bleecker Street

Borough of Manhattan Tax Map Block 542, Lot 59

Date: 1924-25 (NB 293-1924)

Architect/Builder: Matthew W. Del Gaudio

Original Owner: Gianbatista Perazzo

Type: Tenement with commercial ground floor

Style: Neo-Renaissance

Stories: 6

Material(s): Brick; stone or cast stone

Special Windows: Stained glass windows above entrances

Decorative Metal Work: Possibly historic fire escape

Significant Architectural Features: Cast-stone base with round- and segmental-arched entrances with keystones supported by paneled pilasters; blind oculi with stone insets; upper stories Flemish-bond brickwork; recessed spandrel panels with diamond-shaped decoration; molded sill course at sixth story; fan tympana and segmental-arched brick lintels at sixth story; simple cornice; parapet with segmental-arched pediment

Alterations: Storefront altered; marquee with brass stanchions; entrance altered; lights with conduits above first story; wording on stained-glass altered; non-historic lights at side doors

Notable History and Residents: The Perazzo Funeral Church (later Perazzo Funeral Home) and now the Greenwich Village Funeral Home have occupied the storefront.

South Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Altered

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Stone

East Facade: Not designed (historic) (partially visible)

Facade Notes: Parged

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick

North Facade: Not designed (historic) (partially visible)

Facade Notes: Parged; clay-tile coping; fire escape

201 Bleecker Street

Borough of Manhattan Tax Map Block 542, Lot 60

Date: c. 1848

Architect/Builder: Not determined

Original Owner: Mahlon S. Clark

Type: Row house with commercial ground floor

Style: Italianate

Stories: 4

Material(s): Brick; stone

Decorative Metal Work: Historic fire escape

Significant Architectural Features: Stone sills and molded lintels; bracketed cornice

Alterations: First story resurfaced; signage; retractable awning; door replaced; leader

Building Notes: Based on tax assessments the front building was likely built around 1848 and the rear building 1849-50. Based on the 1854 maps, the building on the front was a dwelling with store and may have been built as such; four years later the tax assessments note that it was four stories tall. The rear building was a third class store or workshop. The owners of record at the

time, Andrew Anderson and Robert Harron, were a piano maker and a plane maker, respectively. References: New York City Department of Finance, Tax Assessment Records, 15th Ward, 1848-1858; New York County, Office of the Register, Deeds and Conveyances, Liber 520, p. 34 (April 5, 1849).

Site Features: Diamond plate hatches

Other Structures on Site: 201 Rear Bleecker Street (not visible from street); see *Building Notes*

Notable History and Residents: Since 1968 it has been the home of the Porto Rico Importing Company, established in 1907.

Reference: Directory, *Manhattan White Pages*, 1968/69.

South Facade: Designed (historic, painted, resurfaced)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Possibly historic

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Stone

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick; metal vent and pipe on roof; cables. Visible from Minetta Street, this description may be of the rear building

201 Rear Bleecker Street

Borough of Manhattan Tax Map Block 542, Lot 60

See: 201 Bleecker Street

203 Bleecker Street

Borough of Manhattan Tax Map Block 542, Lot 61

Date: 1889 (NB 1271-1889)

Architect/Builder: Charles Stegmayer

Original Owner: John H. Starck

Type: Tenement

Style: Renaissance Revival

Stories: 5

Material(s): Yellow brick; terra cotta

Significant Architectural Features: Storefront with cast-iron pilasters; rusticated brickwork at second story; outer bays with foliate cornice above second story, two-story pilasters with decorative plaques and stylized capitals supporting an entablature above the fourth story; festoon with ribbon above the fifth story; windows of center bay with recessed flared lintels within a carved foliate enframingent at second story, flush stone lintels at third story, flared brick lintels with stylized keystones at fourth story; terra-cotta plaques in spandrels below the fourth story; windows of outside bays round arched with brick and terra-cotta lintels and fan tympana at second story; flush lintels at third story; stone sill above sawtooth course and flared brick lintels with stylized keystones at fourth story; round-arched windows with brick lintels and continuous molding across fifth story; bracketed cornice; fire escape

Alterations: Storefront; awnings; roll-down security gates; light; postal release box; intercom in

reveal; remote utility meter

Building Notes: Built originally as a tenement, the building likely was converted to mixed use after the turn of the century when an application was submitted to install an oven (ALT 2422-1906). In 1934 there was a bakery in the cellar and two stores on the first story (ALT 2069-1934). The fire escape is historic to c. 1939 tax photograph.

Site Features: Two diamond plate hatches, one canted with pipe railings

Notable History and Residents: Louis Harris, a painter, had a studio and apartment at 203 Bleecker Street at the time of his death in 1970.

References: "Louis Harris, 67, Is Dead: Oil and Water-Color Artist," *New York Times*, July 25, 1970, 17.

South Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Stone

East Facade: Not designed (historic) (partially visible)

Facade Notes: Parged

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, painted; clay tile coping; windows replaced

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, painted; fire escape; segmental-arched windows; some possibly historic two-over-two wood windows, others replaced; non-historic grille at first story; non-historic light; chimney

205-209 Bleecker Street

Borough of Manhattan Tax Map Block 542, Lot 7501

See: 1-3 Minetta Street (aka 205-209 Bleecker Street)

BLEECKER STREET (EVEN NUMBERS)

142 Bleecker Street

Borough of Manhattan Tax Map Block 525, Lot 7504

See: 510 LaGuardia Place (aka 510-518 LaGuardia Place; 142 Bleecker Street)

144 Bleecker Street (aka 144-146 Bleecker Street)

Borough of Manhattan Tax Map Block 525, Lot 46

Date: c. 1830-31; 1920 (ALT 2882-1920)

Architect/Builder: Samuel Dunbar (attributed, c. 1830-31); Raymond Hood (1920)

Original Owner: Thomas E. Davis (c. 1830-31); Placido Mori (1920)

Type: Row house

Style: Late Federal with Colonial Revival elements and alterations

Stories: 4

Material(s): Brick

Decorative Metal Work: Third-story iron balconettes (1920); ground floor sign bracket (1920)

Significant Architectural Features: Late Federal-style features: Flemish-bond brickwork on upper stories; stone window lintels with vermiculated corner blocks; Colonial Revival-style features: Doric-order colonnade; cast-stone panels with swag motif; fourth-story studio windows

Alterations: Recessed areaway built out with storefront infill; outer bays of ground floor reconfigured with entrances; cornice and balcony below second story windows removed, fixed cloth awnings and signboard installed; second-story windows shortened, two through-wall air conditioners installed in brick infill; third-story sign brackets; corbelled brick cornice parged over

Building Notes: Originally two residences known by the addresses 5 and 7 Carroll Place and built c. 1830-31 for developer Thomas E. Davis as part of a group of 15 row houses occupying both sides of Bleecker Street between Thompson Street and LaGuardia Place (of which nos. 144-146, 145, 147, and 149 Bleecker Street are still extant or partially extant); the buildings on the south side of the street originally had elaborate Gibbs surrounds with vermiculated rustication set above a high stoop, as well as a peaked roof with dormers. The two buildings were combined and the facades updated with Colonial Revival-style elements designed by Raymond Hood in 1920; during these alterations the ground floor was effectively rebuilt with a recessed areaway screened with a Doric-order colonnade, while rooftop studios were added as a fourth story.

Site Features: Cellar hatch

Notable History and Residents: Mori's Restaurant occupied no. 144 from beginning in 1883/84. It took over no. 146 in 1920 when the two buildings were combined during alterations designed by Raymond Hood. The restaurant closed in 1937. The building later housed the Bleecker Street Cinema (1962-90), one of the city's most important art film theaters.

North Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Granite

148-154 Bleecker Street

Borough of Manhattan Tax Map Block 525, Lot 7506

See: 184 Thompson Street (aka 184-188 Thompson Street; 148-154 Bleecker Street)

156 Bleecker Street (aka 156-168 Bleecker Street; 187-191 Sullivan Street; 187-201 Thompson Street)

Borough of Manhattan Tax Map Block 525, Lot 7501

Building Name: Mills House No. 1; Greenwich Hotel

Date: 1896 (NB 450-1896)

Architect/Builder: Ernest Flagg

Original Owner: Darius Ogden Mills

Type: Tenement with commercial ground floor

Style: Italian Renaissance Revival

Stories: 11

Material(s): Brick; stone

Significant Architectural Features: Primary facade divided into two wings by recessed light court; double-height limestone entrance enframement centered in front of light court features modillioned cornice supported by scrolled brackets, frieze reading “Mills House No. 1,” and broken pediment with cartouche decorated with the initials “DOM” for founder Darius Ogden Mills; bronzework set within entrance enframement, including second-story window frame with piers; segmental-arched second-story window openings with radiating stone lintels, fitted with tripartite Chicago-style windows separated by bronze piers; denticulated cornice above second story; middle stories feature double-height window openings with narrow brick piers, bronze spandrels, and stone lintels and sills; stone beltcourse below ninth and tenth stories; arcaded tenth story with round-arched window openings; elaborate limestone window enframement at tenth story of light court features foliate ornament and lions head; deeply projecting cornice with large, intricately ornamented iron brackets; quoins of limestone and contrasting brick run along building corners

Alterations: Historic storefronts removed and replaced with infill; numerous fixed cloth awnings, cornice and signboards, bracket signs, and light fixtures and security cameras with exposed conduit; bronze entrance doors removed and bronzework within entrance enframement between ground floor and second story either removed or covered over; anthemion and lions head ornament removed from cornice edge and metal edging installed

Building Notes: Public hearing on proposed designation as an individual landmark held March 3, 1966 (LP-0189); annex buildings erected on adjacent lots in the early 20th century (see separate entries for 183 Sullivan Street and 183 Thompson Street). Historically tax lot 8, now condominium lots 1001-1002.

Notable History and Residents: The first of the three model residential hotels for single working men erected by Darius Ogden Mills at the turn of the 20th century. Mills was a banker and philanthropist particularly concerned with the problems of housing the urban poor. In 1896 he commissioned Ernest Flagg, a young architect who had revolutionized thinking about low-cost urban housing with his proposal for a new building type based on a 100 foot-wide module incorporating a central light court, to build the ten-story, 1,554-room Mills House No. 1. Notable commercial tenants have included the Village Gate (1958-1993), a legendary music club and performance space, and the off-Broadway Village Theater. Chess Grandmaster Nicolas Rossolimo had his chess studio at 191 Sullivan Street in the 1970s.

North Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

West Facade: Designed (historic)

Facade Notes: Similar to primary facade; segmental-arched window openings with keystone lintels at mezzanine level; storefront at corner replaced with infill; fixed cloth awnings; replacement doors in entrances, one with roll-down security gate; rear ground floor opening

partially reconfigured, marquee, signage, and light fixtures installed; utility entrance with historic post and limestone newel cap and non-historic metal gate; concrete curb with metal edge

East Facade: Designed (historic)

Facade Notes: Similar to primary facade; basement openings with historic iron grilles; storefront at corner replaced with infill; fixed cloth awning, roll-down security gate, and cornice and signband installed; fixed cloth window awnings on second story; non-historic utility entrance at 187 Thompson Street; concrete curb with metal edge

South Facade: Designed (historic) (partially visible)

Facade Notes: Similar to primary facade; brick chimney and metal ductwork

170 Bleecker Street (aka 190 Sullivan Street)

Borough of Manhattan Tax Map Block 526, Lot 64

Date: c. 1835 (original); mid-19th century (alteration); c. 1921 (later alteration)

Architect/Builder: Not determined (c. 1835; mid-19th century); Francis Y. Joannes & Maxwell Hyde (c. 1921)

Original Owner: Charles King (c. 1835); not determined (mid-19th century); Hearth & Home Company, Inc. (c. 1921)

Type: Row house

Style: Greek Revival with alterations

Stories: 6

Material(s): Brick; brownstone

Special Windows: Fanlight at residential entry (dates to before 1921, as seen in the *Architectural Record* that year)

Decorative Metal Work: Historic door surround consisting of cast-iron pilasters with foliate capitals supporting a molded entablature at residential entry

Significant Architectural Features: Red brick facade with molded lintels and rectangular projecting sills; three historic six-over-six double-hung wood sashes remain at third story

Alterations: Large areas of replaced brick; first-story lowered to ground, ground and second stories converted to commercial (after 1905; probably as part of c. 1921 alterations done by the Hearth & Home Company, Inc.); cornice replaced (similar cornice with fewer modillions; after 1921 but prior to c. 1939 tax photograph); some replaced sashes (six-over-six double-hung sashes present June 1921 photograph in the *Architectural Record*); screen windows; decorative cornice at second-story show windows removed after 2009; commercial signage and awnings at first story; lights and conduit at storefront; lights at residential entry; security camera and intercom at residential entry; sign box at eastern end of facade at first story; roll-down gates

Building Notes: The 1834 tax assessment notes this lot as one of eight owned by the Estate of Nicolas Low. By 1835, the assessment indicates a house on the tax lot, valued at \$16,000 and owned by Charles King. Another increase in assessed value occurred between 1854 and 1855, at the time the house was transferred from Philip Burrowes to Alexander T. Stewart, likely indicating an addition to the property, possibly an extension of the house at the rear of the tax lot. By 1894, the property is noted on a Department of Buildings alteration application (ALT 1069-1894) as a five-story building with basement and cellar, indicating the single-family home had been converted to the present tenement building by that time. Much of the exterior appearance of the building likely dates to alterations undertaken between 1920 and 1921 for the Home &

Hearth Company, Inc., with this building featured in a June 1921 article in the *Architectural Record*. Note: There is a possibly historic fanlight at the residential entry on Bleecker Street.

References: Frank Chouteau Brown, "Tendencies in Apartment House Design," *The Architectural Record*, June 1921, 489-502; "Lease the Last of 42 Buildings," *The Evening Telegram*, November 23, 1921; New York City Department of Buildings, Alteration Dockets; William Perris, *Atlas, City of New York* (New York: Perris & Browne, 1852), Plate 35.

Site Features: Single step at residential entry; slightly inclined ramp at commercial entry

Notable History and Residents: Nicolas Low (1739-1826), one of New York's leading merchants and a notable financial figure in the period following the American Revolution, purchased this block in 1796 as part of a tract that extended to what is now the west side of the Sixth Avenue. This purchase was retained by Low's heirs for nearly 100 years, and this house appears to have been constructed c. 1835 by Charles King, who was married to Low's daughter, Henrietta Liston Low King. Records indicate that King owned the home from 1835 to 1850, but resided there only between 1836 and 1838. King, himself, is notable as an editor with the *New York American* and later president of Columbia College (now Columbia University) from 1849 until 1864. A *New York Times* article also notes this as the sometime home of Low's son, also named Nicolas Low, around the same time period. The house was owned, but apparently not occupied, during the 1850s by Alexander T. Stewart (c. 1802-1876), the successful Irish dry-goods entrepreneur who went on to become the wealthiest resident of New York City during the 1860s. The Industrial Christian Alliance, founded in 1891 on MacDougal Street, purchased this house in 1893. The objective of the organization was to "restore fallen and destitute men to self-respect and support" by housing "homeless men who desire to reform, and who are able and willing to work." The organization remained here until c. 1911.

References: "Celebrated Its Birthday," *New York Times*, December 1, 1893, 8; "Housing Plan for Greenwich Village," *New York Times*, March 28, 1920, RE1; Kenneth T. Jackson, ed., "Stewart, A(lexander) T(urney)," *The Encyclopedia of New York City, 2nd Edition* (CT: Yale University Press, 2010), 1245; "The King Family," *American Historical Magazine*, September 1907, 397; Thomas Longworth, *Longworth's New-York Directory* (New York: Thomas Longworth, 1836/37); Longworth (1837/38); "More Room for Its Good Work," *New York Times*, May 1, 1893, 9; *The New York Charities Directory* (New York: Charity Organization Society of the City of New York, 1896), xxxii; New York City Department of Finance, Tax Assessment Records.

North Facade: Designed (historic, repointed)

Door(s): Not historic primary door

Windows: Mixed

Security Grilles: Possibly historic (upper stories)

Storefront(s): Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

East Facade: Partially designed (historic)

Facade Notes: Similar to north facade; some historic six-over-six double-hung sashes remain; star-shaped tie-backs between second and third stories towards northern half of facade

Alterations: Repointed; some areas of replaced brick; painted at first story; faux-stone base trim towards northern end of facade; lintels shaved throughout (appears to have been prior to c. 1939 tax photograph); some replaced sashes (six-over-six double-hung sashes present in 1921

photograph in the *Architectural Record*); second-story show windows at northern end of facade replaced (prior to c. 1939 tax photograph and again afterwards); decorative cornice at second-story show windows at northern end of facade removed after 2009; commercial signage and roll-down gates at first story; roll-down awning at storefront towards southern end of facade; projecting commercial sign towards southern end of facade at second story; lights and conduit at first story; through-wall air conditioner towards northern end of facade at first story

Building Notes: Though a structure on the rear portion of the tax lot existed as early as 1852, the building appears to have taken on its current form by 1857. An elongated fire escape runs nearly the length of the facade at the second through sixth stories and dates to before the c. 1939 tax photograph.

References: William Perris, *Atlas, City of New York* (New York: Perris & Browne, 1852), Plate 35; Perris (1857), Plate 50.

Windows: Mixed

Security Grilles: Possibly historic

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

South Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick; no visible window openings; repointed; large parged area

172 Bleeker Street

Borough of Manhattan Tax Map Block 526, Lot 64

Date: c. 1861 (original); c. 1921 (alterations); c. 1921-1939 (later alterations)

Architect/Builder: Not determined (c. 1861); Francis Y. Joannes & Maxwell Hyde (c. 1921); not determined (c. 1921-39)

Original Owner: Estate of Nicholas Low (c. 1861); Hearth & Home Company, Inc. (c. 1921); not determined (c. 1921-1939)

Type: Row house

Style: Altered Greek Revival

Stories: 5

Material(s): Brick; brownstone

Special Windows: Multi-paned casement sashes at large studio window opening at fifth story

Significant Architectural Features: Five-story brick facade with brownstone lintels and bracketed sills; large studio window opening at fifth story (c. 1921-39)

Alterations: Iron balconette railing at second story, originally continuous with 172 through 186 Bleeker Street, removed (c. 1921, probably as part of alterations done by the Hearth & Home Company, Inc.); lintels and sills simplified (c. 1921, as part of alterations done by the Hearth & Home Company, Inc.); full fifth story with large studio window created (after c. 1921 but prior to c. 1939 tax photograph); present storefront dates to before c. 1980s tax photograph; mostly replaced sashes (two-over-two double-hung sashes present in 1920 historic photograph, see collection of the Museum of the City of New York); screen windows; intercom at residential entry; awning, commercial signage, and sign box at storefront, including awning projecting over sidewalk supported on brass posts; lights at storefront and at residential entry; projecting sign at second story; metal gate at commercial entry

Building Notes: This building is one of eight identical four-story row houses with dormered

peaked roofs at 172 to 186 Bleecker Street constructed c. 1861 for the estate of Nicholas Low. The original stoops of the houses were likely removed in the late-19th century to accommodate first-story commercial spaces with multiple-family dwellings above (prior to 1881 for this house, as per ALT 797-1881). Much of the exterior appearance of the buildings, particular the simplified lintels and sills in conformity with the Colonial Revival style popular during the 1920s, likely date to alterations undertaken between 1920 and 1921 for the Home & Hearth Company, Inc., featured in a 1921 issue of the *Architectural Record*. Later alterations typical to the row included removing peaked roofs in favor of full-fifth stories, and, for some of the houses of the row (including this one), the creation of artists' studio windows to suit changing neighborhood demands. Together, the houses at 172 to 186 Bleecker Street are a rare reminder of the early houses of the neighborhood. Note: At the time of designation, nos. 170 and 172 are located on the same tax lot. There is a possibly historic fanlight at the residential entry at no. 172. References: "Lease the Last of 42 Buildings," *The Evening Telegram*, November 23, 1921; New York City Department of Buildings, Alteration Dockets; New York City Department of Finance, Tax Assessment Records.

Site Features: Ceramic tiles in sidewalk in front of storefront

Notable History and Residents: Nicholas Low (1739-1826) was one of New York's leading merchants and a notable financial figure in the period following the American Revolution. He purchased this block in 1796 as part of a tract that extended to what is now the west side of the Sixth Avenue. This purchase was retained by Low's heirs for nearly 100 years. In addition to this row (172 to 186 Bleecker Street), the estate of Nicolas Low was also responsible for similar rows on the block, including what is now the MacDougal-Sullivan Gardens Historic District, constructed nearly a decade prior. James Rufus Agee (1909-1955), the Pulitzer Prize winning author and an extremely influential film critic, is said to have rented the top floor of this building from 1941 to 1951 and to have worked on the screenplay for *The African Queen* (1951) while in residence.

Reference: Terry Miller, *Greenwich Village and How it Got that Way* (New York: Crown Publishers, 1990), 234.

North Facade: Designed (historic, repointed)

Stoop: Removed

Door(s): Replaced primary door

Windows: Mixed

Security Grilles: Not historic (upper stories)

Storefront(s): Possibly historic

Cornice: Possibly historic

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

174 Bleecker Street

Borough of Manhattan Tax Map Block 526, Lot 62

Date: c. 1861 (original); c. 1921 (alteration); 1923 (later alteration) (ALT 2272-1923)

Architect/Builder: Not determined (c. 1861); Francis Y. Joannes & Maxwell Hyde (c. 1921); Frank Vitolo (1923)

Original Owner: Estate of Nicholas Low (c. 1861); Hearth & Home Company, Inc. (c. 1921); Village Estates, Inc. (1923)

Type: Row house
Style: Altered Greek Revival
Stories: 5
Material(s): Brick; brownstone

Special Windows: Multi-paned casement sashes and transoms at large studio window openings at fifth story; multi-paned casement windows at second story

Significant Architectural Features: Five-story brick facade with brownstone lintels and bracketed sills; large studio window opening at fifth story (dates to a 1923 alteration); molded cornice; two-over-two double-hung sashes at outer bays of third story apparently date to c. 1920s (see 1920 historic photograph in the collection of the Museum of the City of New York)

Alterations: Iron balconette railing at second story, originally continuous with 172 through 186 Bleeker Street, removed (c. 1921, probably as part of alterations done by the Hearth & Home Company, Inc.); lintels and sills simplified (c. 1921, as part of alterations done by the Hearth & Home Company, Inc.); full fifth story with large studio window created (ALT 2272-1923); some replaced brick above first story; some replaced sashes (two-over-two double-hung sashes present in 1920 historic photograph, see outer bays at third story and collection of the Museum of the City of New York); screen windows; transom at residential entry; intercom at residential entry; roll-down awning at storefront; lights at storefront; projecting sign at second story towards western edge of facade; sign boxes at storefront; metal railing at parapet

Building Notes: This building is one of eight identical four-story row houses with dormered peaked roofs at 172 to 186 Bleeker Street constructed c. 1861 for the estate of Nicholas Low. The original stoops of the houses were likely removed in the late-19th century to accommodate first-story commercial spaces with multiple-family dwellings above (for this house, likely ALT 504-1876). Much of the exterior appearance of the buildings, particular the simplified lintels and sills in conformity with the Colonial Revival style popular during the 1920s, likely date to alterations undertaken between 1920 and 1921 for the Home & Hearth Company, Inc. The first stories were lowered to the ground level at nos. 174 to 182 in 1922 (ALT 2427-1922). Later alterations typical to the row included removing peaked roofs in favor of full-fifth stories, and, for some of the houses of the row (including this one), the creation of artists' studio windows to suit changing neighborhood demands. The full fifth story with studio window present at no. 174 appears to date to a 1923 alteration that also encompassed no. 176. Together, the houses at 172 to 186 Bleeker Street are a rare reminder of the early houses of the neighborhood.

References: "Lease the Last of 42 Buildings," *The Evening Telegram*, November 23, 1921; New York City Department of Buildings, Alteration Dockets; New York City Department of Finance, Tax Assessment Records.

Site Features: Single step at residential entry; in-ground metal hatch doors in sidewalk

Notable History and Residents: Nicholas Low (1739-1826) was one of New York's leading merchants and a notable financial figure in the period following the American Revolution. He purchased this block in 1796 as part of a tract that extended to what is now the west side of the Sixth Avenue. This purchase was retained by Low's heirs for nearly 100 years. In addition to this row (172 to 186 Bleeker Street), the estate of Nicolas Low was also responsible for similar rows on the block, including what is now the MacDougal-Sullivan Gardens Historic District, constructed nearly a decade prior.

North Facade: Designed (historic, repointed)

Stoop: Removed

Door(s): Replaced primary door
Windows: Mixed
Security Grilles: Possibly historic (upper stories)
Storefront(s): Replaced
Cornice: Possibly historic
Sidewalk Material(s): Concrete
Curb Material(s): Masonry

176 Bleecker Street

Borough of Manhattan Tax Map Block 526, Lot 61

Date: c. 1861 (original); c. 1921 (alterations); 1923 (later alterations) (ALT 2272-1923)
Architect/Builder: Not determined (c. 1861); Francis Y. Joannes & Maxwell Hyde (c. 1921); Frank E. Vitolo (1923)
Original Owner: Estate of Nicholas Low (c. 1861); Hearth & Home Company, Inc. (c. 1921); Village Estates, Inc. (1923)
Type: Row house
Style: Altered Greek Revival
Stories: 5
Material(s): Brick; brownstone

Significant Architectural Features: Five-story brick facade with brownstone lintels and bracketed sills; large studio window opening at fifth story (dates to a 1923 alteration); molded cornice; fanlight at residential entry dates to at least the 1960s

Alterations: Iron balconette railing at second story, originally continuous with 172 through 186 Bleecker Street, removed (c. 1921, probably as part of alterations done by the Hearth & Home Company, Inc.); lintels and sills simplified (c. 1921, as part of alterations done by the Hearth & Home Company, Inc.); full fifth story with large studio window created (ALT 2272-1923); stuccoed and painted door surround at residential entry; second-story windows shortened with non-historic infill (prior to c. 1939 tax photograph); replaced sashes (two-over-two double-hung sashes present in 1920 historic photograph, see collection of the Museum of the City of New York); non-historic brick facing at first story; projecting commercial sign at first story; conduit at first story; intercom at residential entry; ATM machine with small awning affixed to building to west of residential entry

Building Notes: This building is one of eight identical four-story row houses with dormered peaked roofs at 172 to 186 Bleecker Street constructed c. 1861 for the estate of Nicholas Low. The original stoops of the houses were likely removed in the late-19th century to accommodate first-story commercial spaces with multiple-family dwellings above. Much of the exterior appearance of the buildings, particular the simplified lintels and sills in conformity with the Colonial Revival style popular during the 1920s, likely date to alterations undertaken between 1920 and 1921 for the Home & Hearth Company, Inc. The first stories were lowered to the ground level at nos. 174 to 182 in 1922 (ALT 2427-1922). Later alterations typical to the row included removing peaked roofs in favor of full-fifth stories, and, for some of the houses of the row (including this one), the creation of artists' studio windows to suit changing neighborhood demands. The full fifth story with studio window present at no. 176 appears to date to a 1923 alteration that also encompassed no. 174. Together, the houses at 172 to 186 Bleecker Street are a rare reminder of the early houses of the neighborhood.

References: “Lease the Last of 42 Buildings,” *The Evening Telegram*, November 23, 1921; New York City Department of Buildings, Alteration Dockets; New York City Department of Finance, Tax Assessment Records.

Site Features: Small step at residential entry

Notable History and Residents: Nicholas Low (1739-1826) was one of New York’s leading merchants and a notable financial figure in the period following the American Revolution. He purchased this block in 1796 as part of a tract that extended to what is now the west side of the Sixth Avenue. This purchase was retained by Low’s heirs for nearly 100 years. In addition to this row (172 to 186 Bleecker Street), the estate of Nicolas Low was also responsible for similar rows on the block, including what is now the MacDougal-Sullivan Gardens Historic District, constructed nearly a decade prior.

North Facade: Designed (painted)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Possibly historic

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

West Facade: Not designed (historic, altered)

Facade Notes: Party wall exposed when neighboring building demolished (exposed at the time of designation); parged

178 Bleecker Street

Borough of Manhattan Tax Map Block 526, Lot 60

Notes: This property formerly contained one of eight identical four-story row houses with dormered peaked roofs constructed at 172 to 186 Bleecker Street constructed c. 1861 for the estate of Nicholas Low. It was one of three houses (including 174 and 176 Bleecker Street) to receive a full fifth story with an artists’ studio window c. 1923. This row house was demolished c. 2008-09. Permits for a new apartment house on this lot were approved by the New York City Department of Buildings in 2009 (ALT 104676931-2007). As of the time of designation, construction of the new building was not yet complete.

180 Bleecker Street

Borough of Manhattan Tax Map Block 526, Lot 59

Date: c. 1861 (original); c. 1921 (alteration)

Architect/Builder: Not determined (c. 1861); Francis Y. Joannes & Maxwell Hyde (c. 1921)

Original Owner: Estate of Nicolas Low (c. 1861); Hearth & Home Company, Inc. (c. 1921)

Type: Row house

Style: Altered Greek Revival

Stories: 4 and attic

Material(s): Brick; brownstone

Significant Architectural Features: Four-story brick row house with brownstone lintels and sills;

peaked, dormered roof

Alterations: Iron balconette railing at second story, originally continuous with 172 through 186 Bleecker Street, removed (c. 1921, probably as part of alterations done by the Hearth & Home Company, Inc.); lintels and sills simplified (c. 1921, as part of alterations done by the Hearth & Home Company, Inc.); apparent alterations to dormers, including non-historic metal rail (dormers partially visible from street; after c. 1939 tax photograph); painted at first story surrounding residential entry; replaced sashes (two-over-two double-hung sashes present in 1920 historic photograph, see collection of the Museum of the City of New York); screen windows; commercial awning and roll-down gate at storefront; non-original transom and surround at residential entry; intercom, doorbell, security camera, and light at residential entry

Building Notes: This building is one of eight identical four-story row houses with dormered peaked roofs at 172 to 186 Bleecker Street constructed c. 1861 for the estate of Nicholas Low. The original stoops of the houses were likely removed in the late-19th century to accommodate first-story commercial spaces with multiple-family dwellings above. Much of the exterior appearance of the buildings, particular the simplified lintels and sills in conformity with the Colonial Revival style popular during the 1920s, likely date to alterations undertaken between 1920 and 1921 for the Home & Hearth Company, Inc. The first stories were lowered to the ground level at nos. 174 to 182 in 1922 (ALT 2427-1922). A proposal to create full fifth stories out of the attic stories at nos. 180 and 182 (ALT 1623-1924) was apparently not completed. As a result, no. 180 is the only house of the original row to have retained its original form, for more than 150 years. The row itself is a rare reminder of the early houses of the neighborhood. Note: There is a possibly historic (but not original) multi-paned transom at the residential entry. Also, no. 180's fire escape is shared with that of no. 182.

References: "Lease the Last of 42 Buildings," *The Evening Telegram*, November 23, 1921; New York City Department of Buildings, Alteration Dockets; New York City Department of Finance, Tax Assessment Records.

Site Features: Small step at residential entry; in-ground metal hatch doors towards western end of facade

Notable History and Residents: Nicholas Low (1739-1826) was one of New York's leading merchants and a notable financial figure in the period following the American Revolution. He purchased this block in 1796 as part of a tract that extended to what is now the west side of the Sixth Avenue. This purchase was retained by Low's heirs for nearly 100 years. In addition to this row (172 to 186 Bleecker Street), the estate of Nicolas Low was also responsible for similar rows on the block, including what is now the MacDougal-Sullivan Gardens Historic District, constructed nearly a decade prior.

North Facade: Designed (painted)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Roof: Possibly historic (pitched - materials not determined (roof not visible from street))

Notable Roof Features: Peaked roof with dormers

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

East Facade: Not designed (historic, altered)

Facade Notes: Party wall exposed when neighboring building demolished (and still exposed at the time of designation); parged

182 Bleecker Street

Borough of Manhattan Tax Map Block 526, Lot 58

Date: c. 1861 (original); c. 1921 (alteration); 1929 (later alteration) (ALT 24-1929)

Architect/Builder: Not determined (c. 1861); Francis Y. Joannes & Maxwell Hyde (c. 1921); Vincent M. Cajano (1929)

Original Owner: Estate of Nicolas Low (c. 1861); Hearth & Home Company, Inc. (c. 1921); Vito Monaco (1929)

Type: Row house

Style: Altered Greek Revival

Stories: 5

Material(s): Brick; brownstone

Special Windows: Possibly historic French doors with multi-paned transoms at second story (not original; present in c. 1939 tax photograph)

Decorative Metal Work: Balconette railings at second story (not original; present in c. 1939 tax photograph)

Significant Architectural Features: Some historic bracketed sills remain

Alterations: Iron balconette railing at second story, originally continuous with 172 through 186 Bleecker Street, removed (c. 1921, probably as part of alterations done by the Hearth & Home Company, Inc.); lintels and sills simplified (c. 1921, as part of alterations done by the Hearth & Home Company, Inc.); full fifth story created (ALT 24-1929); replaced sashes (two-over-two double-hung sashes present in 1920 historic photograph, see collection of the Museum of the City of New York); screen windows; non-historic transom and wood door surround at residential entry; lights and conduit at first story; commercial awning at first story; projecting sign towards western end of facade

Building Notes: This building is one of eight identical four-story row houses with dormered peaked roofs at 172 to 186 Bleecker Street constructed c. 1861 for the estate of Nicholas Low. The original stoops of the houses were likely removed in the late-19th century to accommodate first-story commercial spaces with multiple-family dwellings above. Much of the exterior appearance of the buildings, particular the simplified lintels and sills in conformity with the Colonial Revival style popular during the 1920s, likely date to alterations undertaken between 1920 and 1921 for the Home & Hearth Company, Inc. The first stories were lowered to the ground level at nos. 174 to 182 in 1922 (ALT 2427-1922). A proposal to create full fifth stories out of the attic stories at nos. 180 and 182 (ALT 1623-1924) was apparently not completed. The roofline at no. 182 was raised, instead, as part of ALT 24-1929. Together, the houses at 172 to 186 Bleecker Street are a rare reminder of the early houses of the neighborhood. Note: No. 182's fire escape is shared with that of no. 180.

References: "Lease the Last of 42 Buildings," *The Evening Telegram*, November 23, 1921; New York City Department of Buildings, Alteration Dockets; New York City Department of Finance, Tax Assessment Records.

Site Features: In-ground metal hatch doors in sidewalk towards western end of facade; small step at residential entry

Notable History and Residents: Nicholas Low (1739-1826) was one of New York's leading merchants and a notable financial figure in the period following the American Revolution. He purchased this block in 1796 as part of a tract that extended to what is now the west side of the Sixth Avenue. This purchase was retained by Low's heirs for nearly 100 years. In addition to this row (172 to 186 Bleecker Street), the estate of Nicolas Low was also responsible for similar rows on the block, including what is now the MacDougal-Sullivan Gardens Historic District, constructed nearly a decade prior.

North Facade: Designed (painted)

Stoop: Removed

Door(s): Not historic primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

East Facade: Not designed (historic, altered) (partially visible)

Facade Notes: Partially visible over roofline of 180 Bleecker Street; parged and/or painted

184 Bleecker Street

Borough of Manhattan Tax Map Block 526, Lot 56

Date: c. 1861 (original); c. 1921 (alteration); c. 1969-80s (later alteration)

Architect/Builder: Not determined (c. 1861); Francis Y. Joannes & Maxwell Hyde (c. 1921); not determined (c. 1969-80s)

Original Owner: Estate of Nicholas Low (c. 1861); Hearth & Home Company, Inc. (c. 1921); not determined (c. 1969-80s)

Type: Row house

Style: Altered Greek Revival

Stories: 5

Material(s): Brick; brownstone

Significant Architectural Features: Large studio window at fifth story

Alterations: Iron balconette railing at second story, originally continuous with 172 through 186 Bleecker Street, removed (c. 1921, probably as part of alterations done by the Hearth & Home Company, Inc.); lintels and sills simplified (c. 1921, as part of alterations done by the Hearth & Home Company, Inc.); cornice removed and full fifth story with large studio window created (after 1969 but prior to c. 1980s tax photograph, possibly part of ALT 192-1962); through-wall air conditioners at third through fifth stories (after c. 1939 tax photograph but prior to c. 1980s tax photograph); replaced sashes (four-over-four double-hung sashes at second story and two-over-two double-hung sashes present elsewhere in 1920 historic photograph, see collection of the Museum of the City of New York); screen windows; commercial signage at storefront; light at storefront; intercom at residential entry

Building Notes: This building is one of eight identical four-story row houses with dormered peaked roofs at 172 to 186 Bleecker Street constructed c. 1861 for the estate of Nicholas Low. The original stoops of the houses were likely removed in the late-19th century to accommodate first-story commercial spaces with multiple-family dwellings above (probably as part of ALT

554-1896 for this house). Much of the exterior appearance of the buildings, particular the simplified lintels and sills in conformity with the Colonial Revival style popular during the 1920s, likely date to alterations undertaken between 1920 and 1921 for the Home & Hearth Company, Inc. A fifth story with studio window was created at this house after c. 1969, much later than the others of the row, possibly as part of ALT 192-1962 (which was not begun until seven years after the application was initially filed). Together, the houses at 172 to 186 Bleecker Street are a rare reminder of the early houses of the neighborhood. Note: At the time of designation, nos. 170 and 172 are located on the same tax lot. There is a possibly historic fanlight at the residential entry at no. 172. Note: There is a possibly historic fanlight at the residential entry. The fire escape is continuous with 186 Bleecker Street at both the north and rear (south) facades.

References: “Lease the Last of 42 Buildings,” *The Evening Telegram*, November 23, 1921; New York City Department of Buildings, Alteration Dockets; William Perris, *Atlas, City of New York* (New York: Perris & Browne, 1852); Perris (1857).

Site Features: Single concrete step at residential entry

Other Structures on Site: At the time of designation, 184 and 186 Bleecker Street and 98 MacDougal Street are all located on the same tax lot

Notable History and Residents: Nicholas Low (1739-1826) was one of New York’s leading merchants and a notable financial figure in the period following the American Revolution. He purchased this block in 1796 as part of a tract that extended to what is now the west side of the Sixth Avenue. This purchase was retained by Low’s heirs for nearly 100 years. In addition to this row (172 to 186 Bleecker Street), the estate of Nicolas Low was also responsible for similar rows on the block, including what is now the MacDougal-Sullivan Gardens Historic District, constructed nearly a decade prior. Le Figaro Café opened at 184-186 Bleecker Street in 1957 (converted as part of ALT 334-1956) and was noted in a 1959 publication called *The Greenwich Village Guide* as a place “frequented by the Beat Generation” where “customers sip their coffee over games of chess.” No alcoholic beverages were served. Jack Kerouac, Lenny Bruce, and Bob Dylan are among the notables said to have frequented the café. The original café lasted until 1969, and reopened from 1975 until 2008.

References: William Holmes Honan, *The Greenwich Village Guide* (New York: Bryan Publications, 1959), 102; Jake Mooney, “The Lost Village Mystique of Le Figaro Café,” *New York Times*, August 22, 2008.

North Facade: Designed (repointed)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Not historic

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

South Facade: Partially designed (historic) (partially visible)

Facade Notes: Red brick; repointed; painted below fifth story; through wall air-conditioner at fourth story; metal rail at parapet

186 Bleecker Street

Borough of Manhattan Tax Map Block 526, Lot 56

Date: c. 1861 (original); 1924-25 (alteration) (ALT 2227-1924)

Architect/Builder: Not determined (c. 1861); Matthew Del Gaudio (1924-25)

Original Owner: Estate of Nicholas Low (c. 1861); Fortunata Piperno (1924-25)

Type: Row house

Style: Altered Greek Revival

Stories: 5

Material(s): Brick; brownstone

Significant Architectural Features: Some historic bracketed masonry sills remain

Alterations: Iron balconette railing at second story, originally continuous with 172 through 186 Bleecker Street, removed (c. 1921, probably as part of alterations done by the Hearth & Home Company, Inc.); lintels and sills simplified (c. 1921, as part of alterations done by the Hearth & Home Company, Inc.); full fifth story created (ALT 2227-1924); second-story window openings shortened (after c. 1920 but prior to c. 1939 tax photograph, probably ALT 2227-1924); some repointing or replaced brick beneath fifth-story window openings; replaced brick where structural lintels replaced at fifth story; replaced sashes (two-over-two double-hung sashes present in 1920 historic photograph, see collection of the Museum of the City of New York); screen windows; roll-down awning at storefront; conduit at second story; window awnings at second story; additional awning at fifth story

Building Notes: This building is one of eight identical four-story row houses with dormered peaked roofs at 172 to 186 Bleecker Street constructed c. 1861 for the estate of Nicholas Low. The original stoops of the houses were likely removed in the late-19th century to accommodate first-story commercial spaces with multiple-family dwellings above, though this house apparently had a “corner store, suitable for any business” as early as 1868. Much of the exterior appearance of the buildings, particular the simplified lintels and sills in conformity with the Colonial Revival style popular during the 1920s, likely date to alterations undertaken between 1920 and 1921 for the Home & Hearth Company, Inc. Later alterations typical to the row included removing peaked roofs in favor of full-fifth stories, which appears to have occurred at no. 186 as part of ALT 2227-1924. Together, the houses at 172 to 186 Bleecker Street are a rare reminder of the early houses of the neighborhood. Note: The fire escape is continuous with 184 Bleecker Street at both the north and rear (south) facades.

References: Classified Advertisement, *New York Herald*, August 24, 1868, 3; “Lease the Last of 42 Buildings,” *The Evening Telegram*, November 23, 1921; New York City Department of Buildings, Alteration Dockets; William Perris, *Atlas, City of New York* (New York: Perris & Browne, 1852); Perris (1857).

Site Features: Single step at residential entry

Other Structures on Site: A one-story rear-yard extension at 98 MacDougal Street is considered by the New York City Department of Buildings to be a separate structure; at the time of designation, 184 and 186 Bleecker Street and 98 MacDougal Street are all located on the same tax lot

Notable History and Residents: Nicholas Low (1739-1826) was one of New York’s leading merchants and a notable financial figure in the period following the American Revolution. He purchased this block in 1796 as part of a tract that extended to what is now the west side of the Sixth Avenue. This purchase was retained by Low’s heirs for nearly 100 years. In addition to this

row (172 to 186 Bleecker Street), the estate of Nicolas Low was also responsible for similar rows on the block, including what is now the MacDougal-Sullivan Gardens Historic District, constructed nearly a decade prior. Le Figaro Café opened here at 184-186 Bleecker Street, in 1957 (converted as part of ALT 334-1956), and was noted in a 1959 publication called *The Greenwich Village Guide* as a place “frequented by the Beat Generation” where “customers sip their coffee over games of chess.” No alcoholic beverages were served. Jack Kerouac, Lenny Bruce, and Bob Dylan are among the notables said to have frequented the café. The original café lasted until 1969, and reopened from 1975 until 2008.

References: William Holmes Honan, *The Greenwich Village Guide* (New York: Bryan Publications, 1959) 102; Jake Mooney, “The Lost Village Mystique of Le Figaro Café,” *New York Times*, August 22, 2008.

North Facade: Designed (repointed)

Stoop: Removed

Door(s): Not historic primary door

Windows: Replaced

Storefront(s): Not historic

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

West Facade: Designed (historic, altered)

Facade Notes: See north facade

Additional Alterations: Painted at first story; lights and conduit at first story; through-wall vent towards southern end of facade

Additional Building Notes: The present appearance of the first story is consistent with 98 MacDougal Street, though each is considered a separate structure; metal rail at parapet towards southern end of facade; painted area at parapet towards center of facade

Site Features: Steps at commercial entries; in-ground metal hatch doors towards center of facade

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

South Facade: Partially designed (historic) (partially visible)

Facade Notes: Visible above first story

Alterations: Similar to north and west facades; also patches of stucco at fifth story; large red duct affixed towards western end of facade; metal rail at parapet

188 Bleecker Street

Borough of Manhattan Tax Map Block 526, Lot 25

See: 87-89 MacDougal Street (aka 188 Bleecker Street)

190 Bleecker Street

Borough of Manhattan Tax Map Block 526, Lot 24

Date: 1900 (NB 297-1900)

Architect/Builder: Michael Bernstein

Original Owner: Lasar Wollenstein

Type: Tenement

Style: Renaissance Revival

Stories: 7

Material(s): Brick; stone, terra cotta or cast stone

Decorative Metal Work: Possibly historic fire escape

Significant Architectural Features: Yellow brick; denticulated sill courses at third, fourth and seventh stories; three-story arcade culminating in round-arched windows at sixth story with egg-and-dart molding and foliate keystones, geometric spandrel panels; entrance with carved surround (possibly cast-iron) with foliate panels; basket-arched double windows with brick surrounds and carved keystones at second story; segmental-arched windows with brick surrounds and foliate keystones at third story; windows at seventh story separated by engaged pilasters extending into a galvanized-iron cornice

Alterations: Stoop removed and entrance relocated to ground floor; historic round-arched entrance converted to window, spandrel infilled with brick; storefronts replaced; fixed awnings; wires

Building Notes: The stoop was removed and the entrance relocated to the first story in 1939 (ALT 3506-1939). Built as a tenement, it is possible that there were stores on the ground floor prior to that time; the New Building permit includes a reference to a bakery in the cellar.

Site Features: Diamond plate hatches

Notable History and Residents: Frank Longo owned a bake shop in 190 Bleecker Street. In 1914 his son Frank was kidnapped and held for ransom for 37 days, a story that was actively reported in the newspapers.

Reference: "Ten Are Seized as Kidnappers in Clew Given by Frank Longo, Stolen Boy of 8," *New York Times*, July 2, 1914, 22.

North Facade: Designed (historic, altered)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Stone

East Facade: Not designed (historic) (partially visible)

Facade Notes: Parged

192 Bleecker Street

Borough of Manhattan Tax Map Block 526, Lot 23

Date: 1901 (NB 815-1901)

Architect/Builder: John P. Cleary

Original Owner: John Kafka

Type: Tenement with commercial ground floor

Style: Renaissance Revival

Stories: 6

Material(s): Brick; stone; terra cotta or cast stone

Decorative Metal Work: Historic fire escapes

Significant Architectural Features: Rusticated brickwork at second story; brick quoins at third through fifth stories; foliate pilasters with bracketed corbels at sixth story; stone or terra-cotta stringcourses at sixth story; entrance with fluted pilasters; paired windows with full surround topped by elaborately decorated lintels; bracketed lintels at the third through fifth stories; round-arched windows with full surrounds with keystones; bracketed cornice with swag-decorated frieze

Alterations: Storefronts with fixed fabric awnings; hanging sign on pole; lights with conduits; stoop removed after c. 1939 tax photograph but prior to the 1980s; cornice above store removed

Building Notes: One of a pair of mixed-use tenements.

Site Features: Diamond plate hatch; concrete ramp

North Facade: Designed (historic)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Stone

194 Bleecker Street

Borough of Manhattan Tax Map Block 526, Lot 22

Date: 1901 (NB 815-1901)

Architect/Builder: John P. Cleary

Original Owner: John Kafka

Type: Tenement with commercial ground floor

Style: Renaissance Revival

Stories: 6

Material(s): Brick; stone; terra cotta

Decorative Metal Work: Historic fire escapes

Significant Architectural Features: Rusticated brickwork at second story; brick quoins at third through fifth stories; foliate pilasters with bracketed corbels at sixth story; stone or terra-cotta stringcourses at sixth story; double windows at second story, one with historic wood frame, with full surround topped by elaborately decorated lintels; bracketed lintels at the third through fifth stories; round-arched windows with full surrounds with keystones; bracketed cornice with swag-decorated frieze

Alterations: Storefronts with fixed fabric awnings; hanging sign on pole; lights with conduits; stoop removed in 1936 (ALT 1282-1936); intercom; postal release box; multiple remote utility meters

Building Notes: One of a pair of mixed-use tenements.

Site Features: Diamond plate hatches

Notable History and Residents: The Porto Rico Importing Co. was located at 194 Bleecker from 1916 to 1968.

References: New York City Directories, 1916-1968.

North Facade: Designed (historic)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Stone

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, partially parged; clay-tile coping; cellular phone antenna on roof

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, partially parged; segmental-arched windows with brick lintels; fire escape; windows replaced

196 Bleecker Street (aka 196-198 Bleecker Street)

Borough of Manhattan Tax Map Block 526, Lot 20

Building Name: Bethlehem Chapel and Memorial House, University Place Presbyterian Church; Little Red School House and Elizabeth Irwin High School

Date: 1918-20 (NB 87-1918)

Architect/Builder: George B. Post & Sons

Original Owner: John P. Munn, President, University Place Presbyterian Church

Type: Institutional

Style: Medieval Revival

Stories: 4

Material(s): Stucco; brick

Special Windows: Bifurcated, arched windows with quatrefoils

Significant Architectural Features: Round-arched entrance with recessed door; recessed round-arched windows at first story; triple windows at upper stories; brick quoins; keyed brick surrounds; metal cornice; stucco piers and open brick- or tile-work parapet

Alterations: Windows replaced above first story; pergola removed at roof; chain-link fences between piers; plaque; remote utility meter

Site Features: Diamond plate hatch

Notable History and Residents: Built in 1918 as Bethlehem Chapel and Memorial House for the University Place Presbyterian Church, it included a chapel, club rooms, and a day nursery.

Bethlehem Chapel merged with the Charlton Street Memorial Church in 1931. In 1937 the building was purchased by the Little Red School House, Inc. and altered by Jacob Moscowitz.

Originally founded by Elizabeth Irwin in 1921 as a joint public-private effort to bring progressive education to the public school system, the school became a private independent school in 1932 when public funding was withdrawn due to the Great Depression.

References: Certificate of Occupancy, 1647-1920; David Dunlap, *From Abyssinian to Zion* (New York: Columbia University Press, 2004), 27; Terry Miller, *Greenwich Village and How It Got That Way* (New York: Crown Publishers, 1990), 231-232.

North Facade: Designed (historic)

Door(s): Replaced primary door
Windows: Mixed
Security Grilles: Not historic (upper stories)
Cornice: Historic
Sidewalk Material(s): Concrete
Curb Material(s): Stone

West Facade: Partially designed (historic, altered) (partially visible)

Facade Notes: Brick, partially parged; stepped wall; round-arched opening with open brick- or tile-work

South Facade: Partially designed (historic) (partially visible)

Facade Notes: Brick, some repointing; bifurcated arched window at first story; possibly historic eight-over-eight sash in windows of upper stories; metal fence at roof; metal chimney; shed roof supported on metal posts

200 Bleecker Street (aka 200-202 Bleecker Street; 272-276 Sixth Avenue)

Borough of Manhattan Tax Map Block 526, Lot 18

Building Name: Little Red School House and Elizabeth Irwin High School

Date: 1825-26 (original); 1997 (alteration) (ALT 101783599-1997)

Architect/Builder: Not determined (1825-26); David Piscuskas (1997)

Original Owner: Thomas Parker (1825-26); Little Red School House & Elizabeth Irwin High School (1997)

Type: Row house and institutional

Style: Federal with alterations

Stories: 3

Material(s): Brick

Special Windows: Oriel at 200 Bleecker Street

Decorative Metal Work: Cornice at 202 Bleecker Street stamped with J. Laemmle (north side) and Joe. Laemmle (west side)

Significant Architectural Features: 200 and 202 Bleecker Street: Flemish-bond brickwork; arched entrances with Gibbs surrounds; paneled reveals and cable moldings in entrances; possibly historic wood-and-glass transoms; lintels with end blocks; galvanized-iron cornices; possibly historic door at 202 Bleecker Street

Alterations: 200 Bleecker Street: Lights; non-historic stoop railings; door replaced; 202 Bleecker Street: Basement infilled probably at time of the building's incorporation into the school; pediment of cornice missing; dedicatory plaque above the basement; non-historic stoop railings; windows of both replaced except as noted

Building Notes: There are three buildings on the tax lot. 200 and 202 Bleecker Street were originally constructed as single-family residences with peaked roofs c. 1825-26 for Thomas Parker. No. 200 Bleecker Street was raised to three stories (ALT 316-1876) by Alfred Nugent, a mason, with stores occupying the basement and first story. The basement of no. 202 Bleecker Street was altered into a store by Charles Sturtzkober (ALT 784-1882) then raised to three stories (ALT 1844-1889) by architect John B. Franklin, both for Joseph Laemmle (note the cornice). The two buildings were combined internally and connected to the Little Red School House at 196 Bleecker Street (ALT 98-1970) by architect Elliot Saltzman. A modern three-story addition

on Sixth Avenue was designed by David Piscuskas of 1100 Architects (ALT 101783599-1997) who was also responsible for the enclosure of its rooftop play area for additional classrooms (ALT 103115415-2002).

Site Features: 200 Bleecker Street: Pipe railing at areaway with metal-mesh panels; concrete steps; 202 Bleecker Street: Pipe railing; stone steps; gooseneck pipe

Notable History and Residents: Joseph Laemmle operated Laemmle Dairy Company at 202 Bleecker Street from 1882 until 1915. In 1934-35, Willy and John's Restaurant occupied the basement. In 1950, the G.B. Perazzo Funeral Church leased the basements of both houses. The two houses were purchased by the Little Red School House in 1962 and incorporated into the physical plant in 1970.

References: New York County, Office of the Register, Deeds and Conveyances, Liber 1664, p. 283 (May 15, 1882), Liber 240, p. 203 (June 24, 1915); Lease, Liber 4677, p. 313 (June 7, 1950); Marcus Wright, "The Talk of the Town," *New York Age*, September 22, 1934, 4.

North Facade: Designed (historic, basement of 202 Bleecker Street rebuilt)

Door(s): Replaced door (200); possibly historic door (202); basement door at 200 Bleecker Street replaced

Windows: Mixed (upper stories); replaced (basement)

Security Grilles: Not historic (basement)

Storefront(s): Removed

Cornice: Historic

Areaway Wall/Fence Material(s): Metal

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Stone

West Facade: Designed (historic, altered)

Facade Notes: 202 Bleecker Street: Brick; star-shaped tie plates; basement partially restored at corner; windows replaced; non-historic grilles at basement; galvanized metal cornice, embossed with Joe. Laemmle; cameras; grille and air-conditioner set flush with wall; metal bars at corner; 272-276 Sixth Avenue: Brick, with repeated recessed brick design; recessed entrance, stucco-and-glass with paired columns; ribbon (or studio) windows at third and fourth stories; cast-stone cornice; chain-link fence at roof; metal fence

LAGUARDIA PLACE (EVEN NUMBERS)

490-494 LaGuardia Place

Borough of Manhattan Tax Map Block 525, Lot 56

See: 88 West Houston Street (aka 490-494 LaGuardia Place)

496 LaGuardia Place

Borough of Manhattan Tax Map Block 525, Lot 7502

Date: 1870-71 (ALT 930-1870; ALT 1071-1870)

Architect/Builder: James L. Miller

Original Owner: Edward Townsend

Type: Tenement with commercial ground floor

Style: Italianate
Stories: 4
Material(s): Brick

Significant Architectural Features: Molded window lintels and projecting sills; bracketed cornice with modillions

Alterations: Ground floor largely rebuilt with storefront infill; roll-down security gates and cloth awnings installed; through-wall air conditioner

Building Notes: Originally a two-and-a-half-story row house erected c. 1830s, the facade dates from 1870 when the building was effectively rebuilt as a four-story tenement following the widening of what is now LaGuardia Place that same year. Historically tax lot 54, now condominium lots 1101-1114.

Site Features: Cellar hatch

Other Structures on Site: Shares tax lot with 498 LaGuardia Place (see separate building entry)

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

498 LaGuardia Place

Borough of Manhattan Tax Map Block 525, Lot 7502

Date: 1870 (NB 741-1870)

Architect/Builder: Samuel Lynch

Original Owner: William Campbell

Type: Tenement with commercial ground floor

Style: Italianate

Stories: 5

Material(s): Brick

Significant Architectural Features: Segmental-arched window openings with cast-iron molded lintels and bracketed sills; bracketed cornice with modillions

Alterations: Ground floor largely rebuilt with storefront infill; cornice above ground floor removed, roll-down security gate and cloth awnings installed; three through-wall air conditioners; windows replaced (historically two-over-two); two sign brackets installed

Building Notes: Built as part of a pair with 500 LaGuardia Place. Historically tax lot 54, now condominium lots 1101-1114.

Other Structures on Site: Shares tax lot with 496 LaGuardia Place (see separate building entry)

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

500 LaGuardia Place

Borough of Manhattan Tax Map Block 525, Lot 53

Date: 1870 (NB 741-1870)
Architect/Builder: Samuel Lynch
Original Owner: William Campbell
Type: Tenement with commercial ground floor
Style: Italianate
Stories: 5
Material(s): Brick

Significant Architectural Features: Segmental-arched window openings with cast-iron molded lintels and bracketed sills; bracketed cornice with modillions

Alterations: Ground floor largely rebuilt with storefront infill; cornice above ground floor removed, signband installed; windows replaced (historically two-over-two); sign bracket installed; fire escape

Building Notes: Built as part of a pair with 498 LaGuardia Place.

Site Features: Cellar hatch

Other Structures on Site: 500 Rear LaGuardia Place (not visible from street)

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

500 Rear LaGuardia Place

Borough of Manhattan Tax Map Block 525, Lot 53

See: 500 LaGuardia Place

502 LaGuardia Place

Borough of Manhattan Tax Map Block 525, Lot 52

Date: 1901 (NB 160-1901)
Architect/Builder: John A. Whitenack
Original Owner: Mary E. Pinchot
Type: Store and lofts
Style: Vernacular Queen Anne
Stories: 5
Material(s): Brick; sandstone

Decorative Metal Work: Cast-iron storefront piers; exposed metal lintel above ground floor

Significant Architectural Features: Stone window lintels with sawtooth molding; stone

beltcourses with integrated projecting sills; pressed-metal cornice with corbelled brick frieze

Alterations: Storefront infill; bracket sign, light fixtures and security cameras with exposed conduit installed; windows replaced (historically two-over-two)

Building Notes: Neighboring building at 504 LaGuardia Place, built in 1889, was also developed by the Pinchot family and employs an identical design.

Site Features: Cellar hatch

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

504 LaGuardia Place

Borough of Manhattan Tax Map Block 525, Lot 51

Date: 1889 (NB 1532-1889)

Architect/Builder: Moran & Armstrong (builders)

Original Owner: James W. Pinchot

Type: Store and lofts

Style: Vernacular Queen Anne

Stories: 5

Material(s): Brick; sandstone

Decorative Metal Work: Incised cast-iron storefront piers; exposed metal lintel above ground floor

Significant Architectural Features: Stone window lintels with sawtooth molding; stone beltcourses with integrated projecting sills; pressed-metal cornice with corbelled brick frieze

Alterations: Storefront infill; bracket sign, light fixtures and security cameras with exposed conduit installed; windows replaced (historically two-over-two)

Building Notes: Neighboring building at 502 LaGuardia Place, built in 1901, was also developed by the Pinchot family and employs an identical facade.

Site Features: Cellar hatch

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

506 LaGuardia Place

Borough of Manhattan Tax Map Block 525, Lot 50

Date: 1870 (NB 942-1870)

Architect/Builder: Charles Mettam
Original Owner: Charles Golden
Type: Tenement with commercial ground floor
Style: Italianate
Stories: 5
Material(s): Brick; stone

Decorative Metal Work: Cast-iron piers at ground floor

Significant Architectural Features: Molded stone window lintels and projecting sills; bracketed cornice

Alterations: Ground floor infill; cornice above ground floor removed, fixed cloth awning, signband, bracketed sign, and light fixtures installed; windows replaced (historically two-over-two); fire escape

Site Features: Cellar hatch

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete; granite slabs

Curb Material(s): Granite

508 LaGuardia Place

Borough of Manhattan Tax Map Block 525, Lot 49

Date: 1891 (NB 392-1891)

Architect/Builder: Brunner & Tryon

Original Owner: H. H. Upham & Co.

Type: Store and lofts

Style: Romanesque Revival

Stories: 5

Material(s): Iron-spot Roman brick; terra cotta; brownstone

Significant Architectural Features: Historic storefront elements including cast-iron piers, molded beltcourse, and leaded glass transoms; terra-cotta cornice above ground floor; middle stories arranged under a single monumental round-arched bay framed with terra-cotta molding and radiating brickwork; terra-cotta imposts support continuous brownstone lintels above window openings; bronze cartouches inscribed with "Founded 1858" and "Erected 1891;" terra-cotta beltcourse above fourth story; top story consists of arcaded round-arched window openings with radiating brick lintels supported by terra-cotta imposts

Alterations: Infill within historic storefront openings; light fixture with exposed conduit above ground floor; three bracket signs affixed to facade; cornice removed; windows replaced (originally one-over-one)

Site Features: Cellar hatch

Notable History and Residents: Erected for H. H. Upham & Co., one of the city's largest sign makers, which occupied the building until the 1950s. The upper stories were converted to a studio by Leon Kuzmanoff, a noted fashion and commercial photographer who occupied the

space beginning in the late 1960s.

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

510 LaGuardia Place (aka 510-518 LaGuardia Place; 142 Bleecker Street)

Borough of Manhattan Tax Map Block 525, Lot 7504

Date: 1871-72 (NB 1064-1871)

Architect/Builder: Henry Fernbach

Original Owner: J. A. Page

Type: Store and lofts

Style: Italianate with alterations

Stories: 5

Material(s): Brick; stone

Decorative Metal Work: Fire escapes with ornamental ironwork

Significant Architectural Features: Arcaded ground floor with segmental-arched openings with keystone lintels supported by pilasters; denticulated cornice above ground floor; upper stories feature round-arched window openings with keystone lintels; stories layered horizontally with stone beltcourses; projecting southern bay flanked with brick pilasters, some openings paired; historic wood brickmold in round-arched window openings

Alterations: Cast-iron ornament removed from chamfered corner section and rebuilt with brick (BN 3396-1950 or ALT 89-1951); storefront infill within arcaded ground floor openings, with retractable cloth awnings, light fixtures with exposed conduit, and flag poles; north ground-floor bay reclad, signboard and light fixtures with exposed conduit installed above; brick infill in southern ground floor bays with metal marquee; ground floor and southern bays painted; cornice removed

Building Notes: Mansard roof removed and replaced with a full fifth story following a fire in 1885 (ALT 854-1885). Historically tax lot 48, now condominium lots 1401-1408.

Site Features: Cellar hatches

Notable History and Residents: Notable residents include sculptor Anita Weschler (1960s).

East Facade: Designed (historic)

Door(s): Replaced primary door

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Not historic

Facade Notes: Facade rebuilt with brick during 1950s alterations; ground floor storefront reclad; signband, light fixtures with exposed conduit installed; granite curb

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall; metal parapet railing

520 LaGuardia Place (aka 520-524 LaGuardia Place; 143 Bleecker Street)

Borough of Manhattan Tax Map Block 537, Lot 33

Date: 1890 (NB 1206-1890)

Architect/Builder: Cleverdon & Putzel

Original Owner: Patrick H. McManus

Type: Store and lofts

Style: Romanesque Revival with alterations

Stories: 7

Material(s): Brick; terra cotta; brownstone; cast iron

Decorative Metal Work: Double-height cast-iron piers and cornices at building corners and along Bleecker Street facade; cast-iron tie rod heads

Significant Architectural Features: Facade arranged into three vertical sections; flanking three-bay pavilions feature double-height cast-iron storefront frames with piers and cornices, brick quoins, terra-cotta keystone window lintels and brownstone sills, and arcaded sixth story with round-arched window openings with radiating brick lintels; recessed middle section features brownstone window lintels, sills, and beltcourses; terra-cotta and brick beltcourses above fifth and sixth stories; star-shaped cast-iron tie rod heads

Alterations: Ground floor largely rebuilt with infill set between historic cast-iron and brick piers; primary entrance lowered with sunken areaway; some window openings bricked in; infill in some second story openings; cornice removed; fire escape replaced and moved

Building Notes: Seventh story added in 1894, also designed by Cleverdon & Putzel (BN 8704-84).

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Security Grilles: Not historic (upper stories)

Storefront(s): Removed

Cornice: Removed

Areaway Paving Material(s): Sunken tiled areaway

Areaway Wall/Fence Material(s): Non-historic iron fence and handrails

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

South Facade: Designed (historic)

Facade Notes: Similar to primary facade; infill in ground floor and second story openings, set within double-height cast-iron frame; one bay of window openings bricked in; cornice removed; granite curb

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall

526 LaGuardia Place

Borough of Manhattan Tax Map Block 537, Lot 32

Date: 1873 (NB 720-1873)

Architect/Builder: Joseph M. Dunn

Original Owner: John McCord

Type: Store and lofts

Style: Neo-Grec

Stories: 4

Material(s): Brick

Decorative Metal Work: Fluted cast-iron storefront piers, some with Corinthian-order capitals; storefront cornice

Significant Architectural Features: Historic storefront elements including cast-iron piers and modillioned cornice; molded stone window lintels with incised ornament; some historic wood one-over-one window sash at fourth story; bracketed cornice

Alterations: Infill within historic ground floor openings; fourth story window opening bricked in; through-wall air conditioner

Notable History and Residents: Sculptor Chaim Gross moved to the building in 1963, and the Chaim Gross Foundation still occupies the building.

East Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Mixed

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

528 LaGuardia Place (aka 528-530 LaGuardia Place)

Borough of Manhattan Tax Map Block 537, Lot 30

Date: 1884 (NB 945-1884)

Architect/Builder: J. V. Close & Bro (builders)

Original Owner: Cella & Bros., Georlano Cella

Type: Store and lofts

Style: Neo-Grec

Stories: 5

Material(s): Brick; brownstone

Decorative Metal Work: Cast-iron storefront piers and cornice

Significant Architectural Features: Historic storefront elements including cast-iron piers, ironwork grilles in bulkheads, wood-framed display windows, glass-block transoms, and molded cornice; brownstone window lintels, projecting sills, and beltcourses; cornice with incised brackets

Alterations: Infill in ground floor entrances, marquee installed above southern entrance, cloth awnings in front of glass-block transoms; fire escape

Site Features: Cellar hatch

Notable History and Residents: Painter Leon Golub resided in the building in the 1960s.

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Granite slabs

Curb Material(s): Granite slabs

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall

532 LaGuardia Place

Borough of Manhattan Tax Map Block 537, Lot 29

Date: 1878 (NB 250-1878)

Architect/Builder: W. H. Smith

Original Owner: Ellen D. Brooks

Type: Tenement

Style: Italianate

Stories: 5

Material(s): Brick; brownstone

Decorative Metal Work: Cast-iron storefront piers and cornice

Significant Architectural Features: Historic storefront elements including cast-iron piers and molded cornice; molded brownstone window lintels and projecting sills; modillioned cornice

Alterations: Storefront infill within historic ground floor openings; iron balconettes; middle bay of small window openings punched through facade; scrolled brackets removed from cornice; metal parapet railing

Site Features: Cellar hatch

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

534 LaGuardia Place (aka 534-538 LaGuardia Place)

Borough of Manhattan Tax Map Block 537, Lot 26

Date: 1911 (NB 632-1911)

Architect/Builder: Anthony Vendrasco

Original Owner: Charles J. Passagno and Sylvester Montresor

Type: Store and lofts
Style: Industrial neo-Classical
Stories: 8
Material(s): Brick; granite

Significant Architectural Features: Rusticated granite piers at ground floor corners; molded storefront piers and cornice; upper stories divided into three bays by vertical brick piers and recessed brick spandrels; granite window lintels and sills; cornice above sixth story; corner pavilions project above cornice line

Alterations: Storefront infill within historic ground floor openings; windows replaced (historically one-over-one); cornice removed

Notable History and Residents: Occupied in the early 20th century by Pessagno & Montresor, a wine importer and bottler.

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall

540 LaGuardia Place

Borough of Manhattan Tax Map Block 537, Lot 25

Date: c. 1870

Architect/Builder: Not determined

Original Owner: Not determined

Type: Tenement with commercial ground floor

Style: Vernacular Italianate

Stories: 5

Material(s): Brick

Significant Architectural Features: Molded cornice above ground floor; stone window lintels and projecting sills; corbelled brick cornice

Alterations: Storefront infill; roll-down security gate and fixed cloth awning installed above storefront; window lintels shaved down; cornice removed; fire escape

Building Notes: Facade dates from alterations undertaken c. 1870 when the building was effectively rebuilt following the widening of what is now LaGuardia Place.

Site Features: Cellar hatch

Other Structures on Site: 540 Rear LaGuardia Place (not visible from street)

Notable History and Residents: This building housed Judith Baldwin and the Baldwin Pottery Studio in the 1970s. Chip Monck, noted emcee and a leader in lighting rock concerts, located his

company, Chipmonck Industries, in the building.

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

540 Rear LaGuardia Place

Borough of Manhattan Tax Map Block 537, Lot 25

See: 540 LaGuardia Place

542 LaGuardia Place

Borough of Manhattan Tax Map Block 537, Lot 7502

Date: 1897 (NB 129-1897)

Architect/Builder: Julius Franke

Original Owner: Charles H. Taylor

Type: Store and lofts

Style: Renaissance Revival

Stories: 6

Material(s): Brick; terra cotta

Decorative Metal Work: Cast-iron second story piers

Significant Architectural Features: Facade framed by rusticated brick piers; pressed-metal cornice above ground floor; cast-iron piers separate second story bays; terra-cotta cornice above second and fifth stories; middle stories divided into bays by rusticated brick piers and recessed brick spandrels; fifth- and sixth-story terra-cotta window lintels with keystones

Alterations: Ground floor infill; fixed cloth awning installed above northern storefront; cornice replaced

Building Notes: Historically tax lot 23, now condominium lots 1101-1111.

Site Features: Cellar hatch

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall; metal parapet railing

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall; rectangular window opening; metal parapet railing

546 LaGuardia Place

Borough of Manhattan Tax Map Block 537, Lot 22

Date: c. 1870

Architect/Builder: Not determined

Original Owner: Not determined

Type: Tenement with commercial ground floor

Style: Italianate with alterations

Stories: 4

Material(s): Brick

Decorative Metal Work: Cast-iron storefront piers

Significant Architectural Features: Stone window lintels and projecting sills

Alterations: Ground floor infill; storefront with roll-down security gate, signboard, and marquee installed above storefront; window lintels shaved down; cornice removed

Building Notes: Facade dates from alterations undertaken c. 1870 when the building was effectively rebuilt following the widening of what is now LaGuardia Place.

Site Features: Cellar hatch

Other Structures on Site: 546 Rear LaGuardia Place (not visible from street)

West Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

546 Rear LaGuardia Place

Borough of Manhattan Tax Map Block 537, Lot 22

See: 546 LaGuardia Place

548 LaGuardia Place

Borough of Manhattan Tax Map Block 537, Lot 21

Date: 1870 (ALT 691-1870)

Architect/Builder: Daniel M. Devoe

Original Owner: James D. Oliver

Type: Tenement with commercial ground floor

Style: Italianate

Stories: 4

Material(s): Brick

Decorative Metal Work: Cast-iron storefront piers

Significant Architectural Features: Some historic storefront elements including cast-iron piers and cornice; molded stone window lintels and projecting sills; modillioned cornice with foliate brackets

Alterations: Storefront infill; retractable cloth awning, roll-down security gate, signboard, and

light fixtures installed above storefront; some window lintels shaved down; fire escape
Building Notes: Rebuilt as part of a pair with 550 LaGuardia Place; facade dates from alterations undertaken in 1870 when the building was effectively rebuilt following the widening of what is now LaGuardia Place.

Site Features: Cellar hatch

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

550 LaGuardia Place

Borough of Manhattan Tax Map Block 537, Lot 20

Date: 1870 (ALT 691-1870)

Architect/Builder: Daniel M. Devoe

Original Owner: James D. Oliver

Type: Tenement with commercial ground floor

Style: Italianate

Stories: 4

Material(s): Brick

Decorative Metal Work: Cast-iron storefront piers

Significant Architectural Features: Some historic storefront elements including cast-iron piers and cornice; molded stone window lintels and projecting sills; modillioned cornice with foliate brackets

Alterations: Storefront infill; fixed cloth awning and roll-down security gate installed above storefront; some window lintels shaved down; fire escape

Building Notes: Rebuilt as part of a pair with 548 LaGuardia Place; facade dates from alterations undertaken in 1870 when the building was effectively rebuilt following the widening of what is now LaGuardia Place.

Site Features: Cellar hatch

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall

MACDOUGAL STREET (ODD NUMBERS)

69 MacDougal Street

Borough of Manhattan Tax Map Block 526, Lot 34

Date: 1850-51 (original); 1930 (alteration) (ALT 210-1930)

Architect/Builder: Not determined (1850-51); Matthew Del Gaudio (1930)

Original Owner: Estate of Nicholas Low (1850-51); Emil Navone (1930)

Type: Row house

Style: None

Stories: 4

Material(s): Brick

Alterations: Facade altered; window moldings removed; cornice removed, replaced with parapet; non-historic railing at roof; one-story extension with storefront; fixed awnings; door altered; signage; chimney with metal vents; remote utility meter; lights with conduits

Building Notes: Originally built as part of a row of three-story and basement dwellings in the Gothic Revival style, which featured three-story, cast-iron balconies. No. 69 was altered to its current configuration in 1930 by Matthew Del Gaudio (ALT 210-1930). An interior connection to 71 MacDougal Street was created in 1949 when the storefront was replaced (BN 1761-1949).

Notable History and Residents: Home to the Villa Mosconi Restaurant since at least 1977.

References: Classified Advertisement, *New York Times*, March 25, 1977, 65.

East Facade: Designed (altered)

Stoop: Removed

Porch(es): Replaced

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

South Facade: Not designed (historic) (partially visible)

Facade Notes: Parged; windows; signage; railing at roof; bulkhead

West Facade: Not designed (historic)

Facade Notes: Brick, partially parged; one- and two-story brick extensions; non-historic window surrounds; through-wall air conditioner; metal railing at roof with fabric sign; metal chimney at party wall with 71 MacDougal Street; brick chimney on roof; windows replaced, one converted to door; deck with wood railing

71 MacDougal Street

Borough of Manhattan Tax Map Block 526, Lot 33

Date: 1850-51 (original); 1933 (alteration) (ALT 1258-1933)

Architect/Builder: Not determined (1850-51); Henry T. Child (1933)

Original Owner: Estate of Nicholas Low (1850-51); Not determined (1933)

Type: Row house

Style: None
Stories: 3 and basement
Material(s): Brick

Alterations: Entrance and first-story windows altered; second- and third-story window sills raised; brick lintels; stoop and first-story porch replaced, non-historic railings; fixed awning; display window in basement; roll-down security gate; remote utility meter; fire escape; non-historic railing at roof; lights; through-wall air conditioner; conduits

Building Notes: Originally built as part of a row of three-story and basement dwellings in the Gothic Revival style which featured three-story cast-iron balconies. In 1908, 71 MacDougal Street was converted from a tenement to a shop and three apartments. The balconies were removed by 1940, but the building still retained its Gothic Revival elements. The alterations and resurfacing of the facade occurred between 1940 and the 1960s.

Notable History and Residents: The ground story is now part of the Villa Mosconi Restaurant at 69 MacDougal Street.

East Facade: Designed (historic, patched, altered)
Stoop: Replaced stoop (gate under stoop - replaced)
Porch(es): Replaced
Door(s): Replaced primary door
Windows: Replaced
Security Grilles: Not historic (upper stories)
Cornice: Historic
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

West Facade: Not designed (historic)

Facade Notes: Brick, partially parged; one- and two-story extensions; windows altered; non-historic window surrounds; metal railing at roof; metal chimney at party wall with 69 MacDougal Street; windows replaced; non-historic grilles; deck with metal railing; mechanical equipment on roof of lower extension

73 MacDougal Street

Borough of Manhattan Tax Map Block 526, Lot 30

Date: 1850-51
Architect/Builder: Not determined
Original Owner: Estate of Nicholas Low
Type: Row house
Style: Gothic Revival with alterations
Stories: 4
Material(s): Brick

Significant Architectural Features: Tudor-arched windows at second story

Alterations: Stoop removed; entrance relocated; red granite entrance surround; historic drip moldings removed, replaced with brick lintels; marquee; lights with conduits; plaques; flag poles; non-historic lights

Building Notes: Originally built as part of a row of three story and basement dwellings in the

Gothic Revival style. The row featured three-story, cast-iron balconies that remained in place until at least 1939-40.

Site Features: Non-historic fence and gate with granite-clad piers; diamond plate hatch

Other Structures on Site: 73-77 Rear MacDougal Street (not visible from street)

Notable History and Residents: 73 MacDougal Street, along with its neighbors 75 and 77 MacDougal Street, was purchased in 1929 and the three buildings were converted into a clubhouse for Tiro A Segno, an Italian social club. Translated as "Fire at the Target," the Tiro A Segno was founded in 1888 as a shooting club and counts among its members Giuseppe Garibaldi, Enrico Caruso, Fiorello H. LaGuardia, and Lee Iacocca.

References: Douglas Martin, "For 100 Years, Providing a Tie to Italian Culture," *New York Times*, December 21, 1988, B1.

East Facade: Designed (historic, altered)

Stoop: Removed

Porch(es): Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Cornice: Not historic

Areaway Wall/Fence Material(s): Metal

Areaway Paving Material(s): Concrete; stone

Sidewalk Material(s): Concrete; stone

Curb Material(s): Concrete with metal edge

West Facade: Not designed (historic)

Facade Notes: Parged; stone sills; windows replaced; non-historic grilles; fire escape; metal chimney; rear extension (referred to by the Department of Finance as 73-77 Rear MacDougal Street); mechanical equipment; skylight

75 MacDougal Street

Borough of Manhattan Tax Map Block 526, Lot 30

Date: 1850-51

Architect/Builder: Not determined

Original Owner: Estate of Nicholas Low

Type: Row house

Style: Gothic Revival with alterations

Stories: 4

Material(s): Brick

Significant Architectural Features: Tudor-arched windows at second story

Alterations: Stoop removed; part of facade resurfaced with non-historic brick pattern; entrance reconfigured as a window with metal railing; historic drip moldings removed, replaced with brick lintels; lights with conduits; signs; flag poles; alarm; siamese connection

Building Notes: Originally built as part of a row of three-story and basement dwellings in the Gothic Revival style. The row featured three-story cast-iron balconies that remained in place until at least 1939-40.

Site Features: Diamond plate hatch; pipe

Notable History and Residents: 75 MacDougal Street, along with its neighbors 73 and 77

MacDougal Street, was purchased in 1929 and the three buildings were converted into a clubhouse for Tiro A Segno, an Italian social club. Translated as “Fire at the Target,” the Tiro A Segno was founded in 1888 as a shooting club and counts among its members Giuseppe Garibaldi, Enrico Caruso, Fiorello H. LaGuardia, and Lee Iacocca.

Reference: Douglas Martin, “For 100 Years, Providing a Tie to Italian Culture,” *New York Times*, December 21, 1988, B1.

East Facade: Designed (historic, resided, altered)

Stoop: Removed

Porch(es): Removed

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (basement)

Cornice: Not historic

Areaway Wall/Fence Material(s): Metal fence

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

West Facade: Not designed (historic)

Facade Notes: Parged; stone sills; windows replaced; non-historic grilles; rear extension (referred to by the Department of Finance as 73-77 Rear MacDougal Street); mechanical equipment; skylight

77 MacDougal Street

Borough of Manhattan Tax Map Block 526, Lot 30

Date: 1850-51

Architect/Builder: Not determined

Original Owner: Estate of Nicholas Low

Type: Row house

Style: Gothic Revival with alterations

Stories: 3 and basement

Material(s): Brick

Significant Architectural Features: Tudor-arched entrance with tracery in the transom; reveal with columns; Tudor-arched windows at first story with possibly historic transoms

Alterations: Stoop replaced; non-historic railings; doors in stoop and basement; metal hatch in stoop; basement resurfaced; drip moldings removed from windows and replaced with brick lintels; alarm box; leader; camera with conduit

Building Notes: Originally built as part of a row of three-story and basement dwellings in the Gothic Revival style. The row featured three-story cast-iron balconies that remained in place until at least 1939-40.

Site Features: Non-historic fence and gate

Notable History and Residents: 77 MacDougal Street, along with its neighbors 73 and 75 MacDougal Street, was purchased in 1929 and the three buildings were converted into a clubhouse for Tiro A Segno, an Italian social club. Translated as “Fire at the Target,” the Tiro A Segno was founded in 1888 as a shooting club and counts among its members Giuseppe Garibaldi, Enrico Caruso, Fiorello H. LaGuardia, and Lee Iacocca.

Reference: Douglas Martin, "For 100 Years, Providing a Tie to Italian Culture," *New York Times*, December 21, 1988, B1.

East Facade: Designed (historic, resurfaced, altered)

Stoop: Replaced

Porch(es): Removed

Door(s): Replaced primary door; non-historic doors at basement and stoop

Windows: Replaced

Cornice: Not historic

Areaway Wall/Fence Material(s): Metal

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

West Facade: Not designed (historic)

Facade Notes: Parged; stone sills; windows replaced; non-historic grilles; fire escape; metal ventilators; rear extension (referred to by the Department of Finance as 73-77 Rear MacDougal Street); clay-tile coped parapet on north; mechanical equipment; bulkhead; cables; leader

73-77 Rear MacDougal Street

Borough of Manhattan Tax Map Block 526, Lot 30

See: 73, 75 and 77 MacDougal Street

79-81 MacDougal Street

Borough of Manhattan Tax Map Block 526, Lot 28

Date: 1910 (NB 309-1910)

Architect/Builder: Edwin W. Crumley

Original Owner: Fogliasso-Clement Building Co.

Type: Tenement with commercial ground floor

Style: Colonial Revival

Stories: 7

Material(s): Brick; stone

Significant Architectural Features: Flemish-bond brickwork; flared lintels; stone sill course at seventh story

Alterations: Entrance replaced; storefronts replaced; awnings; hanging signs with poles and bracing; brickwork around windows replaced or repointed; cornice removed; intercom; lights; camera

Building Notes: Contrasting brick stringcourses may be historic or date from removal of cornice. Display address is "79-81 MacDougal Street."

Site Features: Diamond plate hatches; pipe

Notable History and Residents: Home of the Caffé Dante.

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, painted and partially parged; brick replaced at lintels; clay-tile coping; windows replaced; fence at roof; pipes on roof; full-height metal chimney

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, painted; brick replaced at lintels; windows replaced; two full-height metal chimneys; fence at roof

83-85 MacDougal Street

Borough of Manhattan Tax Map Block 526, Lot 26

Date: 1910 (NB 309-1910)

Architect/Builder: Edwin W. Crumley

Original Owner: Fogliasso-Clement Building Co.

Type: Tenement with commercial ground floor

Style: Colonial Revival

Stories: 7

Material(s): Brick; stone

Significant Architectural Features: Flemish-bond brickwork; flared lintels; stone sill course at seventh story

Alterations: Entrance replaced; storefronts replaced; awnings; hanging signs with poles and bracing; brickwork around windows replaced or repointed; cornice removed (prior to 1985); intercom; postal release box; lights

Building Notes: Contrasting brick stringcourses may be historic or date from removal of cornice. Display address "83-85 MacDougal Street."

Site Features: Diamond plate hatch

Notable History and Residents: In 1967 Manhattan's first "little city hall," which would evolve into Community Board 2, opened in a storefront at 85 MacDougal Street. Since 1997, Camaje Bistro has occupied the space.

References: "First 'Little Borough Hall' Is Opened in Manhattan," *New York Times*, February 3, 1967, 16; Florence Fabricant, "Food Notes," *New York Times*, May 21, 1997, C2.

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, painted, partially parged; some brick replaced; clay-tile coping; windows replaced; fence at roof

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, painted; fence on roof

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, painted; windows replaced; fence on roof

87-89 MacDougal Street (aka 188 Bleecker Street)

Borough of Manhattan Tax Map Block 526, Lot 25

Date: 1928 (NB 48-1928)

Architect/Builder: F. E. Vitolo and C. W. Schlusing

Original Owner: 188 Bleecker St., Inc.

Type: Tenement with commercial ground floor

Style: Stripped neo-Medieval

Stories: 6

Material(s): Brick; stone and/or cast stone

Significant Architectural Features: Brick window surrounds and lintels; stone or cast-stone sill courses at second and sixth stories

Alterations: Storefronts altered; wall-mounted air conditioner; roll-down security gates; hanging sign with two poles; wires; one-story extension; fire escape; cornice removed; brick replaced at roof line; sill courses painted; lights with conduits; awnings; marquee

Building Notes: Formerly referred to as 188 Bleecker Street, the display address at the residential entrance is "87-89 MacDougal Street."

Site Features: Metal grilles

Notable History and Residents: The building was owned by a corporation that was operated by Italo A. and Adolph J. Fugazy, sons of Louis V. Fugazy. An Italian immigrant, Louis Fugazy established a travel bureau and private bank in Greenwich Village in the 19th century and was twice honored by the Italian government for his charitable work for the immigrant community. Upon its completion, the building housed both the bank and the travel bureau. Following the elder Fugazy's death, the bank was merged with the Bank of Sicily Trust Co. which remained through the late 1940s. The travel agency remained until around 1940 at which time the space was converted into a funeral home owned by James W. Rosso. The funeral home remained in the building until the late 1970s.

References: "Louis V. Fugazy, Banker, Dies at 93," *New York Times*, August 7, 1930, 17; "Son of Louis V. Fugazy to Administer Estate," *New York Times*, August 9, 1930, 6; New York City Address Directories, 1930, 1935, 1940; Directory, *Manhattan White Pages*, 1967/68-1979/80.

East Facade: Designed (historic, painted, repointed, brick replaced at cornice)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Designed (historic)

Facade Notes: Similar to primary facade; storefronts with awnings; lights with conduits;

windows replaced

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, painted; fire escape; windows replaced; stone sills; metal chimney

91-93 MacDougal Street

Borough of Manhattan Tax Map Block 542, Lot 7502

See: 189-195 Bleecker Street (aka 91-93 MacDougal Street)

95 MacDougal Street

Borough of Manhattan Tax Map Block 542, Lot 53

Date: 1888 (NB 383-1888)

Architect/Builder: Rentz & Lange

Original Owner: Feehan & Hammer

Type: Tenement with commercial ground floor

Style: Queen Anne

Stories: 5

Material(s): Yellow Philadelphia brick; terra cotta; stone

Significant Architectural Features: Fluted stringcourse incorporating round-arched lintels with foliate impostes at second story, shell tympana; projecting center bay with brackets and foliate terra-cotta cornice above fourth story, windows of center bay with bracketed stone lintels at third story, round-arched fluted lintels with shell tympana, and projecting sills with fluted bases at fourth story; windows of outside bays with bracketed, pedimented lintels at third story, bracketed lintels at fourth story; carved terra-cotta spandrel panels; carved lintels across fifth story; deeply projecting cornice with decorative frieze

Alterations: Storefronts replaced; fixed fabric awnings; roll-down security gates; windows replaced; wires; hanging sign on bracket

Site Features: Diamond plate hatches

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Not designed (historic) (partially visible)

Facade Notes: Parged

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, partially parged; windows; fire escape; vent at corner of roof at rear

97 MacDougal Street

Borough of Manhattan Tax Map Block 542, Lot 52

Date: c. 1835

Architect/Builder: Not determined

Original Owner: John Mollard

Type: Row house

Style: None

Stories: 4

Material(s): Brick

Alterations: Facade resurfaced; windows reconfigured; through-wall air conditioners; entrance altered; metal or fiberglass awning over areaway; fixed, fabric awnings; hanging neon sign with pole; basement storefront; cables

Building Notes: Built as a 2½ story row house, it was raised two stories in 1875 by James H. Cornell for William Hastings, at this time a store window replaced the historic parlor windows. Between 1940 and 1985 the entire building was remodeled.

Site Features: Non-historic fence around areaway

East Facade: Designed (altered)

Stoop: Replaced

Door(s): Replaced primary door

Windows: Replaced

Security Grilles: Not historic (upper stories)

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

99 MacDougal Street

Borough of Manhattan Tax Map Block 542, Lot 51

Date: 1888 (NB 574-1888)

Architect/Builder: A. B. Ogden

Original Owner: John J. Burchell

Type: Tenement

Style: Queen Anne with alterations

Stories: 5 and basement

Material(s): Brick; stone

Significant Architectural Features: Stone courses across second story; center bays recessed, windows paired under molded lintels, stone courses, terminating segmental arch with keystone; paneled and corbelled spandrels in outside bays; molded, segmental-arched lintels at second story, carved lintels at third story, bracketed, pedimented lintels at fourth story, and molded stringcourse incorporating molded lintels at fifth story

Alterations: Storefronts altered; stoop possibly replaced; non-historic railings; cornice removed; lights; awnings; signage including pole with hanging sign; remote utility meter attached to stoop wall

Building Notes: Built as a tenement, the first story was converted to commercial use in 1906 when the alteration notes the addition of show windows (ALT 2263-1906).

Site Features: Non-historic areaway fence on stone curb; concrete stairs with metal nosing to basement

Notable History and Residents: In 1963 a coffeehouse at 99 MacDougal Street was converted into the "Catacomb Chapel."

Reference: "'Village' Rovers Beset a Chapel," *New York Times*, December 15, 1963, 80.

East Facade: Designed (historic, painted, patched, repointed)

Stoop: Replaced

Door(s): Replaced primary door; basement doors replaced

Windows: Replaced

Security Grilles: Not historic (upper stories)

Storefront(s): Replaced

Cornice: Removed

Areaway Wall/Fence Material(s): Metal

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

South Facade: Not designed (historic) (partially visible)

101 MacDougal Street

Borough of Manhattan Tax Map Block 542, Lot 50

Date: 1883 (NB 554-1883)

Architect/Builder: A. B. Ogden

Original Owner: Emeline Johnston

Type: Tenement

Style: Stripped

Stories: 5

Material(s): Stucco

Significant Architectural Features: Windows set in pairs in recessed panels

Alterations: First story altered; windows replaced; fire escape; lights; perforated vent; pipes; remote utility meter; conduits; fixed fabric awning; bird deterrent wires

Building Notes: Built as a tenement, in 1908 the first story was converted into stores. The store windows were removed in 1938 when the first floor was reconverted to residential use. At the time of designation part of the first story is being converted to commercial use (ALT 121564379-2013), as of December 5, 2013 there is a stop work order on the building. A roof deck is to be added as part of the renovation of apartments on the fifth story under a separate permit (ALT 12435535-2013).

Site Features: Diamond plate hatch

East Facade: Designed (historic, resurfaced, altered)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

103 MacDougal Street (aka 11 Minetta Street)

Borough of Manhattan Tax Map Block 542, Lot 49

Date: 1901-02 (NB 431-1901)
Architect/Builder: Michael Bernstein
Original Owner: Israel Lippmann
Type: Tenement with commercial ground floor
Style: Renaissance Revival
Stories: 7
Material(s): Tan iron-spot brick; terra cotta

Decorative Metal Work: Historic fire escapes

Significant Architectural Features: Denticulated stringcourse at fourth story; foliate molding at fifth story; windows with full terra-cotta surrounds or flared lintels with scrolled keystones at second story; windows with bracketed or flared lintels with scrolled keystones at third story; windows at fourth and fifth stories with flared lintels with scrolled keystones; round-arched windows at sixth story with brick lintels; bracketed cornice

Alterations: Intercom; flag pole with hanging banner; lights with conduits; awnings

Building Notes: One of a pair of through-block tenements with 105 MacDougal Street. The Minetta Street stores of both buildings were combined into a single café in 1958 (ALT 1811-1958 and ALT 1812-1958, John J. Brady, architect).

Notable History and Residents: A café known as The Commons was opened on the Minetta Street side in 1958. Enlarged with the addition of a theater in 1962, it was renamed The Fat Black Pussy Cat and showcased entertainers such as Tiny Tim, Mama Cass Elliot, Richie Havens, Bill Cosby, and Shel Silverstein. Since 1972 the space has been occupied by Panchito's Mexican Restaurant. "Fat Black Pussy Cat" is now the name of an unrelated restaurant at 130 West 3rd Street (q.v.).

References: "Black Cat in the Village," *New York Times*, May 16, 1999, CY2; "Lost City: The Fat Black Pussycat, Then and Now," February 2010, <http://lostnewyorkcity.blogspot.com/2010/02/fat-black-pussycat-then-and-now.html> (accessed July 3, 2013).

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Security Grilles: Not historic (upper stories)

Storefront(s): Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick; clay-tile coping; windows; metal chimney

West Facade: Designed (historic)

Facade Notes: Brick; flush stone lintels and simple sills; recessed panel and checkered brick spandrels; denticulated brick stringcourses at sixth and seventh stories; bracketed cornice; historic fire escape; storefront altered, stoop covered with shed like structure; remote utility meter; concrete sidewalk; concrete curb with metal edge

105 MacDougal Street (aka 13 Minetta Street)

Borough of Manhattan Tax Map Block 542, Lot 48

Date: 1901-02 (NB 431-1901)

Architect/Builder: Michael Bernstein

Original Owner: Israel Lippmann

Type: Tenement with commercial ground floor

Style: Renaissance Revival

Stories: 7

Material(s): Tan iron-spot brick; terra cotta

Decorative Metal Work: Historic fire escape; possibly historic cast-iron columns at restaurant entrance

Significant Architectural Features: Denticulated stringcourse at fourth story; foliate molding at fifth story; windows with full terra-cotta surrounds or flared lintels with scrolled keystones at second story; windows with bracketed or flared lintels with scrolled keystones at third story; windows at fourth and fifth stories with flared lintels with scrolled keystones; round-arched windows at sixth story with brick lintels; bracketed cornice

Alterations: Awnings; lights with conduits; mail box

Building Notes: One of a pair of through-block tenements with 103 MacDougal Street. The Minetta Street stores of both buildings were combined into a single café in 1958 (ALT 1811-1958 and ALT 1812-1958, John J. Brady, architect).

Site Features: Diamond plate hatch

Notable History and Residents: A café known as The Commons was opened on the Minetta Street side in 1958. Enlarged with the addition of a theater in 1962, it was renamed The Fat Black Pussy Cat and showcased entertainers such as Tiny Tim, Mama Cass Elliot, Richie Havens, Bill Cosby, and Shel Silverstein. Since 1972 the space has been occupied by Panchito's Mexican Restaurant. "Fat Black Pussy Cat" is now the name of an unrelated restaurant at 130 West 3rd Street (q.v.).

References: "Black Cat in the Village," *New York Times*, May 16, 1999, CY2; "Lost City: The Fat Black Pussycat, Then and Now," February 2010, <http://lostnewyorkcity.blogspot.com/2010/02/fat-black-pussycat-then-and-now.html> (accessed July 3, 2013).

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Stone

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, partially parged, some replaced; clay tile coping; segmental-arched

windows with brick lintels; windows replaced

West Facade: Designed (historic)

Facade Notes: Brick; concrete stoop with non-historic pipe railing; flush stone lintels and simple sills; recessed panel and checkered brick spandrels; denticulated brick stringcourses at sixth and seventh stories; bracketed cornice; historic fire escape; storefront altered

107 MacDougal Street

Borough of Manhattan Tax Map Block 542, Lot 47

Date: c. 1854-58 (original); 1923 (alteration) (ALT 1185-1923)

Architect/Builder: Not determined (c. 1854-58); Ferdinand Savignano (1923)

Original Owner: Nicholas Walsh (c. 1854-58); Nicola Galgano (1923)

Type: Row house

Style: Altered Arts and Crafts

Stories: 4

Material(s): Brick; stone face

Significant Architectural Features: Recessed ribbon window; round-arched entrance; brick lintels with stone moldings; brick cornice; parapet

Alterations: Storefront altered; first story resurfaced with stoneface; fire escape; door replaced with metal-and-glass security door with sidelights; intercom, postal release box and remote utility meters in reveal

Building Notes: Nicholas Walsh purchased this lot in 1851 from the heirs of Robert Benson. 15 Minetta Street (q.v.) was built around that time but 107 MacDougal Street was not built until 1858. Already used for a restaurant by 1914 it was described in 1918 as being occupied by a café and dance hall in the basement and first story with dwelling units above. It is likely that the facade was altered in 1923 by Ferdinand Savignano who was hired to make alterations to both 15 Minetta Street and 107 MacDougal Street (ALT 1185-1923).

Site Features: Diamond plate hatch

Other Structures on Site: 107 Rear MacDougal Street (not visible from street); see also building entry for 15 Minetta Street

Notable History and Residents: 107 MacDougal served as the home of the Rienzi Café until 1965 and to Speakeasy, a folk-music club active in the 1980s.

References: Frederick W. and Patrick J. McDarragh, *The Greenwich Village Guide* (Chicago: Chicago Review Press, 1992), 67; Directory, *Manhattan White Pages*, 1957/58-1965/66.

East Facade: Designed (historic, resurfaced)

Door(s): Replaced primary door

Windows: Mixed

Storefront(s): Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

West Facade: Not designed (historic) (partially visible)

107 Rear MacDougal Street

Borough of Manhattan Tax Map Block 542, Lot 47
See: 107 MacDougal Street

109 MacDougal Street

Borough of Manhattan Tax Map Block 542, Lot 46

Date: c. 1841

Architect/Builder: Not determined

Original Owner: F. Louderback

Type: Row house

Style: Greek Revival with alterations

Stories: 4

Material(s): Brick

Significant Architectural Features: Stone lintels and sills; simple cornice; leaded-glass transom in storefront

Alterations: Storefront altered; signage, including hanging illuminated sign with metal brackets and wires; antenna

Building Notes: One-story rear extension added in 1912.

Site Features: Diamond plate hatch

Notable History and Residents: At the time of his death in 1887, Joseph Ten Eyck, a caterer and restaurant owner resided in 109 MacDougal Street. The *New York Times* referred to Mr. Ten Eyck as “one of the few wealthy colored men of this city.”

Reference: “Death of a Wealthy Colored Man,” *New York Times*, December 23, 1887, 8.

East Facade: Designed (historic, altered)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

West Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick; yellow brick extension with clay coping; vent on roof; glass wall and structures on main roof; through-wall air conditioner; windows replaced

111 MacDougal Street (aka 111-113 MacDougal Street)

Borough of Manhattan Tax Map Block 542, Lot 44

Date: 1904-05 (NB 513-1904)

Architect/Builder: Bernstein & Bernstein

Original Owner: J. Lippmann

Type: Tenement with commercial ground floor

Style: Renaissance Revival

Stories: 6

Material(s): Brick; terra cotta

Decorative Metal Work: Historic fire escape

Significant Architectural Features: Entrance with cast-iron columns and entablature; rusticated brickwork at second story; contrasting brick quoins at third through fifth stories and stringcourses at sixth story; wave-patterned terra-cotta sill course at third story; double and single windows with flared lintels with foliate keystones at second through fifth stories; bracketed cornice with swag-decorated frieze; historic sign for Minetta Tavern

Alterations: Door replaced with glass-and-metal security door; southern storefront replaced; Minetta Tavern storefront restored; lights; signage; intercom; postal release box

Site Features: Diamond plate hatches

Notable History and Residents: Home of the Minetta Tavern (113 MacDougal Street) from the 1940s to the present. Before that it was a speakeasy known as the Black Rabbit. One of the most prominent characters to frequent the Tavern was Joe Gould (aka "Professor Seagull") who spent years compiling the "Oral History of the World" (unpublished and presumed lost at the time of his death).

References: Fred W. and Patrick J. MacDarrah, *The Greenwich Village Guide* (Chicago: Chicago Review Press, 1992), 64-65; New York Address Directory, 1940.

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Designed (historic)

Facade Notes: Similar to primary facade; first and second story rusticated brickwork; one-story extension on west; carved lintels and Greek key-patterned sills at first story; entrance infilled with brick; service door with diamond plate steps; terra-cotta plaque (originally a lintel); historic fire escape; cornice; windows replaced; non-historic grilles at first story; historic metal window guard at second story; remote utility meter; diamond plate hatch; grilles; concrete sidewalk; stone curb

South Facade: Not designed (historic) (partially visible)

Facade Notes: Parged; clay-tile coping

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, painted, partially parged; segmental-arched windows; windows mixed; metal vent

115 MacDougal Street (aka 6-8 Minetta Lane)

Borough of Manhattan Tax Map Block 543, Lot 23

Date: 1907-08; extended 1909 (NB 191-1907)

Architect/Builder: Sommerfeld & Steckler

Original Owner: Rocco M. Marasco

Type: Stable

Style: Utilitarian

Stories: 3

Material(s): Brick

Significant Architectural Features: Brick quoins; segmental-arched windows with brick lintels and stone sills; elongated center window at third story; sawtooth brick course

Alterations: First story altered and resurfaced (arched entrances, doors, and textured surround at the Café Wha? may date to the 1980s); display cases; signage including electric sign with conduit; entrances reconfigured, doors replaced; cornice removed; awning; lights with conduits; barber pole fixture and banner with two poles at corner

Building Notes: Built as a stable, it was converted into a garage between 1932 and 1936 (ALT 443-1932 and ALT 1480-1936). By 1958 it was transformed again, into a theater, restaurant, offices, and rehearsal space (ALT 1362-1958, PA 233-1958, PA 45-1960).

Site Features: Pipes

Notable History and Residents: Gene Frankel directed and held theatre workshops at the Players Theater from 1959 to at least 1968. The Café Wha? has occupied part of the building since the 1950s except for a period when it was replaced by the Café Feenjon. Bob Dylan, Peter, Paul & Mary, Jimi Hendrix, Janis Joplin, Bruce Springsteen, Richard Pryor, and Bill Cosby are among the performers who played the Café Wha?.

References: New York City Address Directories, 1959-1968; "Café Wha? - History," <http://www.cafewha.com/about/history> (accessed October 31, 2013).

East Facade: Designed (historic, painted, resurfaced, altered)

Door(s): Replaced primary door; side door on north replaced

Windows: Possibly historic

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

South Facade: Designed (historic, altered)

Facade Notes: Similar to primary facade; first-story windows infilled; possibly historic window sash; some second-story windows infilled, one with louvered vent; doors replaced; storefront at corner with signage and billboard; electric sign with conduit and lights on west; non-historic gate at cellar entrance on west; pipe railing; camera; leader; pipe

117 MacDougal Street

Borough of Manhattan Tax Map Block 543, Lot 22

Date: c. 1864

Architect/Builder: Not determined

Original Owner: George Griswold Gray

Type: Stable

Style: Romanesque Revival

Stories: 4

Material(s): Brick

Significant Architectural Features: Stoop; outer bays recessed; segmental-arched windows with brick lintels; brick corbels; dentil course below cornice; mansard roof with dormer

Alterations: First story altered; stoop and entrance relocated to north prior to 1940; stoop replaced, non-historic railings and gate; basement entrance opened; awnings; lights; signage; display cases in reveal at basement; metal brackets for sign; dormer windows reconfigured; roof replaced with standing seam

Building Notes: Originally built c. 1864 as a stable, the building housed a chair factory in 1876 when a one-story extension was added to the rear and the first story converted to a store or shop (ALT 105-1876). By the 1920s the lower floors were being used for a restaurant and the upper floors for residences.

References: New York City Department of Buildings, Alteration Dockets (ALT 1028-1919), Certificate of Occupancy (CO 3598-1921); New York County, Office of the Register, Deeds and Conveyances, Liber 902, p. 396 (March 31, 1864).

Site Features: ATM; non-historic fence at basement with canvas signage

Notable History and Residents: Manny Dworman, a musician and nightclub owner, operated several restaurants and clubs in the building including the Café Feenjon, known for Middle Eastern music (one of its three locations), the Olive Tree Café, and the Comedy Cellar where Ray Romano, Chris Rock, John Stewart, and Jerry Seinfeld got their start.

Reference: Stephen Holden, "Manny Dworman, 73, Musician Who Owned the Comedy Cellar," *New York Times*, January 2, 2004, B7.

East Facade: Designed (historic, painted, altered)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Altered

Roof: Replaced (pitched - metal)

Notable Roof Features: Mansard; dormer

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Not designed (historic) (partially visible)

Facade Notes: Parged

121 MacDougal Street (aka 119-123 MacDougal Street; 116 West 3rd Street)

Borough of Manhattan Tax Map Block 543, Lot 21

Date: 1900-01 (NB 1242-1900)

Architect/Builder: Schneider & Herter

Original Owner: Leopold Kaufmann

Type: Tenement with commercial ground floor

Style: Renaissance Revival

Stories: 7

Material(s): Yellow Roman brick; terra cotta; stone

Special Windows: Possibly historic stained-glass transom at Caffé Reggio

Decorative Metal Work: Historic fire-escapes (on both facades, non-historic extension at east facade)

Significant Architectural Features: Decorative terra-cotta and brick stringcourses, stone sill courses; corbelled brick piers with terra-cotta corbels; round-arched entrance; columns with

granite shafts and stylized capitals supporting a door hood with grotesque keystone and bracketed cornice; historic display windows and cornice at Caffé Reggio; windows at second, third and sixth story with bracketed lintels; round-arched windows at fourth and fifth stories with brick lintels and egg-and-dart moldings and wreathed columns; foliate spandrel at the fifth story; continuous lintel course at seventh story with wave pattern; modillioned cornice

Alterations: Entrance painted and altered to accommodate security door with sidelights; transom enclosed; light and non-historic house number; stoop partially resurfaced; storefronts, except as noted, altered; window at second story partially infilled; signage at storefronts and upper stories (including hand painted sign at corner for Caffé Reggio and illuminated signs); awnings; roll-down security gates; lights with conduits; ATMs embedded in storefronts

Site Features: Non-historic metal gate across areaway on the south with air conditioning unit above it on a platform; diamond plate hatches

Notable History and Residents: Home of the Caffé Reggio.

East Facade: Designed (historic, entrance painted)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Mixed

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Designed (historic)

Facade Notes: Similar to primary facade; sixth-story center windows joined under pedimented double lintel; corner storefront replaced; fixed awning; ATM in storefront; electric sign at third story with conduits; wires; cable boxes; concrete sidewalk; concrete curb with metal edge

South Facade: Not designed (historic) (partially visible)

Facade Notes: Parged; segmental-arched windows; stone sills; full-height metal vent; fire escape

West Facade: Not designed (historic) (partially visible)

Facade Notes: Parged; chimney

125 MacDougal Street (aka 117-119 West 3rd Street)

Borough of Manhattan Tax Map Block 543, Lot 60

Date: c. 1828-29

Architect/Builder: Not determined

Original Owner: Alonzo A. Alvord

Type: Row house

Style: Second Empire with Federal elements

Stories: 3 ½

Material(s): Brick; stone; cast iron

Significant Architectural Features: Flemish-bond brickwork (second story); cast-iron molded lintels with end blocks; stone sills; cornice; roof with pedimented dormers

Alterations: Some brick replaced; stoop replaced; non-historic railings and gate; first story reconfigured and resurfaced; fire escape; hanging illuminated sign with chains and brackets at corner; conduits; postal release box; intercom; light

Building Notes: 125 MacDougal Street was originally built as a 2½ story Federal style house for Alonzo A. Alvord (along with 127-131 MacDougal Street). It was enlarged to four stories and extended to cover the tax lot around 1867-68 according to annual tax assessments.

Site Features: Non-historic fence and gate and grille on MacDougal Street; gooseneck pipe, diamond plate hatch, and sidewalk grilles on West 3rd Street

Notable History and Residents: From 1865 to 1875, 125 MacDougal Street was owned by Francis W. Cooper, a silversmith known for his fine ecclesiastical silver who maintained his shop in the building. From 1901 to 1906 it became the Knickerbocker Hotel, which in 1901 had an African-American proprietor and clientele. In the course of the 20th century the storefront was reclassified as a restaurant (1941) and the upper stories were converted from a boarding house into apartments (1989-91). It has been the home of the Club Groove since the late 1990s.

References: New York City Directory, 1865/66-1906; "In the Real Estate Field," *New York Times*, May 24, 1906, 15; New York City Department of Buildings, Certificate of Occupancy (CO 98050-1991); Jennifer M. Swope, "Francis W. Cooper: Silversmith," *Magazine Antiques*, February 1999 <http://www.findarticles.com> (accessed February 27, 2004).

East Facade: Designed (historic, painted, resurfaced, altered)

Stoop: Replaced

Door(s): Replaced primary door

Windows: Replaced

Roof: Possibly historic (pitched - hexagonal shingles (painted))

Notable Roof Features: Pedimented wood dormers

Cornice: Historic

Areaway Wall/Fence Material(s): Metal

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Not designed (historic) (partially visible)

Facade Notes: Parged; brick chimney; wires

South Facade: Designed (historic)

Facade Notes: Brick, partially laid in Flemish bond; stone stoop; stone sills and lintels; cornice; mansard roof with pedimented dormers; chimneys, one with large metal ventilator; painted door; fire escape; storefront altered; murals; windows replaced; remote utility meter; display boxes; awnings; leader; air conditioner in non-historic grille

127 MacDougal Street

Borough of Manhattan Tax Map Block 543, Lot 59

Date: c. 1828-29

Architect/Builder: Not determined

Original Owner: Alonzo A. Alvord

Type: Row house

Style: Federal with alterations

Stories: 2 ½ and basement

Material(s): Brick; cast iron

Significant Architectural Features: Flemish-bond brickwork; low stoop; cast-iron molded lintels with end blocks

Alterations: Stoop replaced; non-historic railings and fence; entrance altered; studio dormer (1920s); through-wall air conditioners; signage; lights with conduits; television antenna; vent on roof

Building Notes: 127 MacDougal Street was designated an individual New York City Landmark in 2004.

Site Features: Non-historic fence and gate; wood-paved areaway; steps to basement; double-leaf door under stoop

Notable History and Residents: From 1833-1839, 127 MacDougal Street was owned by Anthony Lewis DeRose (1803-1836) and his wife Susan DeRose was a portrait, historical, and miniature painter who exhibited at the American Academy (1823-24, 1833) and National Academy (1829-35). His portrait of Davy Crockett is owned by The New-York Historical Society. Mrs. DeRose remained in the house for three years following her husband's death. Commercial intrusion and the arrival of working-class immigrants changed the character of the neighborhood by the time of the Civil War and many of the old houses were converted to boardinghouses. In 1870, two African-American actors, John Duffy and Charles Williams, were listed as tenants in the house. By the 1920s, the building was converted to mixed use, which it has remained.

Reference: Landmarks Preservation Commission, *127 MacDougal Street House Designation Report (LP-2149)* (New York: City of New York, 2004), prepared by Jay Shockley.

East Facade: Designed (historic, painted)

Stoop: Replaced stoop (gate under stoop - replaced)

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Roof: Replaced (pitched)

Notable Roof Features: Studio dormer

Cornice: Removed

Areaway Wall/Fence Material(s): Metal

Areaway Paving Material(s): Wood

Sidewalk Materials(s): Concrete

Curb Material(s): Concrete with metal edge

129 MacDougal Street

Borough of Manhattan Tax Map Block 543, Lot 58

Date: c. 1828-29

Architect/Builder: Not determined

Original Owner: Alonzo A. Alvord

Type: Row house

Style: Federal with alterations

Stories: 2 ½ and basement

Material(s): Brick; cast iron

Decorative Metal Work: Historic stoop railings

Significant Architectural Features: Flemish-bond brickwork; low stoop; entrance with Ionic columns supporting an entablature, sidelights, and transom; molded cast-iron lintels at entrance and first- and second-story windows; wood cornice

Alterations: Metal casement windows in basement; first-story windows reconfigured into display window with molded frame and transom (1950s); shingle-sided studio dormer (1933-38); windows of dormer altered; chimney parged; lights; plaque with house number; full-width retractable cloth awning; leader

Building Notes: 129 MacDougal Street was designated an individual New York City Landmark in 2004.

Site Features: Non-historic fence and gate; stone steps; non-historic basement door

Notable History and Residents: From 1920 to 1924, noted Hungarian-born portrait photographer Nickolas Muray had his first studio in 129 MacDougal Street. Later it was briefly Eve Addams' Tearoom, an after-theater club run by Eva Kotchever, a Polish Jewish lesbian. Convicted of obscenity for her book of short stories *Lesbian Love*, Kotchever was deported.

Reference: Landmarks Preservation Commission, *129 MacDougal Street House Designation Report (LP-2150)* (New York: City of New York, 2004), prepared by Jay Shockley.

East Facade: Designed (historic, painted, altered)

Stoop: Possibly historic stoop (historic gate under stoop)

Door(s): Replaced primary door; non-historic basement door

Windows: Replaced (upper stories); replaced (basement)

Roof: Replaced (pitched)

Notable Roof Features: Studio dormer

Cornice: Original

Areaway Wall/Fence Material(s): Metal

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

131 MacDougal Street

Borough of Manhattan Tax Map Block 543, Lot 57

Date: c. 1828-29

Architect/Builder: Not determined

Original Owner: Alonzo A. Alvord

Type: Row house

Style: Federal

Stories: 2 ½ and basement

Material(s): Brick

Significant Architectural Features: Flemish-bond brickwork; low stoop; entrance with Ionic columns (turned sideways), entablature and transom; molded cast-iron lintels with end blocks; peaked roof; shingle-sided dormer (reconfigured in the 1950s); chimney

Alterations: Basement and stoop resurfaced; non-historic stoop railings and gate across stoop; first-story windows reconfigured as display window (after 1979); non-historic tie rods with star-shaped plates; signage; leader; light; intercoms

Building Notes: 131 MacDougal Street was designated a New York City Landmark in 2004.

Site Features: Non-historic metal fence on stone curb

Notable History and Residents: Once home to professionals and businessmen and their families, by the Civil War it became a lodging house. In the 1870 U.S. Census among the tenants was John Jackson an African-American laborer. In the 1910s the block became a cultural and social

hub of bohemian Greenwich Village. The house was purchased in 1919 by the family of theatrical agent/playwright Will A. Page and was partially converted to commercial use by 1924 housing tearooms and speakeasies. From 1940 to 1961 Harold G. Calhoun, a professor of political science at UCLA and assistant to the U. S. Attorney General (1936-45), and his wife purchased the house adding it to nos. 127 and 129 which they had purchased 20 years earlier. They leased the three houses to Thomas M. Graham who hired Knubel & Persich to modernize the houses.

Reference: Landmarks Preservation Commission, *131 MacDougal Street House Designation Report (LP-2151)* (New York: City of New York, 2004), prepared by Jay Shockley.

East Facade: Designed (historic, painted, altered)

Stoop: Resurfaced stoop (possibly historic gate under stoop)

Door(s): Replaced primary door; basement door replaced

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (basement)

Roof: Replaced (pitched)

Notable Roof Features: Studio dormer

Cornice: Not historic

Areaway Wall/Fence Material(s): Metal

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete and stone

Curb Material(s): Concrete with metal edge

139 MacDougal Street (aka 133-139 MacDougal Street)

Borough of Manhattan Tax Map Block 543, Lot 53

Building Name: Wilf Hall; The Provincetown Playhouse

Date: 2010-11 (NB 120247474-2010)

Architect/Builder: Morris Adjmi Architects

Original Owner: NYU Law School Foundation

Type: Institutional

Style: Post Modern

Stories: 6

Material(s): Brick

Special Windows: Oculi

Significant Architectural Features: Continuous brick facade divided by recessed vertical windows; stone lintels and sills; metal cornice; marquee with standing letters; incorporates historic entrance to the Provincetown Playhouse including lintel and sign; oculi; rosettes; stone entrance surround; brick decoration; non-historic marquee with lights and standing letters; cornice

Building Notes: The Provincetown Playhouse theatre facade was designed by Israel L. Causman (ALT 2384-1941).

Site Features: Metal enclosure around basement entrance

Notable History and Residents: Although now demolished and replaced with Wilf Hall, the four 1830s row houses known as nos. 133-139 MacDougal Street were at the center of bohemian Greenwich Village in the 1910s and 1920s providing a home for the Provincetown Players (nos. 139 and 133), Polly's Restaurant (no. 137), the Liberal Club (no. 137), and Washington Square

Book Shop (no. 135). In 1984, New York University purchased the buildings, which had been redesigned into a mixed-use apartment building with a single unifying facade in 1941 by Israel L. Clausman. The New York University renovated the theatre in 1997-98 and operation was turned over to the university's schools of education and theater. The theater is now incorporated it within the recently completed Wilf Hall leaving its 1941-42 facade.

References: Frederick W. and Patrick J. McDarragh, *The Greenwich Village Guide* (Chicago: Chicago Review Press, 1992), 68-70; New York County, Office of the Register, Deeds and Conveyances, Liber 803, p. 378 (June 13, 1984); *Provincetown Playhouse: A Legacy Continues* (New York: New York University School of Education, [1998]).

East Facade: Designed (new building)

Door(s): Original primary door; theater doors replaced

Windows: Original (upper stories); original (basement)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

141 MacDougal Street

Borough of Manhattan Tax Map Block 543, Lot 52

See: 39½ Washington Square South (aka 130 West 4th Street; 141 MacDougal Street; 39A Washington Square South; 39½ Washington Square West; 39A Washington Square West)

MACDOUGAL STREET (EVEN NUMBERS)

98 MacDougal Street

Borough of Manhattan Tax Map Block 526, Lot 56

Date: c. 1907 (ALT 2396-1907)

Architect/Builder: R. Auchmuty Van Houten

Original Owner: Estate of Nicholas Low

Type: Commercial

Style: None

Stories: 1

Material(s): Wood; stucco

Decorative Metal Work: Non-original cast-iron posts and rails at commercial entry

Alterations: Commercial storefront consisting of wood-frame windows, doors and transoms (dates to after c. 1980); non-original cornice (also dates to after c. 1980s); commercial roll-down awning

Building Notes: This one-story commercial structure, located on the same tax lot as 184 and 186 Bleecker Street, was initially a rear-yard extension to the building at 186 Bleecker Street, constructed in 1907 as part of an alteration (ALT 2396-1907). At the time of designation, the 13-foot tall extension was considered by the New York City Department of Buildings to be a separate structure. Its present appearance is consistent with the first story of the west-facing (Bleecker Street) facade of 186 Bleecker Street.

Site Features: Non-historic concrete ramp at commercial entry (note: commercial entry moved

from south to north end of building after c. 1980s)

Other Structures on Site: 184 and 186 Bleecker Street and 98 MacDougal Street are all located on the same tax lot

Notable History and Residents: Nicholas Low (1739-1826) was one of New York's leading merchants and a notable financial figure in the period following the American Revolution. He purchased this block in 1796 as part of a tract that extended to what is now the west side of the Sixth Avenue. This purchase was retained by Low's heirs for nearly 100 years. In addition to this row (172 to 186 Bleecker Street), the estate of Nicolas Low was also responsible for similar rows on the block, including what is now the MacDougal-Sullivan Gardens

West Facade: Not historic

Door(s): Not historic primary door

Windows: Replaced

Storefront(s): Not historic

Cornice: Not historic

Sidewalk Material(s): Non-original brick paving (after c. 1980s)

Curb Material(s): Concrete with metal edge

100-102 MacDougal Street

Borough of Manhattan Tax Map Block 540, Lot 43

See: 185 Bleecker Street (aka 185-187 Bleecker Street; 100-102 MacDougal Street)

104 MacDougal Street

Borough of Manhattan Tax Map Block 540, Lot 1

Date: 1901-02 (NB 661-1901)

Architect/Builder: Michael Bernstein

Original Owner: Michael E. Pepe

Type: Tenement with commercial ground floor

Style: Renaissance Revival

Stories: 6

Material(s): Orange brick; masonry

Special Windows: Round-arched window openings at sixth story (sashes replaced; historically contained arched upper sashes)

Decorative Metal Work: Cast-iron posts with foliate details and lion's head medallion at residential entry; basket-style fire escape (present in c. 1939 tax photograph)

Significant Architectural Features: Rusticated brick facade with splayed masonry lintels and keystones at second through fifth stories; molded masonry sill courses at third and sixth stories; round-arched lintels with keystones and molded pilaster caps at sixth story; molded projecting cornice with foliate brackets and decorative frieze at roofline

Alterations: Masonry details removed above first story (not visible in c. 1939 tax photograph); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows; transom at main entry; commercial signage and awnings at storefronts; intercom at residential entry; lights at residential entry; lights and conduit at storefronts; projecting sign armature with sign towards southern end of facade; awning above ATM at northern end of facade

Building Notes: This "old law" tenement was originally constructed with stores at the first story.

The storefronts were altered in 1965 (ALT 2803-1965) and again in 1969 (ALT 228-1969).
Site Features: Single steps at commercial and residential entries; in-ground metal hatches in front of storefronts

West Facade: Designed (historic, repointed)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Altered

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

South Facade: Not designed (historic) (partially visible)

Facade Notes: Parged and painted

East Facade: Partially designed (historic) (partially visible)

Facade Notes: Visible from Sullivan Street; red brick; parged or painted; segmental-arched window openings; rectangular sills

106 MacDougal Street

Borough of Manhattan Tax Map Block 540, Lot 2

Date: 1900-01 (NB 981-1900)

Architect/Builder: Charles Rentz

Original Owner: James A. Lowe

Type: Tenement with commercial ground floor

Style: Renaissance Revival

Stories: 6

Material(s): Buff brick; masonry

Special Windows: Round-arched openings at sixth story (sashes replaced; historically contained arched upper sashes)

Decorative Metal Work: Cast-iron pillars with foliate details at residential entry and at outer edges at first story; basket-style fire escape (present in c. 1939 tax photograph)

Significant Architectural Features: Brick facade with masonry details including narrow molded lintel and sill courses at all stories, triangular pediments with foliate tympanum and masonry panels at outer bays, and brick round-arched lintels with masonry keystones at sixth story; molded cornice with foliate brackets and garland frieze at roofline

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); transom at residential entry; intercom at residential entry; light at residential entry; commercial awnings at storefronts

Building Notes: This tenement was originally constructed with a store. There is a possibly historic transom at the residential entry.

Site Features: Single steps at commercial and residential entries; in-ground metal hatches in front of storefronts

West Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Altered
Cornice: Original
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

North Facade: Not designed (historic) (partially visible)
Facade Notes: Only a small portion towards roofline is visible from street; painted

East Facade: Partially designed (historic) (partially visible)
Facade Notes: Partially visible from Sullivan Street; red brick; parapet appears rebuilt; flush masonry lintels; rectangular sills

108 MacDougal Street

Borough of Manhattan Tax Map Block 540, Lot 3

Date: 1889-90 (NB 939-1889)
Architect/Builder: Frederick Jenth
Original Owner: E.W. Brown
Type: Tenement
Style: None
Stories: 5
Material(s): Brick

Decorative Metal Work: Historic paneled cast-iron posts flank altered northern storefront and residential entry

Significant Architectural Features: Brick banding at second through fifth stories; pilasters on brick corbels at fifth story

Alterations: Facade largely stripped (after c. 1939 tax photograph but prior to c. 1980s tax photograph); large corrugated metal facing at parapet; replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); lights at residential entry; awnings at storefronts; roll-down gate at southern storefront

Building Notes: At the time of construction, this tenement accommodated four families on the first through upper stories as well as two families in the basement. Retail space was added at the first story (front walls replaced and show windows put in) in 1912 (ALT 674-1912). There is a possibly historic transom at the residential entry.

Site Features: Single steps at residential and commercial entries; in-ground metal hatches in sidewalk

West Facade: Designed (painted, details stripped)
Door(s): Replaced primary door
Windows: Replaced
Storefront(s): Altered (northern); possibly historic (southern)
Cornice: Removed
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

110 MacDougal Street

Borough of Manhattan Tax Map Block 540, Lot 4

Date: c. 1889 (original); 1999-2000 (alteration) (ALT 102452551-1999)

Architect/Builder: Not determined (c. 1889 or 1999-2000)

Original Owner: Not determined (c. 1889 or 1999-2000)

Type: Row house

Style: Post Modern

Stories: 6

Material(s): Not determined

Decorative Metal Work: Cast-iron pillars flank main entry

Alterations: Facade significantly altered after c. 1939 tax photograph, including replacement of original segmental-arched window openings with square-headed window openings with non-historic splayed lintels with foliate keystones and a non-historic cornice in 1999-2000 (ALT 102452551-1999); corrugated metal facing above first-story storefronts; replaced sashes (two-over-two double-hung sashes with segmental-arched upper sashes present in c. 1939 tax photograph); screen windows; projecting sign armature with hanging sign at northern end of facade at second story; transom at residential entry; corrugated metal infill above transom; light at residential entry; intercom at residential entry; awnings at storefronts; roll-down gates at storefronts

Building Notes: There was a house and rear building on this tax lot by 1852, as per building footprints illustrated on the Perris atlas of New York from that year. By 1857, the building appears to have taken on the same enlarged footprint that it retains at the time of designation, indicating that the original single-family home was altered later in the 19th century into a tenement. The present lintels and cornice are not historic and appear to date to a 1999 alteration (ALT 102452551-1999). The basket-style fire escape dates to after the c. 1980s tax photograph, and possibly to the 1999 alteration.

References: New York City Department of Buildings, Alteration Dockets; William Perris, *Atlas, City of New York* (New York: Perris & Browne, 1852); Perris (1857).

Site Features: Wide, three-step concrete stoop services residential and commercial entries; in-ground metal hatches in front storefronts

Other Structures on Site: 110 Rear MacDougal Street (not visible from street)

Notable History and Residents: The Folklore Center (aka Izzy Young's Folklore Center) was started in 1957 at this location by Israel G. Young and is considered a significant influence on the development of contemporary folk music. The center sponsored folk concerts, published music magazines, led the famous "folksinging riots" in Washington Square Park, and has functioned as a source of information for folk singers from all over the world. Among those who are said to have visited and/or performed at the center are Bob Dylan, Harry Belafonte, and the Clancy Brothers.

Reference: Fred W. McDarrah, *Greenwich Village* (New York: Corinth Books, 1963), 62.

West Facade: Designed (repointed, altered)

Stoop: Possibly historic

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Altered

Cornice: Not historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Not designed (historic) (partially visible)

Facade Notes: Very small portion visible above roofline of neighboring building; red brick

South Facade: Not designed (historic) (partially visible)

Facade Notes: Same as north facade

110 Rear MacDougal Street

Borough of Manhattan Tax Map Block 540, Lot 4

See: 110 MacDougal Street

112 MacDougal Street

Borough of Manhattan Tax Map Block 540, Lot 5

Date: By 1824 (original); 1870 (alteration); 1900-01 (later alteration) (ALT 17-1870; ALT 2232-1900)

Architect/Builder: Not determined (original); John Crouch (1870); James W. Cole (1900-01)

Original Owner: Not determined (original); John Crouch (1870); Antonio De Maria (1900-01)

Type: Row house

Style: Greek Revival

Stories: 5

Material(s): Brick; masonry

Significant Architectural Features: Greek Revival style lintels, sills, and cornice; molded cast-iron door surround with paneled reveals and entablature featuring triangular broken pediment with sculptural urn detail at residential entry

Alterations: Fourth and then fifth story added and roofline flattened (ALT 17-1870; ALT 2232-1900); the northern storefront was created after the 1980s tax photograph; entablature painted at entry; replaced sashes (not visible in c. 1939 tax photograph); screen windows; transom filled in at residential entry; awnings and commercial signage at storefronts, including projecting signs; lights and conduit at residential entry; intercom at residential entry; projecting light or security camera at second story

Building Notes: Tax records indicate that a house existed on this tax lot as early as 1824, owned by John Sneden (1825). Early on, the address of this tax lot was known as 120 MacDougal Street, but by 1857 it was known by its current address of 112 MacDougal Street. The house appears to have been converted to a multiple dwelling in 1870 when a full fourth story and new attic were apparently added by owner John Crouch, a carpenter who is listed as the architect for the alteration (ALT 17-1870). This attic was converted to a full fifth story in 1900 (ALT 2232-1900). The existing Greek Revival style lintels probably date to one or both of these alterations. The building had only one small storefront at the first story until after the c. 1980s tax photograph was taken.

References: New York City Department of Buildings, Alteration Dockets.

Site Features: Two-step concrete stoop at residential entry; low steps at commercial entries; small in-ground metal vent in front of northern storefront

West Facade: Designed (historic, painted, resurfaced)

Door(s): Replaced primary door
Windows: Replaced
Storefront(s): Altered
Cornice: Original
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

114 MacDougal Street

Borough of Manhattan Tax Map Block 540, Lot 6

Date: 1900 (NB 1328-1899)
Architect/Builder: John Philip Voelker
Original Owner: Eugene Gerbereux
Type: Tenement with commercial ground floor
Style: Renaissance Revival
Stories: 6
Material(s): Buff brick; terra cotta

Special Windows: Round-arched openings at sixth story (replaced sashes; historically contained arched upper sashes)

Decorative Metal Work: Four historic cast-iron pillars at first story; cornice above storefronts; historic handrails and posts at stoop

Significant Architectural Features: Tripartite vertical configuration with molded terra-cotta cornices capping base, shaft, and capital; terra-cotta bands and splayed brick lintels with terra-cotta keystones at base; splayed terra-cotta lintels with keystones at shaft; shaft flanked by rusticated brickwork; stylized pilasters with recessed panels and molded terra-cotta capitals at window openings at capital; terra-cotta lintels with keystones at capital; projecting, modillioned cornice with dentil course

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); goose-neck lights and conduit at storefront

Building Notes: Though the building permit was filed in 1899 for this building, construction is noted in the Department of Building docket as beginning on June 7, 1900, with a completion date of October 31, 1900. The building as originally constructed as a tenement for 12 families with stores. Note: Possibly historic or original wood-and-glass door, transom, molded frame, and lights at residential entry (not visible in c. 1939 tax photograph); historic configuration of storefront with possibly historic wood-and-glass materials remaining (not visible in c. 1939 tax photograph).

Site Features: Low, three-step masonry stoop extends onto sidewalk at residential entry; in-ground metal hatch in front of storefront

Notable History and Residents: For more than three decades (from 1950 to 1986) this was the location of the Kettle of Fish, a popular bar frequented by writers and poets of the Beat Generation and folk singers of the era, often between sets at the neighboring coffeehouses where they typically performed. One of the more famous photographs taken of American novelist and poet Jack Kerouac features the venue's neon "BAR" sign (no longer extant). Known patrons include Allen Ginsberg, Gregory Corso, Edie Sedgwick, and Andy Warhol. In 1986, the bar relocated to 130 West 3rd Street, and relocated again in 1998 to 59 Christopher Street, where it remained as of 2013.

References: Glenn Collins, “When a Corner Bar Moves Up the Street, Do Its Patrons Follow?,” *New York Times*, December 27, 2008, A19; William Lawlor, *Beat Culture: Lifestyles, Icons, and Impact* (CA: ABC-CLIO, Inc., 2005), 257; Bill Morgan, *Beat Generation in New York: A Walking Tour of Jack Kerouac’s City* (San Francisco, CA: City Lights Books, 1997), 87-89.

West Facade: Designed (historic)

Stoop: Possibly historic

Door(s): Possibly original or historic primary door

Windows: Replaced

Storefront(s): Historic

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick

South Facade: Not designed (historic) (partially visible)

Facade Notes: Same as north facade

116 MacDougal Street

Borough of Manhattan Tax Map Block 540, Lot 7

Date: 1883-84 (NB 1268-1883)

Architect/Builder: James Kyle

Original Owner: Daniel S. McElroy

Type: Tenement

Style: Neo-Grec

Stories: 5 and basement

Material(s): Brick; brownstone

Decorative Metal Work: Cast-iron pillars, molded cornice, and foliate frieze at first story

Significant Architectural Features: Brick with flush brownstone lintels and projecting rectangular sills; bracketed cornice is stepped towards center of facade with stylized oversized brackets and inscription “MACDOUGAL”

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows; non-historic transom at residential entry; small exposed light bulb at residential entry; conduit at residential entry; intercom at residential entry; awnings at first-story storefronts; roll-down gates at first-story storefronts and northern basement commercial space; lights and conduit at first story and basement commercial spaces; projecting sign armatures and sign at second story; non-historic handrails at stoops; non-historic metal-and-wood door at southern basement commercial space; ATM with projecting sign at first story at southern end of facade

Building Notes: Originally constructed as a tenement, the existence of stores at the first story dates to a 1903 alteration, which is likely when the cast-iron piers at the first story were installed (ALT 895-1903)

Site Features: Large steel stoop services residential and first-story commercial entries (ALT 2211-1957); metal stoop with non-historic handrails descends to basement entry (ALT 2211-57);

in-ground metal plate closing off northern basement commercial space; low painted concrete curb at northern end of facade

Notable History and Residents: In the early 1930s, 116 MacDougal Street was home to Louis' Luncheon, a venue known for attracting a varied crowd of writers and Ziegfeld Follies chorus girls, and which had a reputation for being lesbian and gay friendly. From about 1958 until 1971, this was the site of the Gaslight Cafe (aka Gaslight Poetry Cafe), an early Beat hangout offering poetry readings by such notables as Allen Ginsberg and Jack Kerouac. Television reporter Mike Wallace did televised interviews from the Gaslight in 1960 for his special on the Beat Generation. The venue soon became well-known for folk music as well, with early performances by Bruce Springsteen and Bob Dylan cited. Comedian Bill Cosby began his career at the Gaslight, building a reputation for himself as a performer there during the summer of 1962 while a 24-year-old student at Temple University. In 1960, the Fire Department closed the coffeehouse, along with others in the neighborhood, citing safety concerns and violations of city zoning laws – more specifically, for providing entertainment in the form of poetry reading and music without a cabaret license. Protests and sit-ins by patrons of the Gaslight continued until at least the following year, and the café survived until 1971. A coffeehouse called Caricature coexisted with the Gaslight in the same building during the 1960s.

References: “80 Beatniks Protest,” *New York Times*, June 13, 1960, 32; “Beatniks Stage a Sit-In at Café, Defying Firemen in the ‘Village’,” *New York Times*, January 9, 1961, 25; George Chauncey, *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890-1940* (New York: Basic Books, 1994), 37-38, 241; “Cosby to Appear in TV Spy Series,” *New York Times*, November 16, 1964, 63; Fred W. McDarrah, *Greenwich Village* (New York: Corinth Books, 1963) 82; Paul Gardner, “Comic Turns Quips into Tuition,” *New York Times*, June 25, 1962, 23; Arthur Gelb, “Voice of the Beatnik is Being Stilled in the ‘Village’,” *New York Times*, October 20, 1960, 44; Bill Morgan, *Beat Generation in New York: A Walking Tour of Jack Kerouac's City* (San Francisco, CA: City Lights Books, 1997) 87-89; “Second ‘Beat’ Café Closed by Firemen,” *New York Times*, June 12, 1960, 79; “‘Village’ Café Owner Acquitted,” *New York Times*, September 10, 1964, 32.

West Facade: Designed (painted, resurfaced)

Stoop: Not original

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Altered

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

118 MacDougal Street

Borough of Manhattan Tax Map Block 540, Lot 8

Date: 1893 (NB 762-1892)

Architect/Builder: Martin V. B. Ferdon

Original Owner: John V. Campbell

Type: Tenement

Style: Queen Anne

Stories: 5 and basement

Material(s): Brick; brownstone

Special Windows: Round-arched window openings at second story (replaced sashes; historically contained arched upper sashes); possibly historic fanlight at main entry

Significant Architectural Features: Tripartite vertical configuration; brick facade with richly carved brownstone details including elaborate rinceaux, round-arched lintels, masked keystones, panels and tympanum, and hooded lintels on stylized brackets; round-arched residential entry flanked by oversized, stylized brackets supporting a molded entablature; bracketed cornice with stylized details

Alterations: Refaced at basement; faux-stone refacing at base flanking residential entry; some deterioration at first-story brownstone keystones and southern brownstone lintel; replaced sashes (one-over-one double hang sashes present in c. 1939 tax photograph, with round-arched upper sashes at second story); screen windows; non-historic sidelights at residential entry; lights at residential entry; intercom at residential entry; lights and conduit at basement; commercial awnings with stylized supports at basement; handrail at stoop; ATM machine at southern and northern storefronts

Building Notes: This building was originally constructed as a tenement for 20 families (four per story) with a janitor in the basement. The present basement retail spaces at basement level were a later addition that date prior to 1946 (they are not visible in the c. 1939 tax photograph but are mentioned in a 1946 alteration application, ALT 226-1946).

Site Features: Concrete steps descend to partially below-grade commercial spaces

West Facade: Designed (historic, painted)

Stoop: Altered

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Storefront(s): Altered

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic metal fencing and gates; low concrete curb at southern portion of southern areaway

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

120 MacDougal Street

Borough of Manhattan Tax Map Block 540, Lot 9

Date: 1901 (NB 1303-1900)

Architect/Builder: Schneider & Herter

Original Owner: Leopold Kaufman

Type: Tenement with commercial ground floor

Style: Renaissance Revival with Romanesque Revival elements

Stories: 7

Material(s): Brick; masonry

Special Windows: Round-arched window openings at fourth story (sashes replaced; historically contained arched upper sashes)

Decorative Metal Work: Basket-style fire escape (present in c. 1939 tax photograph)

Significant Architectural Features: Brick facade with richly carved masonry details including round-arch lintels with egg-and-dart molding and rounded corners with foliate molding at fourth-story window openings, slightly projecting hooded lintels elsewhere, and molded and foliate bands throughout; round-arched main entry portico with masked keystone consists of marble columns on paneled bases with decorative capitals supporting a molded entablature

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); filled-in transom with address numbers at residential entry (prior to 1980s); lights at main entry; intercom at main entry; awnings and commercial signage at storefronts; lights and conduit at southern storefront; projecting sign at southern storefront

Building Notes: This building was originally constructed as a tenement with stores at the front part of the first story. The presence of front and rear fire escapes dates to the original construction of this tenement. Residential entry vestibule visible from street.

Site Features: Orange ceramic tiles in sidewalk in front of residential entry; in-ground metal hatches in front of storefronts

Notable History and Residents: The prior building on the tax lot was purchased by Reverend John E. Burke of the Church of St. Benedict the Moor, an African-American Catholic Church at Bleecker and Downing Streets, to be opened as “St. Benedict’s Home for Colored Catholic Children.” By 1887, 10 children were in residence at the home. During the 1960s, this was the location of a night club known as Why Not? whose notable acts included, among others, folk singer Richie Havens, who played here early in his career.

References: “Catholic Church Work,” *New York Times*, October 24, 1886, 5; Douglas Martin, “Richie Havens, a Soulful Folk Singer Who Riveted Woodstock, Dies at 72,” *New York Times*, April 23, 2013, A24; Fred W. McDarrah, *Greenwich Village* (New York: Corinth Books, 1963), 82; “St. Benedict’s Home,” *New York Times*, January 7, 1887, 8.

West Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Altered

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Not designed (historic) (partially visible)

Facade Notes: Partially visible above roofline of neighboring building; parged

South Facade: Not designed (historic) (partially visible)

Facade Notes: Partially visible above roofline of neighboring building; parged; cellular antenna visible above roofline

122 MacDougal Street

Borough of Manhattan Tax Map Block 540, Lot 10

Date: 1889 (NB 842-1889)

Architect/Builder: George Keister

Original Owner: William Rankin

Type: Tenement

Style: Queen Anne with alterations

Stories: 5 and basement

Material(s): Brick; brownstone

Special Windows: Round-arched openings at first story (replaced sashes; historically contained arched upper sashes)

Decorative Metal Work: Historic posts and handrail at stoop; historic posts, rails, and gate at southern areaway

Significant Architectural Features: Tripartite vertical configuration; round-arched brick lintels at first story spring from engaged brownstone pilasters with foliate panels; slender, four-story brick pilasters on foliate brownstone corbels extend from the building's shaft to capital, flanking the central two bays; flush brownstone lintels at shaft; dogtooth brickwork at second, third, and fifth stories; round-arched main entryway

Alterations: Cornice removed and new brick parapet installed (ALT 1915-1941); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows; small lights and conduit at residential entry; awnings and commercial signage at commercial spaces; northern commercial awning suspended from first story; metal sign armatures to north of residential entry at first story and towards northern end of facade above first story; several security cameras at first story

Building Notes: This "old law" tenement was constructed under the same New Building application as 124 MacDougal Street, which was nearly identical in appearance at the time of construction. Possibly historic fanlights at residential entry.

Site Features: Metal stoop descends to partially below-grade northern basement commercial space; in-ground metal hatches within northern areaway

West Facade: Designed (historic, repointed)

Stoop: Original

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Storefront(s): Altered

Cornice: Removed

Areaway Wall/Fence Material(s): Low masonry curbs with historic rails, posts and gate at southern areaway; non-historic metal rails at northern areaway

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

124 MacDougal Street

Borough of Manhattan Tax Map Block 540, Lot 11

Date: 1889 (NB 842-1889)

Architect/Builder: George Keister

Original Owner: William Rankin

Type: Tenement

Style: Queen Anne with alterations

Stories: 5 and basement

Material(s): Brick; brownstone

Significant Architectural Features: Tripartite vertical configuration; slender, four-story brick

pilasters extend from the building's shaft to capital, flanking the central two bays; flush brownstone lintels at shaft; dogtooth brickwork at third and fifth stories; bracketed cornice with garland and sunburst panels

Alterations: First-story brick and brownstone details stripped; original round-arched openings altered at first story and replaced with enlarged storefront window openings and square-headed residential entryway (date not determined); some brackets removed from cornice; replaced sashes (six-over-one double-hung sashes present in c. 1939 tax photograph); lights at residential entry; lights and conduit at first-story storefront; intercom within residential entry vestibule; commercial signage and awnings at basement and first story; projecting sign at first story towards southern end of facade; satellite dish visible above roofline towards southern end

Building Notes: This “old law” tenement was constructed under the same New Building application as 122 MacDougal Street, which was nearly identical in appearance at the time of construction. A restaurant space was apparently first installed here at the basement level in 1964, with stores at the first story following shortly thereafter (same alteration application, ALT 96-1964). There is a possibly historic door surround consisting of pilasters supporting a molded entablature, and a possible historic transom, at the recessed residential entry.

Site Features: Metal stoop at residential entry; ceramic tiles within residential entry vestibule; metal stoops descend to partially below-grade basement commercial spaces

West Facade: Designed (historic, painted)

Stoop: Replaced

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Altered

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic metal fencing

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

126 MacDougal Street

Borough of Manhattan Tax Map Block 540, Lot 12

Date: 1893-94 (NB 678-1893)

Architect/Builder: George Pelham

Original Owner: Joseph Buttenweiser

Type: Tenement

Style: Queen Anne with alterations

Stories: 5 and basement

Material(s): Brick; brownstone; terra cotta

Special Windows: Round-arched window openings at second story (historic round-arched multi-paned upper sashes remain at two southern window openings; replaced at two northern window openings)

Significant Architectural Features: Brick facade with brownstone and terra-cotta details including elaborate foliate bands, round-arched lintels with mask keystones, hooded lintels on stylized brackets, and panels and tympani with foliate details

Alterations: Stoop removed, first-story window openings altered, original residential entry altered and partially filled in, new main residential entry established at basement, details stripped

from first story and new facing installed (later stuccoed and painted) (ALT 1543-1938); cornice apparently also removed as part of ALT 1543-1938 (not present in c. 1939 tax photograph); some sashes replaced (multi-paned double-hung sashes present in c. 1939 tax photograph); screen windows; lights at new residential entry; awning at new residential entry; awnings and commercial signage at storefronts; southern awning suspended from first story; ATM and small awning affixed to facade south of residential entry; projecting security camera at first story
Building Notes: This “old law” tenement was constructed under the same New Building application as 128 MacDougal Street, which was nearly identical in appearance at the time of construction. Some historic six-over-six double-hung sashes remain at second and third stories (see also “*Special Windows*”).

Site Features: Partially below grade commercial entries

West Facade: Designed (historic, painted)

Stoop: Removed

Door(s): Replaced primary door

Windows: Mixed

Storefront(s): Altered

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

128 MacDougal Street

Borough of Manhattan Tax Map Block 540, Lot 13

Date: 1893 (NB 678-1893)

Architect/Builder: George Pelham

Original Owner: Joseph Buttenweiser

Type: Tenement

Style: Queen Anne with alterations

Stories: 5 and basement

Material(s): Brick; brownstone; terra cotta

Special Windows: Round-arched window openings at second story (sashes replaced; historically contained arched upper sashes)

Significant Architectural Features: Brick facade with brownstone and terra-cotta details including elaborate foliate bands, round-arched lintels with mask keystones, hooded lintels on stylized brackets, and panels and tympani with foliate details

Alterations: Stoop removed, first story window openings altered, original main entry altered and partially filled in, new main residential entry established at basement, and details stripped and new brick facing installed at first story (ALT 1831-1940); original cornice and pediment removed and replaced with castellated brick parapet (after c. 1939 tax photograph but prior to c. 1980s tax photograph); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows; lights and conduit at new residential entry; conduit at second story; mailbox to north of new residential entry; awnings and commercial signage at storefronts; roll-down gates at storefronts; ATM affixed to facade at first story at northern end of facade; projecting security camera at first story at northern end of facade

Building Notes: This “old law” tenement was constructed under the same New Building application as 126 MacDougal Street, which was nearly identical in appearance at the time of

construction. The basement apartments were converted into storefronts in 1965 (ALT 590-1965).
Site Features: Partially below grade commercial entries

West Facade: Designed (historic, painted)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Altered

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Not designed (historic)

Facade Notes: Red brick

130 MacDougal Street

Borough of Manhattan Tax Map Block 540, Lot 14

Date: 1852

Architect/Builder: Not determined

Original Owner: Lawrence Van Wart

Type: Row house

Style: Greek Revival

Stories: 3 and basement

Material(s): Red brick; masonry

Decorative Metal Work: Wrought-iron supports, bracket, and frieze at porch; rails and gate at areaway and stoop

Significant Architectural Features: Brick facade with Greek Revival style lintels, sills, and cornice; possibly historic doors, transoms, and surrounds

Alterations: Some replaced brick where structural lintels replaced; replaced sashes (not visible in c. 1939 tax photograph); light at main entry; intercom at basement

Building Notes: The houses at 130 and 132 MacDougal Street are identical in appearance, were constructed at the same time, and are tied together by a shared stoop and elaborate metal portico. Early on, the addresses of the properties were 138 and 140 MacDougal Street, but by 1855 they were known by their current addresses of 130 and 132 MacDougal Street. A party wall separates the houses. The houses are very shallow in depth, only about 25 feet, conforming to the historic tax lot configuration (the tax lots were known in 1852 as lots 2323 A and B, and were probably carved out of an historic tax lot on the southeast corner of MacDougal and West 3rd Streets, adjacent to the demolished Episcopal Church). Today the houses occupy the southwest corner of the larger tax lot 14. Though Lawrence Van Wart is listed on the 1852 assessment for the new houses, conveyance records indicate the property was officially transferred to him in 1854 from David C. Stone.

References: New York City Department of Finance, Conveyance and Tax Assessment Records; New York City Landmarks Preservation Commission, Research Files.

Site Features: Brick steps descend to below-grade areaway; in-ground metal hatch within areaway; tall metal fencing and gate at entrance to southern service alley

Other Structures on Site: See 132 MacDougal Street and 110 West 3rd Street (aka 110-114 West

3rd Street; 134 MacDougal Street)

Notable History and Residents: Though it is frequently asserted that Louisa May Alcott wrote her famous novel, *Little Women*, while staying at 130-132 MacDougal Street, this appears to have been a mid-20th century invention. Alcott's own detailed journals and carefully catalogued correspondence apparently place her firmly in Concord, Massachusetts at the time, with her first visit to New York City occurring in October 1856, nine years after *Little Women* was begun.

References: Chelsea Grogan, *130-132 MacDougal Street: An Architectural and Cultural History of Greenwich Village*, as available in the Greenwich Village Society for Historic Preservation, Research Files.

West Facade: Designed (historic, painted, resurfaced at basement)

Stoop: Original

Porch(es): Original

Door(s): Possibly historic primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Historic rails and gate on low masonry curb

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

132 MacDougal Street

Borough of Manhattan Tax Map Block 540, Lot 14

Date: 1852

Architect/Builder: Not determined

Original Owner: Lawrence Van Wart

Type: Row house

Style: Greek Revival

Stories: 3 and basement

Material(s): Red brick; masonry

Decorative Metal Work: Wrought-iron supports, bracket, and frieze at porch; rails and gate at areaway and stoop

Significant Architectural Features: Brick facade with Greek Revival style lintels, sills, and cornice; possibly historic doors, transoms, and surrounds

Alterations: Some replaced brick where structural lintels replaced; replaced sashes (not visible in c. 1939 tax photograph); light at main entry; intercom at main entry; intercom at main entry; doorbell at basement

Building Notes: The houses at 130 and 132 MacDougal Street are identical in appearance, were constructed at the same time, and are tied together by a shared stoop and elaborate metal portico. Early on, the addresses of the properties were 138 and 140 MacDougal Street, but by 1855 they were known by their current addresses of 130 and 132 MacDougal Street. A party wall separates the houses. The houses are very shallow in depth, only about 25 feet, conforming to the historic tax lot configuration (the tax lots were known in 1852 as lots 2323 A and B, and were probably carved out of an historic tax lot on the southeast corner of MacDougal and West 3rd Streets, adjacent to the demolished Episcopal Church). Today the houses occupy the southwest corner of

the larger tax lot 14. Though Lawrence Van Wart is listed on the 1852 assessment for the new houses, conveyance records indicate the property was officially transferred to him in 1854 from David C. Stone.

References: New York City Department of Finance, Conveyance and Tax Assessment Records; New York City Landmarks Preservation Commission, Research Files.

Site Features: Brick steps descend to below-grade areaway; in-ground metal hatch within areaway

Other Structures on Site: See 130 MacDougal Street and 110 West 3rd Street (aka 110-114 West 3rd Street; 134 MacDougal Street)

Notable History and Residents: Though it is frequently asserted that Louisa May Alcott wrote her famous novel, *Little Women*, while staying at 130-132 MacDougal Street, this appears to have been a mid-20th century invention. Alcott's own detailed journals and carefully catalogued correspondence apparently place her firmly in Concord, Massachusetts at the time, with her first visit to New York City occurring in October 1856, nine years after *Little Women* was begun. In 1935, a reform-minded institution known as "Mothers of Today" dedicated to "the proper training of women with children" opened at 132 MacDougal Street. It is unclear how long this organization lasted.

References: "Business of Motherhood Goes on a Clinical Basis," *The Milwaukee Journal*, October 18, 1935, 9; Chelsea Grogan, *130-132 MacDougal Street: An Architectural and Cultural History of Greenwich Village*, as available in the Greenwich Village Society for Historic Preservation, Research Files; "Group to 'Debunk' 'Myth of Mothers'," *New York Times*, October 17, 1935, 13.

West Facade: Designed (historic, painted, resurfaced at basement)

Stoop: Original stoop (gate under stoop - replaced)

Porch(es): Original

Door(s): Possibly historic primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Historic rails and gate on low masonry curb

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

134 MacDougal Street

Borough of Manhattan Tax Map Block 540, Lot 14

110 West 3rd Street (aka 110-114 West 3rd Street; 134 MacDougal Street)

136-146 MacDougal Street

Borough of Manhattan Tax Map Block 541, Lot 1

See: 40 Washington Square South (aka 136-146 MacDougal Street; 250-262 Sullivan Street; 40-49 Washington Square South)

MINETTA LANE (ODD NUMBERS)

1 Minetta Lane

Borough of Manhattan Tax Map Block 542, Lot 43

Date: c. 1839-41 (original); 1924 (alteration) (ALT 1464-1924)

Architect/Builder: Not determined (c. 1839-41); Richard Berger & Son (1924)

Original Owner: David Louderback (c. 1839-41); Charles F. Bisantz (1924)

Type: Row house

Style: Greek Revival with alterations

Stories: 3 and basement

Material(s): Brick; stone

Significant Architectural Features: Flemish-bond brickwork; stone sills and lintels; denticulated cornice

Alterations: Sign with house number; metal bracket; basement grille altered for air conditioner; lintels and sills resurfaced; basement painted

Building Notes: One of four houses along with 3 and 5 Minetta Lane and 17 Minetta Street built by David Louderback c. 1839-41. The buildings were purchased by Charles F. Bisantz and converted into multiple dwellings in 1924 by the architectural firm of Richard Berger & Son. At that time the front stoop was removed and the entrance moved to the rear of the building, accessed through what is now a gated, privately accessible courtyard from Minetta Street.

Site Features: Minetta Lane: Non-historic masonry wall; non-historic metal fence and gate; remote utility meter attached to wall; Minetta Street: Slate-paved courtyard; storage bin under stoop

Notable History and Residents: In 1922, DeWitt and Lila B. Acheson Wallace published the first edition of the *Reader's Digest* in the basement of 1 Minetta Lane. Another tenant at the time was a social organization known as the Rainbow Club.

References: Alden Whitman, "DeWitt Wallace, Founder of Reader's Digest, is Dead," *New York Times*, April 1, 1981, D23; "Battle in Rainbow Club," *Evening Telegram*, January 1, 1922, 2.

North Facade: Designed (historic, cleaned, patched)

Stoop: Removed

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (basement)

Cornice: Possibly historic

Areaway Wall/Fence Material(s): Masonry and metal

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Stone

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, partially painted; window infilled with brick

South Facade: Not designed (historic, altered) (partially visible)

Facade Notes: Brick; non-historic metal L-shaped stoop; metal door hood; windows with stone sills; asymmetrical placement of east bay of windows; possibly historic grilles at basement; leader

3 Minetta Lane

Borough of Manhattan Tax Map Block 542, Lot 42

Date: c. 1839-41 (original); 1924 (alteration) (ALT 1656-1924)

Architect/Builder: Not determined (c. 1839-41); Richard Berger & Son (1924)

Original Owner: David Louderback (c. 1839-41); Charles F. Bisantz (1924)

Type: Row house

Style: Greek Revival with alterations

Stories: 3 and basement

Material(s): Brick; stone

Significant Architectural Features: Flemish-bond brickwork; stone sills and lintels; denticulated cornice; historic wood window enframements

Alterations: Sills resurfaced; lights; wires; dish antenna; one basement grille altered for air conditioner

Building Notes: One of four houses along with 1 and 5 Minetta Lane and 17 Minetta Street built by David Louderback c. 1839-41. The buildings were purchased by Charles F. Bisantz and converted into multiple dwellings in 1924 by the architectural firm of Richard Berger & Son. At that time the front stoop was removed and the entrance moved to the rear of the building, accessed through what is now a gated, privately accessible courtyard from Minetta Street.

Site Features: Minetta Lane: Non-historic fence and gate with mail box and remote utility meter; concrete and stone steps; pipes; Minetta Street: Slate-paved courtyard

Notable History and Residents: In 1894, the widow and children of the exiled Count de Rochemont lived at 3 Minetta Lane.

References: "Vicomte and Scapegrace," *The Sun*, January 13, 1894, 5.

North Facade: Designed (historic, painted, altered)

Stoop: Removed

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (basement)

Cornice: Possibly historic

Areaway Wall/Fence Material(s): Metal

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Stone

South Facade: Not designed (historic, altered) (partially visible)

Facade Notes: Brick, painted; exposed metal beam; chimney on party wall with 5 Minetta Lane; non-historic metal, open-tread stoop; entrance porch with hipped roof; leader; windows asymmetrically placed in east bay; stone sills

5 Minetta Lane (aka 19 Minetta Street)

Borough of Manhattan Tax Map Block 542, Lot 41

Date: c. 1839-41 (original); 1924 (alteration) (ALT 1666-1924)

Architect/Builder: Not determined (c. 1839-41); Richard Berger & Son (1924)

Original Owner: David Louderback (c. 1839-41); Charles Bisantz (1924)

Type: Row house

Style: Greek Revival with alterations
Stories: 3 and basement
Material(s): Brick; stone

Significant Architectural Features: Flemish-bond brickwork; stone sills and lintels; possibly historic denticulated cornice

Alterations: Lintels shaved; railing on roof; basement window grille altered for air conditioner

Building Notes: One of four houses along with 1 and 3 Minetta Lane and 17 Minetta Street built by David Louderback c. 1839-41. The buildings were purchased by Charles F. Bisantz and converted into multiple dwellings in 1924 by the architectural firm of Richard Berger & Son. At that time the front stoop was removed and the entrance moved to the rear of the building, accessed through what is now a gated, privately accessible courtyard from Minetta Street.

Site Features: Minetta Lane: Non-historic wall, fence and gate; concrete steps; Minetta Street: Brick and stucco wall with historic metal archway and non-historic metal fencing and gate between 5 Minetta Lane and 17 Minetta Street; non-historic intercom imbedded in wall; non-historic lights on fence; slate-paved courtyard; brick steps; bulkhead

North Facade: Designed (historic, painted)

Stoop: Removed

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (upper stories); not historic (basement)

Cornice: Historic

Areaway Wall/Fence Material(s): Concrete with metal edge

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Stone and concrete with metal edge

West Facade: Not designed (historic)

Facade Notes: Flemish-bond brickwork, painted; single bay of windows with stone sills and lintels; window added at first story; lintels shaved; windows replaced; non-historic grille at first story; basement window removed and infilled; louvered vent; metal railing on roof; concrete sidewalk; concrete curb with metal edge

South Facade: Not designed (historic, altered) (partially visible)

Facade Notes: Brick, painted; stone sills; brick lintels; entrance at basement with shed roof door hood; possibly historic metal railings at entrance; non-historic door; non-historic grilles; windows replaced; railing on roof; brick chimney on roof; leader

25 Minetta Lane (aka 19-25 Minetta Lane; 16-22 Minetta Street)

Borough of Manhattan Tax Map Block 542, Lot 11

Date: 1939-40 (NB 230-1939)

Architect/Builder: H. I. Feldman

Original Owner: Belkind Realty Corp.

Type: Apartment building

Style: Colonial Revival

Stories: 6

Material(s): Brick

Decorative Metal Work: Historic fire escapes; historic railings at sixth story; historic window grille at entrance

Significant Architectural Features: Rusticated brickwork at ground floor; rusticated brick piers; terra-cotta stringcourses at first and fifth stories; stone surround with fluted pilasters supporting an entablature incorporating the entrance and a large window; possibly historic brass intercom; triple and paired windows with flared brick lintels and cast keystones, paired windows separated by wide, header brick piers; pediment with oculus and swag; parapet with terra-cotta string course

Alterations: Some brick replaced

Building Notes: Known as 25 Minetta Lane, the main entrance is on the west, facing Sixth Avenue.

Site Features: Adjacent to Minetta Green Park; brick-paved areaway with planting beds; historic fence and arbor with gate at Minetta Lane; non-historic lights on fence between entrance and park; Minetta Lane: Concrete-paved light court; possibly historic fence, gate and fence partially covered by metal mesh; metal stair; metal grilles; spigot

West Facade: Designed (historic, patched)

Door(s): Replaced primary door

Windows: Replaced

Security Grilles: Mixed (upper stories)

Cornice: Historic

Areaway Wall/Fence Material(s): Metal

Areaway Paving Material(s): Brick

North Facade: Designed (historic)

Facade Notes: Two pavilions with light court; rusticated brickwork at ground floor; rusticated piers; possibly historic grilles at ground floor, one altered for air conditioner; terra-cotta sill courses at second and fifth stories, which extend part of the way into the light court; triple windows with brick lintels with cast keystones at second and sixth stories; corner terrace at sixth story with historic railings; pediments with terra-cotta cornices and oculi with swags; brick parapet; fire escape in light court; facade patched and repointed; windows replaced; non-historic grilles at ground floor of light court, some altered for air conditioners; remote utility meter in light court; concrete sidewalk; concrete curb with metal edge

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick; stone sills; windows replaced; metal railing at sixth story terrace; metal chimney; pipe on roof; conduit

East Facade: Designed (historic)

Facade Notes: Rusticated brickwork at ground floor; rusticated brick piers; terra-cotta sill courses at first and sixth stories; triple windows with brick lintels and cast keystones; pavilions with chamfered corners and recessed terraces with historic railings at sixth story; parapet with cast stringcourse and cut-outs with historic railings; historic fire escapes; historic grilles at ground floor; facade patched and repointed; windows replaced; non-historic service door; light with conduit; building number above service door; concrete sidewalk; concrete curb with metal edge

MINETTA LANE (EVEN NUMBERS)

6-8 Minetta Lane

Borough of Manhattan Tax Map Block 543, Lot 23

See: 115 MacDougal Street (aka 6-8 Minetta Lane)

12-14 Minetta Lane

Borough of Manhattan Tax Map Block 543, Lot 15

See: 122 West 3rd Street (aka 122-128 West 3rd Street; 12-14 Minetta Lane)

16 Minetta Lane

Borough of Manhattan Tax Map Block 543, Lot 27

Date: Prior to 1854

Architect/Builder: Not determined

Original Owner: Not determined

Type: Probably free-standing house

Style: Stripped Neo-Classical

Stories: 3

Material(s): Stucco

Significant Architectural Features: Round-arched entrance

Alterations: Facade parged; non-historic metal security gate at entrance, second one visible at rear of entrance vestibule; windows enlarged at first and second story; shutters; basement window replaced with small grille; cornice removed; pipe on roof; wires; light; camera

Building Notes: It is unclear when 16 Minetta Lane was constructed. The first mention of a house on the tax lot appears in the 1821 tax assessments. Beginning in 1854 the value of the house had jumped from \$1,600 to \$2,500, which may indicate that the original house had been greatly enlarged or replaced. In 1918, a certificate of occupancy was issued for a blacksmith shop on the first story of the front building. Ten years later, the front house was converted into non-housekeeping apartments (ALT 2330-1928) by Floyd McCathern and it is likely that the facade was given its basic appearance at this time. That same year, McCathern designed a two-story single family dwelling (NB 545-1928) for the rear of the tax lot which was completed in 1929. The front building was converted to housekeeping apartments in 1939 (ALT 2373-1939). In 1989-90, the front house was converted into a single family dwelling (ALT 1354-1989). In the 1990s the two buildings were combined under a glass roof at which time the interior framing of the third story of the front building was removed (ALT 100290604-1991). As of August 29, 2013 a permit was issued by the Department of Buildings to enlarge the existing building.

Notable History and Residents: The first tenant was Mary Sandford, a washwoman, who appears in directories of 1821-22. In 1828 the house was sold to Thomas Sandford a “tea waterman” whose job it was to deliver potable water. The 1840 U.S. Census records a Thomas Sanford [sic] in the 15th ward and lists his household as consisting of 13 free men and women of color. Sandford sold the property in 1842 to J. M. Scheper a German grocer. From 1958 to 1990, the house was owned by Robert Swen Swenson, a Broadway dancer. In 1990, it was purchased by the designer and events planner Robert Isabel who resided in the house until his death in 2009.

References: Thomas Longworth, *Longworth’s New-York Directory* (New York: Thomas Longworth, 1821-22); Christopher Mason, “At Auction, the Secret Cache of an Icon,” *New York Times*, November 19, 2009, D1; New York County, Office of the Register, Deeds and

Conveyances, Liber 241, p. 527 (November 12, 1828), Liber 427, p. 4 (May 8, 1842), Liber 5039, p. 569 (June 3, 1958), Liber 1654, p. 2224 (January 5, 1990); U. S. Census records, 1840-1850.

South Facade: Designed (historic, resurfaced, altered)

Door(s): Replaced primary door

Windows: Replaced

Security Grilles: Not historic (upper stories)

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge; stone

West Facade: Not designed (historic) (partially visible)

Facade Notes: Parged chimney

18 Minetta Lane

Borough of Manhattan Tax Map Block 543, Lot 28

Building Name: Minetta Lane Theatre

Date: 1982-84 (ALT 552-1982)

Architect/Builder: Larsen/Juster Architects & Planners, P. C.

Original Owner: Schuster Company

Type: Theater

Style: None

Stories: 3

Material(s): Stucco

Alterations: Facade painted; remote utility meter; siamese connection; vent; alarm, signage; mail slot in door on east; illuminated display cases with conduits; camera

Building Notes: Originally built for the National Tin Can Manufacturing Company between 1919 and 1923 (NB 115-1919 and NB 218-1923), the building was purchased by the Schuster Company (later M-Square Entertainment), off-Broadway producers, in 1982 and converted into the Minetta Lane Theatre (ALT 552-1982) by Larsen/Juster Architects & Planners. Although classified as an alteration, only three walls of the original building were kept according to an article in *Variety*. The facade incorporates a variety of window types.

Reference: "New 415-Seat Off-B'way Theater Screening Shows for June Bow," *Variety*, May 16, 1984, 118.

Notable History and Residents: Helen Hayes cut the ceremonial ribbon at the Minetta Lane Theatre on August 27, 1984. In September 1984, *Balm in Gilead* by Lanford Wilson, which was transferred from the Circle Rep Theater, was the inaugural production and featured Gary Sinise, Laurie Metcalf and Glenna Headly. M-Square Entertainment produced *Angry Housewives*, *Garden of Earthly Delights*, *Bouncers*, and *Blues in the Night* between 1985 and 1989, when it sold the theater. Among the plays and musicals produced at The Minetta Lane Theatre are *3 Guys Naked from the Waist Down*, *Other People's Money* (which ran for 990 performances), *Marvin's Room*, Eric Bogosian's *Pounding Nails in the Floor with My Forehead*, Graham Greene's *Travels With My Aunt*, *Spalding Gray: Stories Left to Tell*, *Tuesdays with Morrie*, *Cowgirls*, *Gross Indecency: The Trials of Oscar Wilde*, *Talking Heads*, and *Falling*.

References: Doris Diether, "A New Off-Broadway Theater Opens in the Village," *The Villager*,

September 6, 1984, 13; "Minetta Lane Theatre," *Lortel Archives: The Internet Off-Broadway Database*, http://www.lortel.org/lla_archive/index.cfm?searchby=theater&id=42 (accessed September 30, 2013); Frank Rich, "Theater: Revival of 'Balm in Gilead'," *New York Times*, June 1, 1984, C5.

South Facade: Designed (historic, resurfaced)

Door(s): Original primary door; original door at service entrance

Windows: Original

Roof: Original (pitched)

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

West Facade: Not designed (historic) (partially visible)

Facade Notes: Painted; sloped roof line

24 Minetta Lane

Borough of Manhattan Tax Map Block 543, Lot 31

Date: 1881 (NB 13-1881)

Architect/Builder: M. C. Merrit

Original Owner: Benjamin F. Bowne

Type: Tenement

Style: Neo-Grec with Italianate elements

Stories: 5

Material(s): Brick; stucco

Significant Architectural Features: Windows with bracketed sills and molded lintels; bracketed cornice

Alterations: First story parged; roll-down gates; awning; fire escape replaced; through-wall air conditioners; lights; metal security door; brick step; plaque with house number; buzzer; brackets for signs; wires

Building Notes: Built as a tenement, the first story was converted to commercial use prior to 1921.

Reference: New York City Department of Buildings, Certificate of Occupancy (CO 7000-1923).

South Facade: Designed (historic, painted, resurfaced)

Door(s): Replaced primary door

Windows: Replaced

Security Grilles: Not historic (upper stories)

Storefront(s): Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

East Facade: Not designed (historic) (partially visible)

Facade Notes: Parged; painted; lights with conduit; signage for La Boheme, a former tenant

West Facade: Partially designed (historic)

Facade Notes: Parged and painted; one- and two-story extensions; windows with metal flower

box brackets and awnings; metal fence across light well; non-historic windows; non-historic grilles at second story of two-story extension; non-historic metal fence on one-story extension; non-historic lights on extension; display box and decorative sconces; illuminated sign.

North Facade: Not designed (historic) (partially visible)

Facade Notes: Parged; painted; through-wall air conditioner; leader; fire escapes on main building and extension; full-height metal vent

MINETTA STREET (ODD NUMBERS)

1-3 Minetta Street (aka 205-209 Bleecker Street)

Borough of Manhattan Tax Map Block 542, Lot 7501

Date: c. 1925-26 (NB 604-1925)

Architect/Builder: Sommerfeld & Sass

Original Owner: Irvy Realty Co.

Type: Tenement with commercial ground floor

Style: Colonial Revival

Stories: 6

Material(s): Brick; stone or cast stone

Significant Architectural Features: Flatiron-shaped building with chamfered corner; multi-colored brick facade laid in common bond; stone or cast-stone and brick cornice with stucco panels above first story; outside bays and corner offset by brick quoins; stone or cast-stone stringcourses at sixth story and below parapet; corner with panels and decorative plaque at sixth story; parapet, stepped at corner and above outside bays, decorated with plaques and interrupted balustrade; windows of outside bays with flared stone lintels at second story and full surrounds with pedimented lintels at sixth story; decorative plaques in spandrels above fifth story; residential entrance with fanlight; possibly historic fire escape

Alterations: Storefront awnings; fixed awning at residential entrance; intercom; second entrance altered, partly infilled with brick and large louvered vent; brick replaced; three small windows with brick sills, two partially infilled; light with conduit; cameras; postal release box

Building Notes: In the 1940s, the building's occupancy included a factory. Originally tax lot 64, it is now a condominium (condo lots 1001-1002). The display address is "1-3 Minetta Street."

Site Features: Brick piers with non-historic fence and gate with razor wire across service alley; metal grille in sidewalk

Notable History and Residents: From 1942 to 1959, the German poet Mascha Kaleko lived in the building with her husband Chemjo Vinaver, a composer, musical director, and scholar, and her son Steven Vinaver, a writer, director, and lyricist.

Reference: Historic plaque; New York City Address Directories, 1930-1959.

West Facade: Designed (historic, patched, repointed)

Door(s): Replaced primary door; service door replaced

Windows: Replaced

Storefront(s): Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Partially designed (historic) (partially visible)

Facade Notes: First-story cornice continues from west facade; brick quoins; fire escape; windows replaced, except for one six-over-six window at first story; conduits and wires; some brick replaced; north facade of Bleecker Street wing brick; compressors and pipe on roof

South Facade: Designed (historic)

Facade Notes: Similar to primary facade; possibly historic fire escape; storefront replaced; siamese connection; signage; lights; awnings; some brick replaced; concrete sidewalk with subway grille; stone curb

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick; metal chimney

5-7 Minetta Street

Borough of Manhattan Tax Map Block 542, Lot 34

Date: c. 1834 (no. 5); c. 1836-37 (no. 7); c. 1841 (5 Rear)

Architect/Builder: Not determined (no. 5, 5 Rear, or 7)

Original Owner: Ebenezer Williams (no. 5); Ebenezer Williams or John Van Buskirk (no. 7); James Mexcey (no. 5 Rear)

Type: Row house

Style: Altered Federal

Stories: 4

Material(s): Brick

Special Windows: Wood casement windows

Decorative Metal Work: Possibly historic fire escapes

Significant Architectural Features: Angled facade (no. 5); Flemish-bond brickwork; stone course above basement windows; stone lintels and sills; denticulated brick cornice (no. 7); checkerboard brick cornice with sawtooth brick course (no. 5)

Alterations: Some windows altered or replaced at both; through-wall air conditioner; bracing on southernmost bays (since 1960s); wires at (no. 5); single entrance at basement; intercom in reveal; non-historic lights at (no. 7)

Building Notes: The front houses were altered 1925-27 (ALT 739-1925 and ALT 740-1925) by architects Richard Berger & Son for Charles F. Bisantz. Originally three buildings on two tax lots (lots 34 and 35), the lots were combined and renumbered as tax lot 34 in 1965.

Site Features: Possibly historic fence and gate on stone curb (no. 5); non-historic fence and gate on stone curb (no. 7)

Other Structures on Site: 5 Rear Minetta Street, which is not visible from the street, was likely built for James Mexcey c. 1841 when tax assessments indicate the presence of two houses. It was recorded as two stories in 1858. In 1872 the rear building is recorded as three stories. At the same time the assessments nearly doubled so it is unclear if an additional story was added or the entire building replaced.

Reference: New York City Department of Finance, Record of Assessments, 15th Ward, 1841-1872.

Notable History and Residents: Habib I. Katibah, an authority on Arabian affairs, lived at 5 Minetta Street at the time of his death in 1951. A Syrian by birth, he had been a Near East correspondent for several newspapers including the *Brooklyn Daily Eagle* and also served as press attaché for the Syrian delegation to the United Nations (UN). In 1956, the Polari Gallery

made its home in 5 Minetta Street. Anne Eisner Putnam, a writer and artist, resided at 5 Minetta Street at the time of her death in 1967. Best known for her writings and paintings capturing the life of the pygmies in the Belgian Congo, her artwork was exhibited at the Museum of Modern Art and Art Institute of Chicago among other institutions.

References: “Habib I. Katibah, 59, An Expert on Arabia,” *New York Times*, February 17, 1951, 10; “Mrs. Patrick Putnam Dies at 55; Artist Painted Pygmies in Congo,” *New York Times*, January 30, 1967, 29; “Show at Whitney on New Art List,” *New York Times*, April 15, 1956, 85.

West Facade: Designed (historic, painted, altered)

Door(s): Replaced primary door; replaced

Windows: Mixed (upper stories); mixed (basement)

Cornice: Historic

Areaway Wall/Fence Material(s): Metal

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick

5 Rear Minetta Street

Borough of Manhattan Tax Map Block 542, Lot 34

See: 5-7 Minetta Street

9 Minetta Street

Borough of Manhattan Tax Map Block 542, Lot 36

Date: 1883 (NB 553-1883)

Architect/Builder: A. B. Ogden

Original Owner: Emeline Johnston

Type: Tenement

Style: Altered neo-Grec

Stories: 5

Material(s): Brick

Significant Architectural Features: Stone lintels; dogtooth brick courses between windows; lancet-arched entrance

Alterations: Step resurfaced; wall-mounted air conditioners; fire escape replaced; light; metal bracket; wires; postal release box; conduits; remote utility meter; railing on roof

Building Notes: As part of a renovation of the building by architect Matthew Del Gaudio, the existing entrance was removed and replaced with a new one (ALT 1764-1927). It is likely that the current lancet-arched entrance dates from this time.

Site Features: Concrete steps to basement entrance

West Facade: Designed (historic, resurfaced, altered)

Door(s): Replaced primary door; non-historic gate and door at basement entrance

Windows: Replaced (upper stories); replaced (basement)
Security Grilles: Not historic (basement)
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

South Facade: Not designed (historic) (partially visible)
Facade Notes: Parged; metal chimneys; dish antenna

11 Minetta Street

Borough of Manhattan Tax Map Block 542, Lot 49
See: 103 MacDougal Street (aka 11 Minetta Street)

13 Minetta Street

Borough of Manhattan Tax Map Block 542, Lot 48
See: 105 MacDougal Street (aka 13 Minetta Street)

15 Minetta Street

Borough of Manhattan Tax Map Block 542, Lot 47

Date: c. 1851-52
Architect/Builder: Not determined
Original Owner: Robert Benson or Nicholas Walsh
Type: Row house
Style: Italianate with alterations
Stories: 3
Material(s): Brick; stone

Special Windows: Triple casement window
Significant Architectural Features: Stone lintels and sills; cornice; possibly historic six-over-six sash on upper stories

Alterations: Fire escape; doors replaced; first-story window reconfigured, one panel altered for air conditioner; lights with conduits; perforated vent

Building Notes: 15 Minetta Street was built between 1851 and 1852, possibly by Nicholas Walsh who purchased the property from Robert Benson's heirs in October 1851. Although called a house in tax assessments, early insurance maps indicate it was a second class brick or stone store. By 1914 when it was converted to mixed use, it had become a tenement. In 1923 Ferdinand Savignano altered the building installing a new portion of front wall and adding a one-story extension (ALT 1185-1923).

Reference: New York County, Office of the Register, Deeds and Conveyances, Liber 593, p. 551 (May 4, 1852).

Other Structures on Site: See also building entry for 107 MacDougal Street

Notable History and Residents: In 1948, the Raven Poetry Society had its headquarters in the building.

Reference: *PM*, January 11, 1948, 16.

West Facade: Designed (historic, painted)
Door(s): Replaced primary door; secondary door replaced
Windows: Mixed (upper stories); replaced (basement)

Security Grilles: Not historic (upper stories); possibly historic (basement)

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

17 Minetta Street (aka 17-17½ Minetta Street)

Borough of Manhattan Tax Map Block 542, Lot 40

Date: c. 1839-41 (original); 1924-25 (alteration) (ALT 2749-1924)

Architect/Builder: Not determined (c. 1839-41); Richard Berger & Son (1924-25)

Original Owner: David Louderback (c. 1839-41); Charles F. Bisantz (1924-25)

Type: Row house

Style: Greek Revival with alterations

Stories: 3

Material(s): Brick

Significant Architectural Features: Flemish-bond brickwork; stone course above basement; stone sills and lintels; possibly historic cornice

Alterations: Stone course above basement painted and possibly resurfaced; lintels shaved; sills resurfaced; camera; light; conduit; remote utility meter; signage; glass wall around roof garden

Building Notes: One of four houses along with 1 to 5 Minetta Lane built by David Louderback c. 1839-41. The buildings were purchased by Charles F. Bisantz and converted into multiple dwellings in 1924 by the architectural firm of Richard Berger & Son. At that time, the stoop was removed and the entrance moved to the basement. What is now a privately accessible courtyard was created for the group at that time.

Site Features: Non-historic fence and gate; concrete steps; gooseneck pipe; brick and stucco wall with historic metal archway and non-historic metal fencing and gate between 17 Minetta Street and 5 Minetta Lane; non-historic intercom imbedded in wall; non-historic lights on fence; brick stairs; slate-paved courtyard

Notable History and Residents: The prominent author Saul Bellow lived at 17 Minetta Street in 1952.

References: Saul Bellow, *Saul Bellow: Letters* (New York: Viking Press, 2010), n.p.

West Facade: Designed (historic, painted)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (basement)

Cornice: Historic

Areaway Wall/Fence Material(s): Metal

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick; star-shaped tie plates; single bay of windows, replaced; two brick chimneys; glass wall at roof

East Facade:

Facade Notes: Facade status not determined, only visible from the courtyard

19 Minetta Street

Borough of Manhattan Tax Map Block 542, Lot 41

See: 5 Minetta Lane (aka 19 Minetta Street)

MINETTA STREET (EVEN NUMBERS)

6-10 Minetta Street

Borough of Manhattan Tax Map Block 542, Lot 25

See: 290 Sixth Avenue (aka 6-10 Minetta Street)

12 Minetta Street

Borough of Manhattan Tax Map Block 542, Lot 19

Date: c. 1847-48

Architect/Builder: Not determined

Original Owner: Abraham Van Nest

Type: Row house

Style: Greek Revival

Stories: 3

Material(s): Brick; stone

Significant Architectural Features: Short stoop with possibly historic railings; molded stone lintels and sills; denticulated cornice

Alterations: Stoop treads resurfaced and painted; leader; light; doorbells; perforated diamond plate at basement window; remote utility meter; perforated vent

Building Notes: One of three houses built for Abraham Van Nest along with 10 (demolished) and 14 Minetta Street. In 1924 it was converted into a two-family dwelling by Arthur C. Holden & Associates.

Site Features: Diamond plate cellar hatch

Notable History and Residents: In the late 1940s, George Auerbach, a writer and producer for both film and stage, organized the American Creative Theatre at 12 Minetta Street.

References: Lewis Funk, "Rialto Gossip: Broadway Production Lags But There Are More Hits--Other Items," *New York Times*, December 28, 1947, X1; "George Auerbach, Film Writer, Dies," *New York Times*, November 29, 1973, 46.

East Facade: Designed (historic, painted, patched)

Stoop: Possibly historic

Door(s): Replaced primary door

Windows: Replaced

Security Grilles: Not historic (upper stories); not historic (basement)

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

14 Minetta Street

Borough of Manhattan Tax Map Block 542, Lot 18

Date: c. 1848

Architect/Builder: Not determined

Original Owner: Abraham Van Nest

Type: Row house

Style: Greek Revival with alterations

Stories: 3

Material(s): Brick; stone

Significant Architectural Features: Stoop with possibly historic railings; stone lintels and sills; denticulated cornice

Alterations: Stoop treads resurfaced and painted; first-story window reconfigured; doorbells; partial metal mesh grille at first story (dates to at least the 1960s); window lintels shaved, one replaced with brick and painted to match

Building Notes: One of three houses built for Abraham Van Nest along with 10 (demolished) and 12 Minetta Street. It became a tenement and in 1924 it was redesigned as a two-family residence by Arthur C. Holden at which time the first story window was reconfigured (ALT 880-1924).

East Facade: Designed (historic, painted, patched, altered)

Stoop: Possibly historic

Door(s): Replaced primary door

Windows: Mixed

Security Grilles: Possibly historic (upper stories)

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

16-22 Minetta Street

Borough of Manhattan Tax Map Block 542, Lot 11

See: 25 Minetta Lane (aka 19-25 Minetta Lane; 16-22 Minetta Street)

SIXTH AVENUE (EVEN NUMBERS)

[No Number] Sixth Avenue

Borough of Manhattan Tax Map Block 526, Unlotted

Type: Park

Description: Large triangular plot of land on the east side of Sixth Avenue between Bleecker and West Houston Streets created by the extension of Sixth Avenue. Incorporating the sidewalk, it also serves as a public sitting area featuring brick and concrete paving, benches, trees and subway emergency exit.

260 Sixth Avenue (aka 260-262 Sixth Avenue)

Borough of Manhattan Tax Map Block 526, Lot 11

Date: 1902-03 (NB 542-1902)

Architect/Builder: Bernstein & Bernstein

Original Owner: Friedman & Feinberg

Type: Tenement with commercial ground floor

Style: Renaissance Revival with alterations

Stories: 6

Material(s): Brick; stone or terra cotta

Decorative Metal Work: Possibly historic fire escape

Significant Architectural Features: Decorative quoins and courses at upper stories; third-story spandrel with diaper-pattern brick and terra cotta; lintels at third story with foliate ears and scrolled keystone; lintels at fourth story with foliate keystone, voussoirs, and ears; lintels at fifth story, mixture of styles from third and fourth stories

Alterations: Awnings at storefronts; all lintels at second story shaved; two lintels at third story and one lintel at fourth story, with the surrounding brickwork, replaced; cornice removed (prior to the 1980s); non-historic lights with conduits; entrance altered; intercom in reveal; brick at storefront painted; plaque with building number; lights above storefront; heating units; cellular phone antennas

Building Notes: Original second-story lintels had wreath decoration.

Site Features: Diamond plate hatch; subway vent grilles in sidewalk

West Facade: Designed (historic, repointed, brick replaced in selected sections)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete; brick

Curb Material(s): Stone

South Facade: Not designed (historic)

Facade Notes: Brick; one-story extension with window on east side; windows replaced; pipe; non-historic fire escape; large metal chimney; pipes on roof; cellular phone equipment and antenna; lights; utility boxes; camera; concrete-paved areaway

East Facade: Not designed (historic)

Facade Notes: Brick, painted, some brick replaced; clay coping; segmental-arched windows, some lintels flattened; windows replaced; entrance at basement with metal gate; fire escape; junction box; lights; conduits; wires; concrete-paved areaway

264 Sixth Avenue (aka 264-266 Sixth Avenue)

Borough of Manhattan Tax Map Block 526, Lot 14

Date: 1902-03 (NB 542-1902)

Architect/Builder: Bernstein & Bernstein

Original Owner: Friedman & Feinberg

Type: Tenement with commercial ground floor

Style: Renaissance Revival with alterations

Stories: 6

Material(s): Brick; stone or terra cotta

Decorative Metal Work: Possibly historic fire escape

Significant Architectural Features: Decorative quoins and courses at upper stories; third-story spandrel with diaper pattern brickwork; lintels at fourth story with foliate ears and scrolled keystone; lintels at third and fifth stories with foliate keystone, voussoirs, and ears

Alterations: All second-story lintels shaved; brickwork patched; entrance surround replaced; intercom; non-historic light with conduit; lights, camera, and awning at storefront; cellular phone antenna

Building Notes: Original second-story lintels had wreath decoration.

West Facade: Designed (historic, patched)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete; brick

Curb Material(s): Stone

East Facade: Not designed (historic)

Facade Notes: Brick, painted, some replaced; segmental-arched windows, some flattened; windows replaced; possibly historic fire escape; wires; junction box; conduit connecting to rear of buildings on MacDougal Street; concrete-paved areaway

270 Sixth Avenue (aka 268-270 Sixth Avenue)

Borough of Manhattan Tax Map Block 526, Lot 16

Date: 1902-03 (NB 542-1902)

Architect/Builder: Bernstein & Bernstein

Original Owner: Friedman & Feinberg

Type: Tenement with commercial ground floor

Style: Renaissance Revival with alterations

Stories: 6

Material(s): Brick; stone

Decorative Metal Work: Possibly historic fire escape

Significant Architectural Features: Decorative quoins and courses at upper stories; third-story spandrel with diaper-pattern brickwork; lintels at third and fifth stories with foliate ears and scrolled keystone; lintels at fourth story with foliate keystone, voussoirs, and ears

Alterations: Second- and third-story lintels shaved; brick patched; entrance surround replaced; cellular phone antennas; remote utility meter; intercom; lights with conduit; awning at storefront

Building Notes: Original second-story lintels had wreath decoration.

Site Features: Diamond plate hatch

West Facade: Designed (historic, patched)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced
Cornice: Removed
Sidewalk Material(s): Concrete; brick
Curb Material(s): Stone

North Facade: Not designed (historic) (partially visible)
Facade Notes: Brick

East Facade: Not designed (historic)
Facade Notes: Brick, painted, some replaced; segmental-arched windows, some flattened; windows replaced; fire escape; clay coping

272-276 Sixth Avenue

Borough of Manhattan Tax Map Block 526, Lot 18
See: 200 Bleecker Street (aka 200-202 Bleecker Street; 272-276 Sixth Avenue)

[No Number] Sixth Avenue

Borough of Manhattan Tax Map Block 542, Lot 6

Building Notes: This is a small dimension tax lot. There are no known physical improvements on the lot.

290 Sixth Avenue (aka 6-10 Minetta Street)

Borough of Manhattan Tax Map Block 542, Lot 25

Date: 1940-41 (NB 165-1940)
Architect/Builder: H. I. Feldman
Original Owner: Sixth Avenue Minetta Corp.
Type: Apartment building
Style: Colonial Revival
Stories: 6
Material(s): Brick

Decorative Metal Work: Possibly historic fire escapes
Significant Architectural Features: Rusticated brickwork at first story; brick soldier course with dentils between first and second stories; inset entrance court with angled bays; one-story entrance pavilion laid in header brick; full surround with fluted pilasters and broken pediment with urn finial; molded stringcourse above fifth story; windows at sixth story with arched brick lintels with cast stone keystones and imposts, header brick infill in tympana; double window at sixth story of courtyard with brick lintel and stone keystone; cast-stone plaques and metal grilles at parapet

Alterations: Security grilles altered for air conditioners; non-historic light on basement wall; remote utility meter

Building Notes: Sited on one of the blocks affected by the lengthening of Sixth Avenue in the 1920s, the building has a highly irregular footprint. To the north and south are small public parks.

Site Features: Historic metal fence and gate with brick piers across entrance court; non-historic fence to north, gate has the same decorative element as that at entrance court; basement entrance with concrete steps and historic gate; raised grilles at rear corners of entrance court with painted

concrete borders

Notable History and Residents: Imogene Powell Frost, who lived at 290 Sixth Avenue at the time of her death in 1963, wrote advertising for Kraft Foods at the J. Walter Thompson Agency. She was also a published author on jade.

Reference: "Mrs. Imogene Frost, Advertising Writer," *New York Times*, September 18, 1963, 39.

West Facade: Designed (historic, repointed)

Door(s): Replaced primary door; possibly historic gate at basement entrance

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (upper stories); possibly historic (basement)

Areaway Wall/Fence Material(s): Metal; brick piers

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Stone; concrete with metal edge

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick; irregular footprint; paired windows, sash replaced; fire escape

South Facade: Partially designed (historic)

Facade Notes: Brick, repointed on upper stories; brick soldier course with dentils between first and second stories; molded stringcourse above fifth story; light court; west wing rounded at court; windows replaced; non-historic grilles at first story; stockade fence across light court; bulkhead on roof

East Facade: Designed (historic)

Facade Notes: Rusticated brickwork at first story; rusticated brick piers; brick soldier course with dentils between first and second stories and fifth and sixth stories; light court; stone sills; windows replaced; non-historic grilles at first story, some altered for air conditioners; possibly historic fire escapes; pedimented parapets with oculi, possibly historic grille in parapet at light court; antennas on roof; non-historic fence and gate with razor wire at light court; cameras; wires; lights; conduits

SULLIVAN STREET (ODD NUMBERS)

169 Sullivan Street (aka 167-169 Sullivan Street; 128 West Houston Street)

Borough of Manhattan Tax Map Block 525, Lot 32

Date: 1904 (NB 433-1904)

Architect/Builder: Bernstein & Bernstein

Original Owner: Jacob Binder and Israel Baum

Type: Tenement with commercial ground floor

Style: Renaissance Revival

Stories: 6

Material(s): Brick; terra cotta

Decorative Metal Work: Fire escapes with ornamental ironwork

Significant Architectural Features: Entrance enframing with large scrolled brackets and ornamented lintel; historic cornice above northern storefront; elaborate brick and terra-cotta

window enframements, featuring white-brick quoins, terra-cotta lintels and pediments, and terra-cotta spandrels; white brick and terra-cotta beltcourses; building massing includes two light courts and chamfered corners; bracketed cornice

Alterations: Ground floor largely rebuilt with brick storefront infill; cloth awning, light fixtures with exposed conduit, and bracket sign installed above northern storefront; bracket sign at building corner

Site Features: Metal garbage enclosures

West Facade: Designed (historic)

Stoop: Painted

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic iron fence

Areaway Paving Material(s): Raised deck in front of northern storefront

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

South Facade: Designed (historic)

Facade Notes: Similar to primary facade; ground floor largely rebuilt with brick storefront infill; fire escape with ornamental ironwork; cellar hatch

North Facade: Not designed (historic) (partially visible)

Facade Notes: Parged brick side wall; regular arrangement of segmental-arched window openings; fire escape; ducts

171 Sullivan Street

Borough of Manhattan Tax Map Block 525, Lot 1

Date: 1891 (NB 383-1891)

Architect/Builder: James W. Cole

Original Owner: Ellen E. Ward

Type: Tenement with commercial ground floor

Style: Renaissance Revival

Stories: 5

Material(s): Brick; brownstone

Decorative Metal Work: Wrought-iron stoop handrails; cast-iron storefront piers

Significant Architectural Features: Historic storefront elements including wood-framed display windows and transoms, cantilevered bulkheads; bracketed storefront cornice; brownstone beltcourses; molded brownstone window lintels and projecting sills; bracketed and denticulated cornice

Alterations: Fixed cloth awnings; basement entrance installed below southern storefront; window lintels resurfaced; fire escape

Site Features: Cellar hatches

West Facade: Designed (historic)

Stoop: Painted

Door(s): Replaced primary door
Windows: Replaced
Storefront(s): Historic
Cornice: Original
Areaway Wall/Fence Material(s): Non-historic metal gate
Areaway Paving Material(s): Concrete
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

South Facade: Not designed (historic) (partially visible)
Facade Notes: Brick side wall

173 Sullivan Street

Borough of Manhattan Tax Map Block 525, Lot 2

Date: 1875 (ALT 538-1875)
Architect/Builder: James Stroud
Original Owner: Alfred Roe
Type: Tenement
Style: Neo-Grec
Stories: 5
Material(s): Brick; brownstone

Decorative Metal Work: Cast-iron piers at ground floor corners
Significant Architectural Features: Brownstone lintels, sills, and beltcourses; modillioned cornice; many historic six-over-one wood windows
Alterations: Ground floor reconfigured with brick infill; many windows fitted with storm windows; fire escape
Building Notes: Originally a two-and-a-half-story row house erected c. 1834 and known as 3 Varick Place. The facade dates from 1875, when the building was raised to five stories and extended to the lot line.
Site Features: Cellar hatches

West Facade: Designed (historic, painted)
Door(s): Replaced primary door
Windows: Historic
Security Grilles: Not historic (upper stories)
Storefront(s): Removed
Cornice: Original
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

175-177 Sullivan Street

Borough of Manhattan Tax Map Block 525, Lot 7505

Date: 2001-06 (NB 102501810)
Architect/Builder: Gene Kaufman Architect
Original Owner: Not determined

Type: Apartment building
Style: Modern
Stories: 7
Material(s): Brick; metal

Significant Architectural Features: Brick-clad middle stories arranged into two sections of three bays each; metal-and-glass lower and upper stories

Building Notes: Historically tax lot 3, now condominium lots 1501-1507.

West Facade: Designed

Door(s): Original primary door

Windows: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge and curb cut

179 Sullivan Street

Borough of Manhattan Tax Map Block 525, Lot 5

Date: c. 1834; 1879 (ALT 966-1879)

Architect/Builder: Not determined (c. 1834); R. C. McLane (builder, 1879)

Original Owner: J. L. and S. Josephs & Co. (c. 1834); M. Lachere (1879)

Type: Row house

Style: Greek Revival with Italianate elements

Stories: 4 and basement

Material(s): Brick; brownstone

Decorative Metal Work: Wrought-iron stoop handrail with anthemion motifs

Significant Architectural Features: Flemish-bond brickwork on lower stories; heavy Greek Revival-style brownstone entrance enframing with columns and entablature; molded window lintels and shallow window sills; historic nine-over-nine parlor floor windows; bracketed Italianate-style cornice

Alterations: Basement reconfigured with secondary entrance and enlarged window opening; basement roof with asphalt shingles and signband installed; areaway fence replaced; light fixture and plaque installed between parlor floor windows; upper story windows replaced (historically six-over-six)

Building Notes: Originally a two-and-a-half-story row house known as 9 Varick Place, the building was raised to four stories and an Italianate-style cornice installed in 1879.

Other Structures on Site: 179 Rear Sullivan Street (not visible from street)

West Facade: Designed (historic, painted)

Stoop: Painted

Door(s): Replaced primary door

Windows: Mixed (upper stories); replaced (basement)

Security Grilles: Not historic (basement)

Cornice: Historic

Areaway Wall/Fence Material(s): Non-historic iron fence

Areaway Paving Material(s): Sunken concrete areaway

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

179 Rear Sullivan Street

Borough of Manhattan Tax Map Block 525, Lot 5

See: 179 Sullivan Street

181 Sullivan Street

Borough of Manhattan Tax Map Block 525, Lot 7507

Date: 2005-06 (ALT 104113610)

Architect/Builder: ADG Architecture and Design, PC

Original Owner: Not determined

Type: Apartment building

Style: Modern

Stories: 5

Material(s): Metal; glass; wood

Significant Architectural Features: Wood-clad ground floor, metal-and-glass upper stories

Building Notes: Historically tax lot 6, now condominium lots 1201-1205.

Notable History and Residents: Site of the Sullivan Street Playhouse, a noted off-off-Broadway theater

West Facade: Designed (designed)

Door(s): Original primary door

Windows: Original

Areaway Wall/Fence Material(s): Iron fence

Areaway Paving Material(s): Stone pavers

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

183 Sullivan Street (aka 183-185 Sullivan Street)

Borough of Manhattan Tax Map Block 525, Lot 7

Date: 1897 (NB 639-1897)

Architect/Builder: Ernest Flagg

Original Owner: Darius Ogden Mills

Type: Tenement with commercial ground floor

Style: Renaissance Revival

Stories: 6

Material(s): Brick; limestone

Decorative Metal Work: Exposed metal lintels above storefronts

Significant Architectural Features: Entrance enframing with brackets and cartouche; stone window lintels and sills; arcaded, round-arched sixth-story windows; corbelled brick cornice

Alterations: Storefront infill; light fixtures beside entrance; retractable awning and fixed roof above northern storefront; bracket sign; windows replaced (historically two-over-two); metal railing above cornice; fire balcony and ornamented brackets replaced

Building Notes: Built as an annex to Mills House No. 1 (see separate building entry for 156 Bleecker Street, as well as entry for later annex at 183 Thompson Street).

West Facade: Designed (historic)
Door(s): Replaced primary door
Windows: Replaced
Storefront(s): Replaced
Cornice: Historic
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

North Facade: Not designed (historic) (partially visible)
Facade Notes: Brick side wall; regular arrangement of rectangular window openings; fire balconies; metal vent duct; light fixtures with exposed conduit; concrete-paved courtyard with non-historic metal gate

South Facade: Not designed (historic) (partially visible)
Facade Notes: Brick side wall minimally visible above neighboring building

187-191 Sullivan Street

Borough of Manhattan Tax Map Block 525, Lot 7501

See: 156 Bleecker Street (aka 156-168 Bleecker Street; 187-191 Sullivan Street; 187-201 Thompson Street)

201-205 Sullivan Street

Borough of Manhattan Tax Map Block 539, Lot 42

See: 169 Bleecker Street (aka 201-205 Sullivan Street)

207 Sullivan Street

Borough of Manhattan Tax Map Block 539, Lot 44

Date: 1887 (NB 135-1887)
Architect/Builder: John B. Snook & Sons
Original Owner: Patrick Skelly
Type: Tenement with commercial ground floor
Style: Neo-Grec with alterations
Stories: 5
Material(s): Brick; masonry

Decorative Metal Work: Four paneled cast-iron pillars at first story

Significant Architectural Features: Flush hooded limestone lintels continuous with flush limestone belt courses at second through fifth stories

Alterations: Cornice removed and replaced with brick and stuccoed parapet (after c. 1939 tax photograph); first-story storefronts removed and replaced with new brick facing, large stuccoed band, and new rectangular window openings (after c. 1980s tax photograph); replacement brick where structural lintels replaced at northern bays at fifth story; replaced sashes (two-over-two double-hung sashes present in c. 1939 tax photograph); screen windows; through-wall air conditioners at first story; transom at main entry; light fixtures at main entry; transom at main entry; intercom at main entry

Building Notes: This building is nearly identical in appearance to the tenement at 167 Bleecker Street, also constructed by Snook for Skelly in the previous year. In 1937, the building was

purchased by the Children's Aid Society (C.A.S.), as were numerous adjacent parcels on the tax lot amounting to approximately 15,000 square feet. It remained under the C.A.S. ownership until 1993.

References: "Building is Bought by Welfare Group," *New York Times*, June 16, 1938, 41; New York City Department of Finance, Tax Assessment Records; New York City Landmarks Preservation Commission, Research Files.

Site Features: Single-step at main entry, continuous with masonry base trim; in-ground metal hatch doors towards southern end of facade

West Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Replaced

Security Grilles: Not historic (first story)

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Not designed (historic)

Facade Notes: Visible at time of designation due to demolition of neighboring building; brick; parged; through-wall air conditioners at light well

209 Sullivan Street (aka 209-221 Sullivan Street)

Borough of Manhattan Tax Map Block 539, Lot 1

Date: 1891-92; c. 2013 (NB 1339-1891)

Architect/Builder: Calvert Vaux & George Kent Radford / Nicholas Gillesheimer (1891-92);

Rawlings Architects (c. 2013)

Original Owner: Children's Aid Society (C.A.S.) (1891-92); Broad Street Development (c. 2013)

Type: Institutional

Style: Altered Victorian Gothic (1891-92); none (c. 2013)

Stories: 4 and basement (1891-92); 6 (c. 2013)

Material(s): Red brick; concrete

Special Windows: 1891-92 Building: Segmental-arched window openings at second and third stories (replaced upper sashes; historically contained arched upper sashes); round-arched window opening at fourth story (replaced upper sash; historically contained arched upper sashes)

Significant Architectural Features: 1891-92 Building: Brick facade with flush brownstone bands

Alterations: 1891-82 Building: Gable demolished (2013); replaced sashes (two-over-two double-hung sashes present in c. 1939 tax photograph); pediment at main entry simplified (after c. 1939 tax photograph but prior to c. 1980s tax photograph); light fixtures at main entry; security grilles at basement

Building Notes: Historically there were three structures and a playground on this site which comprised the Philip Coltoff Center of the C.A.S. The building at 209-211 Sullivan Street was constructed as a stable and loft building in 1887 (NB 42-1887; designed by J. Kastner for Samuel McCreery) and was acquired by the C.A.S. in the 1930s (historically tax lot 1). This structure appeared to function as a visual arts center for the organization (now demolished). The tax lots to the north, at 213-217 Sullivan Street (historically tax lots 3, 4, and 5), were most recently occupied by a playground, but also contained a one-story brick building, constructed in the 1980s

or 1990s, that served as the center's main entry (now demolished). North of that, at 219-211 Sullivan Street (historically tax lots 6 and 7) is the Vaux & Radford-designed school building, constructed in 1891-92. Though altered, the school building is being incorporated into the new residential structure now under construction at this site. The C.A.S. officially closed its Sullivan Street operations in 2011.

References: New York City Department of Buildings, Alteration and Demolition Dockets; New York City Landmarks Preservation Commission, Research Files.

Notable History and Residents: The 1891-92 building, formerly known as the Sullivan Street Industrial School, was one of a dozen structures built by the C.A.S. during the 1880s and 1890s. The C.A.S. was founded by Charles Loring Brace, a Protestant minister, abolitionist, and member of a group of New York reformers. At the schools of the C.A.S., children learned woodworking, metalworking, sewing, cooking, and hygiene, in addition to traditional academic subjects (with an emphasis on civics and patriotism). This site was intended to serve the children of the heavily Italian neighborhood. By the 1930s, the schools began to focus instead on recreation and health, transferring academics to the New York City public school system. According to Christopher Gray, all the C.A.S. structures of this era were similar in appearance, featuring red-brick facades, towers, and gables. The trade schools were typically free-standing with classrooms receiving light and air from all sides. Renowned architects Calvert Vaux & George Kent Radford were selected to plan for and design the various buildings (Vaux previously designed a country house for Brace in Dobbs Ferry, NY). The design of this Sullivan Street school, however, was apparently reworked prior to construction by Nicholas Gillesheimer, a partner of Vaux's son Downing.

References: William Alex, *Calvert Vaux: Architect & Planner* (New York: Ink, Inc., 1994) 216; Christopher Gray, "A Lifeline for Children of the Street," *New York Times*, March 14, 2013; Francis R. Kowsky, *Country, Park & City* (New York and Oxford: Oxford University Press, 1998), 295, 352.

West Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

East Facade: Designed (historic, altered)

Facade Notes: The east facade of the school building was visible at the time of designation due to demolition of the neighboring buildings; facade demolished aside from some remaining expanses of brick, presumably to connect this building to the new structure to be constructed on the adjacent areas of the tax lot

223 Sullivan Street

Borough of Manhattan Tax Map Block 539, Lot 8

Date: 1886-87 (NB 339-1886)

Architect/Builder: William B. Tuthill

Original Owner: Anthony A. Hughes

Type: Tenement with commercial ground floor

Style: Queen Anne with alterations

Stories: 5

Material(s): Brownstone

Significant Architectural Features: Bracketed, incised window frames; stylized fluted pilasters at outer edges of facade at second and fifth stories, with stylized triangular capitals at second story; frieze with rusticated checkerboard pattern between second and third stories; bracketed, arcaded cornice with two dentil courses

Alterations: First-story commercial space removed and first story altered to include a round-arched entry flanked by square window openings and stuccoed finish (prior to c. 1939 tax photograph); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows; light and intercom at main entry

Building Notes: One of five nearly identical tenement buildings constructed under the same New Building application (NB 339-1886). All of the structures (223 to 231 Sullivan Street) had first-story commercial space at the time of construction.

Site Features: In-ground metal hatch doors towards southern end of facade

West Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

225 Sullivan Street

Borough of Manhattan Tax Map Block 539, Lot 9

Date: 1886-87 (NB 339-1886)

Architect/Builder: William B. Tuthill

Original Owner: Anthony A. Hughes

Type: Tenement with commercial ground floor

Style: Queen Anne

Stories: 5

Material(s): Brownstone

Decorative Metal Work: Cast-iron pilasters at commercial storefront and to north of residential entry

Significant Architectural Features: Bracketed, incised window frames; stylized fluted pilasters at outer edges of facade at second and fifth stories, with stylized triangular capitals at second story; frieze with rusticated checkerboard pattern between second and third stories; bracketed, arcaded cornice with two dentil courses

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows; transom at residential entry; light and intercom at residential entry; roll-down gates at storefront; projecting sign armature and commercial sign at first story

Building Notes: One of five nearly identical tenement buildings constructed under the same New Building application (NB 339-1886). All of the structures (223 to 231 Sullivan Street) had first-story commercial space at the time of construction.

Site Features: Low single steps at residential and commercial entries; in-ground metal hatch doors towards southern end of facade

Notable History and Residents: This was the childhood home of Genovese crime family boss

Vincent "Chin" Gigante. At the height of his power in the 1980s, Gigante generally resided at this address, which was at that time his mother's home. He is thought to have evaded law enforcement for three decades by feigning mental illness. He became a well-known neighborhood spectacle, seen nightly in his pajamas and bathrobe, or shabby trousers, crossing the street to play cards and meet with confidants at the Triangle Civic Improvement Association (208 Sullivan Street). He began serving a 12-year prison sentence in 1997, but died in prison at the age of 77 in 2005.

References: Selwyn Raab, "Strange Old Man on Sullivan St.: New Mob Power," *New York Times*, February 3, 1988, B1; Selwyn Raab, "Vincent Gigante, Mob Boss Who Feigned Incompetence to Avoid Jail, Dies at 77," *New York Times*, December 20, 2005, A29.

West Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Historic

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

227 Sullivan Street

Borough of Manhattan Tax Map Block 539, Lot 10

Date: 1886-87 (NB 339-1886)

Architect/Builder: William B. Tuthill

Original Owner: Anthony A. Hughes

Type: Tenement with commercial ground floor

Style: Queen Anne

Stories: 5

Material(s): Brownstone

Decorative Metal Work: Cast-iron residential entry surround featuring round-arched opening; engaged cast-iron pillar at northern end of facade at first story

Significant Architectural Features: Bracketed, incised window frames; stylized fluted pilasters at outer edges of facade at second and fifth stories, with stylized triangular capitals at second story; frieze with rusticated checkerboard pattern between second and third stories; bracketed, arcaded cornice with two dentil courses

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows; transom at residential entry; intercom, lights, and conduit at residential entry; awning at residential entry; awning at southern storefront; projecting sign at southern storefront; projecting sign armature at second story towards northern end of facade

Building Notes: One of five nearly identical tenement buildings constructed under the same New Building application (NB 339-1886). All of the structures (223 to 231 Sullivan Street) had first-story commercial space at the time of construction.

Site Features: Single steps at residential and commercial entries; in-ground metal hatch doors towards northern and southern ends of facade

West Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Replaced
Storefront(s): Altered
Cornice: Original
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

229 Sullivan Street

Borough of Manhattan Tax Map Block 539, Lot 11

Date: 1886-87 (NB 339-1886)
Architect/Builder: William B. Tuthill
Original Owner: Anthony A. Hughes
Type: Tenement with commercial ground floor
Style: Queen Anne
Stories: 5
Material(s): Brownstone

Decorative Metal Work: Cast-iron pillars at residential entry

Significant Architectural Features: Bracketed, incised window frames; frieze with rusticated checkerboard pattern between second and third stories; bracketed, arcaded cornice with two dentil courses

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows; transoms at residential entry (higher one filled in); intercom and light at residential entry; roll-down gates at storefronts; roll-down awning at northern storefront; barbershop pole at northern storefront; projecting sign armatures with hanging signs at second story

Building Notes: One of five nearly identical tenement buildings constructed under the same New Building application (NB 339-1886). All of the structures (223 to 231 Sullivan Street) had first-story commercial space at the time of construction.

Site Features: Single steps at residential and commercial entries; in-ground metal hatch doors towards northern and southern ends of facade

Notable History and Residents: In 1923, it was reported in the *New York Times* that a speakeasy was run out of the back of what was then a pastry and confectionery shop on the ground floor. It was said that "hooch" could be obtained there for 25 cents a glass.

Reference: "Finds Port Chester 'Wetter' Than Ever," *New York Times*, April 23, 1923, 17.

West Facade: Designed (historic, painted)

Door(s): Replaced primary door
Windows: Replaced
Storefront(s): Altered
Cornice: Original
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

231 Sullivan Street (aka 231-233 Sullivan Street)

Borough of Manhattan Tax Map Block 539, Lot 12

Date: 1886-87 (NB 339-1886)

Architect/Builder: William B. Tuthill
Original Owner: Anthony A. Hughes
Type: Tenement with commercial ground floor
Style: Queen Anne
Stories: 5
Material(s): Brownstone

Decorative Metal Work: Large cast-iron pilaster at northern end of facade; slender cast-iron pilaster to south of residential entry

Significant Architectural Features: Bracketed, incised window frames; stylized fluted pilasters at outer edges of facade at second and fifth stories, with stylized triangular capitals at second story; frieze with rusticated checkerboard pattern between second and third stories; bracketed, arcaded cornice with two dentil courses

Alterations: Brownstone lintels slightly simplified at second to fourth stories; replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows at fifth story; transom at residential entry; intercom at residential entry; commercial signage; lights at residential entry and storefront

Building Notes: One of five nearly identical tenement buildings constructed under the same New Building application (NB 339-1886). All of the structures (223 to 231 Sullivan Street) had first-story commercial space at the time of construction. This building (no. 231) is only half the width of the others.

Site Features: Single steps at residential and commercial entries; in-ground metal hatch doors towards southern end of facade

West Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

235 Sullivan Street

Borough of Manhattan Tax Map Block 539, Lot 13

Date: 1886 (NB 698-1886)

Architect/Builder: John Miller

Original Owner: John Dorn

Type: Tenement with commercial ground floor

Style: Queen Anne

Stories: 5

Material(s): Red brick; terra cotta

Special Windows: Segmental-arched window openings at third and fifth stories (sashes replaced; historically contained arched upper sashes)

Decorative Metal Work: Large cast-iron pilaster at northern end of facade at first story

Significant Architectural Features: Brick facade with terra-cotta details including small decorative bands, stylized lintels, inset keystones, and sunburst pediments; decorative brick

corbelling at fourth story; ornate molded cornice featuring paneled frieze, ogee pediment, and inset panel with building date

Alterations: Replaced sashes (one-over-one double-hung sashes, some with arched upper sashes); commercial awning at storefront; transom at residential entry; intercom at residential entry; lights at residential entry; conduit; roll-down gate at storefront

Building Notes: This building was constructed as a tenement for four families with retail at the ground floor. Today it contains eight residential units with commercial space on the first story, indicating subdivision of the original apartments. The fire escape dates to a 1940 alteration (BN 4375-1940).

Site Features: In-ground hatch doors towards southern end of facade

Notable History and Residents: During the 1890s, it appears as though a brothel known as the "French House," run by proprietor Auguste Gindon, was located at this address. As reported in the *New York Times* in 1892, "the place was a resort for the lowest class of men and women, at all hours of the day and night." Almost a century later, the building was home to Second Coming Records, a well known record-collecting "mecca," which opened here in the 1980s. The popular shop specialized in rare LP's and bootleg "live" recordings of concerts. The store closed shortly following a 1996 raid by police.

References: Michael Cooper, "Record Collectors' Mecca Raided for Bootlegging," *New York Times*, July 7, 1996; "Gindon's Disrespectable Resort," *New York Times*, June 13, 1892, 6.

West Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Altered

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

237 Sullivan Street (aka 237-241 Sullivan Street; 90-92 West 3rd Street)

Borough of Manhattan Tax Map Block 539, Lot 14

Date: 1879; c. 1956 (alteration) (NB 37-1879; ALT 63-1956)

Architect/Builder: Charles Sturtzkober (1879); Harry Silverman (c. 1956)

Original Owner: Henry Shlobohm (1879); A. Bitter (c. 1956)

Type: Tenements

Style: None

Stories: 4 and 5

Material(s): Brick; masonry

Decorative Metal Work: Historic paneled cast-iron pilaster toward northern end of facade at first story (others possibly hidden beneath non-historic storefront infill)

Alterations: Decorative masonry details, including lintels and sills, shaved and cornice removed (present in c. 1939 tax photograph); window openings at second bay from north reduced in size, apparently at time of conversion to a single building (c. 1956); replaced sashes throughout (six-over-six double-hung windows present in c. 1939 tax photograph); screen windows; through-wall air conditioners; parapet railing; commercial signage and awnings at first story; projecting sign armature with hanging sign at northern corner and towards southern end of facade; lights and conduit at first story; transom and large sidelights at residential entry; intercom at residential

entry

Building Notes: Though New Building application (NB 37-1879) appears to refer to just 237 and 239 Sullivan Street, it is evident in the c. 1939 tax photograph that three nearly identical buildings were constructed. It is unclear whether the third building (241 Sullivan Street, aka 90-92 West 3rd Street) was added to the 1879 application as an amendment, or whether the third building was constructed as part of a separate New Building application. The buildings were constructed as tenements for three families each. The three structures were combined and altered beyond recognition c. 1956 into the present, unified apartment building.

References: New York City Department of Buildings, Alteration and New Building Dockets.

Site Features: In-ground metal hatch doors toward southern end of facade

Notable History and Residents: During the late 1950s and early 60s, the storefront at 90 West 3rd Street was home to the Paper Book Gallery, which by 1963 had four Greenwich Village locations. The store carried Beat poetry among its paperback stock and was open after midnight and on Sundays, catering to demand. In 1961, brothers Bob and Jim Gibson, together with Roy Silver, started an agency called New Concepts at 237 Sullivan Street, with the mission of booking folk artists who previously had difficulty booking themselves. On the company's roster were notable folk artists including David Crosby, Bob Dylan, and Richie Havens.

References: Bob Gibson and Carole Bender, *Bob Gibson: I Come for to Sing* (Naperville, Illinois: Kingston Korner, Inc./Folk Era Production, Inc.: 1999), 79; William M. Freeman, "Little Books Big Business for Publishers," *New York Times*, October 23, 1959, 39; Gay Talese, "5 'Village' Bookstores Get Sunday Summonses," *New York Times*, July 31, 1961, 21; Gay Talese, "How to Succeed, and Yet Go Broke," *New York Times*, December 20, 1961, 37.

West Facade: Designed (repointed, painted at first story)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Not historic

Facade Notes: Similar to west facade

Site Features: In-ground metal hatch doors along facade

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

249-255 Sullivan Street

Borough of Manhattan Tax Map Block 541, Lot 33

See: 50 Washington Square South (aka 249-255 Sullivan Street)

SULLIVAN STREET (EVEN NUMBERS)

190 Sullivan Street

Borough of Manhattan Tax Map Block 526, Lot 64

See: 170 Bleecker Street (aka 190 Sullivan Street)

200-206 Sullivan Street

Borough of Manhattan Tax Map Block 540, Lot 36

See: 171 Bleecker Street (aka 200-206 Sullivan Street)

208 Sullivan Street

Borough of Manhattan Tax Map Block 540, Lot 35

Date: 1907 (NB 82-1907)

Architect/Builder: Charles M. Straub

Original Owner: Pasquale Lauria

Type: Tenement with commercial ground floor

Style: Colonial Revival

Stories: 6

Material(s): Red brick; masonry

Decorative Metal Work: Some original cast-iron elements apparently remain at storefront, including slender colonettes at windows; paneled cast-iron pilasters with oversized scroll capitals at residential entry; cast-iron rails and posts at southern end of areaway; possibly historic metal railings at residential entry; decorative rails at fire escape

Significant Architectural Features: Brick facade, rusticated at sixth story; masonry lintels and sills at all stories, spayed with scroll keystones at second through fourth stories; decorative masonry and brick band above fourth story; molded, paneled wood reveals at residential entry; historic wood elements apparently remain at storefront including brackets beneath projecting windows, molded transom bar with dentils, and paneled wood-and-glass doors

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows; non-historic transom and sidelights at residential entry; lights at residential entry; intercom at residential entry; historic cast-iron cornice apparently covered at first story

Building Notes: This building was constructed as a tenement with stores.

Site Features: Inclined metal hatch doors at northern end and central portion of areaway; slightly raised landing in front of storefront; single step in front of residential entry; low masonry sidewalls (painted) at residential entry

Notable History and Residents: This was the former site of the Triangle Civic Improvement Association (aka the Triangle Social Club), which, beginning in the 1980s, became the longtime headquarters of Genovese crime family boss Vincent “Chin” Gigante. Gigante spent most evenings at his mother's house, located across the street at no. 225, rather than his New Jersey home, and would conduct business in the club, allegedly while playing pinochle. He carried on this tradition for years, while acting under the decades-long guise of feigned mental incompetence in an attempt to avoid law enforcement. Gigante began serving a 12-year prison sentence in 1997, but died in prison at the age of 77 in 2005.

References: John Strausbaugh, *The Village: 400 Years of Beats and Bohemians, Radicals and Rogues* (New York: Ecco, 2013), 213-14; “Vincente Gigante, Mob Boss Who Feigned

Incompetence to Avoid Jail, Dies at 77,” *New York Times*, December 20, 2005, A29.

East Facade: Designed (historic, repointed)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Possibly historic

Cornice: Original

Areaway Wall/Fence Material(s): See *Decorative Metal Work*

Areaway Paving Material(s): Concrete, metal and masonry

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick; painted; parged at lower stories; repointed at upper stories

North Facade: Not designed (historic) (partially visible)

Facade Notes: Small area visible towards roofline; brick; parged or painted

210 Sullivan Street

Borough of Manhattan Tax Map Block 540, Lot 34

Date: 1825 or 1853 (original); c. 1940-1980 (alterations)

Architect/Builder: Not determined (1825/1853 or c. 1940-1980)

Original Owner: __ White (1825) or Albert Journeay (1853); not determined (c. 1940-1980)

Type: Row house

Style: Stripped neo-Grec

Stories: 5

Material(s): Brick

Alterations: Cornice removed and replaced by simple frieze with brick corbelling, and molded lintels removed throughout (after c. 1939 tax photograph but prior to c. 1980s tax photograph); storefront removed at first story and new unembellished concrete or masonry facade installed with new residential entry and two rectangular window openings (after c. 1939 tax photograph but prior to c. 1980s tax photograph); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); through-wall air conditioners throughout; lights and conduit at first story; security camera at first story

Building Notes: Tax assessments indicate the presence of a house on this tax lot as early as 1825, valued at \$900. In 1853, the assessed value for the house and lot increased from \$2,400 to \$6,000, indicating that the original house was either expanded or replaced by a new structure in that year. The rear building appears on the 1852 Perris atlas of New York, so was already constructed by this time. It is likely that this house, as well as a four-story structure at the rear of the tax lot (accessible along the north side of the building), were altered into multi-family residences during the 19th century. A storefront was installed in the front building by at least 1905, as indicated in the *Real Estate Record*. The storefront and entrance leading to the rear tenement were photographed in 1912 by Lewis Hine for the National Child Labor Committee (in the Prints and Photographs Division of the Library of Congress). The caption to the photograph read “entrance to rear tenement where many flowers are made.”

References: Alterations, *Real Estate Record*, August 2, 1958, 22; Conveyances, *Real Estate*

Record (May 13, 1904), 1073; Greenwich Village Society for Historic Preservation, Research Files; New York City Department of Finance, Tax Assessment Records; New York City Landmarks Preservation Commission, Research Files.

Site Features: Non-historic two-step stoop at residential entry; in-ground metal hatch doors

Other Structures on Site: 210 Rear Sullivan Street is a four-story tenement structure at the rear of the tax lot (not visible from the street)

East Facade: Designed (painted, stripped)

Stoop: Not historic

Door(s): Not historic primary door

Windows: Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Not designed (historic, altered) (partially visible)

Facade Notes: Brick; painted

210 Rear Sullivan Street

Borough of Manhattan Tax Map Block 540, Lot 34

See: 210 Sullivan Street

212 Sullivan Street

Borough of Manhattan Tax Map Block 540, Lot 33

Date: 1832 (original); various (alterations)

Architect/Builder: Not determined (1832); not determined (alterations)

Original Owner: Asa Marshall (1832); not determined (alterations)

Type: Row house

Style: Altered Greek Revival with Italianate alterations

Stories: 4 and basement

Material(s): Brick; masonry

Decorative Metal Work: Gateway and gate at entrance to southern alleyway

Significant Architectural Features: Molded cornice with brackets and dentil course

Alterations: Historic lintels shaved (after c. 1980s tax photograph); historic stoop removed, main entrance lowered to ground, and new non-historic surround installed (painted brick with mask detail; after c. 1939 tax photograph but before c. 1980s tax photograph); replaced sashes throughout (one-over-one double-hung sashes present in c. 1939 tax photograph); lights at main entry; light and conduit at first story, extends from basement; commercial signage at basement; security camera at basement

Building Notes: Tax assessments indicate the presence of a house on this tax lot as early as 1832, valued at \$2,200. In 1851, the assessed value for the house and lot increased from approximately \$3,300 to \$4,200. It is possible that this indicates construction of the rear building that year, as “rear building” is noted on the assessment. The rear building appears on the 1852 Perris atlas of New York. It is likely that this house, as well as the structure at the rear of the tax lot (accessible along the south side of the building), were altered into multi-family residences during the 19th century. An 1895 New Building application for a five-story tenement appears to not have been constructed. Inspection records from the Department of Housing Preservation and Development

verify that the building was in use as a tenement by 1902. Photographs from the records of the National Child Labor Committee (in the Prints and Photographs Division of the Library of Congress), part of an album titled "Tenement Homework" dating to 1912, depict family members as young as nine years of age making flowers in their apartment at 212 Sullivan Street. References: Greenwich Village Society for Historic Preservation, Research Files; New York City Department of Finance, Tax Assessment Records; New York City Department of Housing Preservation and Development, Initial Inspection Cards (I-Cards).
Site Features: High step with marble tread at main entry; concrete steps descend to basement commercial space; southern service alley leads to rear building/apartments; in-ground metal vents along southern alleyway; concrete paving in southern alleyway
Other Structures on Site: 212 Rear Sullivan Street (see separate building entry)

East Facade: Designed (painted)

Stoop: Removed

Door(s): Replaced primary door; basement entry replaced

Windows: Replaced (upper stories); replaced (basement)

Cornice: Historic

Areaway Wall/Fence Material(s): Non-historic metal fencing on low curb

Areaway Paving Material(s): Concrete with faux-grass covering (including stairs)

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick; parged at first story; painted above

212 Rear Sullivan Street

Borough of Manhattan Tax Map Block 540, Lot 33

Date: c. 1851

Architect/Builder: Not determined

Original Owner: Not determined

Type: Row house

Style: Altered Greek Revival with Italianate alterations

Stories: 4

Material(s): Brick; masonry

Significant Architectural Features: Brick facade with flush masonry lintels and slightly projecting rectangular sills; small historic molded cornice

Alterations: Replaced sashes (historic configuration not determined)

Building Notes: This rear building is only partially visible from Sullivan Street, along the southern alleyway that leads to it. For more information, see building entry for 212 Sullivan Street. An alteration application filed with the Department of Buildings in 1956 indicates that the building was to be "reconditioned" following a fire that year (ALT 752-1956P). The fire damage is also noted as "less than 50 percent" of the building.

East Facade: Designed (historic, stuccoed, painted)

Windows: Replaced

Cornice: Historic

214 Sullivan Street (aka 214-218 Sullivan Street)

Borough of Manhattan Tax Map Block 540, Lot 30

Date: 1899-1900 (NB 197-1899)

Architect/Builder: John Philip Voelker

Original Owner: Eugene Gerbereux

Type: Factory

Style: Renaissance Revival

Stories: 6

Material(s): Buff brick; terra cotta or masonry

Special Windows: Round-arched window openings at sixth story and segmental-arched window openings at third, fourth and fifth stories (sashes replaced; two-over-two double-hung sashes with arched upper sashes present in c. 1980s photograph)

Decorative Metal Work: Possibly cast-iron columns and pilasters at large triple-window openings throughout facade; decorative cast-iron pilasters and molded window and door frame elements throughout first story, including frieze with "214 FREIGHT 218" inscribed at service entry at northern end of facade

Significant Architectural Features: Tripartite vertical configuration; two-story brick and masonry base highlighted by engaged double-height brick and masonry pilasters, flush masonry bands, first-story pilasters with decorative details, scroll keystones and Ionic colonettes at second-story triple-window openings, and small denticulated cornice; segmental-arched openings at shaft featuring flush masonry lintels and large triple window openings at central bays at fifth story; small molded cornice above shaft; round-arched window openings at capital with flush masonry lintels and capped by an overhanging bracketed cornice

Alterations: Brick infill at outermost bays at first story (after c. 1939 tax photograph but prior to 1980s photograph; apparently contained entries to cellar manufacturing spaces); replaced sashes (two-over-two double-hung sashes present in c. 1939 tax photograph); transoms at outer entries; commercial awnings and signage at first story; projecting sign armatures at second story; lights at first, second, and third stories; intercoms at first-story entries; security cameras and conduit at outer edges of facade at first story

Building Notes: This building was originally constructed as a paper box factory. It remained in this use until 1969. It is presently a commercial building.

Site Features: Slightly raised metal threshold at commercial entry at center of facade; in-ground metal hatch in sidewalk towards northern end of facade; vented metal boxes towards southern end of facade

Notable History and Residents: This site was purchased in 1837 for the Associated Methodist Protestant Church. In 1842, the site was sold to the Sullivan Street Methodist Church. In 1862, during the period when the neighborhood was known as "Little Africa," the church was sold to the Bethel African Methodist Episcopal Church, and is noted on atlas maps of the time as "Colored Bethel" (1879) and the "African Methodist Church" (1887). In 1895, the church apparently became home for a short time to the parish of Our Lady of Pompeii, which moved there from Waverly Place. In 1899, this loft building was constructed for the paper box company of Gerbereux, Dufft & Kinder. From about 1992 to 2007, the space has been occupied by the Lion's Den, a music venue that hosted some of the most popular performers of the late 20th and early 21st centuries.

References: Mary Elizabeth Brown, Ph.D., *The Italians of the South Village* (New York:

Greewich Village Society for Historic Preservation, 2007), 45; Greenwich Village Society for Historic Preservation, Research Files; William Perris, *Atlas, City of New York* (New York: Perris & Browne, 1879); Perris (1887).

East Facade: Designed (historic, repointed)

Door(s): Replaced primary door; all secondary doors replaced

Windows: Replaced

Storefront(s): Altered

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

South Facade: Partially designed (historic) (partially visible)

Facade Notes: Dark brick; buff brick quoining at eastern edge

Alterations: Repointed; some small patched areas and areas of replaced brick

North Facade: Partially designed (historic) (partially visible)

Facade Notes: Same as south facade

Alterations: Painted

220 Sullivan Street (aka 220-222 Sullivan Street)

Borough of Manhattan Tax Map Block 540, Lot 28

Date: 1895-96 (original); 1930 (alteration) (NB 1729-1895; ALT 539-1930)

Architect/Builder: P. Henry Gilvarry (1895-96); Thomas Williams (1930)

Original Owner: Catherine Aste (1895-96); Kenish Realty Co. (Oliver & Thomas Williams) (1930)

Type: Tenement with commercial ground floor

Style: Romanesque Revival with Colonial Revival alterations

Stories: 5

Material(s): Red brick; terra cotta

Decorative Metal Work: Large paneled cast-iron pillars flank facade and support cast-iron beam with decorative rosettes; decorative rails at first escape

Significant Architectural Features: Red-brick round-arched corbelling and small molded terra-cotta cornice at roofline; flush, red-brick splayed lintels at window openings; slightly projecting narrow terra-cotta and brick bands at each story

Alterations: Historic details, including splayed masonry lintels, removed and first story reconfigured with a rusticated concrete wall containing a large, slightly bowed window opening with multi-paned sash at center, flanked by two door openings with roundel openings above (ALT 529-1930; series of small round windows to south of large window opening replaced with a single smaller rectangular opening; replaced sashes and doors; roundel windows filled in); replaced sashes throughout (multi-paned sashes present in c. 1939 tax photograph); transom at main entry; lights at first story; intercom at main entry; light and security camera within main-entry vestibule; security camera at southern end of facade at first story; painted fire escape

Building Notes: This tenement building was constructed in 1895 to accommodate 28 families (four at the first story with six families at each story above) as well as a store at the first story. The present appearance of the building dates to a 1930 alteration that modernized the property as

an elevator apartment (ALT 529-1930). The blind-arch corbelling at the roofline predates this alteration and may be original to the building. The alterations were featured in the *Real Estate Record* in 1931. The first story of this building ceased to be used as a commercial space in 1933 when three new apartments were added (ALT 2221-1933). One of the rear apartments in the building was accessed via the courtyard of the neighboring buildings at 224 to 228 Sullivan Street until 1940 (ALT 1127-1940). The 1930 alterations were undertaken by Oliver and Thomas Williams (Kenish Realty Co., Inc.), who were responsible for other similar apartment modernization projects in the neighborhood, including the adjacent buildings at 224 to 228 Sullivan Street.

References: New York City Department of Buildings, Alteration Dockets; *Real Estate Record*, December 5, 1931, 6; "Sullivan St. Suites Built," *New York Times*, March 22, 1931, RE6.

Site Features: Single concrete steps at main entry and at northern entry; in-ground metal hatch door in sidewalk; in-ground metal decorative framing in sidewalk by main entry; ceramic-tile and slate paving within main-entry vestibule

Notable History and Residents: Internationally renowned photographer Herman Leonard (1923-2010), best known for his noirish images of postwar jazz performers in New York (1948 to 1956) and afterwards in Paris, opened his first studio here at 220 Sullivan Street in 1948. He relocated his studio to East 50th Street two years later.

References: Margalit Fox, "Herman Leonard Dies at 87; His Photos Visualized Jazz," *New York Times*, August 17, 2010; K. Heather Pinson, *The Jazz Image: Seeing Music Through Herman Leonard's Photography* (MS: University Press of Mississippi, 2010), 34, 187.

East Facade: Designed (historic, repointed)

Door(s): Replaced primary door; northern entry door not historic

Windows: Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick

224 Sullivan Street (aka 224 Front Sullivan Street)

Borough of Manhattan Tax Map Block 540, Lot 25

Date: 1852 (original); 1930-31 (alteration) (ALT 2006-1930)

Architect/Builder: Not determined (1852); Thomas Williams (1930-31)

Original Owner: David Woods (1852); Washington Green Inc. (Oliver & Thomas Williams) (1930-31)

Type: Row house

Style: Greek Revival with Colonial Revival alterations

Stories: 5

Material(s): Red brick; masonry

Significant Architectural Features: Brick facade with Greek Revival style lintels and sills at second through fifth stories; modillioned cornice at roofline; reads as one continuous facade with 226 and 228 Sullivan Street

Alterations: Non-original rusticated concrete at first story with square-headed window openings (ALT 2006-1930); replaced sashes (six-over-six double-hung sashes appear to date to ALT

2006-1930); some screen windows; fire escape not original to house; lights at first story; cellular antenna above roofline

Building Notes: Tax assessments indicate that 224, 226, and 228 Sullivan Street were constructed in 1852 for David Woods. An increase in assessed value from \$3,700 to \$10,000 in 1854 may indicate expansion of the existing houses or of the structures at the rear of the tax lots. The rear structures are already present on the 1852 Perris atlas of New York. The homes were occupied as tenements by the time of the 1870 U.S. Census, housing as many as 30 families each by the 20th century (20 in front; 10 in the rear). Though the three houses historically occupied tax lots 25, 26, and 27, they appear to have consistently undergone alterations as a group. Storefronts were installed by 1906, but were removed as part of extensive alterations done to the three buildings in 1930-31 (ALT 2006-1930), at a projected cost of \$60,000. These alterations, conducted by new owners Oliver and Thomas Williams (Washington Green Inc.), consisted of retrofitting the six tenements as “small apartments having modern improvements” similar to other such projects taking place in the neighborhood at the time. The resulting complex, which incorporated a central garden between the front and rear structures, was known as Washington Green. The existing Greek Revival style details probably date to the mid-19th century. The existing six-over-six double-hung sashes probably date to the 1930-31 alterations. Oliver and Thomas Williams were responsible for other similar projects in the neighborhood, including the adjacent building at 220-222 Sullivan Street.

References: Greenwich Village Society for Historic Preservation, Research Files; New York City Department of Buildings, Alteration Dockets; New York City Department of Finance, Tax Assessment Records; “Six Buildings Sold in Sullivan Street,” *New York Times*, June 27, 1930, 42; “Sullivan St. Suites Built,” *New York Times*, March 22, 1931, RE6.

Other Structures on Site: 224 Rear Sullivan Street (see separate building entry)

East Facade: Designed (historic, repointed)

Windows: Replaced

Security Grilles: Not historic (first story)

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

224 Rear Sullivan Street

Borough of Manhattan Tax Map Block 540, Lot 25

Date: c. 1852 (original); 1930-31 (alteration) (ALT 2006-1930)

Architect/Builder: Not determined (c. 1852); Thomas Williams (1930-31)

Original Owner: David Woods (1852); Washington Green Inc. (Oliver & Thomas Williams) (1930-31)

Type: Row house

Style: Greek Revival with Colonial Revival alterations

Stories: 5

Material(s): Red brick; masonry

Significant Architectural Features: Partially visible from street through courtyard entries at 226 Sullivan Street; red brick; flush masonry lintels

East Facade: Designed (historic, repointed, partially visible from street)

226 Sullivan Street (aka 226 Front Sullivan Street)

Borough of Manhattan Tax Map Block 540, Lot 25

Date: 1852 (original); 1930-31 (alteration) (ALT 2006-1930)

Architect/Builder: Not determined (1852); Thomas Williams (1930-31)

Original Owner: David Woods (1852); Washington Green Inc. (Oliver & Thomas Williams) (1930-31)

Type: Row house

Style: Greek Revival with Colonial Revival alterations

Stories: 5

Material(s): Red brick; masonry

Significant Architectural Features: Brick facade with Greek Revival style lintels and sills at second through fifth stories; modillioned cornice at roofline; reads as one continuous facade with 224 and 228 Sullivan Street

Alterations: Non-original rusticated concrete at first story with two courtyard entries and a square-headed window opening (ALT 2006-1930); replaced brick at northern end of facade at all stories; replaced sashes (six-over-six double-hung sashes appear to date to ALT 2006-1930); some screen windows; fire escape not original to house; lights at first story; intercom at southern courtyard entry; security camera towards southern end of facade; recessed metal gates at courtyard entry vestibules; light within courtyard entry vestibules

Building Notes: Tax assessments indicate that 224, 226, and 228 Sullivan Street were constructed in 1852 for David Woods. An increase in assessed value from \$3,700 to \$10,000 in 1854 may indicate expansion of the existing houses or of the structures at the rear of the tax lots. The rear structures were already present on the 1852 Perris atlas of New York. The homes were occupied as tenements by the time of the 1870 U.S. Census, housing as many as 30 families each by the 20th century (20 in front; 10 in the rear). Though the three houses historically occupied tax lots 25, 26, and 27, they appear to have consistently undergone alterations as a group. Storefronts were installed by 1906, but were removed as part of extensive alterations done to the three buildings in 1930-31 (ALT 2006-1930), at a projected cost of \$60,000. These alterations, conducted by new owners Oliver and Thomas Williams (Washington Green Inc.), consisted of retrofitting the six tenements as “small apartments having modern improvements” similar to other such projects taking place in the neighborhood at the time. The resulting complex, which incorporated a central garden between the front and rear structures, was known as Washington Green. The existing Greek Revival style details probably date to the mid-19th century. The existing six-over-six double-hung sashes probably date to the 1930-31 alterations. Oliver and Thomas Williams were responsible for other similar projects in the neighborhood, including the adjacent building at 220-222 Sullivan Street.

References: Greenwich Village Society for Historic Preservation, Research Files; New York City Department of Buildings, Alteration Dockets; New York City Department of Finance, Tax Assessment Records; “Six Buildings Sold in Sullivan Street,” *New York Times*, June 27, 1930, 42; “Sullivan St. Suites Built,” *New York Times*, March 22, 1931, RE6.

Site Features: Interior courtyard and rear buildings visible through gated courtyard entries; single concrete steps at courtyard entries with flagstone paving; tiled walls within courtyard entry vestibule; in-ground vent in sidewalk in front of facade

Other Structures on Site: 226 Rear Sullivan Street (see separate building entry)

East Facade: Designed (historic)

Windows: Replaced
Cornice: Historic
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

226 Rear Sullivan Street

Borough of Manhattan Tax Map Block 540, Lot 25

Date: c. 1852 (original); 1930-31 (alteration) (ALT 2006-1930)
Architect/Builder: Not determined (c. 1852); Thomas Williams (1930-31)
Original Owner: David Woods (1852); Washington Green Inc. (Oliver & Thomas Williams) (1930-31)
Type: Row house
Style: Greek Revival with Colonial Revival alterations
Stories: 5
Material(s): Red brick; masonry

Significant Architectural Features: Partially visible from street through courtyard entries at 226 Sullivan Street; red brick; flush masonry lintels

East Facade: Designed (historic, repointed, partially visible from street)
Door(s): Replaced primary door

228 Sullivan Street

Borough of Manhattan Tax Map Block 540, Lot 25

Date: 1852 (original); 1930-31 (alteration) (ALT 2006-1930)
Architect/Builder: Not determined (1852); Thomas Williams (1930-31)
Original Owner: David Woods (1852); Washington Green Inc. (Oliver & Thomas Williams) (1930-31)
Type: Row house
Style: Greek Revival with Colonial Revival alterations
Stories: 5
Material(s): Red brick; masonry

Significant Architectural Features: Brick facade with Greek Revival style lintels and sills at second through fifth stories; modillioned cornice at roofline; reads as one continuous facade with 224 and 226 Sullivan Street

Alterations: Non-original rusticated concrete at first story with square-headed window openings (ALT 2006-1930); replaced sashes (six-over-six double-hung sashes appear to date to ALT 2006-1930); some screen windows; fire escape not original to house; lights at first story

Building Notes: Tax assessments indicate that 224, 226, and 228 Sullivan Street were constructed in 1852 for David Woods. An increase in assessed value from \$3,700 to \$10,000 in 1854 may indicate expansion of the existing houses or of the structures at the rear of the tax lots. The rear structures are already present on the 1852 Perris atlas of New York. The homes were occupied as tenements by the time of the 1870 U.S. Census, housing as many as 30 families each by the 20th century (20 in front; 10 in the rear). Though the three houses historically occupied tax lots 25, 26, and 27, they appear to have consistently undergone alterations as a group. Storefronts were

installed by 1906, but were removed as part of extensive alterations done to the three buildings in 1930-31 (ALT 2006-1930), at a projected cost of \$60,000. These alterations, conducted by new owners Oliver and Thomas Williams (Washington Green Inc.), consisted of retrofitting the six tenements as “small apartments having modern improvements” similar to other such projects taking place in the neighborhood at the time. The resulting complex, which incorporated a central garden between the front and rear structures, was known as Washington Green. The existing Greek Revival style details probably date to the mid-19th century. The existing six-over-six double-hung sashes probably date to the 1930-31 alterations. Oliver and Thomas Williams were responsible for other similar projects in the neighborhood, including the adjacent building at 220-222 Sullivan Street.

References: Greenwich Village Society for Historic Preservation, Research Files; New York City Department of Buildings, Alteration Dockets; New York City Department of Finance, Tax Assessment Records; “Six Buildings Sold in Sullivan Street,” *New York Times*, June 27, 1930, 42; “Sullivan St. Suites Built,” *New York Times*, March 22, 1931, RE6.

Other Structures on Site: 228 Rear Sullivan Street (see separate building entry)

East Facade: Designed (historic, repointed)

Windows: Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

228 Rear Sullivan Street

Borough of Manhattan Tax Map Block 540, Lot 25

Date: c. 1852 (original); 1930-31 (alteration) (ALT 2006-1930)

Architect/Builder: Not determined (c. 1852); Thomas Williams (1930-31)

Original Owner: David Woods (1852); Washington Green Inc. (Oliver & Thomas Williams) (1930-31)

Type: Row house

Style: Greek Revival with Colonial Revival alterations

Stories: 5

Material(s): Red brick; masonry

Building Notes: The east facade of this building is not visible from Sullivan Street. Only the rear of the building (the west facade) is partially visible from MacDougal Street. For more information, see building entry for 228 Sullivan Street.

West Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick

230 Sullivan Street

Borough of Manhattan Tax Map Block 540, Lot 24

Date: c. 1850-1851 (original); not determined (late 19th century)

Architect/Builder: Not determined (c. 1850-51 or late 19th century)

Original Owner: Thomas Tantam (c. 1850-51); not determined (late 19th century)

Type: Row house

Style: Greek Revival with alterations

Stories: 5

Material(s): Brick; masonry

Significant Architectural Features: Brick facade with molded lintels and slightly projecting rectangular sills; molded cornice with small foliate brackets, foliate frieze, and dentil course

Alterations: A historic but not original storefront removed and present brick front at first story erected as part of a 1937 alteration (ALT 3496-37); replaced sashes (not visible in c. 1939 tax photograph); non-historic transom at residential entry; screen windows; light at main entry; intercom at main entry; conduit at first story toward northern end of facade

Building Notes: Tax assessments indicate that this building was constructed between 1850 and 1851 for Thomas Tantam. It is likely that it was constructed as a single-family row house and later altered into the present tenement building as maps dating from 1852 forward do not indicate a change in the building footprint and no New Building application has been identified. The house likely received its Greek Revival style details as well as a storefront as part of its conversion to a multiple dwelling during the 19th century. It was probably also raised a story at the time. The presence of a fire escape dates to at least 1906 (ALT 2094-1906). A 1937 alteration removed the storefront, giving the ground-story the appearance it has today (ALT 3496-1937). The building was considered for demolition by New York University (NYU) as part of the construction of adjacent Filomen D'Agostino Residence Hall (aka D'Agostino Hall) at 110 West 3rd Street in 1983-87.

References: New York City Department of Buildings, Alteration Dockets; William Perris, *Atlas, City of New York* (New York: Perris & Browne, 1852); Mark Roman, "Once Again, an N.Y.U. Project Draws Fire in 'Village,'" *New York Times*, March 13, 1983, R7.

Site Features: Single step at residential entry; in-ground metal hatch doors towards northern end of facade

East Facade: Designed (historic, painted)

Door(s): Not historic primary door

Windows: Replaced

Security Grilles: Not historic (upper stories)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick; parged towards eastern portion of facade

232-240 Sullivan Street

Borough of Manhattan Tax Map Block 540, Lot 23

See: 100 West 3rd Street (aka 232-240 Sullivan Street)

250-262 Sullivan Street

Borough of Manhattan Tax Map Block 541, Lot 1

See: 40 Washington Square South (aka 136-146 MacDougal Street; 250-262 Sullivan Street; 40-49 Washington Square South)

THOMPSON STREET (ODD NUMBERS)

165-167 Thompson Street

Borough of Manhattan Tax Map Block 525, Lot 25

See: 108 West Houston Street (aka 165-167 Thompson Street)

169 Thompson Street

Borough of Manhattan Tax Map Block 525, Lot 24

Date: c. 1859

Architect/Builder: Not determined

Original Owner: J.E. Kinnier & Son

Type: Tenement with commercial ground floor

Style: Italianate

Stories: 6

Material(s): Brick

Decorative Metal Work: Cast-iron storefront piers

Significant Architectural Features: Historic storefront elements including wood-framed display windows in northern storefront, cast-iron piers; stone window lintels and brick sills; bracketed cornice

Alterations: Roll-down security gate and fixed cloth awnings; southern storefront completely replaced; fire escape

Building Notes: Built in conjunction with the enlargement of 108 West Houston Street (see separate building entry).

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Altered

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall, upper section parged; single bay of rectangular window openings

171 Thompson Street

Borough of Manhattan Tax Map Block 525, Lot 21

Date: 1902 (NB 114-1902)

Architect/Builder: Bernstein & Bernstein

Original Owner: Max Weinstein and Solomon Wollenstein

Type: Tenement with commercial ground floor

Style: Renaissance Revival with alterations

Stories: 6

Material(s): Brick; terra cotta

Decorative Metal Work: Cast-iron piers flanking entrance; fire escape with ornamental ironwork

Significant Architectural Features: Elaborate window enframements with brick quoins; terra-cotta lintels, pediments, spandrels, and beltcourse; rusticated brick upper story

Alterations: Ground floor reconfigured, storefronts replaced with brick infill; windows replaced (historically one-over-one); cornice removed

Building Notes: Built as part of a pair, and shares tax lot, with 175 Thompson Street (see separate building entry).

Site Features: Cellar hatch

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Security Grilles: Not historic (upper stories)

Storefront(s): Removed

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

175 Thompson Street

Borough of Manhattan Tax Map Block 525, Lot 21

Date: 1902 (NB 114-1902)

Architect/Builder: Bernstein & Bernstein

Original Owner: Max Weinstein and Solomon Wollenstein

Type: Tenement with commercial ground floor

Style: Renaissance Revival with alterations

Stories: 6

Material(s): Brick; terra cotta

Decorative Metal Work: Cast-iron piers flanking entrance; fire escape with ornamental ironwork

Significant Architectural Features: Elaborate window enframements with brick quoins; terra-cotta lintels, pediments, spandrels, and beltcourse; rusticated brick upper story

Alterations: Ground floor reconfigured, storefronts replaced with brick infill; bracket sign; windows replaced (historically one-over-one); cornice removed

Building Notes: Built as part of a pair, and shares tax lot, with 171 Thompson Street (see separate building entry).

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Security Grilles: Not historic (upper stories)

Storefront(s): Removed

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

177 Thompson Street (aka 177-179 Thompson Street)

Borough of Manhattan Tax Map Block 525, Lot 7503

Date: 1903 (NB 859-1903)

Architect/Builder: Bernstein & Bernstein

Original Owner: Barnett Hamburger

Type: Tenement with commercial ground floor

Style: Renaissance Revival

Stories: 6

Material(s): Brick; terra cotta

Decorative Metal Work: Cast-iron piers flanking entrance; fire escape with ornamental ironwork
Significant Architectural Features: Projecting side bays feature elaborate window enframements with brick quoins and spandrels; terra-cotta lintels, pediments, and beltcourses; bracketed cornice with modillions

Alterations: Storefronts infill; cornice above ground floor removed; roll-down security gate in front of northern storefront; windows replaced (historically one-over-one)

Building Notes: Built as a part of a pair, and shares tax lot, with 181 Thompson Street (see separate building entry). Historically tax lot 18, now condominium lots 1301-1302.

Site Features: Cellar hatches

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

181 Thompson Street

Borough of Manhattan Tax Map Block 525, Lot 7503

Date: 1903 (NB 859-1903)

Architect/Builder: Bernstein & Bernstein

Original Owner: Barnett Hamburger

Type: Tenement with commercial ground floor

Style: Renaissance Revival

Stories: 6

Material(s): Brick; terra cotta

Decorative Metal Work: Cast-iron piers flanking entrance; fire escape with ornamental ironwork
Significant Architectural Features: Projecting side bays feature elaborate window enframements with brick quoins and spandrels; terra-cotta lintels, pediments, and beltcourses; bracketed cornice with modillions

Alterations: Storefronts infill; cornice above ground floor removed, fixed cloth awnings, roll-down security gate, and bracket sign installed; windows replaced (historically one-over-one)

Building Notes: Built as a part of a pair, and shares tax lot, with 177 Thompson Street (see separate building entry). Historically tax lot 18, now condominium lots 1301-1302.

Site Features: Cellar hatches

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

183 Thompson Street (aka 183-185 Thompson Street)

Borough of Manhattan Tax Map Block 525, Lot 16

Date: 1907-08 (NB 656-1907)

Architect/Builder: J. M. Robinson

Original Owner: Darius Ogden Mills

Type: Tenement

Style: Renaissance Revival

Stories: 7

Material(s): Brick; limestone

Significant Architectural Features: Entrance enframing with brackets and cartouche; stone window lintels and sills; denticulated cornice

Alterations: Windows replaced (historically two-over-two); light fixtures installed above entrance

Building Notes: Built as an annex to Mills House No. 1 (see separate building entry for 156 Bleecker Street, as well as entry for earlier annex at 183 Sullivan Street).

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Security Grilles: Not historic (upper stories)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall; light court with regular arrangement of rectangular window openings; cornice return

187-201 Thompson Street

Borough of Manhattan Tax Map Block 525, Lot 7501

See: 156 Bleecker Street (aka 156-168 Bleecker Street; 187-191 Sullivan Street; 187-201 Thompson Street)

203-205 Thompson Street

Borough of Manhattan Tax Map Block 539, Lot 35

See: 155 Bleecker Street (aka 203-205 Thompson Street)

211 Thompson Street (aka 207-213 Thompson Street)

Borough of Manhattan Tax Map Block 539, Lot 31

Date: 1887 (original); 1973-75 (alteration) (NB 1196-1887; ALT 1015-1973)

Architect/Builder: James M. Farnsworth (1887); Max Wechsler (1973-75)

Original Owner: Jenkins Van Schaick (1887); 211 Thompson Street Corp. (c. 1973)

Type: Apartment building

Style: None

Stories: 6 and basement and sub-basement

Material(s): Brick; concrete

Alterations: Building height increased to six from four stories (probably ALT 1015-1973); new brick facade with new window and door openings and trapezoidal concrete balconies with metal railings (ALT 1015-1973); windows and through-wall air conditioners (probably original to ALT 1015-1973); some areas of repointing throughout; suspended awning at main entry; non-historic door, sidelights, and transom at main entry; roll-down gate, commercial signage, lights, and conduit at garage door towards southern end of facade

Building Notes: In 1887, a four-lot wide, four-story stable building was constructed on this tax lot (NB 1196-1887). By the late 1950s, the building was being used as offices, storage, and light manufacturing, specifically paper cutting (ALT 1113-1959). It was altered beyond recognition c. 1973 into the present six-story apartment house.

References: Greenwich Village Society for Historic Preservation, Research Files; New York City Department of Buildings, Alteration and New Building Dockets.

East Facade: Designed (repointed at first story; painted at basement)

Door(s): Not historic primary door

Windows: Not historic (upper stories); not historic (basement)

Areaway Wall/Fence Material(s): Irregular curb (painted) with tall metal fencing

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete/Concrete with metal edge

South Facade: Not historic (partially visible)

Facade Notes: Parged

215 Thompson Street

Borough of Manhattan Tax Map Block 539, Lot 30

Date: 1900 (NB 2232-1899)

Architect/Builder: Michael Bernstein

Original Owner: Morris Lippman & Harris Friedman

Type: Tenement with commercial ground floor

Style: Renaissance Revival

Stories: 6

Material(s): Brick; terra cotta

Special Windows: Round-arched window openings at fifth story and segmental-arched window openings at second story (sashes replaced; historically contained round-arched upper sashes)

Decorative Metal Work: Some historic cast-iron elements at storefronts, pillars at main entry,

and cornice at first story

Significant Architectural Features: Brick facade, rusticated at second story; brick and terra-cotta ornamentation including stylized splayed lintels with scroll keystones at second story, foliate lintels at third and fourth stories, round-arched brick and terra-cotta lintels at fifth story, decorative terra-cotta banding, and inset patterned brick panels throughout; molded cornice with foliate brackets and garland frieze; historic materials at southern storefront

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); transom and sidelight at residential entry; lights at residential entry; intercom at residential entry; commercial signage and awnings at storefronts; lights at storefronts; roll-down gates at commercial entries

Building Notes: This tenement was originally constructed for 22 families with stores at the ground floor. The fire escape was added to the front of the building in 1938 (FE 798-1938). Some historic materials remain at both the northern and southern storefronts.

Site Features: Single steps at residential and commercial entries; in-ground metal hatch doors in front of storefronts

East Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Mixed

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

217 Thompson Street (aka 217-219 Thompson Street)

Borough of Manhattan Tax Map Block 539, Lot 28

Date: 1909 (NB 575-1909)

Architect/Builder: Janes & Leo

Original Owner: Foghasso-Clement Const. Co.

Type: Tenement

Style: Renaissance Revival

Stories: 7

Material(s): Red brick; terra cotta or masonry

Decorative Metal Work: Possibly historic storefront elements at northern and southern storefronts including cast-iron pilasters; cast-iron horse-head posts in front of northern storefront

Significant Architectural Features: Tripartite vertical configuration; small molded terra-cotta cornices at first, second, and sixth stories; splayed terra-cotta or masonry lintels with stylized keystones and molded sills at window openings at second through seventh stories; brick pillars supporting an entablature with oversized foliate brackets, paneled frieze, and molded cornice at residential entry; modillioned cornice

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); transom, sidelights, intercom, and conduit at residential entry; commercial awnings and signage at first story

Building Notes: There are possibly historic globe-light fixtures at the residential entry and historic elements at storefront (see also *Decorative Metal Work*).

Site Features: Single concrete step with non-historic pipe handrails at residential entry; concrete

step in front of northern storefront; flagstone step in front of southern storefront; in-ground metal hatch doors in front of northern storefront and all along southern storefront

Notable History and Residents: Chess Grandmaster Nicolas Rossolimo moved his chess studio from 191 Sullivan Street to this location in 1975, the year he died. Two decades later, in 1995, the Chess Forum was opened in this location by the former partner of the Village Chess Shop, located across the street at no. 230 (1972-2012). The opening of this rival shop created what was sometimes referred to as “the Chess District” on this stretch of Thompson Street between West 3rd and Bleecker Streets.

References: Andrew Jacobs, “Former Chess-Shop Partners at War on Thompson St.,” *New York Times*, December 10, 1995, CY; Robert D. McFadden, “Nicolas Rossolimo, 65, Is Dead; Grandmaster Ran Chess Studio,” *New York Times*, July 25, 1975, 34.

East Facade: Designed (historic, repointed, terra-cotta/masonry details painted)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Possibly historic

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Not designed (historic) (partially visible)

Facade Notes: Parged

221 Thompson Street (aka 221-229 Thompson Street)

Borough of Manhattan Tax Map Block 539, Lot 23

Date: 1919 (original); 1920 (alteration) (NB 11-1919; ALT 2762-1920)

Architect/Builder: H.L. Gillen (1919); J.M. Felson (1920)

Original Owner: Henry Birdsall (1919 & 1920)

Type: Garage

Style: Utilitarian

Stories: 3 and 4

Material(s): Brown brick; masonry

Special Windows: Multi-paned windows throughout, many with casement sashes

Significant Architectural Features: Three-story reinforced concrete garage structure with brick front featuring a four-story tower towards northern end of facade; large window openings with slightly projecting masonry lintels throughout; two inset diamond-shaped brick panels towards roofline; several garage-door openings at first story

Alterations: Slightly stepped parapet removed (after c. 1939 tax photograph but prior to c. 1980s tax photograph); some replaced brick where structural lintels replaced; replaced brick at third story at northernmost corner; windows filled in at southernmost and northernmost bays at third story (after c. 1939 tax photograph but prior to c. 1980s tax photograph); partial infill at northernmost bays at first story; non-historic sashes at first-story window openings (historic sashes above; see *Special Windows*); through-sash air conditioner at second bay from south at second story; roll-down gates at garage-door openings; commercial signage and awnings at first story; lights and conduit at first story; security camera at first story; projecting commercial signage at second story; southern facade of tower partially visible, parged

Building Notes: This building was originally noted as a two-story “express stable” encompassing addresses 221 to 225 Thompson Street (NB 11-1919), which apparently functioned as a garage. The present appearance of the structure dates to a 1920 alteration that added a store to the building and extended the structure by 40 feet to the north to also encompass addresses 227 to 229 Thompson Street (ALT 2762-1920). The four-story tower portion of the facade probably dates to the 1921 installation of an elevator (EL 361-1921). It was during this time that the owner received a variance from the Board of Appeals to convert the stable to a garage for motor vehicles, which otherwise would have been unlawful in a business district.

References: Greenwich Village Society for Historic Preservation, Research Files; New York City Board of Appeals, Records; New York City Department of Buildings, Alteration Dockets.

East Facade: Designed (historic, repointed, painted at first story)

Door(s): Not historic primary door; not historic secondary door at northernmost bay

Windows: Mixed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

231 Thompson Street

Borough of Manhattan Tax Map Block 539, Lot 22

Date: 1901 (NB 60-1901)

Architect/Builder: Michael Bernstein

Original Owner: Charles Friedman

Type: Tenement with commercial ground floor

Style: Renaissance Revival with Queen Anne elements

Stories: 6

Material(s): Brick; terra cotta or masonry

Special Windows: Round-arched window openings at fifth story (replaced sashes; historically contained arched upper sashes)

Significant Architectural Features: Rusticated brick facade with brick and molded terra-cotta or masonry details including splayed brick lintels with oversized scroll keystones at second story, inset decorative brick panels, and round-arched brick and masonry or terra-cotta lintels at fifth story; molded cornice with foliate brackets and frieze

Alterations: Non-historic metal facing at first story (historic storefront, main entry portico, and molded cornice removed after c. 1980); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); commercial awnings and signage at first story; barbershop pole at northern storefront; transom at residential entry; light at residential entry

Building Notes: This building was originally constructed as a tenement with stores at the first story.

Site Features: Single steps at commercial and residential entries; raised curb with non-historic metal railing at stairs; in-ground metal hatches and plates in sidewalk

East Facade: Designed (historic, painted)

Door(s): Not historic primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

South Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick

Alterations: Repointed; some areas of replaced brick

North Facade: Partially designed (historic) (partially visible)

Facade Notes: Red brick

Alterations: Large areas of painting and repointing; cellular antennas visible above roofline

Significant Architectural Features: Segmental-arched window openings

Windows: Replaced

[No Number] Thompson Street

Borough of Manhattan Tax Map Block 539, Lot 70

Type: Unimproved lot

Building Notes: This is a small dimension tax lot with a width of only 0.92 feet and depth of 25 feet. There are no physical improvements on the lot.

233 Thompson Street

Borough of Manhattan Tax Map Block 539, Lot 21

See: 78 West 3rd Street (aka 233 Thompson Street)

THOMPSON STREET (EVEN NUMBERS)

164 Thompson Street

Borough of Manhattan Tax Map Block 525, Lot 64

See: 106 West Houston Street (aka 164 Thompson Street)

166 Thompson Street

Borough of Manhattan Tax Map Block 525, Lot 33

Date: 1908 (ALT 1792-1908)

Architect/Builder: Charles M. Straub

Original Owner: Charles Reichert

Type: Row house

Style: Queen Anne with alterations

Stories: 3 and basement

Material(s): Brick

Decorative Metal Work: Fire escape with ornamental ironwork

Significant Architectural Features: Stone window lintels and sills; sawtooth brick spandrels and beltcourses; bracketed cornice with modillions

Alterations: Ground floor rebuilt with brick infill

Building Notes: Originally a two-and-a-half-story row house erected c. 1827 for Abraham Acker; facade dates from 1908 when the building was raised to three stories and the front wall was rebuilt with Queen Anne-style architectural elements.

West Facade: Designed (historic, painted)
Door(s): Replaced primary door
Windows: Replaced
Cornice: Historic
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

South Facade: Not designed (historic) (partially visible)
Facade Notes: Parged brick side wall

168 Thompson Street

Borough of Manhattan Tax Map Block 525, Lot 34

Date: c. 2010-13
Architect/Builder: Gauthier Architects
Original Owner: Not determined
Type: Row house
Style: None
Stories: 5
Material(s): Metal and glass

Alterations: Building effectively rebuilt c. 2010-13

West Facade: Designed (not historic)
Door(s): Replaced primary door
Windows: Replaced
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

170 Thompson Street (aka 170-172 Thompson Street)

Borough of Manhattan Tax Map Block 525, Lot 35

Date: 1899 (NB 2121-1899)
Architect/Builder: Michael Bernstein
Original Owner: Michael A. Rofrano
Type: Tenement with commercial ground floor
Style: Renaissance Revival with alterations
Stories: 6
Material(s): Brick; terra cotta; limestone

Decorative Metal Work: Basket-style fire escapes with ornamental ironwork

Significant Architectural Features: Elaborate terra-cotta window lintels, some pedimented; brick and terra-cotta beltcourses; sawtooth brick spandrels; round-arched fourth floor window openings; projecting central two bays

Alterations: Ground floor largely rebuilt with storefront infill; retractable cloth awnings and light fixtures installed above southern storefront, roll-down security gate above northern storefront; cornice above ground floor removed; windows replaced (historically one-over-one); cornice removed

Building Notes: Historically two buildings sharing single residential entrance; now on one tax lot

Site Features: Cellar hatch

West Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Areaway Paving Material(s): Raised deck in front of southern storefront

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

174 Thompson Street

Borough of Manhattan Tax Map Block 525, Lot 37

Date: 1899 (NB 471-1899)

Architect/Builder: Michael Bernstein

Original Owner: Harris & Solomon

Type: Tenement with commercial ground floor

Style: Renaissance Revival with alterations

Stories: 6

Material(s): Brick; terra cotta

Decorative Metal Work: Cast-iron piers flanking entrance

Significant Architectural Features: Rusticated second story with terra-cotta beltcourses; upper floors divided into arcaded vertical sections by brick piers with terra-cotta capitals, interspersed with window openings and recessed terra-cotta spandrels; top story features terra-cotta piers

Alterations: Ground floor storefronts replaced with brick infill; fixed cloth awning above entrance; windows replaced (historically one-over-one); cornice removed; fire escape

Building Notes: Built in conjunction with 176 Thompson Street.

Site Features: Cellar hatches

West Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Removed

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

176 Thompson Street

Borough of Manhattan Tax Map Block 525, Lot 38

Date: 1899 (NB 810-1899)

Architect/Builder: Michael Bernstein

Original Owner: Harris & Solomon

Type: Tenement with commercial ground floor

Style: Renaissance Revival with alterations

Stories: 6

Material(s): Brick; terra cotta

Decorative Metal Work: Cast-iron piers flanking entrance

Significant Architectural Features: Rusticated second story with terra-cotta beltcourses; upper floors divided into arcaded vertical sections by brick piers with terra-cotta capitals, interspersed with window openings and recessed terra-cotta spandrels; top story features terra-cotta piers

Alterations: Ground floor storefronts replaced with brick infill; fixed cloth awning above entrance; windows replaced (historically one-over-one); cornice removed; fire escape

Building Notes: Built in conjunction with 174 Thompson Street.

Site Features: Cellar hatch

West Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Removed

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

178 Thompson Street

Borough of Manhattan Tax Map Block 525, Lot 39

Date: 1900 (NB 631-1900)

Architect/Builder: Michael Bernstein

Original Owner: Harris & Soloman

Type: Tenement with commercial basement

Style: Renaissance Revival with alterations

Stories: 6 and basement

Material(s): Brick; terra cotta

Significant Architectural Features: Entrance enframing with elaborately carved piers and modillioned lintel, flanked by arched window openings with figural keystone lintels; rusticated second story with corbelled brick beltcourses; upper floors divided into arcaded vertical sections by brick piers with terra-cotta capitals, interspersed with window openings and recessed brick spandrels; top story features corbelled brick piers

Alterations: Stoop removed, entrance moved to basement level; basement storefronts replaced with brick infill; fixed cloth awning above entrance; cornice removed; fire escape

West Facade: Designed (historic)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Storefront(s): Removed

Cornice: Removed

Areaway Wall/Fence Material(s): Iron fence above bluestone curbing

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Not designed (historic) (partially visible)
Facade Notes: Brick side wall

180 Thompson Street (aka 180-182 Thompson Street)
Borough of Manhattan Tax Map Block 525, Lot 40

Date: 1960-61 (ALT 1119-1960)
Architect/Builder: Samuel S. Schiffer (engineer)
Original Owner: Thompson Street Development Corp.
Type: Apartment building
Style: None
Stories: 6
Material(s): Brick; cast stone

Alterations: White brick facade replaced with red brick, soldier-course brick window lintels installed, and pierced cast-stone blocks framing building corners and parapet removed; rooftop addition visible from street; northern areaway fence rebuilt with planter box towards sidewalk
Building Notes: Two earlier buildings were enlarged and combined into an apartment building in 1960-61.

West Facade: Designed (not historic; resided)
Door(s): Replaced primary door
Windows: Replaced
Security Grilles: Not historic (upper stories)
Areaway Wall/Fence Material(s): Granite tile wall with iron railing
Areaway Paving Material(s): Granite tile
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

184 Thompson Street (aka 184-188 Thompson Street; 148-154 Bleecker Street)
Borough of Manhattan Tax Map Block 525, Lot 7506

Date: c. 1977
Architect/Builder: Not determined
Original Owner: Not determined
Type: Apartment building
Style: None
Stories: 7
Material(s): Brick

Building Notes: Facade dates from c. 1977 when four buildings were combined into one structure. Historically tax lot 42, now condominium lots 1601-1745.

West Facade: Designed (not historic)
Door(s): Replaced primary door
Windows: Replaced
Storefront(s): Replaced
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

North Facade: Not historic

Facade Notes: Similar to primary facade

South Facade: Not historic (partially visible)

Facade Notes: Brick side wall

East Facade: Not historic (partially visible)

Facade Notes: Brick side wall

200-204 Thompson Street

Borough of Manhattan Tax Map Block 537, Lot 37

See: 151 Bleecker Street (aka 151-153 Bleecker Street; 200-204 Thompson Street)

206 Thompson Street

Borough of Manhattan Tax Map Block 537, Lot 37

Date: 1902-03 (NB 409-1902)

Architect/Builder: Bernstein & Bernstein

Original Owner: Israel Lippman

Type: Tenement with commercial ground floor

Style: Renaissance Revival

Stories: 6

Material(s): Brick; terra cotta

Decorative Metal Work: Cast-iron piers flanking entrance

Significant Architectural Features: Terra-cotta keystone window lintels; second-story windows in outside bays with molded terra-cotta enframements; terra-cotta beltcourses above second and fifth stories; bracketed cornice with swag-ornamented frieze

Alterations: Ground floor largely rebuilt with storefront infill; roll-down security gate, retractable cloth awning, and fixed cloth awning installed; fire escape

Building Notes: Built in conjunction with, and shares same tax lot, with 151 Bleecker Street.

Site Features: Cellar hatches

West Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall

208 Thompson Street

Borough of Manhattan Tax Map Block 537, Lot 1

Date: 1903 (NB 597-1903)

Architect/Builder: Bernstein & Bernstein

Original Owner: Nathan Navarsky
Type: Tenement with commercial ground floor
Style: Renaissance Revival
Stories: 6
Material(s): Brick; terra cotta

Decorative Metal Work: Basket-style fire escape with ornamental ironwork
Significant Architectural Features: Second story terra-cotta beltcourses and cornice; elaborate window enframements with brick quoins, terra-cotta lintels, pediments, and spandrels; rusticated brick upper story; terra-cotta beltcourse below sixth story; bracketed cornice with swag-ornamented frieze

Alterations: Ground floor largely rebuilt with infill; cornice above storefront removed; retractable cloth awning, bracket sign, and light fixtures with exposed conduit installed

Site Features: Cellar hatch

Other Structures on Site: Shares tax lot with 210 and 214 Thompson Street (see separate building entries)

West Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

210 Thompson Street

Borough of Manhattan Tax Map Block 537, Lot 1

Date: 1909 (NB 154-1909)

Architect/Builder: Janes & Leo

Original Owner: Anna M. Pisarra and Victoria M. Cavagnaro

Type: Tenement with commercial ground floor

Style: Renaissance Revival

Stories: 7

Material(s): Brick; terra cotta

Significant Architectural Features: Cornice above ground floor storefronts; second-story diaper-pattern brickwork; brick and terra-cotta beltcourse above second story; Flemish-bond brickwork on upper stories; radiating brick window lintels with terra-cotta keystones, bracketed stone sills; terra-cotta beltcourse below seventh story; patterned brick piers between seventh story windows; modillioned cornice

Alterations: Storefront infill; retractable cloth awnings, light fixtures with exposed conduit, bracket sign installed above storefront

Building Notes: Built as part of a pair with 214 Thompson Street.

Site Features: Cellar hatches

Other Structures on Site: Shares tax lot with 208 and 214 Thompson Street (see separate building entries)

West Facade: Designed (historic)
Door(s): Replaced primary door
Windows: Replaced
Storefront(s): Replaced
Cornice: Original
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

214 Thompson Street

Borough of Manhattan Tax Map Block 537, Lot 1

Date: 1909 (NB 154-1909)
Architect/Builder: Janes & Leo
Original Owner: Anna M. Pisarra and Victoria M. Cavagnaro
Type: Tenement with commercial ground floor
Style: Renaissance Revival
Stories: 7
Material(s): Brick; terra cotta

Significant Architectural Features: Cornice above ground floor storefronts; entrance enframing with low steps and flanking knee walls; second-story diaper-pattern brickwork; brick and terra-cotta beltcourse above second story; Flemish-bond brickwork on upper stories; radiating brick window lintels with terra-cotta keystones, bracketed stone sills; terra-cotta beltcourse below seventh story; patterned brick piers between seventh-story windows; modillioned cornice

Alterations: Storefront infill; fixed cloth awning and marquee, sign band, light fixtures with exposed conduit, bracket sign installed above storefront

Building Notes: Built as part of a pair with 210 Thompson Street.

Site Features: Cellar hatches

Other Structures on Site: Shares tax lot with 208 and 210 Thompson Street (see separate building entries)

West Facade: Designed (historic)
Door(s): Replaced primary door
Windows: Replaced
Storefront(s): Replaced
Cornice: Original
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

216 Thompson Street

Borough of Manhattan Tax Map Block 537, Lot 5

Date: 1921 (ALT 2534-1921)
Architect/Builder: Morgan M. O'Brien (1921)
Original Owner: Paul De Marco
Type: Row house
Style: Neo-Medieval

Stories: 5

Material(s): Parged brick

Decorative Metal Work: Fire escape with ornamental ironwork

Significant Architectural Features: Molded entrance enframing; corbelled brick beltcourses above ground floor and fourth story; parged brick facade; crenellated cornice

Alterations: Storefront infill; fixed cloth awning, sign band, light fixtures with exposed conduit, and bracket sign installed

Building Notes: Originally a two-and-a-half- or three-story row house built c. 1834 for Francis Cooper, the facade was largely rebuilt during a series of alterations in the early 20th century. The stoop was removed and the parlor floor and basement heights reconfigured in 1919 (ALT 2744-1919). The building was raised a floor and the facade reworked with neo-Medieval-style architectural details in 1921 (ALT 2534-1921).

Site Features: Cellar hatch

West Facade: Designed (historic, resurfaced)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

218 Thompson Street (aka 218-220 Thompson Street)

Borough of Manhattan Tax Map Block 537, Lot 6

Date: 1904 (NB 240-1904)

Architect/Builder: Bernstein & Bernstein

Original Owner: S. Wallenstein

Type: Tenement with commercial ground floor

Style: Renaissance Revival

Stories: 6

Material(s): Brick; terra cotta

Decorative Metal Work: Cast-iron ground floor piers; fire escapes with ornamental ironwork

Significant Architectural Features: Cast-iron piers flanking central entrance; terra-cotta window lintels with scrolled keystones; center bays feature elaborate window enframements with brick quoins, terra-cotta lintels and spandrels; terra-cotta beltcourse below sixth story; bracketed cornice with modillions

Alterations: Storefront infill; fixed cloth awnings and roll-down security gates installed

Site Features: Cellar hatches

West Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

222 Thompson Street (aka 222-224 Thompson Street)
Borough of Manhattan Tax Map Block 537, Lot 8

Date: 1904 (NB 63-1904)
Architect/Builder: Bernstein & Bernstein
Original Owner: Julius Weinstein
Type: Tenement with commercial ground floor
Style: Renaissance Revival with alterations
Stories: 6
Material(s): Brick; terra cotta

Decorative Metal Work: Cast-iron piers; fire escapes with ornamental ironwork
Significant Architectural Features: Cast-iron piers flanking central entrance; terra-cotta window lintels with scrolled keystones; center bays feature elaborate window enframements with brick quoins, terra-cotta lintels and spandrels; terra-cotta beltcourse below sixth story
Alterations: Storefront infill; fixed cloth awnings, roll-down security gates, and light fixtures with exposed conduit installed; bracket sign above entrance; cornice removed
Site Features: Cellar hatches

West Facade: Designed (historic)
Door(s): Replaced primary door
Windows: Replaced
Storefront(s): Replaced
Cornice: Removed
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

226 Thompson Street
Borough of Manhattan Tax Map Block 537, Lot 10

Date: 1904 (NB 178-1904)
Architect/Builder: Horenburger & Straub
Original Owner: Nathan Kirsh and Samuel Sindeband
Type: Tenement with commercial ground floor
Style: Renaissance Revival
Stories: 6
Material(s): Brick; terra cotta

Decorative Metal Work: Cast-iron entrance enframingent; fire escapes with ornamental ironwork
Significant Architectural Features: Cast-iron entrance enframingent with molded piers and foliate brackets; terra-cotta window lintels, many with scrolled keystones; brick quoins at building corners; terra-cotta beltcourses; bracketed cornice with modillions and swag-ornamented frieze
Alterations: Ground floor largely rebuilt with storefront infill; cornice above storefront removed, retractable cloth awning, roll-down security gate, and bracket sign installed

Site Features: Cellar hatch

West Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

228 Thompson Street

Borough of Manhattan Tax Map Block 537, Lot 11

Date: c. 1834; 1880 (ALT 870-1880)

Architect/Builder: Not determined (c. 1834); J. W. Palmatier (1880)

Original Owner: Francis Cooper (c. 1834); Lydia M. Marquette (1880)

Type: Row house

Style: Greek Revival with Queen Anne elements

Stories: 4 and basement

Material(s): Brick

Significant Architectural Features: Flemish-bond brickwork on lower three stories; rusticated basement; heavy Greek Revival-style brownstone entrance enframement with columns and entablature; door frame includes pilasters, transom, and sidelights; molded window lintels and projecting sills (likely from 1880s alterations); bracketed Queen Anne-style cornice

Alterations: Basement reconfigured into storefront; planter box installed above storefront; stoop handrails replaced, southern post removed; mailbox, intercom, and light fixture installed in entrance enframement; bracket sign with lighting and exposed conduit; fire escape

Building Notes: Originally a three-story-and-basement row house; raised to four full stories in 1880 during alterations designed by J. W. Palmatier.

West Facade: Designed (historic)

Stoop: Resurfaced

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Historic

Areaway Wall/Fence Material(s): Non-historic metal fence and hand railings

Areaway Paving Material(s): Sunken concrete areaway

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

230 Thompson Street (aka 230-232 Thompson Street)

Borough of Manhattan Tax Map Block 537, Lot 12

Date: 1903 (NB 801-1903)

Architect/Builder: Sass & Smallheiser

Original Owner: Rosenberg & Aronson

Type: Tenement with commercial ground floor
Style: Renaissance Revival
Stories: 6
Material(s): Brick; terra cotta; limestone

Decorative Metal Work: Cast-iron storefront piers; fire escapes with ornamental ironwork
Significant Architectural Features: Some historic storefront elements, including cast-iron piers, double-paned display windows and transoms; terra-cotta beltcourse above ground floor; elaborate window enframements with brick quoins, terra-cotta keystone lintels, and two-toned brick rustication; terra-cotta belt courses; arcaded second and sixth stories with round-arched window openings; bracketed cornice with modillions and dentils

Alterations: Some storefront alterations, cloth awning installed above southern storefront, signband above northern storefront; terra-cotta beltcourse above fifth story removed

Building Notes: Built as part of a pair with 234 Thompson Street (see separate building entry).

Site Features: Cellar hatches

Notable History and Residents: A long-term tenant of one of the storefronts was the Village Chess Shop (1972-2012), which along with the rival Chess Forum located just across the street at no. 217 (open since 1995), created what was sometimes referred to as “the Chess District” on this stretch of Thompson Street.

References: Andrew Jacobs, “Former Chess-Shop Partners at War on Thompson St.,” *New York Times*, December 10, 1995, CY6.

West Facade: Designed (historic)

Door(s): Possibly historic primary door

Windows: Replaced

Storefront(s): Altered

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

234 Thompson Street (aka 234-236 Thompson Street; 72-76 West 3rd Street)

Borough of Manhattan Tax Map Block 537, Lot 13

Date: 1903 (NB 801-1903)

Architect/Builder: Sass & Smallheiser

Original Owner: Rosenberg & Aronson

Type: Tenement with commercial ground floor

Style: Renaissance Revival with alterations

Stories: 6

Material(s): Brick; terra cotta; limestone

Decorative Metal Work: Cast-iron storefront piers; fire escapes with ornamental ironwork

Significant Architectural Features: Limestone entrance enframement with terra-cotta molding and bracketed hoods; similar window enframement to north; terra-cotta beltcourse above ground floor; elaborate window enframements with brick quoins, terra-cotta keystone lintels, and two-toned brick rustication; terra-cotta belt courses; arcaded second and sixth stories with round-arched window openings; historic bracket sign at building corner

Alterations: Storefront infill; metal enclosure with roll-down security gates installed in front of

windows to north of entrance; signboards, light fixtures with exposed conduit, roll-down security gates installed above storefronts; terra-cotta beltcourse above fifth story removed; cornice removed

Building Notes: Built as part of a pair with 230 Thompson Street (see separate building entry).

Site Features: Cellar hatches

West Facade: Designed (historic)

Stoop: Painted

Door(s): Possibly historic primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

North Facade: Designed (historic)

Facade Notes: Similar to primary facade; ground floor largely rebuilt with storefront infill, with retractable cloth awnings; some cast-iron piers; fire escape with ornamental ironwork; one-story side extension at north with storefront infill, fixed cloth awning, and bracket sign installed above; cellar hatches

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall; regular arrangement of segmental-arched window openings; fire escape

WASHINGTON SQUARE SOUTH (ODD NUMBERS)

39½ Washington Square South (aka 130 West 4th Street; 141 MacDougal Street; 39A Washington Square South; 39½ Washington Square West; 39A Washington Square West)
Borough of Manhattan Tax Map Block 543, Lot 52

Building Name: Washington View

Date: 1889-90 (NB 1085-1889)

Architect/Builder: Thom & Wilson

Original Owner: Martin Disken

Type: Apartment building

Style: Romanesque Revival/Renaissance Revival

Stories: 5

Material(s): Brick; stone

Decorative Metal Work: Possibly historic fire escape; metal window guards

Significant Architectural Features: L-shaped stoop; brownstone portico with engaged columns and brackets supporting a porch; round-arched brownstone entrance with engaged, fluted columns and egg-and-dart, foliate, and leaf-and-tongue moldings; possibly historic double-leaf, wood-and-glass door with carved panels and case with bead-and-reel molding; stone spandrel at first story; piers with brick and carved stone corbels and carved stone plaques; engaged fluted columns over the entrance; round-arched windows at first and fourth stories; keyed surrounds and stringcourses at first and second story; stone and painted brick plaques at first story; stone

sill course, stringcourse, and simple lintels at third story; molded sills, carved stringcourse and brick lintels with stone keystones at fourth story; molded sill and lintel courses at fifth story; brick frieze with checkerboard pattern; bracketed cornice with dentils; chimneys; parapet with corbelled brick piers supporting plaque with building name; chamfered corner with building name in parapet

Alterations: Facade partially resurfaced; non-historic stoop railings and fence; lights; intercom and postal release box in reveal; porch walls replaced with metal railing of fire escape; chimneys replaced; pediment with flagpole missing from corner parapet; light with conduit and sign at corner by service alley

Building Notes: Previously heard, not designated (LP-0635).

Site Features: Non-historic gates at stoop; historic metal fence on stone curb; arched gateway to service alley with possibly historic gate, ironwork with razor wire and concrete steps; possibly historic gate at foot of alley; pipe

North Facade: Designed (historic)

Stoop: Resurfaced stoop (gate under stoop - replaced)

Door(s): Possibly historic primary door

Windows: Mixed (upper stories); mixed (basement)

Security Grilles: Mixed (basement)

Cornice: Historic

Areaway Wall/Fence Material(s): Metal

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge; stone at corner

East Facade: Designed (historic)

Facade Notes: Similar to primary facade; historic windows and grilles at basement, rest of windows replaced

West Facade: Not designed (historic) (partially visible)

Facade Notes: Parged; through-wall air conditioners; some historic metal work at windows; grilles at first story; clay coping; windows replaced; doctor's office entrance with metal security gate; stoop with wood tread; mailbox; store entrance at basement; sign at reveal; non-historic lights

South Facade: Not designed (historic) (partially visible)

WASHINGTON SQUARE SOUTH (EVEN NUMBERS)

40 Washington Square South (aka 136-146 MacDougal Street; 250-262 Sullivan Street; 40-49 Washington Square South)

Borough of Manhattan Tax Map Block 541, Lot 1

Building Name: New York University School of Law; Vanderbilt Hall

Date: 1948-51 (NB 169-1948)

Architect/Builder: Eggers & Higgins

Original Owner: Law Center, Inc.

Type: Institutional

Style: Neo-Georgian

Stories: 5

Material(s): Brick; limestone

Significant Architectural Features: H-plan; Flemish-bond brickwork with limestone stringcourses; projecting brick and limestone water table with brick cap; arcaded walkway with iron railings and gates, and limestone keystones, imposts and cap, two arches blind with inset dedicatory panels with bas relief medallions; possibly historic lights and plaques; upper stoop with possibly historic railings; arched entrance with fanlight transom; limestone surround with Doric columns supporting an entablature and pediment; secondary entrances with leaded-glass transoms and flared brick lintels; eight-over-12 and 12-over-16 sash windows with stone sills and flared brick lintels (with keystones at first story); modillioned cornice; pedimented gables with fanlights; fifth story behind stone balustrade in center; chimneys

Alterations: Metal bulkhead on eastern pavilion

Building Notes: Cornerstone dated 1950; building dedicated 1951.

Site Features: Raised landscaped courtyard; accessibility ramps

Notable History and Residents: Vanderbilt Hall, named for Arthur T. Vanderbilt was built to house the Law School of New York University. It replaced row houses and apartment buildings known as “Genius Row” for its notable tenants, Willa Cather, Theodore Dreiser, Eugene O’Neill, and Adelina Patti.

References: Robert A. M. Stern, Thomas Mellins, and David Fishman, *New York 1960:*

Architecture and Urbanism Between the Second World War and the Bicentennial (New York: Monacelli Press, 1995), 228.

North Facade: Designed (historic)

Stoop: Possibly historic

Door(s): Possibly historic primary door; possibly historic doors at secondary entrances off the courtyard

Windows: Possibly historic

Roof: Replaced (pitched - metal)

Notable Roof Features: Standing seam

Cornice: Original

Areaway Wall/Fence Material(s): Metal

Sidewalk Material(s): Concrete

Curb Material(s): Stone (north and east); concrete with metal edge (west and south)

East Facade: Designed (historic)

Facade Notes: Brick with stone trim; slightly projecting cross gable with pediment with fanlight; modillioned cornice (some modillions missing); possibly historic eight-over-12 and 12-over-12 sash; roof replaced; non-historic bulkhead with standing seam metal roof; dish antenna; historic metal fence, replaced in part with non-historic brick pillars with stone caps and electric lights; first story of cross gable replaced with metal-and-glass projection; raised areaway with planting beds, paving, and metal grates; emergency call boxes with solar panels attached to fence on West 3rd and West 4th Street corners

West Facade: Designed (historic)

Facade Notes: Brick with stone trim; slightly projecting cross gable with pediment with fanlight; stone stoop with possibly historic handrails; round-arched entrance with brick lintel and

surround, stone keystone and fanlight transom; historic lantern; flat- and round-arched windows with stone keystones at first story, flared brick lintels without keystones on upper stories; secondary entrance with possibly historic light; possibly historic eight-over-12 and 12-over-16 sash; two historically blind windows at first story; modillioned cornice; metal gates added to fence at entrance; signage on fence; partially landscaped areaway; two basement entrances have concrete steps with metal nosing, pipe railing, light, and camera, one may have a possibly historic door; remote utility meters; perforated vents; spigot

South Facade: Designed (historic)

Facade Notes: Brick and stone; east and west pavilions with gabled pediment with fanlight; no fenestration at first story in the west pavilion; center pavilion with round-arched windows at first story and non-historic second story incorporating an arcade with metal railings; stone balustrade; two entrances with stone surrounds, possibly historic doors, leaded-glass transoms, and historic lanterns; non-historic access ramps with metal railing; siamese hydrants on east and west; intercom; perforated vent; camera; diamond plate hatch; concrete sidewalk; banners with double poles at both corners

50 Washington Square South (aka 249-255 Sullivan Street)

Borough of Manhattan Tax Map Block 541, Lot 33

Building Name: Hagop Kevorkian Center for Near Eastern Studies

Date: 1969-72 (NB 164-1969)

Architect/Builder: Philip Johnson and Richard Foster

Original Owner: New York University

Type: Institutional

Style: Modern

Stories: 4

Material(s): Granite

Significant Architectural Features: Deeply recessed windows wrap the corner at upper three stories

Alterations: Light on roof

Building Notes: Display address is 255 Sullivan Street.

Notable History and Residents: This was the fourth and last building designed by Johnson and Foster for New York University.

Reference: Robert A. M. Stern, Thomas Mellins, and David Fishman, *New York 1960: Architecture and Urbanism Between the Second World War and the Bicentennial* (New York: Monacelli Press, 1995), 241.

North Facade: Designed (historic)

Windows: Original

Sidewalk Material(s): Concrete

Curb Material(s): Stone

East Facade: Not designed (historic) (partially visible)

Facade Notes: Multiple metal pipes and vents attached to wall

West Facade: Designed (historic)

Facade Notes: Similar to north facade; recessed ribbon and paired windows in upper stories;

double-height entrance with transom and non-original glass vestibule; secondary entrance with chamfered wall; building name carved into block and gilded; lights; conduit; metal fence and gate at secondary entrance; stone apron at vestibule; electronic access device and intercom in reveal; one-story brick extension with vent

South Facade: Not designed (historic) (partially visible)

Facade Notes: Parged; dish antennas; bulkhead on roof; lights; two doors, vents and camera on extension

WASHINGTON SQUARE WEST (ODD NUMBERS)

39½ Washington Square West (aka 39A Washington Square West)

Borough of Manhattan Tax Map Block 543, Lot 52

See: 39½ Washington Square South (aka 130 West 4th Street; 141 MacDougal Street; 39A Washington Square South; 39½ Washington Square West; 39A Washington Square West)

WEST 3RD STREET (ODD NUMBERS)

117-119 West 3rd Street

Borough of Manhattan Tax Map Block 543, Lot 60

See: 125 MacDougal Street (aka 117-119 West 3rd Street)

121 West 3rd Street

Borough of Manhattan Tax Map Block 543, Lot 61

Date: 1879 (NB 537-1879; ALT 1441-1887)

Architect/Builder: Tribit & Berger (1879); Berger & Baylies (1887)

Original Owner: Louis Berger

Type: Multiple dwelling with commercial ground floor

Style: Italianate

Stories: 5

Material(s): Brick; cast iron

Decorative Metal Work: Possibly historic fire escape

Significant Architectural Features: Cast iron at first story; stone lintels and sills; bracketed cornice

Alterations: Lintels shaved; storefront replaced; awnings; vent at fourth story

Building Notes: Originally three stories, it was occupied as a two-family dwelling with store; it was raised to five stories in 1887 (ALT 1441-1887).

Site Features: Diamond plate hatch

Notable History and Residents: After being the home of the Pirate's Den, a themed restaurant, 121 West 3rd Street was for several decades the home of the Music Box restaurant. Among the residents of the building in 1936 was Milton Jacobs, a WPA mural painter. Jacobs was one of several assistants working with Edward Laning on the murals on the third-story lobby of the New York Public Library. Alan Lomax (1915-2002), the renowned musicologist and folklorist,

lived at 121 West 3rd Street in the late 1950s early 1960s.

References: New York City Address Directories, 1935-1978; "Village Poets Pen Fence Anthology," *New York Times*, May 25, 1936, 21; "Mayor to Dedicate Murals in Library," *New York Times*, April 18, 1940, 23.

South Facade: Designed (historic, cleaned)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

East Facade: Not designed (historic) (partially visible)

Facade Notes: Parged

West Facade: Not designed (historic) (partially visible)

Facade Notes: Parged

123 West 3rd Street

Borough of Manhattan Tax Map Block 543, Lot 62

Date: 1871 (NB 308-1871)

Architect/Builder: Biela & Co.

Original Owner: G. M. Mittnacht

Type: Tenement with commercial ground floor

Style: Italianate

Stories: 5

Material(s): Brick; cast iron

Decorative Metal Work: Possibly historic fire escape

Significant Architectural Features: Cast-iron front at first story; rusticated cast-iron (second through fourth stories) and brick facade (fifth story); molded lintels and bracketed sills; bracketed and denticulated cornice

Alterations: Signage; lights; terminal brackets of the cornice missing; intercom and postal release box in reveal

Building Notes: Originally built with a mansard roof and dormers, these were removed in 1913 and the cornice reset at the new roof line (ALT 345-1913, John E. Nichie, architect).

South Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

West Facade: Not designed (historic) (partially visible)

Facade Notes: Parged

125 West 3rd Street (aka 125-129 West 3rd Street)

Borough of Manhattan Tax Map Block 543, Lot 63

Date: 1919-20 (NB 55-1919)

Architect/Builder: Frank E. Vitolo

Original Owner: Zachary T. Piercy

Type: Garage

Style: Utilitarian

Stories: 3

Material(s): Brick

Significant Architectural Features: Yellow brick laid in common bond; terra-cotta or cast-stone sills; terra-cotta plaques; terra-cotta spandrel with owner's name below parapet; parapet stepped at ends and coped with cast stone

Alterations: First story painted; entrance altered, metal marquee; through-wall air conditioners; storefronts replaced; awnings; signage; roll-down gates; banners on double poles; wires; remote utility meter; grille

Building Notes: Originally built as a garage it was converted to mixed-use (ALT 1089-1977) with stores on the first story and apartments above.

Site Features: Diamond plate hatch; curb cuts

South Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

131 West 3rd Street

Borough of Manhattan Tax Map Block 543, Lot 66

Date: c. 2007 (ALT 104638796-2007)

Architect/Builder: Lisa Vangelas, Linea LLP

Original Owner: Danny Bensusan, 131 West 3rd Street, Inc.

Type: Commercial

Style: Modern

Stories: 5

Material(s): Granite; metal

Significant Architectural Features: Marquee in the form of a grand piano; first-story windows and display boxes with metal frames; large ribbon windows; metal plaque with club name above door; diamond plate tread on step; flagpole with banner; brass siamese connection

Building Notes: Originally a two story commercial building constructed for Alexander Rinaldi and Andrew De Lorenzo (NB 142-1915, Louis Sheinhart); the building has been enlarged horizontally and vertically.

Site Features: Diamond plate hatch

Notable History and Residents: Originally converted in 1954 into a cabaret known as the Heat Wave, 131 West 3rd Street has been the home of the Blue Note jazz club since September 30, 1981.

References: “Jazz: Clark Terry's Quintet,” *New York Times*, October 31, 1981, 18; New York City Department of Buildings (PA 88-1954).

South Facade: Designed (new building)

Door(s): Original primary door

Windows: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

East Facade: Not designed (historic) (partially visible)

Facade Notes: Parged; metal coping; window

West Facade: Not designed (historic) (partially visible)

Facade Notes: Parged; windows; bulkhead

133 West 3rd Street

Borough of Manhattan Tax Map Block 543, Lot 67

Date: c. 1836-42

Architect/Builder: Not determined

Original Owner: Moody Cummings or Stephen Porter

Type: Row house

Style: Greek Revival

Stories: 4

Material(s): Brick

Decorative Metal Work: Possibly historic stoop railings; window guards

Significant Architectural Features: Possibly historic entrance with pilasters and sidelights (now infilled); secondary entrance to rear building (133½ West 3rd Street); stone lintels and sills; possibly historic casement windows with transoms; bracketed cornice (repaired)

Alterations: Storefront replaced; first story resurfaced; light; intercoms (both entrances); banner with two poles; wires; leader

Building Notes: The records are unclear on the construction of the houses at 133 West 3rd Street. Moody Cummings, a builder, purchased the land in 1836 and although the tax evaluation doubled that year and included a street address, tax assessments do not record the existence of a building until 1842, three years after the property was sold to Stephen Porter, a lumber merchant. The front house was a first class dwelling. Accessed by a passage through the front building, two semi-detached second class dwellings were likely added sometime prior to 1851 by Valentine Sillcocks who purchased the property in 1847.

References: New York City Department of Finance, Tax Assessment Records, 15th Ward, 1842-1858; William Perris, *Atlas, City of New York* (New York: Perris & Browne, 1854).

Site Features: Goose-neck pipe; diamond plate hatch which extends into bulkhead

Other Structures on Site: 133½ West 3rd Street is a three-story, semi-detached house on rear; a third building, 133 Rear West 3rd Street, may connect 133 to 133½ West 3rd Street; neither rear building is visible from street

Notable History and Residents: Philologus Holley, a realtor and Mary Stovell, a dressmaker, were among the tenants in residence in 1851. The rear building in the 1890s was known as the Golden Rule Pleasure Club, a male brothel that was investigated by the crusading clergyman

Charles Parkhurst.

References: H. Paul Jeffers, *Commissioner Roosevelt: The Story of Theodore Roosevelt and the New York City Police, 1895-1897* (New York: Wiley, 1994), 47; *Doggett's New York City Street Directory* (New York: John Doggett Jr., 1851).

South Facade: Designed (historic, resurfaced)

Stoop: Possibly historic

Door(s): Replaced primary door; possibly historic door to rear house

Windows: Mixed

Storefront(s): Replaced

Cornice: Mixed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

133½ West 3rd Street

Borough of Manhattan Tax Map Block 543, Lot 67

See: 133 West 3rd Street

133 Rear West 3rd Street

Borough of Manhattan Tax Map Block 543, Lot 67

See: 133 West 3rd Street

135 West 3rd Street

Borough of Manhattan Tax Map Block 543, Lot 7501

Date: c. 1907 (NB 324-1907)

Architect/Builder: Henry H. Koch

Original Owner: Louise Gucker

Type: Store and loft

Style: Utilitarian

Stories: 7

Material(s): Brick; stone (granite and limestone per NB)

Significant Architectural Features: Recessed bands of windows with cast-stone or terra-cotta sills, offset by brick pilasters

Alterations: Storefront and entrance replaced; first story painted; intercom; through-wall air conditioners; cornice replaced with parapet; postal release box; remote utility meters; spigot; marquee; illuminated sign

Building Notes: Built as a loft building, the ground floor was converted into a restaurant by 1923. The upper stories were converted to residential between 1996 and 1998 (ALT 101312955-1996). Historically tax lot 68, now a condominium lots 1001-1007.

Site Features: Chain-link fence along service alley on west; siamese hydrant; gooseneck pipe

Notable History and Residents: Home of the Mona's, one of the oldest Lesbian bars in New York. Later it became the Purple Onion, known for its go-go girls and loud music.

Reference: Daniel Hurewitz, *Stepping Out: Nine Walks Through New York City's Gay and Lesbian Past* (New York: Henry Holt, 1997), 65.

South Facade: Designed (historic, painted)

Door(s): Replaced primary door
Windows: Replaced
Storefront(s): Replaced
Cornice: Removed
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick; windows; stepped parapet with clay tile coping; concrete bulkhead; water tank

West Facade: Not designed (historic)

Facade Notes: Brick, repointed, replaced, and painted; windows replaced, infilled at first story; simple sills; water tank on roof; air conditioners on brackets; chain-link lean-to above second story (building abuts playground/basketball court)

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, patched; metal fire escape; metal chimney; through-wall air conditioners; windows replaced; water tank

WEST 3RD STREET (EVEN NUMBERS)

68 West 3rd Street

Borough of Manhattan Tax Map Block 537, Lot 17

Date: 1891 (NB 1060-1891)
Architect/Builder: George F. Pelham
Original Owner: Jacob L. Bittenweiser
Type: Tenement with commercial ground floor
Style: Queen Anne with alterations
Stories: 5
Material(s): Brick; terra cotta

Special Windows: Round-arched one-over-one windows at second and fourth stories

Decorative Metal Work: Cast-iron storefront piers

Significant Architectural Features: Cast-iron piers at ground floor; round-arched window openings at second and fourth stories feature radiating brick lintels with figural keystones, most still fitted with historic wood one-over-one sash; terra-cotta and corbelled brick beltcourses and spandrels

Alterations: Storefront infill within historic openings; some cast-iron piers clad in metal or replaced; cornice above ground floor removed, fixed cloth awning, roll-down security gate, bracket signs, and light fixtures with exposed conduit installed; concrete access ramp with metal hand railings; cornice with sunburst pediment removed (c. 1960s); fire escape

Site Features: Cellar hatch

North Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Mixed

Storefront(s): Replaced
Cornice: Removed
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

East Facade: Not designed (historic, altered) (partially visible)
Facade Notes: Brick side wall covered with concrete

70 West 3rd Street

Borough of Manhattan Tax Map Block 537, Lot 7503

Date: 1923 (ALT 2467-1923)
Architect/Builder: Ferdinand Savignano
Original Owner: Michael Ambrose
Type: Garage
Style: Arts and Crafts
Stories: 4 and penthouse
Material(s): Brick

Significant Architectural Features: Molded entrance enframing; corbelled brick beltcourse above second story; light-colored brick window lintels and corbelled brick sills; two-toned corbelled brick parapet

Alterations: Lower two stories largely reconfigured, automobile ramps removed, floor levels altered, and storefront infill installed; rooftop addition

Building Notes: Building effectively rebuilt in 1923 when a hat factory was converted into an automobile repair shop and artificial flower factory. Historically tax lot 16, now condominium lots 1201-1204.

North Facade: Designed (historic)
Door(s): Replaced primary door
Windows: Replaced
Storefront(s): Replaced
Cornice: Historic
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

West Facade: Not designed (historic) (partially visible)
Facade Notes: Parged brick side wall

72-76 West 3rd Street

Borough of Manhattan Tax Map Block 537, Lot 13

See: 234 Thompson Street (aka 234-236 Thompson Street; 72-76 West 3rd Street)

78 West 3rd Street (aka 233 Thompson Street)

Borough of Manhattan Tax Map Block 539, Lot 21

Date: c. 1832 (original); 1884 (alteration); c. 1960-80 (later alteration) (ALT 605-1884)
Architect/Builder: Not determined (c. 1832); John P. Leo (1884); not determined (c. 1960-80)
Original Owner: John Lyon (c. 1832); Alex Hunter (1884); not determined (c. 1960-80)

Type: Row house
Style: Stripped Greek Revival
Stories: 3
Material(s): Brick; masonry

Alterations: First story altered to accommodate commercial use prior to 1884, including removal of possible stoop (see *Building Notes*); building raised 36 feet and original attic story “leveled off” to create a full third story in 1884 (ALT 605-1884); cornice, lintels, and fire escape removed (after c. 1960 photograph by John Barrington Bayley but prior to c. 1980s tax photograph, possibly ALT 288-1964); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); wrap-around commercial awning at first story; commercial sign towards eastern end of second story; light at residential entry; intercom at residential entry; transom filled in at residential entry; metal address numbers at transom; conduit at first story

Building Notes: Tax assessments indicate the presence of a house on this lot by 1832, valued at \$2,700. The original address of the home was 80 Amity Street, renumbered sometime between 1852 and 1857 to 78 Amity Street (with Amity Street later renamed West 3rd Street). Though a store was added sometime before 1884, the structure apparently remained a single family home until that year, being converted to a store and dwelling for two families as part of an alteration that created a full third story from the original peaked attic (ALT 605-1884). A 1910 alteration application for the building indicates the presence of a saloon (ALT 1515-1910). The present appearance of the building may date to a 1964 alteration (ALT 288-64).

References: New York City Department of Buildings, Alteration Dockets; New York City Department of Finance, Tax Assessment Records.

Site Features: Single concrete step at residential entry; in-ground vents along facade

Notable History and Residents: A “theatre restaurant” opened here in 1961, known as the West Third Street Theatre Restaurant. It was part of the off off-Broadway theater movement that was growing in Greenwich Village in the late 1950s/early 1960s.

References: Milton Esterow, “Off Broadway Breeds Offspring,” *New York Times*, February 2, 1961, 26.

North Facade: Designed (stripped; stuccoed and painted at first story; painted above first story)

Stoop: Possibly removed

Door(s): Not historic primary door

Windows: Replaced

Storefront(s): Not historic

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

East Facade: Designed (historic, altered)

Facade Notes: Similar to north facade

Alterations: Stuccoed at first story, painted above; cornice and lintels removed (after c. 1939 tax photograph but prior to c. 1980s tax photograph); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); wrap-around commercial awning at first story; commercial sign towards northern end of second story; lights beneath awning

Site Features: One-story extension to rear contains additional commercial space (stuccoed; painted; commercial awning; non-historic corrugated metal facing at parapet; roll-down gates; lights beneath awning); in-ground metal hatch doors towards northern end of facade

Windows: Replaced
Cornice: Removed
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge

South Facade: Designed (historic, altered) (partially visible)
Facade Notes: Similar to north facade
Alterations: Details stripped; conduit
Windows: Replaced
Security Grilles: Not historic

80 West 3rd Street

Borough of Manhattan Tax Map Block 539, Lot 20

Date: 1841-42 (original); 19th century (alteration)
Architect/Builder: Not determined (1841-42; 19th century)
Original Owner: Estate of John Ireland (1841-42); not determined (19th century)
Type: Row house
Style: Greek Revival with alterations and neo-Grec elements
Stories: 4
Material(s): Brick; masonry

Significant Architectural Features: Brick facade with molded lintels at second and third stories; bracketed cornice with paneled frieze

Alterations: Stoop removed and first story and basement altered into present first and second stories with first-story commercial space (probably mid-19th century); lintels altered or replaced (after c. 1980s tax photograph); replaced sashes (two-over-two double-hung sashes present in c. 1939 tax photograph); bulkhead or one-story rooftop addition visible from street (painted; dates to before c. 1939 tax photograph); metal railing at parapet; intercoms at residential entry; fire bells at first story; lights and conduit at second story; projecting sign armature and sign at second story

Building Notes: Tax assessments indicate the presence of a house on this lot by 1841-42, valued at \$7,500 and owned by Thomas Lawrence. The original address of the home was 82 Amity Street, renumbered sometime between 1852 and 1857 to 80 Amity Street (with Amity Street later renamed West 3rd Street). Based on the building footprints present on the 1852 Perris atlas of New York, this house may have been identical in appearance to the neighboring structures at 82 (originally 84) and 84 (originally 86; now the Fire Patrol No. 2 building) Amity/West 3rd Street, and were likely built as investment properties by the estate of John Ireland. It is likely that this house was altered into a multi-family residence during the 19th century, receiving its present appearance at that time. Beginning as early as 1912, the property was consolidated with the neighboring building on tax lot 19 (82 West 3rd Street). From as early as 1906 through at least 1958, the two structures are noted as either stores and lofts or three-story factories on various alteration applications filed with the Department of Buildings. The tax lots are not consolidated at the time of designation.

References: New York City Department of Buildings, Alteration Dockets; New York City Department of Finance, Tax Assessment Records; William Perris, *Atlas, City of New York* (New York: Perris & Browne, 1852), Plate 58.

Site Features: Single continuous concrete step at residential and secondary entries

North Facade: Designed (historic, painted)

Stoop: Removed

Door(s): Not historic primary door; not historic secondary door

Windows: Replaced

Storefront(s): Altered

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

East Facade: Partially designed (historic) (partially visible)

Facade Notes: Red brick; flush masonry lintels

Alterations: Repointed; parged at parapet

Windows: Replaced

82 West 3rd Street

Borough of Manhattan Tax Map Block 539, Lot 19

Date: prior to 1851

Architect/Builder: Not determined

Original Owner: Not determined

Type: Row house

Style: Greek Revival with alterations and neo-Grec elements

Stories: 3 and basement

Material(s): Brick; masonry

Decorative Metal Work: Possibly historic handrail at basement step sidewalls

Significant Architectural Features: Brick facade with molded intact lintels at second story; bracketed cornice

Alterations: First story and basement altered to accommodate commercial space (probably 19th century, possibly ALT 1254-1883); stoop removed (ALT 1441-1919); lintels removed from third-story window openings (after c. 1980s tax photograph); replaced sashes (two-over-two double-hung sashes present in c. 1939 tax photograph); projecting sign armature with hanging sign towards eastern end of facade at second story; lights on fire escape, above first story, and at basement commercial entry; non-historic decorative paneling at western edge of facade at lower stories; commercial signage at basement; decorative lights and sign box at basement commercial space; non-historic pipe handrails at basement steps; lights at recessed vestibule at first-story commercial entry; non-historic handrails at first-story commercial entry; intercom at residential entry

Building Notes: Tax assessments indicate the presence of a house on this lot by 1841-42, valued at \$7,500 and owned by William B. Ireland. The original address of the home was 84 Amity Street, renumbered sometime between 1852 and 1857 to 82 Amity Street (with Amity Street later renamed West 3rd Street). Based on the building footprints present on the 1852 Perris atlas of New York, this house may have been identical in appearance to the neighboring structures at 80 (originally 82) and 84 (originally 86; now the Fire Patrol No. 2 building) Amity/West 3rd Street, and were likely built as investment properties by the estate of John Ireland. It is likely that this house was altered into a multi-family residence during the 19th century, receiving its present appearance at that time. The stoop, however, was removed as part of a 1919 alteration (ALT 1441-1919). Beginning as early as 1912, the property was consolidated with the neighboring

building on tax lot 20 (80 West 3rd Street). From as early as 1906 through at least 1958, the two structures are noted as either stores and lofts or three-story factories on various alteration applications filed with the Department of Buildings. By 1956, the two upper stories of this property were noted as artist's studios (ALT 268-1956), a use that was changed in 1997-98 (ALT 101568359-1997). The tax lots are not consolidated at the time of designation.

References: New York City Department of Buildings, Alteration Dockets; New York City Department of Housing Preservation and Development, Initial Inspection Cards (I-Cards); William Perris, *Atlas, City of New York* (New York: Perris & Browne, 1852), Plate 58.

Site Features: Two concrete or masonry steps, continuous at first-story commercial and residential entries (not historic); recessed stoop at first-story commercial entry; concrete steps descend to below-grade commercial entry at basement; low sidewalls (painted) at basement; wood surfacing at basement landing (painted); in-ground metal hatch in sidewalk toward eastern end of facade

Notable History and Residents: From the 1930s to the 1950s, this building was home to the Cinderella Club, a popular jazz club where Sylvia Syms and Thelonious Monk performed, and stars of that era, like Mae West, were known to frequent. In the late 1960s, through 1971 when it was raided and closed, the upstairs commercial space was home to the Tenth of Always, an alleged "ice-cream parlor" run by the Mafia and targeted towards gay teenagers. It was run by Ed "the Skull" Murphy, who managed other gay bars in that era, and who was said to have been deeply involved in male prostitution. Bonnie & Clyde's, a well-known lesbian bar, occupied the lower space from the early 1970s through the mid-1980s. During the 1990s, it was the location of the Boston Comedy Club (opened 1988, now Comedy Village), host to performers including Dave Chappelle, David Attell, and Wanda Sykes.

References: David Carter, *Stonewall: The Riots that Sparked the Gay Revolution* (New York: St. Martin's Press, 2004), 60, 98, et al.; Stephen Holden, "Sylvia Syms, Singer, Dead at 74; Cabaret Artist with Saloon Style," *New York Times*, May 11, 1992, D10; Stephen Holden, "Where Comics Stand Up," *New York Times*, June 12, 1992; Fred W. McDarrah, *Greenwich Village* (New York: Corinth Books, 1963), 86; New York City Landmarks Preservation Commission, Research Files; "Raids Close 9 After-Hours Bars Linked to Mafia," *New York Times*, July 19, 1971, 1; "The Village & All That Jazz," <http://gvshp.org> (accessed October 8, 2013).

North Facade: Designed (historic, painted)

Stoop: Replaced

Door(s): Not historic primary door

Windows: Replaced (upper stories); replaced (basement)

Storefront(s): Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

84 West 3rd Street

Borough of Manhattan Tax Map Block 539, Lot 18

Building Name: (former) Fire Patrol No. 2

Date: 1907 (NB 543-1906)

Architect/Builder: Franklin Baylies

Original Owner: New York Board of Fire Underwriters

Type: Firehouse
Style: Beaux Arts
Stories: 4
Material(s): Red brick; terra cotta

Special Windows: Round- and segmental-arched openings at fourth story (replaced sashes; historically contained arched upper sashes)

Decorative Metal Work: Historic Fire Patrol No. 2 lettering at first-story frieze; inset historic plaque towards eastern end of facade at ground; memorial plaque at first story east of garage-door opening

Significant Architectural Features: Rusticated first story with stylized voussoirs at window and door openings; molded, segmental-arched garage-door opening at first story featuring oversized keystone with bust of Mercury; engaged pilasters with stylized decorative caps at first story; cornice with egg-and-dart molding and decorative frieze above first story; smaller, simpler cornice with deeper frieze above second story; slightly recessed window openings at third and fourth stories; stylized terra-cotta panels beneath fourth-story window openings; flush voussoired lintels with keystones at fourth story; cornice with egg-and-dart molding above fourth story; decorative panel with horns, foliate decoration, anthemion, and building date at parapet

Alterations: Small cornice removed from roofline (after c. 1960s but prior to c. 1980s tax photograph); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); lights and security cameras at first story; transom at secondary entry (filled in); non-historic infill at original garage door opening

Building Notes: The original address of the house that originally stood on this tax lot was 86 Amity Street, renumbered sometime between 1852 and 1857 to 84 Amity Street (with Amity Street later renamed West 3rd Street). Based on the building footprints present on the 1852 Perris atlas of New York, the house that originally stood on this tax lot may have been identical in appearance to the neighboring structures at 80 (originally 82) and 82 (originally 84) Amity/West 3rd Street, and were likely built as investment properties by the estate of John Ireland. The original house was demolished to make way for the existing firehouse in 1906.

References: New York City Department of Finance, Tax Assessment Records; William Perris, *Atlas, City of New York* (New York: Perris & Browne, 1852), Plate 58.

Other Buildings on Site: 84 Rear West 3rd Street (not visible from street)

Notable History and Residents: In the decades before New York City first instituted a paid fire department, citizens of the city relied on the New York Fire Patrol, established in 1839 by the New York Board of Fire Underwriters, to fight its fires. Even after the paid Fire Department of New York (FDNY) was established in the later part of the 19th century, the Fire Patrol continued to respond to fires as an auxiliary force underwritten by the insurance industry, doing so for more than 150 years before being dissolved in 2006. The Fire Patrol Unit No. 2 was established in 1855 and had several homes before this firehouse was constructed in 1906. At the time the Fire Patrol was disbanded, it was one of only three remaining Fire Patrol firehouses. In 2010, the then-vacant property was purchased and later occupied as a residence by television reporter Anderson Cooper.

References: Greenwich Village Society for Historic Preservation, Research Files; Conrad Mulcahy, "After 200 Years, the Fire Patrol's Time May Be Up," *New York Times*, March 24, 2006, B1.

North Facade: Designed (historic, repointed)

Door(s): Replaced primary door

Windows: Replaced
Security Grilles: Possibly historic (first story)
Cornice: Removed
Sidewalk Material(s): Concrete
Curb Material(s): Concrete with metal edge; large curb cut

East Facade: Not designed (historic) (partially visible)
Facade Notes: Red brick; visible chimney

West Facade: Not designed (historic) (partially visible)
Facade Notes: Same as east facade

84 Rear West 3rd Street

Borough of Manhattan Tax Map Block 539, Lot 18
See: 84 West 3rd Street

86 West 3rd Street

Borough of Manhattan Tax Map Block 539, Lot 17

Date: 1851-52 (original); prior to c. 1939 (alteration)
Architect/Builder: Not determined (1851-52; prior to c. 1939)
Original Owner: Not determined (1851-52; prior to c. 1939)
Type: Row house
Style: Greek Revival with alterations
Stories: 4
Material(s): Red brick; masonry

Decorative Metal Work: Fire escape with decorative rails (present in c. 1939 tax photograph)
Significant Architectural Features: Red brick facade with molded masonry lintels and some projecting rectangular sills

Alterations: Stoop removed, original basement (now first story) converted to commercial, and new residential entry created (prior to c. 1939 tax photograph; storefronts and new residential entry further altered after c. 1980s tax photograph, including present polished granite facade and glass-block transom); cornice removed (after c. 1939 tax photograph but prior to c. 1980s tax photograph); unembellished concrete or masonry frieze inserted at parapet (after c. 1980s tax photograph); second-story window openings shortened (after c. 1939 tax photograph but prior to c. 1980s tax photograph); replaced sashes (two-over-two and four-over-four double-hung sashes present in c. 1939 tax photograph); small hooded vent at second story towards eastern end of facade (c. 1980s); light at residential entry; intercom at residential entry; commercial awning at storefront; light and conduit at storefront; metal railing at parapet

Building Notes: Tax assessments show the presence of a house on this lot by 1851-52, valued at \$3,000 and owned by Andrew W. Ireland. By the 1853 tax assessment, the property is noted as owned by Henry H. Winans, indicating that, like other houses on the block, this house was probably constructed by the estate of John Ireland for investment purposes. The original address of the home was 88 Amity Street, renumbered sometime between 1852 and 1857 to 86 Amity Street (with Amity Street later renamed West 3rd Street). The house appears to have remained a dwelling until 1906, when it was converted to a store, loft, and dwelling, with a stable at the rear of the tax lot (ALT 2834-1906). It is likely that the house originally had a peaked roof with

dormers, common to the period it was constructed. By 1906, however, it had already been altered to four-stories with a flat roof. A 1910 alteration called for the removal of a rear structure, erection of a new rear extension, and established a new stable space to accommodate 18 horses at the basement level (ALT 396-1910). In 1920, the building was renovated for use as an automobile repair shop on the first story, and occupied by clothing cutters and artificial flower manufacturers on the upper stories (ALT 1146-1920). A 1921 alteration application noted the building as an auto-repair shop, dwelling, and factory. It is unclear when the cornice was removed and new parapet constructed, though it was prior to the c. 1939 tax photograph.

References: New York City Department of Buildings, Alteration Dockets; New York City Department of Finance, Conveyance and Tax Assessment Records; William Perris, *Atlas, City of New York* (New York: Perris & Browne, 1852), Plate 58.

Site Features: Single steps at residential entry; single step with rounded corners at commercial entries; in-ground metal hatch doors towards western end of facade

Notable History and Residents: The commercial space in the front building became home to Il Mulino, a popular Italian restaurant, in 1981. It later expanded from Greenwich Village with offshoots around the country and also in Japan.

References: "Historic Houses in Village to Go," *New York Times*, August 20, 1927, 8; Kim Velsey, "Il Mulino's Special Sauce: Elite New York Noodlery Nixed in the Stix, Thrives on the UES," *New York Observer*, October 23, 2012, <http://www.observer.com> (accessed October 8, 2013); Eve Zibart, *The Unofficial Guide to New York City* (NJ: John Wiley & Sons, Inc., 2010), 315.

North Facade: Designed (repointed)

Stoop: Removed

Door(s): Not historic primary door

Windows: Replaced

Storefront(s): Not historic

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

88 West 3rd Street

Borough of Manhattan Tax Map Block 539, Lot 16

Date: 1894 (NB 856-1894)

Architect/Builder: Charles R. Behrens

Original Owner: John B. Ireland

Type: Tenement with commercial ground floor

Style: Renaissance Revival with alterations

Stories: 5

Material(s): Buff brick; red brick; brownstone

Significant Architectural Features: Buff brick facade with red brick banding throughout; flush brownstone lintels and sills; molded brownstone frame encloses central bays from second to fourth stories, culminating in a dentil course between central window openings; small denticulated cornice above fourth story

Alterations: Cornice removed and replaced with unembellished concrete parapet (prior to c. 1939 tax photograph); new residential entry created at first story toward western end of facade (ALT 126-1958); metal facing at first story (after c. 1980s); mostly replaced sashes (one-over-one

double-hung sashes present in c. 1939 tax photograph); storm windows; commercial awning at storefront; roll-down gates at storefront; intercom at residential entry; light at residential entry; lights and conduit above storefront; cellular antennas above roofline

Building Notes: Constructed as a tenement and stores for 15 families (three per floor). There is a possibly historic transom at the residential entry.

Site Features: In-ground metal hatch doors in sidewalk

North Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Mixed

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick; parged and small area replaced (where visible)

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick (parged)

90-92 West 3rd Street

Borough of Manhattan Tax Map Block 539, Lot 14

See: 237 Sullivan Street (aka 237-241 Sullivan Street; 90-92 West 3rd Street)

100 West 3rd Street (aka 232-240 Sullivan Street)

Borough of Manhattan Tax Map Block 540, Lot 23

Date: 1901-02 (NB 470-1901)

Architect/Builder: Schneider & Herter

Original Owner: Leopold Kaufmann

Type: Tenement with commercial ground floor

Style: Renaissance Revival

Stories: 7

Material(s): Brick; terra cotta

Special Windows: Round-arched window openings at fourth and fifth stories (replaced sashes; historically contained round-arched upper sashes)

Decorative Metal Work: Basket style fire escape north facade and east facade; present in c. 1939 tax photograph)

Significant Architectural Features: Brick facade with decorative brick banding and terra-cotta decorative elements including bands with garland, foliate, and other molded details, bracketed hooded lintels at second- and third-story window openings, and round-arched lintels supported on spiral pilasters at fourth- and fifth-story window openings

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); large, wrap-around awning at storefront; conduit at first story; metal rail at parapet

Building Notes: This building was originally constructed with stores at the first story and apartments for four families per floor above. It had a fire escape at the time of construction.

References: New York City Department of Buildings, New Building Dockets.

Site Features: Sloped concrete ramp at commercial entry; in-ground metal hatch doors toward western end of facade

North Facade: Designed (historic, painted)

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge (corner); concrete (along north facade)

East Facade: Designed (historic)

Significant Architectural Features: Similar to north facade; brick buttresses with decorative brickwork and terra-cotta corbels with winged cherubs at northern and southern ends of facades, continuous from fourth through seventh stories

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); non-historic door, sidelight, and transom infill at residential entry; light and intercom at residential entry; large, wrap-around awning at northern storefront; awnings, signage, lights, and conduit at central and southern storefronts; cellular phone antennas at roofline; metal railing at parapet towards southern end of facade

Site Features: Two masonry steps at residential entry; in-ground metal hatch doors in front of southern storefront; metal gate at entrance to southern service area

Door(s): Replaced

Windows: Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

South Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick; large metal ducts affixed towards eastern end of facade; fire escape

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick; parged; cellular antennas at roofline

110 West 3rd Street (aka 110-114 West 3rd Street; 134 MacDougal Street)

Borough of Manhattan Tax Map Block 540, Lot 14

Building Name: Filomen D'Agostino Residence Hall (aka D'Agostino Hall)

Date: 1983-87

Architect/Builder: Benjamin Thompson Architects (BTA)

Original Owner: New York University (NYU)

Type: Dormitory

Style: Post Modern

Stories: 14

Material(s): Red brick; concrete

Building Notes: This building is a 14-story dormitory for NYU law students. The building was completed in 1987 as part of an 11-year program of facility expansion and renovation in and around the NYU School of Law, and was one of four major new facilities constructed during this

period. BTA Architects, the architects of the D'Agostino Hall, were also responsible for the plan at large. Numerous smaller scale structures were demolished for construction of this building. References: "Law School at N.Y.U. Given a \$4 Million Gift," *New York Times*, December 30, 1984; "Places to Learn: Law Library, NYU School of Law," <http://www.BTA-Architects.com> (accessed October 17, 2013).

Other Structures on Site: See 130 and 132 MacDougal Street

North Facade: Designed

Door(s): Original primary door

Windows: Original

Areaway Wall/Fence Material(s): Concrete posts spanned by metal fencing (West 3rd Street)

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

West Facade: Original

Facade Notes: Similar to north facade in design; the portion of the building closest to MacDougal rises only six stories in height

South Facade: Original (partially visible)

Facade Notes: Similar to north facade

East Facade: Not historic (partially visible)

Facade Notes: Similar to other visible facades

116 West 3rd Street

Borough of Manhattan Tax Map Block 543, Lot 21

See: 121 MacDougal Street (aka 119-123 MacDougal Street; 116 West 3rd Street)

118 West 3rd Street

Borough of Manhattan Tax Map Block 543, Lot 20

Date: 1885-86 (NB 364-1885)

Architect/Builder: William B. Tuthill

Original Owner: Anthony A. Hughes

Type: Tenement with commercial ground floor

Style: Neo-Grec

Stories: 5

Material(s): Brownstone

Significant Architectural Features: Cast-iron column at residential entrance; full window surrounds with eared lintels and incised decoration; galvanized-iron cornice with paired brackets and paneled frieze; possibly historic fire escape

Alterations: First story reconfigured, residential entrance moved to west, storefront enlarged; roll-down security gates, awning, and awning frame; intercom; lights with conduits; some window surrounds shaved; perforated vent; remote utility meter; wires

Building Notes: In 1958 the first story was reconfigured from two storefronts to one.

Site Features: Diamond plate hatch

Notable History and Residents: Once home of the Night Owl Café and later Bleecker Bob's Records.

Reference: "Cabaret Tonight," *New York Times*, December 22, 1964, 36.

North Facade: Designed (historic, painted, altered)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Altered

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

120 West 3rd Street

Borough of Manhattan Tax Map Block 543, Lot 19

Date: 1884-86 (NB 960-1884)

Architect/Builder: J. H. Valentine

Original Owner: James O'Hare

Type: Tenement

Style: Queen Anne

Stories: 5

Material(s): Brick

Significant Architectural Features: Dogtooth brick courses interrupted by projecting brownstone sills; brownstone stringcourses incorporating carved lintels; spandrel panels with dogtooth brickwork; metal cornice

Alterations: Entrance altered; diamond plate stoop; awning; signage (including hanging signs with brackets and poles); lights; camera; stoop railings replaced; wires; fire escape replaced; cornice altered; fuel pipe at stoop; understoop gate covered by sign

Building Notes: Cellar and first story converted into stores in 1963 (ALT 1533-1963, Abraham Grossman, architect; Trump Realty Corp, owner). The majority of brownstone lintels are badly spalling.

Site Features: Diamond plate steps and non-historic railings to basement storefronts; non-historic fence around areaways that on west incorporates flower boxes; ATM

North Facade: Designed (historic, painted, altered)

Stoop: Possibly historic stoop (possibly historic gate under stoop)

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Storefront(s): Replaced

Cornice: Mixed

Areaway Wall/Fence Material(s): Metal

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

122 West 3rd Street (aka 122-128 West 3rd Street; 12-14 Minetta Lane)

Borough of Manhattan Tax Map Block 543, Lot 15

Date: 1889 (NB 908-1889)

Architect/Builder: Benjamin E. Lowe
Original Owner: Christina Short Wylie
Type: Stable
Style: American Round Arch
Stories: 4
Material(s): Brick

Significant Architectural Features: Small stone stoop; segmental-arched windows with stone sills and brick lintels; historic torchere light fixtures; bulkhead on northeast corner; brick cornice
Alterations: First story reconfigured and painted; some of the light fixtures moved; signage including hanging sign; cornice painted; door at pedestrian entrance replaced; lights at second story

Building Notes: Now the Minetta Garage, it was originally built as a boarding stable with horse stalls on the second and third stories. A 50-foot wide extension facing Minetta Lane, designed by William Van Doren, was added in 1900 (ALT 2007-1900). The building was converted into a garage in 1921 (ALT 2069-1921) and additional curb cuts were made in 1941.

Site Features: Siamese hydrant

North Facade: Designed (historic, resurfaced, altered)

Stoop: Painted

Door(s): Replaced primary door

Windows: Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, painted; segmental-arched windows, possibly historic two-over-two wood sash

West Facade: Not designed (historic) (partially visible)

Facade Notes: Bulkhead and facade of extension painted

South Facade: Designed (historic, altered)

Facade Notes: Extension: Utilitarian style; four stories; brick, painted; elevator bulkhead (ALT 2457-1920) on southwest corner; exposed beams at first story decorated with rosettes; recessed entrance with stone step and replacement door; former garage entrance infilled with brick around a glass-brick window; window at first story infilled with masonry block; single and double segmental-arched windows, some partially infilled with wood; metal shutters; corbelled brick cornice below parapet; possibly historic fire escape; siamese hose connection; signage. Main building: Partially visible, not designed; brick, painted; metal tie bars; segmental-arched windows; possible historic two-over-two sash; leader

130 West 3rd Street (aka 130-132 West 3rd Street)

Borough of Manhattan Tax Map Block 543, Lot 13

Date: 1874-75 (NB 687-1874)

Architect/Builder: Joseph M. Dunn, architect/Shannon & Ross, builders

Original Owner: Fire Department, New York City

Type: Repair shop

Style: Romanesque Revival with alterations

Stories: 5

Material(s): Brick; cast iron; stone

Significant Architectural Features: Cast-iron front at first story, upper stories brick; paneled pilasters; denticulated stringcourses; segmental-arched windows with brick surrounds with stone corners; paneled spandrels; lozenge shaped decoration at fifth story; continuous denticulated molding springing from pilasters and decorative corbels; possibly historic fire escape

Alterations: Cast-iron bays infilled with non-historic doors and a storefront; window surrounds painted; signage; lights with conduits; large projecting sign at second and third stories with brackets; flag pole; cornice removed; parapet altered, brick replaced and capped by clay-tile coping; intercom; siamese connection; alarm; remote utility meter

Building Notes: Painted signs for Samuel Epstein & Sons glass company partially visible under a coat of paint at the second story.

Site Features: Gooseneck pipe; diamond plate hatch; fuel pipe

Notable History and Residents: Originally built as a repair shop for the Fire Department, the building was divested by the city in 1922. It continued to be largely occupied by manufacturing firms through the 1940s. The first commercial incursion was Pastor's restaurant, bar, and cabaret, which opened in 1939 and remained a fixture until at least 1967 when it lost its liquor license. In 1969 Folk City (aka Gerdes Folk City) moved into the building from its original location at 11 West 4th Street offering folk and jazz performances until 1986. The Fat Black Pussy Cat restaurant (unrelated to the café formerly at 13 Minetta Street) and the Village Underground now occupy the ground floor and basement. The Gay Liberation Front Community Center was headquartered on the second floor c. 1970 as well as two spinoff organizations: Radicalesbians and Gay Youth.

References: New York City Address Directories, 1930-1950; "Folk City Ends 25-Year West Village Stand," *New York Times*, March 28, 1986, C27; "Liquor License Is Revoked at Tony Pastor's Night Spot," *New York Times*, March 18, 1967, 15; "Places to Dine," *New York Times*, October 22, 1939, 130; "Lost City: The Fat Black Pussycat, Then and Now," February 2010, <http://lostnewyorkcity.blogspot.com/2010/02/fat-black-pussycat-then-and-now.html> (accessed July 3, 2013); Daniel Hurewitz, *Stepping Out: Nine Walks Through New York City's Gay and Lesbian Past* (New York: Henry Holt, 1997), 65-66.

North Facade: Designed (historic, altered)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

East Facade: Not historic (partially visible)

Facade Notes: Parged; wood-sided rooftop bulkhead with chimney

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick; recessed window bays; possibly historic multi-light sash; bulkhead; chimneys; dish antenna; some brick replaced

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, repointed and partially replaced; stone sills and lintels; some window openings partially infilled with brick; possibly historic multi-light windows with some repairs; bulkhead and wall on roof; dish antenna; leader and gutter

WEST 4TH STREET (EVEN NUMBERS)

130 West 4th Street

Borough of Manhattan Tax Map Block 543, Lot 52

See: 39½ Washington Square South (aka 130 West 4th Street; 141 MacDougal Street; 39A Washington Square South; 39½ Washington Square West; 39A Washington Square West)

132 West 4th Street

Borough of Manhattan Tax Map Block 543, Lot 51

Date: c. 1839 (original); 1917 (alteration) (ALT 690-1917)

Architect/Builder: Not determined (1839); Josephine Wright Chapman (1917)

Original Owner: Alexander Masterson and Robert Smith (1839); Julia Nichols (1917)

Type: Row house

Style: Greek Revival with alterations

Stories: 4 and basement

Material(s): Brick; stone

Special Windows: Recessed bay window at fourth story; wreathed frieze windows; wood casements with transoms at first story

Decorative Metal Work: Historic stoop railings

Significant Architectural Features: Stone entrance surround; recessed door with sidelights and engaged pilasters; paneled reveal; stone lintels and sills; wreathed frieze windows with multiple round panes; wood cornice with leaf-and-tongue molding interrupted by recessed bay window

Alterations: Non-historic gate on stoop; postal release box and intercom in reveal; lights of door painted over; through-wall air conditioners; parapets; pipes; skylight and roof-top bulkhead; non-historic railing at roof; remote utility meter; intercom at basement entrance

Building Notes: Josephine Wright Chapman was hired by Julia Nichols to convert the building into five studio apartments (ALT 690-1917) and the following year she created a roof-top garden and shelter as an adjunct to the fourth story apartment (ALT 646-1918). In 1947 the first story and basement were altered for use as a community center (ALT 895-1947). This building was previously heard as an individual New York City Landmark in 1966 and 1967 (LP-0634; not designated).

Site Features: Possibly historic fence and gate on curb; steps from street resurfaced; wood storage bin; stone steps to basement entrance; non-historic railing

Notable History and Residents: The building has remained a residential building except for a brief period when the Village Jewish Group purchased the property in 1947, converting the basement and first story into a community center. From 1918 to at least 1920, John Barrymore rented the fourth-story apartment during which time Josephine Wright Chapman designed the rooftop garden and penthouse for him. The same apartment became the residence of author/playwright Paul Rudnick in the 1990s. The architect Bart Voorsanger purchased the house

in 1970 and lived there before selling it in 1974.

References: Ron Alexander, "The Fame Lives On (In Fact, It Lives Here)," *New York Times*, April 12, 1990, C1; "Jewish Groups Plan New 'Village' Center," *New York Times*, June 5, 1947, 44; New York City Department of Buildings, Alteration Dockets (ALT 646-1918); New York County, Office of the Register, Deeds and Conveyances, Liber 186, p. 1650 (October 8, 1970); Liber 325, p. 1279 (October 1, 1974); U.S. Census records, 1920.

North Facade: Designed (historic, resurfaced)

Stoop: Resurfaced stoop (possibly historic gate under stoop)

Door(s): Possibly historic primary door

Windows: Possibly historic (upper stories); replaced (basement)

Security Grilles: Not historic (basement)

Cornice: Altered

Areaway Wall/Fence Material(s): Metal

Areaway Paving Material(s): Concrete; stone

Sidewalk Material(s): Concrete

Curb Material(s): Stone

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, partially parged; stepped roofline; clay coping; conduit

134 West 4th Street

Borough of Manhattan Tax Map Block 543, Lot 50

Date: 1839 (ALT 97-1919)

Architect/Builder: Not determined (1839); Raymond Hood (1919)

Original Owner: Alexander Masterson & Robert Smith (1839)

Type: Row house

Style: Greek Revival with alterations

Stories: 4 and basement

Material(s): Brick; stone

Significant Architectural Features: Stone basement; stone sills and lintels; casement windows at fourth story with pilasters; decorative molding below sill; simple cornice

Alterations: Stoop removed; some brick replaced; entrance surround and basement resurfaced; through-wall air conditioner; leader; pipes on roof

Building Notes: The stoop was removed and the entrance relocated to the basement in 1937 (ALT 2899-1937, Albert E. Schaefer); the front wall had previously been raised to meet the height of the peaked roof (ALT 97-1919, Raymond M. Hood, architect) creating the bank of four casement windows. As of October 30, 2013, work has begun to convert the house from four families to three. Plans include the restoration of the stoop. This building was previously heard as an individual New York City Landmark in 1966 and 1967 (LP-0633; not designated).

Notable History and Residents: In 1920, 134 West 4th Street was the home of Katherine Sturges Dodge (aka Katherine Sturges Knight), an illustrator. Four years later Margaret Wilson, eldest daughter of President Woodrow Wilson was, in residence. No. 134 was also the home of Hans Stengel, an artist known for his caricatures and drama critic of the *New York Evening Journal*. Stengel committed suicide there in 1928.

References: "File Wilson's Will Giving \$250,000 to Widow; Daughters' Petitions Accept Its

Provisions,” *New York Times*, March 29, 1924, 17; “Katharine Sturges Knight, at 88, An Illustrator of Books and Style,” *New York Times*, January 17, 1979, B8; “Stengel’s Suicide Fourth in Family,” *New York Times*, January 30, 1928, 23; U.S. Census records, 1920.

North Facade: Designed (historic, resurfaced, patched)

Stoop: Removed

Door(s): Replaced primary door

Windows: Possibly historic (upper stories); possibly historic (basement)

Security Grilles: Not historic (basement)

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, partially parged; clay-tile coping; vents

136-138 West 4th Street

Borough of Manhattan Tax Map Block 543, Lot 48

Date: 1927 (NB 268-1927)

Architect/Builder: Charles B. Meyers

Original Owner: Robert Garlocke

Type: Tenement

Style: Arts and Crafts with alterations

Stories: 6

Material(s): Brick

Decorative Metal Work: Possibly historic fire escape

Significant Architectural Features: Shallow recessed bays with brick piers; brick sill course at sixth story; possibly historic railings at basement; lights; intercom

Alterations: Brick replaced above windows; non-historic metal mesh gate at basement entrance; facade between sixth story and roof replaced; perforated vent; remote utility meter; leader

Building Notes: Display address in transom reads “136-38.”

Site Features: Metal fence and mesh enclosure at basement entrance; pipe

North Facade: Designed (historic, patched)

Door(s): Possibly historic primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick; clay coping

140 West 4th Street

Borough of Manhattan Tax Map Block 543, Lot 47

Date: 1901 (NB 372-1901)

Architect/Builder: Michael Bernstein

Original Owner: Paley & Lapin

Type: Tenement with commercial basement

Style: Renaissance Revival

Stories: 6 and basement

Material(s): Brick; stone; terra cotta

Decorative Metal Work: Possibly historic fire escapes; possibly historic newel posts

Significant Architectural Features: Stoop; round-arched entrance; full surround with stylized pilasters, carved molding and spandrels, and lintel supported by foliate brackets; paneled reveal; stone bands at first story; segmental-arched windows with brick and stone lintels with beaded keystone; paneled spandrel of contrasting brick above first story; segmental-arched windows at second story with stone sill course and brick and terra-cotta lintels with stone termini and keystones; chamfered piers with corbels and brick and terra-cotta capitals between windows; sill course with foliate molding and dentils at third story; three-story arcade, piers with foliate and fluted capitals; windows at fourth and fifth stories with corbelled sills and decorative spandrels; round-arched windows at fifth story with lintels of red and white brick and terra-cotta egg-and-dart molding with cartouches; sill course at sixth story with decorative molding and brick corbels; windows at sixth story with cartouches; piers between windows with brick and terra-cotta bands and stone capitals; bracketed cornice with arcaded frieze

Alterations: Storefronts replaced: western storefront built out, awning, lights, signage; eastern storefront with roll-down security gate, awning, display boxes, and lights; intercom in reveal; lights; pole and bracket with hanging sign; solar panels on roof; remote utility meters and pipe attached to stoop

Building Notes: One of a pair of tenements with stores designed by Michael Bernstein.

Site Features: Statue; steps at east storefront with non-historic railing

North Facade: Designed (historic)

Stoop: Possibly historic

Door(s): Possibly historic primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

East Facade: Not designed (historic) (partially visible)

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, partially parged; segmental-arched windows, sash replaced; fire escape

142-144 West 4th Street

Borough of Manhattan Tax Map Block 543, Lot 45

Date: 1901 (NB 372-1901)

Architect/Builder: Michael Bernstein

Original Owner: Paley & Lapin

Type: Tenement with commercial basement

Style: Renaissance Revival

Stories: 6 and basement

Material(s): Brick; stone; terra cotta

Decorative Metal Work: Possibly historic fire escapes

Significant Architectural Features: Stoop; round-arched entrance; full surround with stylized pilasters, carved molding and spandrels, and lintel supported by foliate brackets; paneled reveal; stone bands at first story; segmental-arched windows with brick and stone lintels with keystone; paneled spandrel of contrasting brick above first story; segmental-arched windows at second story with stone sill course and brick and terra-cotta lintels with stone termini and keystones; chamfered piers with corbels and brick and terra-cotta capitals between windows; sill course with foliate molding and dentils at third story; three-story arcade, piers with foliate and fluted capitals; windows at fourth and fifth stories with corbelled sills and decorative spandrels; round-arched windows at fifth story with lintels of red and white brick and terra-cotta egg-and-dart molding with cartouches; sill course at sixth story with decorative molding and brick corbels; windows at sixth story with cartouches; piers between windows with terra-cotta bands and stone capitals; bracketed cornice with arcaded frieze

Alterations: Stoop railings replaced; storefronts replaced; roll-down security gates; display boxes; non-historic railings, marquees; non-historic lights in entrance reveal; cables; solar panels on roof; intercom

Building Notes: One of a pair of tenements with stores designed by Michael Bernstein; house number in transom written as "142-4."

Site Features: Storefronts have stoops with non-historic railings

North Facade: Designed (historic)

Stoop: Possibly historic

Door(s): Possibly historic primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Historic

Areaway Paving Material(s): Slate (east side)

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, partially parged and painted; clay tile coping; conduit and stoop railing belonging to 146 West 4th Street attached to wall

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, partially parged; segmental-arched windows, sash replaced; fire escape; large metal chimney

146 West 4th Street

Borough of Manhattan Tax Map Block 543, Lot 44

Date: c. 1828 (original); 1917 (alteration) (ALT 680-1917)

Architect/Builder: George Smith (c. 1828); Frank Vitolo (1917)

Original Owner: George Smith (c. 1828); Vincent Pepe (1917)

Type: Row house

Style: Altered Federal

Stories: 4 and basement

Material(s): Brick; stone

Significant Architectural Features: Stoops; molded window lintels (east bay); denticulated cornice supporting a shallow hipped roof; skylight

Alterations: First story resurfaced and painted; entrance altered; first-story window reconfigured; fire escape; doors at second and third stories reconfigured as windows; stoop and connecting railings (prior to 1960s); non-historic gates and pipe railings at stoops; roll-down gates; fixed fabric awning; marquee; basement store with signage and light; light with conduit at entrance; remote utility meters on stoop; metal door by store

Building Notes: Built as a 3½ row house with peaked roof, it was enlarged to four stories and a full-height extension was added in the rear (ALT 1519-1882, M. Coleman, owner, J. G. Prague architect). In 1917, the building took on its current appearance with the addition of the cornice, skylight, and removal of the piers between the western bays to create doorways opening onto balconies (ALT 680-1917, Vincent C. Pepe, owner, Frank E. Vitolo, architect). Already a multiple dwelling by 1882, it had become a mixed-use property by 1922 with a restaurant occupying the basement and first story and a club occupying part of the second story (CO 5359-1922).

Site Features: Part of fence similar to that on main stoop, rest replaced; pole with sign

Notable History and Residents: In 1920, Clio Hinton Huneker Bracken (1870-1925), a sculptress known for her bronze work, lived with her children in no. 146. From the 1920s to the 1940s it was the location of the Pepper Pot tearoom and restaurant operated by Carlyle and Viola Sherlock. The Marshall Chess Club, which occupied part of the second floor, attracted artist and chess fanatic Marcel Duchamp. In 1957 it became the Showplace where Jerry Herman staged revues like *Parade* which featured a song entitled "Save the Village." In the early 1950s, Joseph "Tish" Touchette, a female impersonator, lived at 146 West 4th Street.

References: "Mrs. Clio H. Bracken, Sculptress, Dead," *New York Times*, February 13, 1925, 17; New York City Address Directories, 1930-1950; John Strausbaugh, *The Village: 400 Years of Beats and Bohemians, Radicals and Rogues* (New York: Ecco, 2013), 130, 261, 343, 457; U.S. Census records, 1920.

North Facade: Designed (historic, painted, resurfaced, altered)

Stoop: Possibly historic

Porch(es): Possibly historic

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Altered

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, partially parged, partially replaced; windows replaced; stone lintels; brick chimney with metal caps; metal pipes

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick, painted, parged; through-wall air conditioner; metal vent on roof; one-story brick extension with clay coping; window on west side of extension, grille on south

148 West 4th Street

Borough of Manhattan Tax Map Block 543, Lot 43

Date: 1896 (NB 952-1896)

Architect/Builder: Charles H. Van Aken, mason

Original Owner: John M. Mitchell

Type: Commercial with apartment

Style: Altered Classical Revival

Stories: 2

Material(s): Tile

Significant Architectural Features: Denticulated cornice; chimney

Alterations: Facade resurfaced in tile; first story altered; windows replaced; lock; intercom; roll-down gate; perforated grille; lights

Other Structures on Site: 148 Rear West 4th Street (see separate building entry)

Notable History and Residents: In 1961, Judson Memorial Church under the Rev. Howard Russell Moody established the Village Aid and Service Center at 148 West 4th Street to aid drug addicts.

Reference: "Folk-Singing Pastor: Howard Russell Moody," *New York Times*, May 8, 1961, 41.

North Facade: Designed (resurfaced)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Historic

Sidewalk Material(s): Concrete; brick

Curb Material(s): Concrete with metal edge

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick; chimney

South Facade: Not designed (historic) (partially visible)

Facade Notes: Dish antenna on roof

148 Rear West 4th Street

Borough of Manhattan Tax Map Block 543, Lot 43

Date: Prior to 1854

Architect/Builder: Not determined

Original Owner: probably Jonathan Southwick

Type: Commercial

Style: None
Stories: 4
Material(s): Brick

Alterations: Through-wall air conditioners; window reconfigured on fourth story; windows replaced, some infilled in the arches; leader

Building Notes: Jonathan Southwick, a New York merchant, and his heirs owned several tax lots on the southeast corner of Sixth Avenue and West 4th Street from 1827 to 1845. It is unclear when the rear building at 148 West 4th Street was constructed. Based on tax records there was a building on the tax lot as early as 1832. Insurance maps in 1854 describe it as a third-class brick store and by 1858 tax assessments described it as four stories. The front facade of the rear building is only partially visible; it features segmental-arched windows with brick lintels and sills, a denticulated brick cornice, and chimney.

References: New York City Department of Finance, Tax Assessment Records, 15th Ward, 1832, 1858; William Perris, *Atlas, City of New York* (New York: Perris & Browne, 1854).

Other Structures on Site: 148 West 4th Street, front (see separate building entry)

Notable History and Residents: Once the offices of Keyser & Berrian, who bought the property in 1848, in 1892 the upper two stories were leased to the Industrial Christian Alliance (113 MacDougal Street) for a broom factory. Around 1918 the first story of both the front and rear buildings was converted into the Samovar, a restaurant popular with the members of the Provincetown Playhouse and radical journalist John Reed. From 1936 to 1940, watercolorist Harwood Steiger rented an art studio in the building. By 1946, the upper stories were converted into apartments and the ground floor was incorporated with 146 and 150 West 4th Street into the Pepper Pot restaurant.

References: Advertisement, *New York Evening Post Magazine*, August 31, 1918, 7; Luther S. Harris, *Around Washington Square: An Illustrated History of Greenwich Village* (Baltimore: Johns Hopkins University Press, 2003), 179; "Local Notes," *New York Times*, December 13, 1936-X11; New York City Address Directory, 1940; New York City Department of Buildings, Alteration Dockets (ALT 1199-1946); "To Rescue Helpless Men," *Weekly Press*, June 1, 1892, 3.

North Facade: Designed (historic, partially visible)

Windows: Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick; segmental-arched windows; sash replaced; one possibly historic grille; brick lintels and sills; wires; junction boxes; bulkhead on roof

150 West 4th Street

Borough of Manhattan Tax Map Block 543, Lot 42

Date: Prior to 1845

Architect/Builder: Not determined

Original Owner: Jonathan Southwick

Type: Possibly row house

Style: None
Stories: 2
Material(s): Stucco

Significant Architectural Features: Bracketed cornice (historic to the c. 1939 tax photograph)
Alterations: Entrance and storefront altered; signage; facade resurfaced; non-historic stoop railings; lights with conduits; eastern bay enclosed at second story (1980s); cornice covered with metal

Building Notes: Jonathan Southwick, a New York merchant, and his heirs owned several tax lots on the southeast corner of Sixth Avenue and Fourth Street from 1827 to 1845. It is unclear when 150 West 4th Street was built, based on conveyance and tax records it was prior to 1845.

References: New York County, Office of the Register, Deeds and Conveyances, Liber 299, p. 67 (December 22, 1827); Liber 433, p. 291 (January 20, 1843); Liber 460, p. 116 (April 4, 1845).

Site Features: Cellar entrance with metal railings; gooseneck pipe

Notable History and Residents: In 1916, the Mad Hatter, the first tearoom in the Village, opened in the basement of 150 West 4th Street. By 1930 directory listings indicate that the building was part of the Pepper Pot restaurant. It was the home of the Pony Stable Inn from the late 1940s to 1968.

References: Advertisement, *New York Sun*, January 13, 1947, 14; Terry Miller, *Greenwich Village and How It Got That Way* (New York: Crown Publishers, 1990), 223; New York Address Directories, 1930-1968.

North Facade: Designed (historic, resurfaced, altered)

Stoop: Resurfaced

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Historic

Areaway Wall/Fence Material(s): Metal

Sidewalk Material(s): Concrete

Curb Material(s): Concrete with metal edge

West Facade: Partially designed (historic)

Facade Notes: Irregular footprint; vinyl siding; brick chimney; non-historic windows; signage; lights with conduits; wires; old leader

South Facade: Not designed (historic)

Facade Notes: Vinyl siding; illuminated sign

WEST HOUSTON STREET (EVEN NUMBERS)

88 West Houston Street (aka 490-494 LaGuardia Place)

Borough of Manhattan Tax Map Block 525, Lot 56

Date: 1870 (NB 1078-1870)

Architect/Builder: James L. Miller

Original Owner: Lytle W. Johnson

Type: Tenement with commercial ground floor

Style: Italianate
Stories: 4
Material(s): Brick

Significant Architectural Features: Molded window lintels and bracketed sills; bracketed cornice with dentils

Alterations: Ground floor rebuilt with storefront infill; bracket sign installed on building corner; windows replaced (historically two-over-two); mechanical equipment and antennas visible on roof

Building Notes: Replaced a Federal-style row house built c. 1828 as part of a group of four at 88 to 94 West Houston Street.

South Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

East Facade: Designed (historic)

Facade Notes: Similar to primary facade with regular arrangement of rectangular window openings with molded lintels and projecting sills; several smaller window openings punched through facade; ground floor largely rebuilt with storefront infill, retains historic segmental-arched lintel above entrance; retractable cloth awnings and roll-down security gates installed; many window opening bricked in; several through-wall air conditioners; fire escapes; concrete curb with metal edge; cellar hatch

90 West Houston Street

Borough of Manhattan Tax Map Block 525, Lot 57

Date: c. 1828; 1871 (ALT 116-1871)

Architect/Builder: Not determined (c. 1828); J. H. Brown (1871)

Original Owner: Isaac Plum (c. 1828); J. L. Brooks (1871)

Type: Row house

Style: Altered Federal with Second Empire elements

Stories: 4

Material(s): Brick

Decorative Metal Work: Cast-iron storefront piers

Significant Architectural Features: Flemish-bond brickwork on second story; some historic storefront elements including cast-iron piers, iron lintel, and pressed-metal cornice; projecting window sills; mansard roof with three dormers

Alterations: Storefront infill within historic openings; window lintels shaved down; cornice removed and mansard roof and dormers reclad; light fixtures with exposed conduit; gutter and downspout; fire escape; metal parapet railing

Building Notes: Originally a two-and-a-half-story row house with peaked roof and dormers built c. 1828 for Isaac Plum, as part of a group of four at 88 to 94 West Houston Street; raised to four

stories, with Second Empire-style mansard roof, in 1871 during alterations designed by J. H. Brown.

Other Buildings on Site: 90 Rear West Houston Street (not visible from street)

South Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Areaway Wall/Fence Material(s): Non-historic iron fence and gate

Areaway Paving Material(s): Sunken areaway with diamond-plate steps

Sidewalk Material(s): Concrete

Curb Material(s): Granite

90 Rear West Houston Street

Borough of Manhattan Tax Map Block 525, Lot 57

See: 90 West Houston Street

92 West Houston Street

Borough of Manhattan Tax Map Block 525, Lot 58

Date: c. 1828; 1925 (ALT 612-1925)

Architect/Builder: Not determined (c. 1828); Not determined (1925)

Original Owner: Andrew Sticher (c. 1828); Richard Claverino (1925)

Type: Row house

Style: Altered Federal

Stories: 3

Material(s): Brick

Significant Architectural Features: Flemish-bond brickwork on second story

Alterations: Raised to three stories and brick parapet installed in 1925 (ALT 612-1925); stoop removed, floor heights adjusted, lower stories completely rebuilt with storefront and internal stairway (ALT 1292-1915); storefront infill; light fixtures with exposed conduit above storefront; second-story window lintels shaved down; bracket signs; downspout

Building Notes: Originally a two-and-a-half-story row house with peaked roof and dormers built c. 1828 for developer Andrew Sticher, as part of a group of four at 88 to 94 West Houston Street; altered in the early 20th century.

Site Features: Cellar hatch

South Facade: Designed (historic)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Granite

94 West Houston Street

Borough of Manhattan Tax Map Block 525, Lot 59

Date: c. 1828; 1924 (ALT 411-1924)

Architect/Builder: Not determined (c. 1828); Leopold Ceva (1924)

Original Owner: Andrew Sticher (c. 1828); Frank and Leopold Ceva (1924)

Type: Row house

Style: Altered Federal

Stories: 3

Material(s): Brick

Significant Architectural Features: Flemish-bond brickwork on second story

Alterations: Raised to three stories and brick parapet installed, stoop removed, floor heights adjusted, lower stories completely rebuilt with storefront (ALT 411-1924); storefront infill with roll-down security gates; cloth awnings above storefront; second-story window lintels shaved down; downspout

Building Notes: Originally a two-and-a-half-story row house with peaked roof and dormers built c. 1828 for developer Andrew Sticher, as part of a group of four at 88 to 94 West Houston Street; altered in the early 20th century.

Site Features: Cellar hatch

South Facade: Designed (historic)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Granite

96 West Houston Street

Borough of Manhattan Tax Map Block 525, Lot 60

Date: c. 1831

Architect/Builder: Not determined

Original Owner: John R. Hedley

Type: Row house

Style: Altered Federal

Stories: 3 and basement

Material(s): Brick

Significant Architectural Features: Flemish-bond brickwork below third story

Alterations: Basement reconfigured with storefront (ALT 1215-1886); stoop removed, entrance lowered to street level, Colonial Revival-style entrance enframement, with matching door, installed (ALT 15-1928); roof dormers removed, attic story raised, and brick parapet installed (ALT 2501-1926); storefront infill with roll-down security gate and light fixtures; light fixtures installed flanking entrance; bracket sign; downspout

Building Notes: Originally a two-and-a-half-story row house with peaked roof and dormers built

c. 1831, likely for John R. Hedley; altered in the early 20th century.

Site Features: Cellar hatch

South Facade: Designed (historic)

Stoop: Removed

Door(s): Historic primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Granite

100 West Houston Street (aka 100-102 West Houston Street)

Borough of Manhattan Tax Map Block 525, Lot 61

Date: 1890 (NB 1901-1890)

Architect/Builder: Charles Rentz

Original Owner: Kotlowsky & Levy

Type: Store and lofts

Style: Romanesque Revival with alterations

Stories: 6

Material(s): Brick; brownstone; cast iron

Decorative Metal Work: Cast-iron piers and tie rod ends

Significant Architectural Features: Historic storefront elements including cast-iron piers, wood-framed display windows and transoms, and pressed-metal cornice; upper stories divided into two bays by vertical brick piers and recessed brick spandrels, with windows arranged in groups of three, separated by cast-iron piers, within each bay; segmental-arched second story window openings with radiating brick and brownstone lintels; arcaded sixth story with round- and segmental-arched window openings with corbelled brick lintels; brownstone beltcourse above second story and corbelled brick cornice above fifth story

Alterations: Entrance infill in flanking ground-floor entrance openings; retractable cloth awning and light fixtures installed above storefront; bracket sign on second story; cornice removed; bulkhead and metal framing visible on roof

South Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Historic

Cornice: Removed

Areaway Paving Material(s): Raised landing clad in diamond plate

Sidewalk Material(s): Concrete

Curb Material(s): Granite

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall; two bays of rectangular window openings; metal railing

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall

104 West Houston Street

Borough of Manhattan Tax Map Block 525, Lot 63

Date: 1881 (NB 474-1881)

Architect/Builder: William E. Waring

Original Owner: Louis P. Dexheimer

Type: Tenement with commercial ground floor

Style: Neo-Grec with alterations

Stories: 5

Material(s): Brownstone

Decorative Metal Work: Fire escape with ornamental ironwork; cast-iron storefront piers

Significant Architectural Features: Segmental-arched window openings with projecting lintels and bracketed sills; bracketed cornice with modillions, incised ornament, pediment, and anthemion

Alterations: Brownstone facade parged, incised lintels shaved down or obscured; storefront infill; cornice above ground floor removed, retractable cloth awning installed; light fixtures and security camera installed with exposed conduit

Building Notes: Built in conjunction with 106 West Houston Street (see separate building entry).

Site Features: Cellar hatch

South Facade: Designed (resurfaced)

Stoop: Painted

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

106 West Houston Street (aka 164 Thompson Street)

Borough of Manhattan Tax Map Block 525, Lot 64

Date: 1881 (NB 371-1881)

Architect/Builder: William E. Waring

Original Owner: Henry Thole

Type: Tenement with commercial ground floor

Style: Neo-Grec with alterations

Stories: 5

Material(s): Brownstone

Significant Architectural Features: Segmental-arched window openings with projecting lintels; bracketed cornice with modillions, incised ornament, pediment, and anthemion

Alterations: Brownstone facade parged, incised window lintels and sills shaved down or obscured; storefront infill; cornice above ground floor removed, retractable cloth awnings and fixed cloth canopy installed; ramp with metal hand railings

Building Notes: Built in conjunction with 104 West Houston Street (see separate building entry).

Site Features: Cellar hatch

South Facade: Designed (resurfaced)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

West Facade: Designed (historic)

Facade Notes: Painted brick secondary facade; several entrances with pedimented stone enframements supported by piers; stone stoop with iron handrails; segmental-arched window openings with incised brownstone lintels; fire escape with ornamental ironwork; bracketed cornice; several entrances with infill or bricked in; retractable cloth awnings; signband; concrete curb with metal edge; cellar hatch

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall

108 West Houston Street (aka 165-167 Thompson Street)

Borough of Manhattan Tax Map Block 525, Lot 25

Date: c. 1833; c. 1859; c. 1867

Architect/Builder: Not determined

Original Owner: Edmund Wilkes

Type: Row house

Style: Stripped Greek Revival/Italianate

Stories: 5

Material(s): Brick

Decorative Metal Work: Cast-iron storefront piers on Thompson Street facade

Significant Architectural Features: Flemish-bond brickwork on second and third stories; molded window lintels and stone sills

Alterations: One-story storefront extension (c. 1920s); storefront infill with fixed cloth awning, roll-down security gate, and bracket sign installed; light fixtures with exposed conduit; Italianate-style cornice removed; fire escape; metal gutters

Building Notes: Originally a three-story row house built c. 1833 for Edmund Wilkes as part of a group of four at 108 to 114 West Houston Street; raised to four stories c. 1859 (in conjunction with the construction of 169 Thompson Street, see separate building entry); raised to five stories c. 1867.

Notable History and Residents: African Methodist Episcopal Zion Church had its headquarters, book concern, and mission rooms in the rear extension at 167 Thompson Street in the 1870s.

South Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Granite

East Facade: Partially designed (historic)

Facade Notes: Brick side wall along Thompson Street; rectangular window openings with incised stone lintels and stone sills; many windows bricked in, several others reconfigured with smaller openings; storefront infill flanked by cast-iron piers; roll-down security gates, fixed cloth awnings, and light fixtures with exposed conduit installed; fire escape; cellar hatches; two-story extension at rear of lot; storefront with cast-iron storefront piers, non-historic brick infill and roll-down security gates

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick rear wall; regular arrangement of rectangular window openings with stone lintels and sills; modillioned cornice

110 West Houston Street

Borough of Manhattan Tax Map Block 525, Lot 26

Date: 1878 (ALT 882-1878)

Architect/Builder: William E. Waring

Original Owner: Henry Thole

Type: Tenement with commercial ground floor

Style: Neo-Grec with alterations

Stories: 5

Material(s): Brownstone

Decorative Metal Work: Cast-iron storefront piers

Significant Architectural Features: Segmental-arched window openings with incised, molded lintels and projecting sills; bracketed cornice with modillions and pediment

Alterations: Brownstone facade parged, window lintels shaved down or removed; storefront infill; storefront cornice removed, fixed cloth awnings and roll-down security gates installed; windows replaced (historically two-over-two); fire escape

Building Notes: Originally a three-story row house built c. 1833 for Edmund Wilkes as part of a group of four at 108 to 114 West Houston Street. Facade dates from 1878, when the building was raised to five stories and extended to the lot line (design is similar to neighboring building at no. 112).

Site Features: Cellar hatches

South Facade: Designed (resurfaced)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Granite

North Facade: Not designed (historic) (partially visible)

Facade Notes: Parged brick side and rear walls

112 West Houston Street

Borough of Manhattan Tax Map Block 525, Lot 27

Date: 1875 (ALT 93-1875)

Architect/Builder: William E. Waring

Original Owner: Henry Thole

Type: Tenement with commercial ground floor

Style: Stripped Neo-Grec

Stories: 5

Material(s): Brownstone

Decorative Metal Work: Cast-iron storefront piers

Significant Architectural Features: Segmental-arched window openings; several historic two-over-two wood windows

Alterations: Brownstone facade pared, window lintels and sills removed; storefronts replaced with brick infill; storefront cornice removed; most windows replaced; cornice removed; fire escape

Building Notes: Originally a three-story row house built c. 1833 for Edmund Wilkes as part of a group of four at 108 to 114 West Houston Street. Facade dates from 1875, when the building was raised to five stories and extended to the lot line (design is similar to neighboring building at no. 110).

Site Features: Cellar hatch

South Facade: Designed (resurfaced)

Door(s): Replaced primary door

Windows: Mixed

Storefront(s): Removed

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Granite

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall

114 West Houston Street

Borough of Manhattan Tax Map Block 525, Lot 28

Date: c. 1833

Architect/Builder: Not determined

Original Owner: Edmund Wilke

Type: Row house

Style: Stripped Federal/Greek Revival

Stories: 4

Material(s): Brick

Decorative Metal Work: Cast-iron ground floor piers

Alterations: Lower two stories rebuilt as garage and repair shop (c. 1920s), storefront infill subsequently installed in former garage openings; fixed cloth awning and roll-down security gates installed; facade pared; through-wall air conditioner; windows replaced (historically six-

over-six); cornice removed, metal parapet railing installed

Building Notes: Originally a three-story row house built c. 1833 for Edmund Wilkes as part of a group of four at 108 to 114 West Houston Street.

Site Features: Cellar hatch

South Facade: Designed (resurfaced)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Granite

116 West Houston Street (aka 116-122 West Houston Street)

Borough of Manhattan Tax Map Block 525, Lot 29

Date: 1883 (NB 1355-1883)

Architect/Builder: Stephen D. Hatch

Original Owner: Ellen E. Ward

Type: Store and lofts

Style: American Round Arch

Stories: 6

Material(s): Brick

Decorative Metal Work: Historic fire escape

Significant Architectural Features: Ground floor framed by rusticated brick piers and molded storefront cornice; segmental-arched window openings with radiating brick lintels and projecting stone sills; corbelled brick beltcourses; vertical brick piers; corbelled brick cornice

Alterations: Ground floor infill; fixed cloth awning, signboard, light fixtures with exposed conduit, and bracket sign installed; windows replaced (historically two-over-two or four-over-four); metal parapet railing; chain link fencing on fire escape

Notable History and Residents: Originally leased to the Empire Steam Laundry Company, which occupied the building for several decades

South Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Granite; concrete

Curb Material(s): Granite

East Facade: Partially designed (historic) (partially visible)

Facade Notes: Brick side wall; rectangular window openings with stone lintels and sills; rooftop bulkhead

124 West Houston Street

Borough of Manhattan Tax Map Block 525, Lot 31

Date: 1892 (NB 155-1892)

Architect/Builder: Charles W. Clinton

Original Owner: Wolfe Estate

Type: Store and lofts

Style: Romanesque Revival

Stories: 6

Material(s): Brick

Special Windows: Round-arched sixth story windows

Decorative Metal Work: Cast-iron storefront piers and lintel; historic fire escape

Significant Architectural Features: Stone window lintels and sills; historic two-over-two windows; corbelled brick and stone beltcourses; arcaded, round-arched sixth-story openings with historic one-over-one windows; corbelled brick cornice

Alterations: Ground floor infill; brick planter boxes

Notable History and Residents: Originally built as a warehouse; operated for a period in the early 20th century as the Cinematografo Caruso, an Italian-language movie theater.

South Facade: Designed (historic, painted)

Stoop: Historic

Door(s): Replaced primary door

Windows: Historic

Storefront(s): Removed

Cornice: Historic

Sidewalk Material(s): Granite; concrete

Curb Material(s): Granite

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick side wall minimally visible above adjacent building

128 West Houston Street

Borough of Manhattan Tax Map Block 525, Lot 32

See: 169 Sullivan Street (aka 167-169 Sullivan Street; 128 West Houston Street)

ARCHITECTS' AND BUILDERS' APPENDIX

1100 Architect

David Piscuskas (birth date not determined)
Juergen Riehm (birth date not determined)

200 Bleecker Street (aka 200-202 Bleecker Street; 272-276 Sixth Avenue) (Little Red School House and Elizabeth Irwin High School, 1997 Sixth Avenue Extension)

1100 Architect, with offices in New York and Frankfurt, Germany, was founded in 1983 by principals David Piscuskas and Juergen Riehm. The firm's projects include residences, schools, libraries, retail/commercial and studio/gallery spaces primarily in the United States and Germany. Piscuskas received his Bachelor of Arts in art from Brown University (1979) and Master of Architecture from UCLA (1982). In the South Village Historic District he was responsible for the enlargement of the Little Red School House and Elizabeth Irwin High School. Juergen Riehm received a Diploma in Architecture from FH Reinland-Pfalz (1977) and Post-Graduate Architecture Degree from Städelschule Academy of Fine Arts (1982). Both Fellows of the American Institute of Architecture and members of the Chamber of Architects in the State of Hessen, they collaborated on the New York Public Library branch and Irish Hunger Memorial both in Battery Park City. Riehm was responsible for the renovation of the Linguistics Department Building at New York University and the Queens Central Library-Children's Library Discovery Center.

References: "1100 Architect," <http://1100architect.com> (accessed October 11, 2013).

ADG Architecture and Design, PC

181 Sullivan Street (2005-06)

ADG Architecture and Design, PC appears to have been founded in 2000. Its owner and president Chris Carrano graduated from Cooper Union. In the South Village Historic District, Mr. Carrano was responsible for the designing the rebuilding of a former row house—once the home of the Sullivan Street Playhouse—into a residence.

References: "Chris Carrano," LinkedIn (accessed October 2, 2013); "ADG Architects & Design PC," <http://www.Manta.com> (accessed October 2, 2013).

Morris Adjmi Architects

Morris Adjmi (birth date not determined)

Wilf Hall, New York University, 139 MacDougal Street (aka 133-139 MacDougal Street) (2010-11)

Morris Adjmi is the founder and principal of Morris Adjmi Architects. He received his architecture degree from Tulane University in 1981 after which he worked for Italian architect Aldo Rossi. In 1986, Adjmi and Rossi formed Studio di Architettura in New York City and were responsible for domestic and international projects including Disney's Celebration Office

Complex in Orlando and the Scholastic Headquarters in the SoHo-Cast Iron Historic District. Since 1993, Adjmi has operated his own firm.

Reference: “Morris Adjmi Architects” <http://www.ma.com> (accessed September 25, 2013).

Franklin Baylies (1851-?)

84 West 3rd Street (1907)

Connecticut-born architect Franklin Baylies began his practice in New York in 1882 when he became a partner in the firm of Berger & Baylies (q.v.) with Bruno W. Berger. In 1891 Baylies opened his own office designing and altering mostly commercial structures, some of which can be found in the SoHo-Cast Iron, Tribeca North, Tribeca West, and East 10th Street Historic Districts. Baylies’ firm continued in active practice until 1929, although it appears his son, Alexander Baylies, may have taken over the practice sometime in the 1910s or 1920s. In the South Village Historic District, Baylies was responsible for the firehouse for Fire Patrol 2 at 84 West 3rd Street.

Reference: Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979), 14-15; Landmarks Preservation Commission (LPC), “Architects’ Appendix,” *East 10th Street Historic District Designation Report (LP-2492)* (New York: City of New York, 2012), prepared by Christopher D. Brazee and Jennifer L. Most; James Ward, *Architects in Practice in New York City, 1900-1940* (New York: Committee for the Preservation of Architectural Records, 1989), 6-7.

Charles R. Behrens (dates not determined)

88 West 3rd Street (1894)

Charles R. Behrens studied for three years at the Columbia College School of Mines, and then worked for builder John D. Williams. He was established as an architect in New York by 1892, and moved his office to Brooklyn around 1894. By 1895, Behrens had designed four new buildings, including 105 Wooster Street (1892), located in the SoHo-Cast Iron Historic District, and had altered some 50 older structures. In addition to 88 West 3rd Street in the South Village Historic District, examples of Behrens work can be found in the Tribeca West and Tribeca East Historic Districts and in the Gansevoort Market Historic District where he designed 32 Gansevoort Street. Behrens was also the architect of the Ireland Building at West Broadway and West 3rd Street. When it collapsed in 1895 killing 15 people, Behrens was one of the men found responsible. He was a member of the Columbia College Architectural Department, and remained listed in directories until about 1897.

References: Francis, 15, 85; LPC, Architects files; LPC, “Architects’ Appendix,” *Gansevoort Market Historic District Designation Report (LP-2132)* (New York: City of New York, 2003), prepared by Jay Shockley; “Not Critically Watched,” *New York Times (NYT)*, August 17, 1895, 8; “J. B. Ireland a Witness,” *NYT*, August 28, 1895, 14; “Six Held Responsible,” *NYT*, August 30, 1895, 9.

Berger & Baylies

Bruno W. Berger (1853-?)

Franklin Baylies (1851-?)

121 West 3rd Street (1887 enlargement)

Bruno W. Berger first practiced as an architect in New York City with Theodore A. Tribit in the firm of Tribit & Berger (q.v.) from 1879 to 1880. In 1881 he practiced independently and in the following year joined in partnership with Franklin Baylies (q.v.). Active until 1890, the firm of Berger & Baylies designed commercial and residential structures throughout in the city. Among their projects are warehouses and store-and-loft buildings located in the Tribeca West Historic District many of which exhibit characteristics of the neo-Grec style. One of their most important commissions was the German Romanesque Revival style Sohmer & Company Piano Factory in Long Island City (c. 1886, a designated New York City Landmark). In the South Village Historic District they were responsible for the enlargement of the tenement at 121 West 3rd Street which had been designed by Tribit & Berger.

Beginning in 1891 both architects established independent practices. Berger's work can be found in the Greenwich Village, NoHo, Ladies' Mile, and East Village Historic Districts. In 1904 he took his son Frederick J. into partnership, establishing the firm of Bruno W. Berger & Son which remained in active practice until at least 1940.

References: Francis, 14-15; *Key to the Architects of Greater New York* (New York, 1900), 11; *Key to the Architects of Greater New York* (New York, 1901), 13; LPC, Research files; LPC, "Architects' Appendix," *East Village/Lower East Side Historic District Designation Report (LP-2491)* (New York: City of New York, 2012), prepared by Christopher D. Brazee, Jennifer L. Most, Donald G. Presa, and Virginia Kurshan; LPC, "Architects' Appendix," *East 10th Street Historic District Designation Report*; LPC, *Sohmer & Company Piano Factory Building Designation Report (LP-2172)* (New York: City of New York, 2007), prepared by Donald G. Presa; Ward, 6-7.

Richard Berger & Son

Richard Berger (1856-1920)

Richard Berger, Jr. (1894-?)

1 Minetta Lane (1924 alteration)

3 Minetta Lane (1924 alteration)

5 Minetta Lane (aka 19 Minetta Street) (1924 alteration)

17 Minetta Street (aka 17-17½ Minetta Street) (1924-25 alteration)

Little is known of the life and career of Richard Berger except that he established an architectural practice in New York by 1883 and continued in independent practice until 1916. Some of his designs produced during the 1910s were published in *American Architect and Building News*: the Graphic Arts Building in 1915 and First Congregational Church of Old Lyme, Connecticut in 1911. Berger designed several commercial buildings in what is now the SoHo-Cast Iron Historic District. In the Tribeca West Historic District, Berger designed store-and-loft buildings with characteristics of the Romanesque Revival style in the 1880s and 1890s.

Berger designed a Renaissance Revival style store-and-loft building and a new side facade for a pre-existing building in the NoHo Historic District. The firm of Richard Berger & Son was established in 1916 when Richard Berger Jr. joined his father. The firm was responsible for the 1924 conversion of the four row houses at 1-5 Minetta Lane and 17 Minetta Street in the South Village Historic District. The firm of Richard Berger & Son remained active at least through 1940.

References: Francis, 15; LPC, "Architects' Appendix," *NoHo Historic District Designation Report (LP-2039)* (New York: City of New York, 1999), prepared by Donald G. Presa and Virginia Kurshan; LPC, Architects files; U. S. Census records, 1880, 1900, 1940; Ward, 7.

Michael Bernstein (dates not determined)

190 Bleecker Street (1900)
103 MacDougal Street (aka 11 Minetta Street) (1901-02)
104 MacDougal Street (1901-02)
105 MacDougal Street (aka 13 Minetta Street) (1901-02)
170 Thompson Street (aka 170-172 Thompson Street) (1899)
174 Thompson Street (1899)
176 Thompson Street (1899)
178 Thompson Street (1900)
215 Thompson Street (1900)
231 Thompson Street (1901)
140 West 4th Street (1901)
142-144 West 4th Street (1901)

Michael Bernstein was established as an architect in New York City directories as early as 1892. He was associated with David Stone in the firm of Bernstein & Stone in 1897 and then with his brother Mitchell in the firm of Bernstein & Bernstein (q.v.) from 1903 to 1911. He continued in independent practice until at 1940. His works are represented in the Greenwich Village Historic District and Extension II and the East Village/Lower East Side Historic District. In the South Village Historic District, he is responsible for the design of 13 tenements with stores.

References: Francis, 15; LPC, Architects files; Ward, 7.

Bernstein & Bernstein

Michael Bernstein (dates not determined)
Mitchell Bernstein (dates not determined)

151 Bleecker Street (aka 151-153 Bleecker Street; 200-204 Thompson Street) (1902-03)
111 MacDougal Street (aka 111-113 MacDougal Street) (1904-05)
260 Sixth Avenue (aka 260-262 Sixth Avenue) (1902-03)
264 Sixth Avenue (aka 264-266 Sixth Avenue) (1902-03)
270 Sixth Avenue (aka 268-270 Sixth Avenue) (1902-03)
169 Sullivan Street (aka 167-169 Sullivan Street; 128 West Houston Street) (1904)
171 Thompson Street (1902)

175 Thompson Street (1902)
177 Thompson Street (aka 177-179 Thompson Street) (1903)
181 Thompson Street (1903)
206 Thompson Street (1902-03)
208 Thompson Street (1903)
218 Thompson Street (aka 218-220 Thompson Street) (1904)
222 Thompson Street (aka 222-224 Thompson Street) (1904)

The firm of Bernstein & Bernstein was formed in 1903 when the brothers Mitchell and Michael Bernstein became partners. Bernstein & Bernstein designed residential, retail and religious buildings through the city, which are represented in the Greenwich Village, East Village/Lower East Side, and Hamilton Heights/Sugar Hill Historic Districts and the Greenwich Village Historic District Extension II. The partnership was dissolved in 1911 after which the brothers practiced independently until 1937 and 1940 respectively. In the South Village Historic District they are responsible for the design of 13 tenements with stores.

References: Francis, 16; LPC, Architects files; Ward, 9.

Biela & Co.

Leopold Von Biela (c. 1843-?)
George Matthias (c. 1848-?)
Louis Bostelman (dates not determined)

123 West 3rd Street (1871)

Biela & Co. was a short-lived firm active in New York City between 1870 and 1872. Little is known about the three principals of the firm. Leopold Biela (he frequently is listed without the Von) was a Prussian-born architect. Following the dissolution of the firm he continued to practice independently until early 1876. George Matthias, who was also born in Prussia, does not reappear in New York directories until 1887 when he established his own practice, which continued until 1895-96. Louis Bostelman's name only appears as part of the Biela firm. In the South Village Historic District, the firm was responsible for the tenement and stores at 123 West 3rd Street.

References: Francis, 16, 17, 53; *Real Estate Record*, 9 (April 13, 1872), 171 and 17 (May 6, 1876), 361; U. S. Census records, 1870-1880.

J. H. Brown (dates not determined)

90 West Houston Street (1871 alteration)

Little is known about the life and career of J. H. Brown. Listed as architect for the 1871 alteration to 90 West Houston Street in the South Village Historic District, he does not appear in directories as an architect until 1895.

References: Francis, 18.

Brunner & Tryon

Arnold William Brunner (1857-1925)

Thomas Tryon (1859-1920)

508 LaGuardia Place (1891)

New York-born Arnold William Brunner attended schools in New York and England before entering the Massachusetts Institute of Technology in 1877. He graduated in 1879 and was hired as a draftsman by the architectural office of George B. Post. In 1883 he resumed his studies abroad traveling through Europe, and returned to New York two years later. Brunner was a president of the New York Chapter of the American Institute of Architects and a member of the Architectural League of New York. His partner, Thomas Tryon, was born in Hartford, Connecticut and received his architectural training in New York. Tryon was a Fellow of the American Institute of Architects, a member of its New York chapter, and member of the Architectural League.

Brunner and Tryon's partnership lasted from 1886 to 1897 during which time they designed, among other buildings, the Chemistry Building at the University Heights campus of the University of the City of New-York (aka New York University, now Bronx Community College, CUNY), the Education Alliance at 191-197 East Broadway (1889-91), and in collaboration with Buchman & Deisler, the Mount Sinai Dispensary at 149-151 East 67th Street (1889-90, an individually designated New York City Landmark). Two other synagogues by the firm, Congregation Shaaray Tefila on West 82nd Street (1883-94) and Congregation Shearith Israel on Central Park West (1896-97, and individually designated New York City Landmark) are included within the Upper West Side/Central Park West Historic District. The Renaissance Revival multiple dwelling at 324 West 86th Street in the Riverside-West End Historic District Extension I, is one of the few residential buildings attributed to the firm. In addition to the building at 508 La Guardia Place in the South Village Historic District, examples of the firm's commercial work include 144 West 14th Street, an individually designated New York City Landmark and two buildings in the NoHo Historic District and Extension.

The firm dissolved in 1897 and both partners continued to practice independently. Tryon was later associated with the firm of Tryon, Brown & Burnham with Louis Brown and George Burnham (1899-1900). Brunner won the competitions for Mt. Sinai Hospital in New York (1898), the Federal Building in Cleveland (1901), and in 1910, the Department of State Building in Washington, D. C. (never built). With William M. Aiken, he designed the Public Baths on East 23rd Street (1904-06) and East 11th Street (1904-05), both individually designated New York City Landmarks. He also produced city plans for Baltimore, Denver, Rochester, and Albany, as well as, the chapel and general plan for Denison University in Granville, Ohio.

References: LPC, 144 West 14th Street (aka 138-146 West 14th Street) Designation Report (LP-2315) (New York: City of New York, 2009), prepared by Matthew A. Postal, 3-4; LPC, "Architects' Appendix," NoHo East Historic District Designation Report (LP-2129) (New York: City of New York, 2003), prepared by Donald G. Presa; LPC, "Architects' Appendix," NoHo Historic District Extension Designation Report (LP-2287) (New York: City of New York, 2008), prepared by Marianne Percival and Katherine Horak; LPC, "Architects' Appendix," Riverside – West End Historic District Extension I Designation Report (LP-2463) (New York: City of New

York, 2012), prepared by Theresa Noonan and Marianne S. Percival; LPC, Architects files; “Ready for Education Work,” *NYT*, September 7, 1984, 9.

Vincent M. Cajano (c. 1866-?)

182 Bleecker Street (1929 alteration)

Little is known about the life and career of Vincent M. Cajano. According to U.S. Census records, he was born in Italy and immigrated to the United States in 1900. In the 1920s, he was responsible for alterations of three buildings on Bleecker Street in the Greenwich Village Historic District Extension II. Within the South Village Historic District, Cajano is responsible for the 1929 alteration of the former row house at 182 Bleecker Street.

References: LPC, “Architects’ and Builders’ Appendix,” *Greenwich Village Historic District Extension II Designation Report (LP-2366)* (New York: City of New York, 2010), researched and written by Olivia Klose, Virginia Kurshan and Marianne Percival; U. S. Census records, 1930.

Leopold Ceva (1885-?)

94 West Houston Street (1924 alteration)

Leopold Ceva immigrated to the United States with his family as a child in 1892. Although listed as an architect in the 1910 U.S. Census, he is generally listed as a carpenter or contractor. From 1906 to 1918/19, he was in partnership with his father, Frank in the carpentry firm of Frank Ceva & Son. In the South Village Historic District, Ceva designed the 1924 alteration of the house at 94 West Houston Street.

References: Ancestry.com, *U. S., World War I Draft Registration Cards, 1917-1918* [database on-line] Provo, UT: Ancestry.com Operations, 2005; New York State Census, 1915, 1925; *Trow Copartnership and Corporation Directory of the Boroughs of Manhattan and the Bronx*, 1906, 1910, 1918/19; U. S. Census records, 1910-1940.

Josephine Wright Chapman (1867-1943)

132 West 4th Street (1917 alteration; 1918 penthouse)

One of the first woman architects in the United States, Josephine Wright Chapman moved from her native Fitchburg, Massachusetts to Boston where she apprenticed with the architect Clarence H. Blackall. She opened her own practice in Boston in 1898 and was responsible for the design of the Craigie (now Chapman) Arms Apartments, Cambridge; the Women’s Club, Worcester; and St. Mark’s Episcopal Church, Fitchburg. In 1901 she won the commission to design the New England Building at the Pan American Exposition in Buffalo. Ms. Chapman moved to New York where she established a practice in 1905. Although she designed two clubhouses (1908 and 1913) and the Vermont Exposition Building for the Jamestown (Virginia) Ter-Centennial Exposition (1907), Chapman was known primarily as a residential

architect designing homes in New York, Connecticut, and the District of Columbia. In addition to her design for the alteration of 132 West 4th Street, Ms. Chapman was also responsible for the design of dwellings and garages in the Douglaston Historic District. Chapman died in Bath, England in 1943.

References: Ancestry.com, *England & Wales, Death Index, 1916-2007* [database on-line], Provo, UT: Ancestry.com Operations, 2007; "Josephine Wright Chapman," *Metropolis* (July/August 1992), 17-22; *Real Estate Record*, various articles, 1905-1922; U. S. Census records, 1900.

Henry T. Child (1891-?)

71 MacDougal Street (1933 alteration)

Henry T. Child was born in Pennsylvania. His father Edward S. Child, an architect, moved the family to Brooklyn and established an office in New York City in 1892. Henry entered the practice around 1916 and assumed responsibility for the firm around 1919-20 continuing in practice until at least 1940. Known mostly for his residential work, Henry Child published two books on homebuilding in the early 1920s. In addition to the alteration to 71 MacDougal Street in the South Village Historic District, Child was responsible for the alteration of the facade at 56 East 66th Street in the Upper East Side Historic District.

References: [Advertisements], *Country Life* 42 (July 1922), 21 and *House and Garden* 42 (September 1922), 131; Francis, 21; LPC, Architects files; U. S. Census records, 1910-1940; Ward, 14.

John P. Cleary (dates not determined)

192 Bleecker Street (1901)

194 Bleecker Street (1901)

Little is known about John P. Cleary. In 1899 he was listed as head draftsman for James W. Cole, a New York, architect after which Cleary appears to have opened his own practice which lasted until 1902. In the South Village Historic District he designed the two tenements on Bleecker Street.

References: Francis, 21; Office for Metropolitan History, "Manhattan NB Database 1900-1986," <http://www.MetroHistory.com> (accessed October 7, 2013); *Real Estate Record*, various articles, 1900-1902.

Cleverdon & Putzel

Robert N. Cleverdon (1860-?)

Joseph Putzel (1859-?)

520 LaGuardia Place (aka 520-524 LaGuardia Place; 143 Bleecker Street) (1890)

The firm of Cleverdon & Putzel was established in New York by 1882 and remained active through 1911. Thereafter, the partners continued in independent practices until the 1920s and 1930s respectively. The firm specialized in the design of mercantile buildings, however, the extensive output in the city includes numerous apartment buildings, town houses, and commercial structures located within the Mount Morris Park, Carnegie Hill, Ladies' Mile, SoHo-Cast Iron, Upper West Side/Central Park West, and NoHo Historic Districts and the NoHo Historic District Extension. In the South Village, the firm was responsible for the design of the store-and-loft building at 520 LaGuardia Place.

References: Ancestry.com, *U. S. Passport Applications, 1795-1925* [database on line] Provo, UT: Generations Network, 2007; Ancestry.com, *New York Petitions for Naturalization* [database on-line] Provo, UT: Generations Network, 2007; Francis, 22, 63; *Key to the Architects of Greater New York* (New York, 1900), 21; LPC, "Architects' Appendix," *Ladies' Mile Historic District (LP-1609)* (New York: City of New York, 1989), prepared by the Research Department; LPC, "Architects' Appendix," *NoHo Historic District Extension Designation Report*; U. S. Census records, 1900-1920; Ward, 14, 62.

Charles W. Clinton (1838-1910)

124 West Houston Street (1892)

Charles William Clinton was born and raised in New York. He received his architectural training in the office of Richard Upjohn, leaving in 1858 to begin an independent practice. The following year, he formed a partnership with Anthony B. McDonald, Jr. that lasted until 1862 and later was associated with Edward T. Potter. For the 32 years between 1862 and 1894 Clinton practiced alone. Most of Clinton's important buildings during this period were office buildings based on Italian Renaissance style prototypes. Clinton also designed the country estate Glenview for James Bond Trevor in Yonkers in 1876-77, which exhibited Victorian Gothic style prototypes. While in independent practice, Clinton designed a row of Renaissance Revival style house, one of which survives and is located within the Upper West Side/Central Park West Historic District; the Seventh Regiment Armory at 643 Park Avenue (1877-79, a designated New York City Landmark); and the 1891 Renaissance Revival style factory at 29 Great Jones Street in the NoHo Historic District Extension. In 1894 Clinton formed a partnership with William Hamilton Russell and the firm was responsible for a wide array of building types including early skyscrapers, luxury apartment houses, institutions, and fashionable hotels. In the South Village Historic District, Clinton designed the store-and-loft building at 124 West Houston Street.

References: LPC, "Architects' Appendix," *Ladies' Mile Historic District Designation Report*; LPC, "Architects' Appendix," *NoHo Historic District Extension Designation Report*.

J. V. Close & Bro.

Jacob V. Close (1858-1933)

Peter V. Close (1861-?)

528 LaGuardia Place (aka 528-530 LaGuardia Place) (1884)

Little is known about the brothers Jacob V. and Peter V. Close. They were born in Connecticut, sons of a farmer, and were trained as masons. They appear in the New York City directories as builders in 1883/84 and worked in the city until 1888. Jacob returned to Connecticut where he worked as a mason and contractor. Peter also returned to Connecticut but reappeared in Manhattan classified directories in 1902 working in the city until at least 1933. By 1930 he was living in the Bronx. In the South Village Historic District the brothers were responsible for the store-and-loft building on LaGuardia Place.

References: New York City Directories, 1883/84-1887/88, 1902, 1916, 1927; Norwalk, CT City Directories, 1925-1933; U. S. Census records, 1870-1930.

James W. Cole (1856-1919)

112 MacDougal Street (1900-01 alteration)

171 Sullivan Street (1891)

James W. Cole was listed in city directories as a designer in 1883 and was established as an architect by 1885. Practicing until 1916, he designed many commercial and apartment buildings that are found in the Greenwich Village, Mt. Morris Park, Upper West Side/Central Park West, and Gansevoort Market Historic Districts and Greenwich Village Historic District Extension II. Cole's Gothic Revival style Vissani Residence (1889), 143 West 95th Street and the Second Reformed Presbyterian Church, 308 West 122nd Street, now the Mount Olive Fire Baptized Holiness Church, are individually designated New York City Landmarks. In the South Village Historic District, Cole was responsible for the mixed-use tenement at 171 Sullivan Street and the alterations to the tenement at 112 MacDougal Street.

References: Francis, 22; LPC, *143 West 95th Street House (the Charles A. Vissani Residence) Designation Report (LP-1689)* (New York: City of New York, 1991), prepared by Margaret M. Pickart; LPC, "Architects' Appendix," *Greenwich Village Historic District Extension II Designation Report*; LPC, *Mount Olive Fire Baptized Holiness Church (LP-2320)* (New York: City of New York, 2009), prepared by Donald Presa; *Trow's New York City Directory*; Ward, 15.

John Crouch (1810-1891)

112 MacDougal Street (1870 alteration)

Little is known about John Crouch, an English-born carpenter/builder. In the South Village Historic District, he was responsible for the alteration of 112 MacDougal Street, his

home from at least 1859 until his death. In addition to his construction work, by 1880 he also owned and operated a lumberyard at 344 West Street.

References: "Fights His Pious Will," *New York Herald*, January 26, 1891, 10; New York City Directories, 1859, 1868, 1875, 1880, 1884, 1889; U. S. Census records, 1870.

Edwin W. Crumley (1886-?)

79-81 MacDougal Street (1910)

83-85 MacDougal Street (1910)

Edwin W. Crumley was born in Pennsylvania and moved with his parents to New York prior to 1900. It cannot be determined where he trained, but he was practicing architecture (probably as a draftsman, his listed occupation on the 1910 U.S. Census) as early as 1909 when he designed two small buildings in the Bronx. From 1916 to 1923, he was affiliated with John J. Dunnigan, a graduate of the Cooper Union, in the firm of Dunnigan & Crumley. Through the late 1920s, Crumley practiced independently designing residential buildings in the Bronx. By 1948 he and his wife had retired to a farm in upstate New York. In addition to the two mixed-use tenements the South Village Historic District, Crumley was responsible for the design of a stable in the Greenwich Village Historic District Extension II.

References: "The Building Department," *NYT* (March 24, 1909), 15; "The Building Department," *NYT* (August 26, 1909), 12; "Building Plans Filed," *NYT* (March 10, 1931), 49; "Crumley Freed in Wife's Death," *NYT* (November 10, 1948), 32; "John J. Dunnigan," *The New York Red Book*, ed. by James Malcolm (Albany: J. B. Lyon Co., 1922), 75; "New Bronx Housing to Cost \$1,108,5000," *NYT* (April 21, 1925), 36; U. S. Census records, 1900-1920; Ward, 17, 21.

Matthew Del Gaudio (1889-1960)

163 Bleecker Street (1931 alteration)

186 Bleecker Street (1924-25 alteration)

199 Bleecker Street (1924-25)

69 MacDougal Street (1930 alteration)

Born in Italy, Matthew W. Del Gaudio was brought to the United States as a child in 1892. He was educated at the Cooper Union (1904-08), the Mechanics' and Tradesmen's Institute (1906-07), and Columbia University (1908-17). By 1909, Del Gaudio had established a New York architectural practice, which encompassed ecclesiastical buildings, multiple dwellings, hotels, stables and garages, and utilitarian structures. In the 1930s and 1940s, he was involved in the design of numerous housing projects, including Brooklyn's Williamsburg Houses (1935-38, a designated New York City Landmark), Parkchester, Gravesend Houses, Stuyvesant Town, and Peter Cooper Village. Del Gaudio also collaborated with architect William Lescaze on the Civil Courthouse Building (1955-60), 111 Centre Street. He was quite active in numerous architectural organizations. From Cooper Union Del Gaudio received a Centennial Citation in 1956, around the time of his retirement, and the Gano Dunno Medal for Professional Achievement in 1958. His work is found in the Ladies' Mile Historic District, both Crown

Heights North Historic Districts, and Greenwich Village Historic District. In the Greenwich Village Historic District Extension II, Del Gaudio was responsible for several buildings including the Church of Our Lady of Pompeii complex (1926-28). In the South Village Historic District, he was responsible for the alterations of three buildings and the design of a fourth.

References: LPC, "Architects' Appendix," *Greenwich Village Historic District Extension II Designation Report*.

Daniel M. Devoe (1824-1893)

548 LaGuardia Place (1870 alteration)

550 LaGuardia Place (1870 alteration)

New York-born builder David M. Devoe was apprenticed to a house builder. Following his apprenticeship he opened his own business on Wooster Street and built a successful career from which he retired in the early 1880s. Devoe was one of the oldest members of the Mechanics and Tradesmens' Society. In the South Village Historic District Devoe was responsible for the alterations to the two buildings at 548 and 550 LaGuardia Place.

References: "Find a Grave," <http://www.findagrave.com> (accessed November 15, 2013); New York City Directories, 1856-1892; "Obituary," *New York Daily Tribune*, March 17, 1893, 7.

Samuel Dunbar (attributed) (c. 1783-1844)

144 Bleecker Street (c. 1830-31)

145 Bleecker Street (c. 1831)

147 Bleecker Street (c. 1831)

149 Bleecker Street (c. 1831)

Little is known about the life and career of Samuel Dunbar whose place of business was on Mulberry Street near Bleecker Street. Listed in earlier directories as a builder, at the end of his life he listed his occupation as architect. In the South Village Historic District the buildings at 144 and 145 to 149 Bleecker Street (147 Bleecker Street was later altered) are attributed to him.

References: "Died," *Morning Courier and New-York Enquirer*, May 30, 1844, n.p.; Francis, 28; New York City Directories, 1829/30-1837/38.

Joseph M. Dunn (c. 1844-?)

526 LaGuardia Place (1873)

130 West 3rd Street (aka 130-132 West 3rd Street) (1874-75)

Joseph M. Dunn was born in Ireland and immigrated to the United States with his parents. At the age of 15 he is listed as an architectural apprentice. He was established as an architect in New York by 1872 and remained in practice through at least 1894. He executed a number of commissions for the Goelet family. Dunn's commercial work included stores in the

SoHo-Cast Iron Historic District, including the cast-iron fronted 47-49 Mercer Street (1872-73) for Alexander Roux, and 39 and 43-45 Wooster Street (1884-85), and the neo-Grec style cast-iron fronted 857 Broadway (1884) for Peter Goelet, in the Ladies' Mile Historic District. In the early 1880s, Dunn was responsible for alterations, expansions, and new construction of buildings for numerous New York charitable institutions on Ward's, Hart's, and Randall's Islands, including wings and a dome for the New York Lunatic Asylum (A. J. Davis, 1835-39) on Blackwell's (now Roosevelt) Island, which is an individually designated New York City Landmark. Dunn also designed row houses, including the Renaissance Revival style 103 to 131 West 74th Street (1887-88) in the Upper West Side/Central Park West Historic District. His work is also represented in the Greenwich Village and Gansevoort Market Historic Districts as well as the Riverside-West End Historic District Extension I. In the South Village Historic District, Dunn was responsible for the design of the store-and-loft building at 526 LaGuardia Place and the former fire department warehouse at 130 West 3rd Street.

References: Francis, 28; Margot Gayle and Edmund V. Gillon, *Cast-Iron Architecture in New York* (New York: Dover, 1974), 84; *Manufacturer & Builder*, (July 1880), 152, (January 1883), 8, (April 1884), 80; LPC, "Architects' Appendix," *Gansevoort Market Historic District Designation Report (LP-2132)* (New York: City of New York, 2003), prepared by Jay Shockley; LPC, Architects files; U. S. Census records, 1860, 1880.

Eggers & Higgins

Otto R. Eggers (1882-1964)

Daniel Paul Higgins (1886-1953)

40 Washington Square South (Vanderbilt Law School, New York University) (1948-51)

Otto Reinhold Eggers was born in New York and received his architectural education at Cooper Union and in the atelier of Henry Hornbostel at the Beaux-Arts Institute of Design in New York. He was the first winner of the LeBrun Scholarship (1912). He was hired as a designer by John Russell Pope in 1909.

Around the same time Daniel Paul Higgins began work in Pope's office as an accountant, studying architecture at New York University in his spare time. In 1922 Eggers and Higgins were made partners in the office of John Russell Pope and continued the practice following his death. Barred from using Pope's name, they formed a partnership under their own names in 1937. Eggers took over the responsibility for design and Higgins for administration and sales representation. By the 1950s, the firm was one of the largest in the country.

The firm, which did the initial design for the apartment house at 4 East 89th Street in the Expanded Carnegie Hill Historic District, is best known for its large institutional projects, particularly hospitals and university buildings. In the South Village Historic District the firm was responsible for the design of the Vanderbilt Law School building at New York University. In 1976 the firm became known as the Eggers Group, with David L. Eggers as senior partner. It has since been merged into the international architectural firm RMJM Hillier.

References: "Otto R. Eggers," *American Architects Directory* (New York: Bowker, 1962), 190; "Eggers and Higgins," *Macmillan Encyclopedia of Architects* (New York: Macmillan, 1982), 2:

12; Elliot Willensky and Norval White, *AIA Guide to New York City* (New York: Harcourt, Brace, Jovanovich, 1988), 29, 42, 65, 73, 96, 144, 377, 508, 552, 567, 774, 862.

James M. Farnsworth (1847-1917)

211 Thompson Street (aka 207-213 Thompson Street) (1887)

James Mace Farnsworth began his career around 1872 and worked as a draftsman with Calvert Vaux by 1873. From 1876 to 1882 Farnsworth was in partnership with Benjamin Sillman, Jr. (1848-1901). Sillman & Farnsworth designed the Morse Building, 138-142 Nassau Street (1878-80 with later additions), where they kept their office, and the Temple Court Building, 3-9 Beekman Street (1881-83) both of which are individually designated New York City Landmarks. They also designed 19 and 21 East 17th Street (1881-82) in the Ladies' Mile Historic District and 145 and 151 East 72nd Street in the Upper East Side Historic District Extension.

Farnsworth practiced independently from 1883-1897, producing numerous designs for commercial and office buildings and warehouses for prominent builder-developer John Pettit, including additions to the cast-iron Bennett Building (originally designed in 1872-73 by Arthur D. Gilman, a designated New York City Landmark) in 1890-94. He was responsible for the Singer Building (1886) in Pittsburgh, Pennsylvania, and designed the Annex of the Temple Court Building (1889-90, included as part of the Temple Court Building designation), and maintained his office there from 1890-1892. Farnsworth was associated with a number of other architects over the years including Charles E. Miller (1897 to 1900), [J. A. Henry] Flemer & [V. Hugo] Koehler (1900-01), and as part of Koehler & Farnsworth (1903-10). From 1911 to his death in 1917, Farnsworth practiced independently. In the South Village Historic District Farnsworth was responsible for the original design of 211 Thompson Street, which was altered in the 1970s.

References; LPC, "Architects' Appendix," Upper East Side Historic District Extension Designation Report (LP-2373) (New York: City of New York, 2010), prepared by Christopher D. Brazee and Jennifer L. Most; *LPC, Morse Building (later Nassau-Beekman Building) Designation Report (LP-2191)* (New York: City of New York, 2006), prepared by Jay Shockley; *LPC, Temple Court Building and Annex Designation Report (LP-1967)* (New York: City of New York, 1998), prepared by Jay Shockley.

H. I. Feldman (1896-1981)

25 Minetta Lane (aka 19-25 Minetta Lane; 16-22 Minetta Street) (1939-40)

290 Sixth Avenue (aka 6-10 Minetta Street) (1940-41)

Hyman Isaac Feldman was born in Lemberg (now Lviv, Ukraine) and brought to New York in 1900. He studied at Cornell, Yale, and Columbia, and began an architectural practice in New York in 1921. Over the course of his long career he designed well over 4,000 residential and commercial buildings, including many hotels and apartment houses; he also wrote articles on economics, real estate, and architecture. In 1932, the Brooklyn Chamber of Commerce presented

him with its first award for best apartment house design for the Cranlyn Apartments (1931) at 80 Cranberry Street in the Brooklyn Heights Historic District.

Many of Feldman's most interesting designs were Art Deco Style apartment buildings, examples of which can be found in the Grand Concourse, Riverside-West End, and Upper West Side/Central Park West Historic Districts. His career reached its apex in Manhattan after World War II where he designed numerous apartment houses some of which are represented in the Upper East Side Historic District and Riverside-West End Historic District Extension I. In the South Village Historic District, Feldman was responsible for the two neo-Classical apartment houses on Minetta Lane and Sixth Avenue.

References: "H. I. Feldman, Head of Architecture Concern, Dies," *NYT*, January 27, 1981, B19; "Hyman Isaac Feldman," *Who's Who In American Jewry* (1938-39); LPC, "Architects' Appendix," *Grand Concourse Historic District Designation Report (LP-2403)* (New York: City of New York, 2011), prepared by Jennifer L. Most, Marianne S. Percival, and Donald Presa; LPC, "Architects' Appendix," *Riverside-West End Historic District Designation Report (LP-1626)* (New York: City of New York, 1989), prepared by the Research Department; LPC, "Architects' Appendix," *Riverside-West End Historic District Extension I Designation Report*.

J. M. Felson (1886-1962)

221 Thompson Street (aka 221-229 Thompson Street) (1920 alteration)

Born in Russia, Jacob M. Felson immigrated to the United States with his parents in 1888. He studied at Cooper Union and began to practice architecture in 1910. Felson designed many movie theaters and apartment buildings in New York, and his designs are represented in the Upper West Side/Central Park West, Upper East Side, Grand Concourse, and Riverside-West End Historic Districts and Riverside-West End Historic District Extension I.

In 1938 he became president of Fleetwood Enterprises, Inc., which specialized in the erection of apartment buildings. He also designed private homes in Westchester County and in New Jersey. In the South Village Historic District Felson designed the 1920 alteration to the garage at 221 Thompson Street.

References: "Jacob M. Felson, Architect, Designed Movie Houses, 76," *NYT*, October 19, 1962, 31; LPC, "Architects' Appendix," *Grand Concourse Historic District Designation Report*; LPC, "Architects' Appendix," *Riverside-West End Historic District Extension I Designation Report*.

M. V. B. Ferdon (1860-?)

118 MacDougal Street (1893)

Martin V. B. Ferdon was established as an architect in New York City by 1885, and his prolific practice lasted until 1909. He was a partner in Ferdon & Elliott around 1897 with James A. Elliott. His work included speculative row houses, warehouses, store-and-loft buildings, stables, tenements, French flats, and apartment buildings, examples of which can be found within the Upper West Side/Central Park West, Greenwich Village, Riverside-West End, Expanded Carnegie Hill, Tribeca West, and Hamilton Heights/Sugar Hill Northwest Historic Districts, as

well as the two Greenwich Village Historic District extensions and the West End-Collegiate Historic District Extension. In the South Village Historic District, Ferdon was responsible for the design of the tenement (with stores) at 118 MacDougal Street.

References: Francis, 30; LPC, Architects files; LPC, *Greenwich Village Historic District Extension Designation Report (LP-2184)* (New York: City of New York, 2006), prepared by Jay Shockley.

Henry Fernbach (1828-1883)

510 LaGuardia Place (aka 510-518 LaGuardia Place; 142 Bleecker Street) (1871-72)

Henry Fernbach, born in Germany and educated at the Berlin Bauakademie, came to New York around 1855 and embarked upon a successful architectural practice. He was associated with Aldridge Winham, Jr., in both 1856 and 1859, and with Theodore W. DeLemos in the design of the Eden Musee in 1884. Fernbach was best known for his institutional and commercial buildings, including the Hess building and the original section of the Stern Bros. Department Store in what is now the Ladies' Mile Historic District. Fernbach also designed a number of religious buildings: the Moorish style Temple Emanu-El (1866-68, demolished a commission shared with Leopold Eidlitz) and the Central Synagogue (1871-72, a designated New York City Landmark) are prominent New York examples. He also worked extensively in cast iron, designing numerous cast-iron fronted stores, lofts, and warehouses found in the SoHo-Cast Iron, Tribeca East and NoHo Historic Districts. In the South Village Historic District Fernbach designed the loft building at the corner of LaGuardia Place and Bleecker Street.

At the time of death, Fernbach was said to have designed more buildings in New York than any other architect, with the exception of Griffith Thomas. Fernbach was a Fellow of the AIA and a former treasurer of the United Association of American Architects and continued to practice until his death.

References: "Henry Fernbach," *Encyclopedia of Architects*, 2: 52; "Henry Fernbach obituaries," *American Architect and Building News* (November 24, 1883), 241, *NYT*, November 13, 1883, 2, *Real Estate Record* (December 8, 1888), 974, and *Universal Jewish Encyclopedia* 4 (1969), 279; LPC, "Architects' Appendix," *NoHo Historic District Designation Report*.

Alexander I. Finkle (1855-1936)

171 Bleecker Street (aka 200-206 Sullivan Street) (1887-88)

173 Bleecker Street (1887-88)

175 Bleecker Street (1887-88)

177 Bleecker Street (1887-88)

Alexander I. Finkle was born in New Orleans, Louisiana, on April 10, 1855. He was established as an architect in New York City by 1886 and continued in practice until 1916. At the turn of the century, his representative work was listed as a synagogue at Lexington Avenue and 72nd Street, but much of his work was residential in nature. In the Upper West Side/Central Park West Historic District Finkle designed a row of Queen Anne style houses, only one of

which survives. He also designed the two German Renaissance Revival style tenements with stores in the NoHo Historic District Extension and two buildings in the East Village Historic District. In the South Village Historic District he was responsible for the row of four tenements with stores at the corner of Bleecker and Sullivan Streets.

References: Ancestry.com, *United States Passport Applications, 1795-1925* [database online] Provo, UT: Ancestry.com Operations, 2007; Francis, 30; LPC, "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report (LP-1647)* (New York: City of New York, 1990), prepared by the Research Department; LPC, "Architects' Appendix," *NoHo Historic District Extension Designation Report*; Obituary, *NYT*, December 18, 1936, 25; U. S. Census records, 1880; Ward, 25.

Ernest Flagg (1857-1947)

156 Bleecker Street (aka 156-168 Bleecker Street, 187-191 Sullivan Street, 187-201 Thompson Street) (1896)
183 Sullivan Street (1897)

Ernest Flagg, born in Brooklyn and the son of Episcopal clergyman and portrait painter Jared B. Flagg, became one of the foremost Beaux-Arts-trained and -inspired American architects. He was a first cousin of the wife of Cornelius Vanderbilt II, who later sponsored Flagg's attendance at the Ecole des Beaux-Arts in Paris in 1888-90, where he studied in the atelier of Paul Blondel. Upon his return to New York City in 1891, Flagg established a practice that included former Ecole classmates John P. Benson and Albert L. Brockway. His first commission was the design of St. Luke's Hospital (the Plant and Scrymser Pavilions (1904-06 and 1926-28 respectively, are designated New York City Landmarks), and Flagg was soon selected to design the Corcoran Art Gallery (1892-97), Washington, D. C. Following the success and model of St. Luke's he designed three other hospitals: St. Margaret Memorial Hospital (1894-98), Pittsburgh, and the Naval Hospitals in Washington, D. C. (1903-06) and Annapolis, Maryland (1904-07). Through his brother-in-law, Charles Scribner, he received the commissions for two Scribner Buildings (1893-94 and 1912-13) at 153-157 Fifth Avenue and 597 Fifth Avenue (both designated New York City Landmarks, the later also a designated Interior Landmark).

After 1894, Flagg was associated for several decades with Walter B. Chambers, a close friend from the Ecole. They maintained separate architectural practices but shared offices and expenses, with Chambers acting as office manager and handling much of Flagg's business until 1907. Flagg and Chambers were two of the founders of the Society of Beaux-Arts Architects in 1894. They produced the designs for Fire Engine Companies No. 67 (1897-98), 514 West 170th Street and No. 33 (1898-99), 44 Great Jones Street (both designated New York City Landmarks).

Flagg had a long, distinguished, and varied practice. In 1896, he was selected to design a new campus for the U. S. Naval Academy, Annapolis; 10 buildings were constructed (1899-1908). Flagg was long interested in the question of low-cost housing and produced a number of notable projects: accommodations for working men, sponsored by philanthropist Darius Ogden Mills, including Mills House No. 1 (1896-97), 156 Bleecker Street in the South Village Historic District; model tenements for the City and Suburban Homes Co., (1896-90, demolished) and the New York Fireproof Association (1899-1901, partly demolished); and the Flagg Court

Apartments (1933-37) in Bay Ridge, Brooklyn. He also developed a system of stone-concrete construction which he used on several cottages on his own estate (1898 to 1925) on Staten Island. Four of the estate's buildings are designated New York City Landmarks. For the Singer Sewing Machine Manufacturing Co., he designed the Little Singer Building (1902-04), 561-563 Broadway (aka 88 Spring Street) in the SoHo-Cast Iron Historic District and the 47-story Singer Building (1906-08, demolished), the world's tallest office tower at the time. An interesting later work was the Memorial Church of the Huguenots (1923-24), 5475 Amboy Road, Staten Island (a designated New York City Landmark), which employed a vernacular Norman style and concrete and rubble stone construction. Flagg continued to practice architecture until 1940. In the South Village Historic District, Flagg designed the Mills House No. 1 at 156 Bleecker Street and its annex at 183 Sullivan Street.

Reference: LPC, Plant and Scrymser Pavilions for Private Patients, St. Luke's Hospital Designation Report (LP-2113) (New York: City of New York, 2002), prepared by Jay Shockley, 6.

Julius Franke (1868-1936)

542 LaGuardia Place (1897)

Julius Franke was born in New York and graduated from the College of the City of New York (now City College) in 1889. As a student he entered the office of George B. Post sometime during the construction of the New York Times Building (1889-90), which he supervised. Franke then went to Paris to study at the Ecole des Beaux Arts. Upon his return to New York around 1894-95 he was established as an architect at 287 Fourth Avenue. By 1900 Franke had joined Robert Maynicke's practice as head draftsman and in 1905 the two men entered into partnership as Maynicke & Franke. Examples of the firm's work are found in the Greenwich Village, Grand Concourse, Tribeca West, Tribeca East, Tribeca North and Upper West Side/Central Park West Historic Districts. Following his partner's death in 1914, Franke continued to practice on his own, under the firm name, until 1926. It is during this period that he designed the Concourse Plaza Hotel (1922-23) located in the Grand Concourse Historic District. In the South Village Historic District, Franke designed in the store-and-loft building at 542 LaGuardia Place.

References: "Julius Franke, 68, Architect, Is Dead," NYT, May 14, 1936, 25; LPC, "Architects' Appendix," Grand Concourse Historic District Designation Report; Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, Hennessey & Ingalls, 1970), 218-219.

Gauthier Architects

Douglas Gauthier (birth date not determined)

168 Thompson Street (c. 2010-2013)

The firm of Gauthier Architects was established in 2007. Principal Douglas Gauthier studied architecture at the University of Notre Dame and Columbia University. In the South

Village Historic District, Gauthier was responsible for designing the rebuilding of the former row house at 168 Thompson Street.

References: “Architecture Firm Directory,” American Institute of Architects, <http://aiany.aiany.org/index.php?section=firm-directory&cmpid=4415> (accessed December 10, 2013); “Gauthier Architects,” <http://gauthierarchitects.com> (accessed December 10, 2013).

H. L. Gillen (1890-1977)

221 Thompson Street (aka 221-229 Thompson Street) (1919)

Little is known about Harry Lewis Gillen a New Jersey-born contractor. In the years prior to World War I, he worked as a building superintendent, estimator and civil engineer; but, it is shortly thereafter, in 1918 and 1919, that he appears in the *Real Estate Record* as the architect for two projects including the garage at 221 Thompson Street in the South Village Historic District.

References: Ancestry.com, *U. S. World War I Draft Registration Cards, 1917-1918* [database on-line] Provo, UT: Ancestry.com Operations, 2005; New York City Directories, 1911-12; New York State Census records, 1915, 1925; *Real Estate Record*, 101 (March 30, 1918), 162, 103 (February 1, 1919), 67, 103 (March 29, 1919), 422; U. S. Census records, 1920; White Plains city directory, 1914.

P. Henry Gilvarry (dates not determined)

220 Sullivan Street (aka 220-222 Sullivan Street) (1895-96)

Little is known about P. Henry Gilvarry. A resident of Brooklyn, Gilvarry was established as an architect in Manhattan by 1886, although he joined the New York Chapter of the AIA as a junior member in 1877. He designed a Renaissance Revival store-and-loft building in the Tribeca West Historic District in 1892 and is responsible for the tenement at 220 Sullivan Street in the South Village Historic District.

References: Francis, 34; LPC, “Architects’ Appendix,” *Tribeca West Historic District (LP-1713)* (New York: City of New York, 1991), prepared by the Research Department; *Trow’s New York City Directory*, 1889-90.

Charles E. Hadden (c. 1827-1896)

163 Bleecker Street (1892)

The prominent New York-born builder Charles E. Hadden was the son of a carpenter and by 1850 had followed him into the profession. In 1860, he designed what is now known as the Washington Square Methodist Church on West 4th Street, the first church in New York to have a gallery unsupported by pillars, and in 1879, the neo-Grec style church house, both of which are in the Greenwich Village Historic District. He was also responsible for the design or alteration of five buildings in the Greenwich Village Historic District Extension II. By 1880, Hadden was

listed in U.S. Census records and directories as a builder. Twelve years later he was responsible for the design of the small building at 163 Bleecker Street in the South Village Historic District, constructed as a front addition in 1892. A resident of Leroy Street for many years before moving to Long Island, he maintained an office on what is today West Broadway until his death.

References: “Church Has 80th Anniversary,” *The Sun*, February 14, 1941, 19; LPC, *Greenwich Village Historic District (LP-0489)* (New York: City of New York, 1969), 159; New York City Directories, 1868, 1876, 1879, 1884, 1889, 1891, 1892; Obituary, *New York Herald*, February 3, 1896, 1; U. S. Census records, 1850-1880.

James Hanlon (dates not determined)

147 Bleecker Street (1872 alteration)

Little is known about James Hanlon, a mason and builder. He was listed in New York City directories between 1872 and 1897 and in at least one instance worked with Charles E. Hadden (q.v.) on a project. In 1872 he altered the row house at 147 Bleecker Street in the South Village Historic District Extension.

References: New York City Directories, 1872, 1876-80, 1888, 1894, 1897; *Real Estate Record* 12 (August 2, 1873), 369 and 38 (October 9, 1886), 1255.

Stephen D. Hatch (1839-1894)

116 West Houston Street (aka 116-122 West Houston Street) (1883)

Stephen Decatur Hatch, who was born in Swanton, Vermont, began his career as a draftsman in the office of John B. Snook. By 1864 Hatch had established his own architectural practice in New York City, which consisted of commercial buildings, hotels, including the cast-iron fronted Gilsey House (a designated New York City Landmark), and residences. The New York Life Insurance Building at 346 Broadway (1894-99, a designated New York City Landmark) was designed by Hatch and finished after his death by McKim, Mead & White. Hatch’s Victorian Gothic style St. Andrew’s Methodist Episcopal Church, now Grace and St. Paul’s Lutheran Church, 123-125 West 71st Street, located in the Upper West Side/Central Park West Historic District. Hatch designed two commercial buildings in the Tribeca West Historic District; the Schepp Building (1880-81), 47-53 Hudson Street, a ten-story warehouse, office and factory structure, designed in the Romanesque Revival style with neo-Grec elements; and the building at 168 Duane Street (1886-87) which displays characteristics of the picturesque Northern Renaissance Revival and Queen Anne styles. Hatch also designed the Fleming Smith Warehouse (1891-92, 451-453 Washington Street, a designated New York City Landmark) with neo-Flemish and Romanesque Revival style features. Hatch’s work in the NoHo Historic District was executed from the 1870s through the early 1890s in a variety of styles. It includes the Second Empire style Robbins & Appleton Building (1879-80, a designated New York City Landmark), and its similar, neighboring factory (1871), a bank for the Manhattan Savings Institution (1889-91) in the Queen Anne/Romanesque Revival style, as well as small store (1878) with neo-Grec details and a store building (1889-90) in the Romanesque Revival style. In the

South Village Historic District, Hatch designed the store-and-loft building at 116 West Houston Street.

References: Francis, 38; “Stephen Decatur Hatch,” *Macmillan Encyclopedia*, 2: 330; “Stephen Decatur Hatch,” *Who Was Who in America*, H: 239; Obituary, *American Architect and Building News*, 45 (August 25, 1894), 69; Obituary, *Real Estate Record* (August 18, 1894); LPC, *Fleming Smith Warehouse Designation Report (LP-0987)* (New York: City of New York, 1978); LPC, *Gilsey House Designation Report (LP-1039)* (New York: City of New York, 1979), prepared by James T. Dillon; LPC, *Robbins & Appleton Building Designation Report (LP-1038)* (New York: City of New York, 1979), prepared by James T. Dillon; LPC, “Architects’ Appendix,” *Upper West Side/Central Park West Historic District Designation Report*; “Stephen Decatur Hatch,” *Architecture & Building*, August 18, 1894.

Raymond Hood (1881-1934)

144 Bleecker Street (aka 144-146 Bleecker Street) (1920 alteration)
134 West 4th Street (1919 alteration)

Raymond Hood, a native of Pawtucket, Rhode Island, was educated at the Massachusetts Institute of Technology and the Ecole des Beaux-Arts in Paris. Early in his career he worked for the firm of Cram, Goodhue & Ferguson and by 1915-16 had opened his own practice in New York City. However, it was not until 1922, at the age of 41, when he, in association with his friend John Mead Howells (1868-1959), won the competition for the Chicago Tribune tower that he became known as one of New York’s most brilliant architects.

During his career, Hood designed several houses, churches, an Art Deco apartment house (1928) at 3 East 84th Street located in the Upper East Side Historic District and wrote a manifesto for rebuilding Manhattan along the lines of Le Corbusier’s Voisin Plan. It was during his underemployed days, that he redesigned the buildings at 134 West 4th Street and 144 Bleecker Street (for many years the home of Mori’s Restaurant) in the South Village Historic District. Hood’s fame as an architect rests primarily on his skyscrapers each of which he designed as a freestanding tower expressed through massing and applied color. In Midtown Manhattan, Hood designed the American Radiator Building (1923-24), the Daily News Building (1929-30), the McGraw-Hill Buildings (1930-31), and the RCA Building at Rockefeller Center, at which he introduced the concept of the large-scale roof garden (all are designated New York City Landmarks as is the interior of the Daily News Building).

References: LPC, *Daily News Building, First Floor Interior Designation Report (LP-1982)* (New York: City of New York, 1998), prepared by Anthony W. Robins, 3-4.

Horenburger & Straub

Herman Horenburger (dates not determined)
Charles M. Straub (c. 1859-?)

226 Thompson Street (1904)

Herman Horenburger was born in Germany and immigrated to New York City in 1883. According to New York City directories he apparently worked as a draftsman for several years before establishing his own architectural practice. From 1892-1906 he partnered with Charles M. Straub in a firm known for its many tenement and loft designs.

Charles M. Straub (q.v.) was born in Bavaria and immigrated to the United States in 1882. Following the demise of his partnership with Herman Horenburger, he maintained his own offices through 1929. Horenburger also returned to individual practice until 1910. In 1912 he and his son Frederick entered into partnership with Philip Bardes. Herman Horenburger died sometime between 1915 and 1920; his son continued the firm with Bardes until around 1922. Examples of Horenburger & Straub's work can be found in the Greenwich Village Historic District and Extension II, the East Village/Lower East Side and NoHo Historic Districts. In the South Village Historic District they were responsible for the design of the tenement with stores at 226 Thompson Street.

References: Francis, 40, 41, 61, 73; New York City Directories, 1886-1922; Office for Metropolitan History, "Manhattan NB Database, 1900-1986," (June 1, 2010), <http://www.MetroHistory.com>; U. S. Census records, 1900-1920; Ward, 37, 75.

Maxwell Hyde *see* Francis Y. Joannes & Maxwell Hyde

Janes & Leo

Elisha Harris Janes (1874-1924)
Richard L. Leo (1872-1911)

210 Thompson Street (1909)
214 Thompson Street (1909)
217 Thompson Street (aka 217-219 Thompson Street) (1909)

Little is known about the lives and careers of Elisha Harris Janes and Richard Leopold Leo despite the many buildings they designed in Manhattan at the turn of the century. The firm designed predominantly in the Beaux-Arts style. Major examples of their work are the Alimar (925 West End Avenue, 1899), The Manhasset (2801-2821 Broadway, 1902-05, a designated New York City Landmark), and in the Upper West Side/Central Park West Historic District, the Dorilton (1900-02, also a designated New York City Landmark). Town houses designed by the firm on the Upper West Side are concentrated near Riverside Park, including those in the Riverside Drive-West 105th Street and Riverside-West End Historic Districts and the Riverside-West End Historic District Extension I. Several others are located on the Upper East Side in the Metropolitan Museum Historic District. Janes & Leo were responsible for the neo-Gothic style All Souls Church (88 St. Nicholas Avenue, 1900, a designated New York City Landmark) and a group of three Beaux-Arts style apartment houses on St. Nicholas Avenue that are included in

the Hamilton Heights/Sugar Hill Northwest Historic District in Harlem. They also designed the Leyland, a Renaissance Revival style tenement, in the Riverside Drive/West 80th-81st Street Historic District. In the South Village, Janes & Leo designed the tenements with stores on Thompson Street. Elisha Janes continued to practice architecture until 1922 following the death of his partner in 1911.

References: Ancestry.com, *U. S. Passport Applications, 1795-1925* [database on-line] Provo, UT: Ancestry.com Operations, 2007; Ancestry.com, *World War I Registration Cards, 1917-18* [database on-line] Provo, UT: Ancestry.com Operations, 2005; Francis, 44; LPC, "Architects' Appendix," *Hamilton Heights/Sugar Hill Northwest Historic District Designation Report (LP-2105)* (New York: City of New York, 2002), prepared by Andrew Dolkart and Virginia Kurshan; LPC, "Architects' Appendix," *Riverside-West End Historic District Extension I Designation Report*; Obituaries, *NYT*, March 30, 1924, 58 and September 28, 1911, 8; U. S. Census records 1910-1920; Ward 40.

Frederick Jenth (1840?-1897)

108 MacDougal Street (1889-90)

Frederick Jenth practiced as an architect in New York beginning in 1875 having previously worked as a mason. Examples of his work are the neo-Grec style row house (1891-92) at 23 East 93rd Street in the Carnegie Hill Historic District, the neo-Grec influenced store-and-loft building at 177 Franklin Street in the Tribeca West Historic District (1891-92), the enlargement of a residence into a multiple dwelling and store with Italianate style details at 32 East 4th Street (1873) in the NoHo Historic District Extension and a Renaissance Revival style tenement at 14 Morton Street (1895) in the Greenwich Village Historic District Extension II. In the South Village Historic District he designed the now stripped tenement with stores at 108 MacDougal Street.

References: Death Records, New York City, 1897; Francis, 44; LPC, "Architects' Appendix," *Tribeca West Historic District Designation Report (LP-1834)* (New York: City of New York, 1993), prepared by the Research Department; LPC, "Architects' Appendix," *Expanded Carnegie Hill Historic District Designation Report*; LPC, "Architects' Appendix," *NoHo Historic District Extension Designation Report*; LPC, Architects files; New York City Directories, 1870-1890.

Francis Y. Joannes & Maxwell Hyde

Francis Y. Joannes (1876-1952)

Maxwell Hyde (1868-1946)

170 Bleecker Street (c. 1921 alteration)

172 Bleecker Street (c. 1921 alteration)

174 Bleecker Street (c. 1921 alteration)

176 Bleecker Street (c. 1921 alteration)

180 Bleecker Street (c. 1921 alteration)

182 Bleecker Street (c. 1921 alteration)

184 Bleecker Street (c. 1921 alteration)

Francis Y. Joannes was born in Green Bay, Wisconsin. He studied at the Art Institute and Armour Institute in Chicago before enrolling at Cornell University, where he earned a Bachelor of Science degree in architecture in 1900. After working in an architectural office in Virginia, he sought further training in Paris at the Ecole des Beaux-Arts, receiving his diplôme in 1906. Returning to New York, he was successively the office manager for Francis H. Kimball and Don Barber. In 1913-14, he worked with Ross & MacDonald on the design of Union Station in Montreal, before establishing his own practice in New York. One of his earliest projects was for government industrial housing at Hilton Village, Virginia. He also did institutional work in New York State and Canada. In the Upper East Side Historic District, he is responsible for a small commercial structure at 854-860 Madison Avenue.

Little is known about the life and career of Maxwell Hyde, who was born in New York and received his education at Columbia University. Among Hyde's chief works in New York were the Hawthorne School on East 28th Street and a group of buildings for the Hebrew Sheltering Guardian Home. He was a member of the Architectural League of New York and the Columbia University Club, and was part of the firm Wilkinson & Hyde when he retired in 1943.

Together, Joannes and Hyde are renowned for their neo-Federal style remodeling in the 1920s of the homes that now comprise the MacDougal-Sullivan Gardens Historic District. Records indicate that this project actually included the houses at 170 to 184 Bleecker Street within the South Village Historic District, which were altered again in later years.

Reference: "F. Y. Joannes Dies; Building Designer," *NYT*, June 22, 1952, 70; LPC, "Architects' Appendix," *Upper East Side Historic District Designation Report (LP-1051)* (New York: City of New York, 1981), prepared by the Research Department; LPC, *MacDougal-Sullivan Gardens Historic District Designation Report (LP-0225)* (New York: City of New York, 1967).

Philip Johnson (1906-2005) and Richard Foster (1919-2002)

50 Washington Square South (Hagop Kevorkian Center for Near Eastern Studies, New York University) (1969-72)

Critic, historian, and architect Philip Johnson graduated from Harvard University and became associated with the Museum of Modern Art soon after its founding in 1929, directing its innovative department of architecture and later designing its sculpture garden (1953) and two additions (1950, 1964). With the critic and historian Henry-Russell Hitchcock, he organized the momentous exhibition, "Modern Architecture" (1932), and co-authored *The International Style* (1932), a manifesto for the vanguard architecture of Walter Gropius, Le Corbusier, and Mies van der Rohe. Johnson was responsible for inviting Le Corbusier and Mies to the United States. Completing his professional degree in architecture at Harvard in 1943, he subsequently designed several influential residences, including his own Glass House (1949) and the Rockefeller Guest House, 242 East 52nd Street (1949-50, in association with Landis Gore and Frederick C. Genz, a designated New York City Landmark). His association with Mies on the Seagram Building, particularly his design for the Four Seasons Restaurant Interiors (1958-59), was recognized by architectural critics as a highlight in Johnson's career. His later work includes many New York projects: Asia House (now the Russell Sage Foundation/Robert Sterling Foundation Building), 112 East 64th Street (1958-60), located in the Upper East Side Historic District; the New York State (now David H. Koch) Theater at Lincoln Center (1964); and the American Telephone and

Telegraph Building, later Sony Building, at 550 Madison Avenue (1980-84, with John Burgee). Among his later commissions was the Crystal Cathedral in Garden Grove, California. Johnson was awarded the first Pritzker Prize for architecture in 1979 and the AIA Gold Medal in 1978.

Richard T. Foster was born in Pittsburgh and served in the Army Air Force in World War II. He was a student of Philip Johnson's in the 1940s and hired by him after graduation from Pratt Institute in 1950. He remained with Johnson until the 1960s and rejoined him in the 1970s. The two men collaborated on the New York State Pavilion for the 1964-65 World's Fair in Flushing Meadows and New York University's Elmer Holmes Bobst Library, Tisch Hall, and Hagop Kevorkian Center for Near Eastern Studies, the last of which is included in the South Village Historic District. In 1977 Foster renovated the James B. Duke mansion at Fifth Avenue and 78th Street into the university's Institute of Fine Arts. His own home in Wilton, Connecticut was a revolving 72-foot diameter circular house that he designed in 1968.

References: David W. Dunlap, "Richard T. Foster, Architect, Is Dead at 83," *NYT*, October 8, 2002, C19.; Paul Goldberger, "Philip Johnson Is Dead at 98; Architecture's Restless Intellect," *NYT*, January 27, 2005, A1; LPC, *Four Seasons Restaurant Designation Report (LP-1666)* (New York: City of New York, 1989), prepared by David Breiner and Elisa Urbanelli, 3.

Gene Kaufman Architect (b. 1958)

175-177 Sullivan Street (2001-06)

Gene Kaufman was born in New York City and received his architectural education at Cornell University. His early career includes employment as Assistant State Architect of New Mexico, Director of Design for a firm in Switzerland, and Associate at Rafael Vinoly Architects in New York City. He established his own firm in 1986 which specializes in residential, commercial and institutional buildings both new construction and adaptive reuse.

References: "Gene Kaufman Architect, P.C." <http://www.gkpc.com> (accessed October 10, 2013).

George Keister (1859-1945)

122 MacDougal Street (1889)

124 MacDougal Street (1889)

Little is known about George Keister, who was in practice in New York from the mid-1880s until 1930. He began his career in partnership with Frank Wallis in 1887-88, after which he worked independently. Keister worked in a variety of styles. He designed neo-Grec, Renaissance Revival, and Colonial Revival style tenements and flats in the Greenwich Village Historic District and Extension II, the eclectic group of row houses (1891) that form the Bertine Block Historic District in the Bronx, and the eclectic Hotel Gerard (1893-94, a designated New York City Landmark), at 123 West 44th Street. Keister continued to design residential structures in the 20th century, including the George L. McAlpin House, 9 East 90th Street (1902-03, a designated New York City Landmark) and 305 West 71st Street in the West 71st Street Historic District. He was best known in the later years, however, as a theater designer. Among his numerous theaters are the Belasco Theater (1906-07) and Apollo Theater (1913-13) both of

which are designated New York City Landmarks. Keister designed the massive Romanesque Revival style First Baptist Church (1891-94) at the corner of Broadway and West 79th Street and the nine-story Medieval Revival style flats at 120 Riverside Drive in the Riverside-West End Historic District Extension I and a row of Renaissance Revival style houses at 257-261 West 70th Street in the West End-Collegiate Historic District Extension. In the South Village Historic District he was responsible for a pair of tenements with stores at 122 and 124 MacDougal Street.

References: Andrew S. Dolkart and Matthew A. Postal, *Guide to New York City Landmarks*, 4th ed., ed. by Matthew A. Postal (New York: Wiley, 2009), 177; Francis, 45; LPC, “Architects’ Appendix,” *Ladies’ Mile Historic District Designation Report*; LPC, Architects files; LPC *West 71st Street Historic District Designation Report (LP-1611)* (New York: City of New York, 1989), prepared by Virginia Kurshan, 12; Ward, 42.

Henry H. Koch (1876-1933)

135 West 3rd Street (c. 1907)

Brooklyn-born architect Henry H. Koch received his training at Pratt Institute and began his practice around 1897. He was a designer for the Brooklyn Board of Education after which he served with the Department of Plant and Structures. In the South Village Historic District he was responsible for the store-and-loft building at 135 West 3rd Street.

References: Ancestry.com, *U. S. Passport Applications, 1795-1925* [database on-line] Provo, UT: Ancestry.com Operations, 2007; Francis, 91; New York City Directories, 1931; New York State Census, 1915; “Henry H. Koch,” *New York Sun*, April 17, 1933, 19; *Real Estate Record* 85 (June 4, 1910), 1201, 105 (March 6, 1920), 330, 92 (October 25, 1913), 790, 93 (June 27, 1914), 1173; *Trow’s Business Directory of the Borough of Brooklyn*, 1902, 1903; U. S. Census records, 1930.

James Kyle (c. 1819-?)

116 MacDougal Street (1883-84)

James Kyle was an Irish-born carpenter who appears to have arrived in New York in the 1850s. He is listed as the architect of several buildings in the early 1880s including the tenement at 116 MacDougal Street in the South Village Historic District. By 1883 he had established the real estate firm James Kyle & Sons, which continued well into the 20th century.

References: New York City Directories, 1857, 1872, 1876, 1883, 1889, 1894, 1910, 1916, 1920, 1929; *Real Estate Record* 29 (February 25, 1882), 178, 32 (November 10, 1883), 896, 33 (June 28, 1884), 712; U. S. Census records, 1860-1880.

Larsen/Juster Architects & Planners

Robert G. Larsen (b. 1932)
Howard H. Juster (1924-2001)

18 Minetta Lane (Minetta Lane Theatre) (1982-84 alteration)

Howard H. Juster, a graduate of the University of Pennsylvania (B. Arch. 1948) began his career as a draftsman in the office of his father Samuel Juster, becoming his partner in 1952 after serving as a designer and senior draftsman for Reisner & Urbahn. In 1953 he became a project manager for Fordyce & Hamby and joined as a partner in Davis, Brody, Juster & Wisniewski in 1955. From 1963-69 he was a partner in Perkins & Will where it is likely that he met Robert G. Larsen. In 1969, Juster formed the firm of Juster/Brosmith/Levine with Bert Brosmith, Robert H. Levine, and his brother Norton Juster. For two years before he joined with Robert Larsen, he was a partner in Gruzen & Partners.

Robert G. Larsen was born in Chicago and received his architectural education at the University of Illinois (B. A. Arch., 1956). He began his career at Atkins & Barrow & Associates, then entered the Chicago office of Perkins and Will. He was made a partner in 1966 and was sent to supervise design at the firm's White Plains office in 1969 and the following year as partner-in-charge opened the firm's New York City Office. He left Perkins and Will in 1972 to open his own firm in New York City.

Larsen/Juster Architects & Planners was formed 1979 and operated until 1988. Specialists in the design of medical facilities, the Minetta Lane Theatre in the South Village Historic District represents a rare foray for the firm into recreational and entertainment design. Around the same time as they were designing the theater Larsen/Juster was responsible for converting the Association Residence for Respectable Aged Indigent Females at 891 Amsterdam Avenue (Richard Morris Hunt, 1881-83; addition, Charles A. Rich, 1907-08, a designated New York City Landmark) into a youth hostel.

In 1989 Howard Juster, left the firm and joined Ellerbe/Becket. He died in San Diego in 2001. Robert Larsen became a founding partner in a new firm known as Larsen Shein Ginsberg & Magnusson, later Larsen Shein Ginsberg & Snyder. He merged his practice into Perkins Eastman in 2006 and currently is a principal in that firm. Both men were made Fellows of the American Institute of Architects.

References: FAIA nomination for Robert G. Larsen, AIA Archives; *American Architects Directory* (New York: Bowker, 1956), 286; *American Architects Directory*, 3rd ed. (New York: Bowker, 1970), 467, 524; "Juster, Howard H.," *NYT*, November 25, 2001; "Larsen Aims to Rebuild New Orleans Healthcare Infrastructure," *Healthcare Design*, March 10, 2010 <http://www.healthcaredesignmagazine.com/news-item/larsen-aims-rebuild-new-orleans-healthcare-infrastructure> (accessed October 18, 2013); *Profile: The Official Directory of The American Institute of Architects* (Topeka, KS: Archimedia, 1983), 615; *Profile*, 1989-90, 784; *Profile*, 1991-92, 879; Jesus Rangel, "500-Bed Hostel Proposed for Amsterdam Ave. Landmark," *NYT*, November 28, 1984; "Off-Broadway's Newest Theater Opens," *The Telegraph*, August 29, 1984, 46; "Robert G. Larsen" http://www.perkinseastman.com/leadership_principals (accessed October 18, 2013).

John P. Leo (1858-1923)

78 West 3rd Street (aka 233 Thompson Street) (1884 alteration)

John P. Leo was an architect, builder and public servant, specializing in the design of private residences and public buildings. In 1888, Leo won the competition to design the Medieval style 22nd Regiment Armory, located on Ninth (now Columbus) Avenue, between 67th and 68th Streets. Throughout his life, Leo was extremely active in public affairs, serving as the commander of Company I in the 22nd Regiment (c. 1888), the President of the Employers and Builder's League (c. 1895-1901), the Chairman of the Board of Standards and Appeals (1918), and as the New York City Street Cleaning Commissioner (1920s). During his later years, Leo lived and worked in the Hamilton Heights area with a residence at 529 West 142nd Street and an architectural office, from 1902 to 1913, at the Purling (768-770 St. Nicholas Avenue), an apartment house he designed that is located within the Hamilton Heights/Sugar Hill Historic District. Other examples of Leo's work are found on the Upper West Side, the Expanded Carnegie Hill Historic District and the Hamilton Heights historic districts. Within the South Village Historic District, Leo is responsible for an 1884 alteration to the row house at 78 West 3rd Street (aka 233 Thompson Street).

Reference: Francis, 50; LPC, "Architects' Appendix," *Hamilton Heights/Sugar Hill Northwest Historic District Designation Report*; Ward, 47.

Samuel Levingson (1882-1933?)

159 Bleecker Street (159-161 Bleecker Street) (1917-18)

Samuel Levingson was born in Romania and immigrated to the United States with his family in 1896. He was established as an architect by 1905, and except for two years in which he was in partnership with Maxwell A. Cantor, practiced independently until at least 1922. In the South Village Historic District, Levingson designed the original building at 159 Bleecker Street which housed the Circle in the Square Theatre.

References: Ancestry.com, *U. S. World War I Draft Registration Cards, 1917-1918* [database on-line] Provo, UT: Ancestry.com Operations, 2005; Find A Grave, <http://www.findagrave.com> (accessed November 22, 2013); *Real Estate Record* 75 (June 24, 1095), 1414; U. S. Census records, 1910; Ward, 47.

Linea LLP

Lisa Vangelas (dates not determined)

131 West 3rd Street (c. 2007 alteration)

Lisa Vangelas studied architecture at the New Jersey Institute of Technology where she received her undergraduate degree in 1992; she then attended Columbia University where she received her master's degree in 1993. Since 1998 she has been a partner in Linea LLP. In the

South Village Historic District, Ms. Vangelas and her firm designed the alteration at 131 West 3rd Street.

References: “Linea Architects,” <http://www.linea3d.com> (accessed September 25, 2013); LinkedIn, <http://www.linkedin.com/pub/lisa-vangelas/21/88/819> (accessed September 25, 2013).

Benjamin E. Lowe (1863-?)

122 West 3rd Street (aka 122-128 West 3rd Street; 12-14 Minetta Lane) (1889)

Little is known about Benjamin E. Lowe. He was born in 1863 in Massachusetts and was listed as a practicing architect in New York directories between 1887 and 1897. He is known to have designed residential buildings in the Bronx and he was also responsible for the design of the Mission of the Immaculate Virgin of Mount Loretto convent and chapel in Manhattan (1890-91), located within the NoHo Historic District. While Lowe was noted in the 1900 U. S. Census as an architect residing in Brooklyn, by the time of the 1920 U. S. Census he was listed as a draftsman and contractor. Within the East 10th Street Historic District, Lowe is credited with the design of the Romanesque Revival style tenements at 321 and 323 East 10th Street (1888, 1890 respectively). In the South Village Historic District he was responsible for the through-block garage at 122 West 3rd Street.

References: Francis, 50; LPC, “Architects’ Appendix,” *NoHo Historic District Designation Report*; U. S. Census records, 1900, 1920.

Samuel Lynch (c. 1825-?)

498 LaGuardia Place (1870)
500 LaGuardia Place (1870)

Little is known about Samuel Lynch, a builder. He appears in directories from the 1850s to at least the 1880s. In the South Village Historic District he designed the two tenements at 498 and 500 LaGuardia Place.

References: New York City Directories, 1857, 1870, 1872, 1888; U. S. Census records, 1870.

Robert C. McLane (c. 1814-?)

179 Sullivan Street (1879 alteration)

Little is known about Robert C. McLane. A mason and builder by trade he was in business in New York City by 1859 and continued to practice until at least 1890. In the South Village Historic District, he was responsible for the alteration of the row house at 179 Sullivan Street.

References: New York City Directories, 1870, 1876-80, 1882, 1884, 1889, 1891, 1894; *Real Estate Record* 4 (December 11, 1869), 18, 46 (July 26, 1890), 134; U. S. Census record, 1870.

Mortimer C. Merritt (c. 1840-1931)

24 Minetta Lane (1881)

Mortimer C. Merritt, born in New York City, graduated from the College of the City of New York (now City College) in 1859 and established an independent architectural practice by 1868. He designed mostly commercial buildings notably the cast-iron fronted Hugh O'Neill & Co. Department Store (1887-95), 655-671 Sixth Avenue, located within the Ladies' Mile Historic District. He also designed the Washington Apartments (1883-84), 2034-2040 Adam Clayton Powell, Jr. Boulevard (a designated New York City Landmark), one of the city's earliest middle-class apartment houses. Other examples of Merritt's work can be found in the Treadwell Farm, Weehawken Street, Upper West Side/Central Park West, Tribeca West, and Greenwich Village Historic Districts. In the South Village Historic District Merritt designed the tenement at 24 Minetta Lane.

References: Francis, 54; LPC, Architects files; "Mortimer C. Merritt Dies at the Age of 91," *NYT*, December 5, 1931, 17; Ward, 53.

Charles Mettam (1819-1897)

506 LaGuardia Place (1870)

Born and educated in Dublin, Ireland, Charles Mettam worked as an architect there and in London before immigrating to New York City in 1848. He established an architectural and civil engineering practice by 1854, and was a partner in Mettam & Burke in 1855-58 with Jeremiah E. Burke. Mettam & Burke was responsible for the New-York Historical Society (1857, demolished), Second Avenue and East 11th Street. Mettam was the first to propose an elevated transit system for New York in *Scientific American* in 1854. He designed the Eye and Ear Infirmary, College of Physicians and Surgeons (later Packard's College), Brandeth House Hotel, and New York Society Building. During the Civil War, Mettam assisted General Delafield in the construction of fortifications in New York harbor. He was also the designer of President Lincoln's New York funeral car. Mettam held a number of patents relating to construction, including cast iron, and designed the cast-iron fronted buildings at 537-541 Broadway (1868), 500 Broome Street (1874), 98-100 Greene Street (1880), and 98-100 Mercer Street (1880-81), all located within the SoHo-Cast Iron Historic District. Mettam's work is also represented in the Gansevoort Market and NoHo East Historic Districts as well as the South Village Historic District where he designed the tenement with store at 506 LaGuardia Place.

References: Francis, 55; "Death List of a Day: Charles Mettam," *NYT*, December 10, 1897, 7; LPC, "Architects' Appendix," *Gansevoort Market Historic District Designation Report*.

Charles B. Meyers (1875?-1958)

136-138 West 4th Street (1927)

Charles Bradford Meyers graduated from City College and Pratt Institute and began a general architectural practice in 1899 after additional training in the office of Arthur Napier. Throughout his nearly 60-year career he designed a wide range of building types, expanding from the tenements, lofts, and commercial buildings of his early years, to various types of public buildings beginning around 1911. This prolific architect's work can be found in the Greenwich Village Historic District and Extension II, East Village/Lower East Side Historic District, Tribeca North Historic District and South Village Historic District where he designed the apartment house at 136 West 4th Street.

A large part of his practice became the design of health-related facilities. In addition to his work at the New York City Farm Colony-Seaview Hospital in Staten Island (a designated New York City Historic District), Meyers designed, either the principal structures or additions to existing complexes at Sydenham Hospital, Randall's Island Children's Hospital, Morrisania Hospital, Metropolitan Hospital, the City Home for the Aged on Welfare Island, Greenpoint Hospital, Bellevue Hospital, Cumberland Hospital, the Hospital for Joint Diseases, Beth Israel Hospital, and the Daughters of Jacob Hospital in the Bronx. He also designed the New York City Department of Health building on Worth Street.

Educational institutions designed by Meyers include the main building of Yeshiva University and structures for the Bronx campus of Hunter College (now Lehman College, CUNY), the latter as associate architect. Other commissions ranged from the Family Court Building on Lexington Avenue to the Central Park Boat and Skate House and the 104th Field Artillery Armory in Jamaica. His designs for penal institutions include the Criminal Court and Prison on Foley Square. Meyers' designs for synagogues include Ohab Zedek on West 95th Street and Rodeph Sholom on Central Park West where he also served as a member of the Board of Trustees.

Meyers' extensive participation in related civic and professional endeavors included membership in the New York City Building Code Revision Commission in 1907-08 and 1913, receipt of a gold medal in 1915 for his design of the New York State Building at the Panama-Pacific International Exposition and the Chairmanship of the Joint Committee on City Departments from 1925 to 1929.

References: Francis, 55; LPC, *New York City Farm Colony-Seaview Hospital Historic District Designation Report (IP-1408)* (New York: City of New York, 1985), prepared by Shirley Zavin, 28; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (May 14, 2010), <http://www.MetroHistory.com>; Ward, 54.

Charles E. Miller (dates not determined)

197 Bleecker Street (1923 alteration)

Charles E. Miller had been established as an architect by 1887 and worked independently except for his partnerships with Harry Gardner Sibell (Sibell & Miller, 1892-93) and James M. Farnsworth (Farnsworth & Miller, 1897-1900). Miller had an active career that lasted until at least 1930. He designed the 1894 St. Thomas Chapel (now All Saints Episcopal Church) on East

60th Street in Manhattan (since altered) as well as buildings for the New York Catholic Protectory (1900-01, demolished) now the site of Parkchester, the Bronx. In the South Village Historic District, Miller was responsible for the alteration of the building at 197 Bleecker Street.

References: “All Saints Episcopal Church,” <http://www.nycago.org/organs/nyc/html/AllSaintsEpis.html> (accessed August 20, 2012); Francis, 55; LPC, “Architects’ and Builders’ Appendix,” *Bedford Stuyvesant/Expanded Stuyvesant Heights Historic District Designation Report (LP-2496)* (New York: City of New York, 2013), prepared by Michael Caratzas, Olivia T. Klose, Theresa C. Noonan, Marianne S. Percival, and Donald G. Presa; Ward, 54.

James L. Miller (dates not determined)

88 West Houston Street (aka 490-494 LaGuardia Place) (1870)
496 LaGuardia Place (1870-71 alteration)

Little is known about James L. Miller. He appears in New York City directories as an architect from 1871-1876. In the South Village Historic District he was responsible for the design of the tenement at 88 West Houston Street and the alterations of 496 LaGuardia Place.

References: Francis, 55; *Real Estate Record* 7 (April 22, 1871), 199, 17 (June 24, 1876), 503.

John Miller (dates not determined)

235 Sullivan Street (1886)

No information is available about the life and career of John Miller who is recorded as the architect of the tenement at 235 Sullivan Street in the South Village Historic District. A search of directories dating from the time of construction of the building has failed to find a definitive match to the address given on the New Building permit.

Moran & Armstrong

504 LaGuardia Place (1889)

Little is known about the builders Moran & Armstrong. Owen Moran appears in New York City directories by 1868 and possibly as early as 1857. His partner may have been one of several Armstrongs listed as masons in directories of the time but it cannot be established. The firm appears in the *Real Estate Record* from 1869 to 1891. In the South Village Historic District, Moran & Armstrong were responsible for the store-and-loft building at 504 LaGuardia Place.

References: New York City Directories, 1868, 1870, 1872, 1877-79, 1882, 1886, 1888, 1891; *Real Estate Record* 4 (December 11, 1869), 4, 48 (October 24, 1891), 514.

Morgan M. O'Brien (1865-?)

216 Thompson Street (1921 alteration)

Little is known about Morgan M. O'Brien a New York-born architect. He began his practice in Brooklyn in 1887 and by 1894 had moved to Manhattan where for many years he had an office in Grand Central Depot. Into the first decade of the 20th century, O'Brien designed numerous small structures for the New York Central and Harlem River Railroad. He expanded his practice after this, designing buildings throughout the city and in Westchester. In the South Village Historic District, O'Brien designed the 1921 alterations to 216 Thompson Street.

References: *Daily Standard Union*, July 20, 1901, 3; Francis, 58, 93; "Manhattan Plans," *New York Sun*, June 29, 1935, 43; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (accessed November 25, 2013), <http://www.MetroHistory.com>; U. S. Census records, 1900; Ward, 57.

A. B. Ogden (c. 1834-1895)

99 MacDougal Street (1883)
101 MacDougal Street (1883)
9 Minetta Street (1883)

A New York State native, Alfred B. Ogden began his professional career in the woodworking business, switching to architecture later in life. He had established an architectural practice in New York City by 1874, and in 1878 Ogden completed designs for the Hahnemann Hospital (demolished) on the east side of Fourth (now Park) Avenue between East 67th and East 68th Streets. In 1885, Ogden was joined by his son Samuel B. Ogden (c. 1865-1925) and the firm was renamed A. B. Ogden & Son. Between 1884 and 1886 Ogden's firm designed dozens of row houses, apartment buildings, tenements, and flats, many of them in the Upper East Side, Upper West Side and Harlem. Examples of the firms' residential work can be found in the Carnegie Hill, Greenwich Village, Greenwich Village Extensions, Hamilton Heights/Sugar Hill, Mount Morris Park, Upper East Side, and Upper West Side/Central Park West Historic Districts. In 1883 A. B. Ogden designed the three tenements on Minetta and MacDougal Streets in the South Village Historic District.

References: LPC, *Estey Piano Company Factory Designation Report (LP-2195)* (New York: City of New York, 2006), prepared by Michael D. Caratzas; LPC, Architects files.

John W. Palmatier (1835-1907)

228 Thompson Street (1880 alteration)

Little is known about John W. Palmatier. Born in upstate New York, he appeared in New York City directories as a builder or carpenter from 1872 through at least 1886. By the time of the 1900 U.S. Census he and his wife had returned upstate.

References: New York City Directories, 1872-1886; "Obituary," *Chatham Semi-Weekly Courier*, July 13, 1907, n.p.; U. S. Census records, 1850, 1880, 1900.

George F. Pelham (1866-1937)

126 MacDougal Street (1893-94)
128 MacDougal Street (1893)
68 West 3rd Street (1891)

George Frederick Pelham was born in Ottawa, Canada, and brought to New York as a child. His father, George Brown Pelham, opened an architectural practice in New York in 1875 and served as an architect with the city's Parks Department. After being privately tutored in architecture and serving as a draftsman for a number of years, George F. Pelham opened his own office in 1890. A prolific architect, he specialized in apartment houses designed in the Renaissance, Gothic, and Federal Revival styles during the 43 years that he practiced. Pelham's work is well-represented through Manhattan, including within the Riverside-West End Historic District and Extension I and West End-Collegiate Historic District Extension where he designed numerous row houses, flats, and apartment buildings between 1893 and 1927. He is also responsible for Renaissance and Classical Revival style apartment houses found within the Upper West Side/Central Park West and Hamilton Heights/Sugar Hill Historic Districts, and for nearly 20 tenements and apartment houses within the East Village/Lower East Side Historic District. Pelham also designed a steel-framed office building in the Madison Square North Historic District and a tenement building and commercial structures in the Tribeca West and Tribeca North Historic Districts. In the South Village Historic District, Pelham designed three tenements with stores between 1891 and 1893.

References: Francis, 60; "George Frederick Pelham: Retired Architect, Who Practiced 43 Years, Dies at Verbank, N. Y.," *NYT*, February 9, 1937, 23; LPC, "Architects' Appendix," *East Village/Lower East Side Historic District Designation Report*; LPC, "Architects' Appendix," *Ladies' Mile Historic District Designation Report*; LPC, "Architects' Appendix," *Riverside-West End Historic District Extension I Designation Report*; Ward, 60.

David Piscuskas *see* 1100 Architect

George B. Post & Sons

George Browne Post (1837-1913)
James Otis Post (1873-1951)
William Stone Post (1866-1940)

196 Bleecker Street (aka 196-198 Bleecker Street) (originally Bethlehem Chapel and Memorial House, University Place Presbyterian Church, now Little Red School House and Elizabeth Irwin High School) (1918-20)

The firm of George B. Post & Sons was established in 1904 when George Browne Post made his sons William and James equal partners. George received his degree in civil engineering at New York University in 1858 after which he trained with Richard Morris Hunt at the latter's

10th Street Studio. He began his career in partnership with Charles D. Gambrill, another student of Hunt's, in 1861. Although interrupted by Post's army service during the Civil War, the partnership lasted until 1867 after which George B. Post practiced independently until forming the partnership with his sons. His first commission was as a consultant for the Equitable Life Assurance Building (1868) one of the first "elevator buildings" in New York. Shortly thereafter he was commissioned to design the Williamsburgh Savings Bank (1870-75, a designated New York City Landmark and Interior Landmark). Post's early skyscraper, the Western Union Telegraph Building (1872-75, demolished), is generally considered to be the first design to provide an appropriate architectural expression for a tall building and was a prototype for the development of early corporate headquarters. His Renaissance-inspired Long Island (now Brooklyn) Historical Society Building (1878-81, a designated New York City Landmark) was an early example of the extensive use of ornamental terra cotta in New York City. In the 1880s, Post designed numerous important business buildings in the city, including the Mills Building (1881-83), the New York Produce Exchange (1891-95), The New York Cotton Exchange (1883-85), The New York Times Building on Park Row (1888-89), and the Pulitzer (New York World) Building (1889-90) all of which except the New York Times Building, a designated New York City Landmark, have been demolished. Post also designed the mansion of Cornelius Vanderbilt (1889, 1895) and the Huntington Residence (1890-94) which were located across from each other at Fifth Avenue and 57th Street (both demolished). The largest exhibition hall at the World's Columbian Exposition of 1893 in Chicago was Post's Manufacturers and Liberal Arts Building. In 1897, he won the competition for City College of New York (a designated New York City Landmark) followed four years later by the New York Stock Exchange (1901-03, a designated New York City Landmark). In the 1890s Post designed two commercial buildings in the NoHo Historic District.

William Post joined his father's office following his graduation from Columbia University in 1890 and a year of travel abroad. He collaborated with his father on both the Stock Exchange and the City College north campus. In 1901 James joined the firm following his education at Columbia and the Ecole des Beaux Arts. After their father's death, the brothers made a specialty of commercial and institutional architecture with offices in both New York and Cleveland. Among their most notable commissions in New York were the Roosevelt Hotel and the Hearst Building with Joseph Urban. In the South Village Historic District they designed the Bethlehem Chapel and Memorial House on Bleecker Street for the University Place Presbyterian Church, which was later purchased by the Little Red School House. William died in 1940 and James continued to run the firm until 1951. During that time he designed Mount Sinai Hospital and St. Mary's Hospital for Children and the town of Cradock, Virginia for the U. S. Housing Bureau.

References: Ancestry.com *U. S., World War I Draft Registration Cards, 1917-1918* [database on-line] Provo, UT: Ancestry.com Operations, 2005; Francis, 62; LPC, *Hearst Magazine Building Designation Report (LP-1625)* (New York: City of New York, 1988), prepared by Janet Adams, 6; LPC, "Architects' Appendix," *NoHo Historic District Designation Report*; Ward, 62.

Rawlings Architects

Edgar L. Rawlings (date of birth not determined)

Steve Killian (date of birth not determined)

Don Flagg (date of birth not determined)

K. C. Cheung (date of birth not determined)

209 Sullivan Street (aka 209-221 Sullivan Street) (c. 2013 alteration)

Edgar Rawlings, the lead architect on the renovation of the former Children's Aid Society building at 219 Sullivan Street into residential apartments, has been a practicing architect in New York City for more than two decades. He received his training at Rensselaer Polytechnic Institute (RPI). Steve Killian graduated from RPI in 1994 and joined Rawlings five years later. Donald Flagg who is project manager for the firm has been involved in preservation projects over the last two decades including that of Grand Central Terminal. A graduate of Cornell and Rhode Island School of Design, he pursued graduate studies at Harvard Graduate School of Design. K. C. Cheung who was trained at Carnegie Mellon University joined the firm in 2001. Among the firm's recent projects are the Dance Building in Chelsea and the Thompson LES Hotel.

References: "Rawlings Architects," <http://www.rawlingsarchitects.com> (accessed November 27, 2013)

Charles Rentz (1855-1906)

106 MacDougal Street (1900-01)

100 West Houston Street (aka 100-102 West Houston Street) (1890)

Little is known about the life and career of Charles Rentz, Jr. He was born in New York City, the son of Charles Rentz, Sr., a cigar manufacturer born in Wurtemberg, Germany. Rentz Jr. was listed in an 1879 city directory as a beer dealer, then as an architect in the 1880 New York census, and in city directories as an architect beginning 1882. A notice in the *Real Estate Record* in April 1886 stated that Rentz had formerly been associated with architect William Jose. Rentz's best known work was his design for Webster Hall and its annex (1886-87, 1892, a designated New York City Landmark). Rentz was the partner of Rudolph L. Lange in the firm of Rentz & Lange (q.v.) in 1888-90 and of Frederick William Kurtzer in Kurtzer & Rentz in 1904-06. Rentz apparently died prior to the dissolution of the firm in August 1906. Of Rentz's known works, the majority were flats and tenements, many of which were built on the Lower East Side and in Greenwich Village and some of which are located in the East Village/Lower East Side Historic District and Greenwich Village Historic District and Extension II.

References: LPC, *Webster Hall and Annex Designation Report (LP-2273)* (New York: City of New York, 2008), prepared by Jay Shockley, 5.

Rentz & Lange

Charles Rentz, Jr. (1855-1906)

Rudolph L. Lange (dates not determined)

95 MacDougal Street (1888)

Little is known about Charles Rentz, Jr. (q.v.) and his partner Rudolph L. Lange. Lange appears to have practiced as an architect only between 1888 and 1891, roughly the years of his partnership with Rentz. The firm's work is represented in the Greenwich Village Historic District and Extension II and East Village/Lower East Side Historic District as well as the South Village Historic District where they designed the tenement with stores at 95 MacDougal Street.

References: New York City Directories, 1889, 1891; Francis, 48; LPC, *Webster Hall and Annex Designation Report*, 5.

J. M. Robinson (1849-?)

183 Thompson Street (aka 183-185 Thompson Street) (1907-08)

John M. Robinson, a mechanical engineer by profession, worked for many years for D. O. Mills, and is listed as architect for several of Mills' projects. In the South Village Historic District, Robinson designed the tenement at 183 Thompson Street.

References: "Building Notes," *Real Estate Record*, 77 (March 10, 1906), 418; New York City Directories, 1882-1903; U. S. Census records, 1880, 1900-1910.

Sass & Smallheiser

Samuel Sass (1870-?)

Max J. Smallheiser (dates not determined)

185 Bleecker Street (aka 185-187 Bleecker Street; 100-102 MacDougal Street) (1904)

230 Thompson Street (aka 230-232 Thompson Street) (1903)

234 Thompson Street (aka 234-236 Thompson Street; 72-76 West 3rd Street) (1903)

Little is known about the lives and careers of Samuel Sass and Max J. Smallheiser. Samuel Sass was born in Russia and immigrated to the United States with his parents in 1872. He was established in an independent architectural practice in the city by 1893. In 1899, he began a prolific six-year partnership with Max J. Smallheiser, predominantly designing tenements and flats although they also received commissions to design other building types including a synagogue on Scholes Street, Brooklyn. Sass returned to solo practice in 1905 and continued until 1916. The firm's work is represented in the Greenwich Village, Ladies' Mile, Park Slope, and Stuyvesant Square Historic Districts and the Greenwich Village Historic District Extension II. In the South Village the firm was responsible for three tenements with stores on Bleecker and Thompson Streets.

References: Ancestry.com, *Index to Petitions for Naturalization Filed in New York City, 1792-1989* [database on-line], Provo, UT: Ancestry.com Operations, 2007; Francis, 67, 70; LPC, "Architects' Appendix," *Ladies' Mile Historic District Designation Report*; U. S. Census records, 1900-1920; Ward, 67.

Ferdinand Savignano (1888-1976)

107 MacDougal Street (1923 alteration)
70 West 3rd Street (1923 alteration)

Little is known about the life and career of Ferdinand Savignano. He appears to have been established as an architect as early as 1911 when he was a partner of Eugene De Rosa in the firm Savignano & DeRosa. He entered into a brief partnership with Angelo Martire in 1917 before opening an independent practice the following year. Savignano moved his office to Brooklyn where he continued to practice until around 1968 when he took as his partners John E. Strange and James M. Vella renaming the firm Savignano, Strange & Vella. Savignano designed a wide range of building types and is particularly known for his alterations in Greenwich Village. Examples of both his original designs and alterations are found in the Crown Heights North and NoHo East Historic Districts, as well as, the Greenwich Village Historic District and Greenwich Village Historic District Extension II. In the South Village Historic District Savignano was responsible for alterations on two buildings at 70 West 3rd Street and 107 MacDougal Street.

References: *American Architects Directory*, 3rd ed. (New York: Bowker, 1970), 802; Ancestry.com, *Social Security Death Index* [database on-line] Provo, UT; Ancestry.com Operations, 2010; Brooklyn Yellow Pages, 1964/65-1968/69; LPC, *Crown Heights North Historic District Designation Report (LP-2204)* (New York: City of New York, 2007), prepared by Michael Caratzas, Cynthia Danza and Donald Presa, 180; LPC, *NoHo East Historic District Designation Report*, 92; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (May 25 2010), <http://www.MetroHistory.com>; U. S. Census records, 1920-1930; Ward, 50, 51, 67.

Eugene Kenneth Schafer (born c. 1960)

159 Bleecker Street (c. 2004-07 alteration)

E. Kenneth Schafer was born about 1960. He is a co-founder of CODEWORX, a firm that provides construction consulting. In the South Village Historic District he was responsible for the addition to the building at 159 Bleecker Street, the former home of the Circle in the Square Theater.

References: <http://www.Codeworx-group.com>; "Eugene Kenneth Schafer, Jr.," <http://www.meetup.com/NYC-Navisworks> (November 26, 2013).

Samuel S. Schiffer (1903-1997)

180 Thompson Street (aka 180-182 Thompson Street) (1960-61 alteration)

Little is known about Samuel S. Schiffer. He was born in New Jersey and trained as an engineer at New York University. In the 1957 Manhattan directory he listed his business as consulting engineer and in 1960 he was responsible for the rebuilding of two houses into an apartment building at 180 Thompson Street in the South Village Historic District.

References: Ancestry.com, *U. S., Social Security Death Index, 1935-Current* [database on-line] Provo, UT: Ancestry.com Operations, 2011; “4,014 Students to Be Awarded N.Y.U. Degrees,” *Brooklyn Daily Eagle*, June 12, 1935, 4; U. S. Census records, 1930.

Schneider & Herter

Ernst E. W. Schneider (1855-?)

Henry Herter (c, 1847-?)

120 MacDougal Street (1901)

121 MacDougal Street (aka 119-123 MacDougal Street; 116 West 3rd Street) (1900-01)

100 West 3rd Street (aka 232-240 Sullivan Street) (1901-02)

Architects Ernst E. W. Schneider and Henry Herter both immigrated to the United States from their native Germany. Schneider designed a row of neo-Grec style houses on Columbus Avenue in the Upper West Side/Central Park West Historic District in 1885 two years before beginning his nearly 20-year architectural partnership with Henry Herter. The firm designed numerous residential buildings throughout Manhattan, many of which are found in the East Village/Lower East Side, Greenwich Village and Riverside-West End Historic Districts and the West End-Collegiate Historic District Extension and Greenwich Village Historic District Extension II. The firm created Schneider & Company with two other partners, John Fish and Eugene Schultz, and purchased four lots on the corner of 102nd Street and West End Avenue on which they constructed a group of houses, one of which, 854 West End Avenue (1892-93), is a designated New York City Landmark. In addition to their residential designs Schneider & Herter designed synagogues including the Park East Synagogue on East 67th Street (a designated New York City Landmark). In the South Village Historic District they were responsible for the tenements with stores on MacDougal and West 3rd Streets.

References: Ancestry.com, *Index to Petitions for Naturalization Filed in New York City, 1792-1989* [database on-line] Provo, UT: Ancestry.com Operations, 2008; Ancestry.com, *U. S. Passport Applications, 1795-1925* [database on-line] Provo, UT: Ancestry.com Operations, 2007; LPC, Architects files; LPC, *854 West End Avenue House Designation Report (LP-1619)* (New York: City of New York, 1990), prepared by Betsey Bradley, 6-7; LPC, *Park East Synagogue Designation Report (LP-1056)* (New York: City of New York, 1980), prepared by Barry Bergdoll, 3; LPC, “Architects’ Appendix,” *Riverside-West End Historic District Designation Report*; Office for Metropolitan History, “Manhattan NB Database 1900-1986,” (May 17, 2010) <http://www.MetroHistory.com>; U. S. Census records, 1900.

Harry Silverman (1903-?)

237 Sullivan Street (aka 237-241 Sullivan Street; 90-92 West 3rd Street) (1956 alteration)

Born in Romania, Harry Silverman studied architecture at the University of Pennsylvania (1922-24) and worked in the firms of Delano & Aldrich, Penrose V. Stout, and Goodhue Associates, between 1920 and 1931. He established his own practice in New York City in 1932. Among his projects were stores designed for the Modell chain (1945-55), the New Fulton Fish Market (1950-51), and the Laurelton and Coney Island Branch Libraries (1954-55). In the South Village Historic District he was responsible for consolidating four tenements into an apartment building. Silverman served as president of the Brooklyn Chapter of the AIA in 1953-55.

Reference: LPC, "Architect's Appendix," *Greenwich Village Historic District Extension Designation Report*.

George Smith (dates not determined)

146 West 4th Street (c. 1828)

Little is known about George Smith. A carpenter and builder by trade, he had a long career in New York beginning around 1822. Smith designed the original c. 1828 house at 146 West 4th Street in the South Village Historic District.

References: New York City Directories, 1821/22- 1867/68.

W. H. Smith (1846-1916)

532 LaGuardia Place (1878)

Little is known about W. H. Smith who designed the 1878 tenement at 532 LaGuardia Place in the South Village Historic District. There are several architects listed in directories whose names begin with W. and H. The most likely candidate is William H. Smith who was established as an architect in New York by 1866 and continued in practice until at least the end of the 19th century.

References: Francis, 70.

John B. Snook & Sons

John Butler Snook (1815-1901)
Thomas Edward Snook (1864?-1953)
James Henry Snook (1847-1917)
Samuel Booth Snook (1857-1915)
John W. Boylestone (1852-1932)

167 Bleecker Street (John B. Snook) (1886-87)
207 Sullivan Street (1887)

John B. Snook, was born in England. The son of a carpenter/builder, he received a thorough background in construction in his father's office. Snook immigrated to the United States and by 1835 was established in New York City as a carpenter/builder, then as an architect in partnership with William Beer in 1837-40. By 1842, Snook found work with Joseph Trench, and they later formed the firm of Trench & Snook, which helped to introduce the Anglo-Italianate style to New York with buildings such as the A. T. Stewart Store (1845-46), 280 Broadway, the country's first department store and a designated New York City Landmark, and the Metropolitan Hotel (demolished). With Trench's departure for California in the 1850s, Snook rose to head the firm. Snook became an extremely prolific architect-builder who designed structures of all types, in virtually every revival style, and expanded his practice into one of the largest in New York. The first Grand Central Terminal (1869-71, demolished) was one of his best known works.

In 1877 Snook took his three sons, James Henry, Thomas Edward and Samuel Booth and his son-in-law John W. Boyleston into the office and the firm's name became John B. Snook & Sons. After the death of John B. Snook and his sons James and Samuel the name was changed to John B. Snook Sons. The firm continued well into the 20th century. In the South Village Historic District, John B. Snook was responsible for the design of an 1886 tenement on Bleecker Street, the following year the firm designed a tenement on Sullivan Street.

References: LPC, "Architects' Appendix," *Gansevoort Market Historic District Designation Report*; LPC, Architects files; Mary Ann Smith, "The Commercial Architecture of John Butler Snook" (Pennsylvania State University, Thesis, 1974); "John Butler Snook," *Macmillan Encyclopedia*, 4: 95.

Sommerfeld & Sass

William C. Sommerfeld (1875-?)
Samuel Sass (1870-?)

1-3 Minetta Street (aka 205-209 Bleecker Street) (c. 1925-26)

William Charles Sommerfeld was born in New York and was an alumnus of the Hebrew Technical Institute. He had established an independent architectural practice in New York by the late 1890s. As early as 1906, he was a partner in the firm of Sommerfeld & Steckler with Benjamin Stecker (q.v.), which was active until Steckler's death in 1924. Samuel Sass was born in Russia and immigrated to the United States with his parents in 1872. An alumnus of the Hebrew Technical Institute, like his partner Sommerfeld, he was established in an independent

architectural practice in the city by 1893. In 1899 he began a prolific six-year partnership with Max J. Smallheiser, predominantly designing tenements and flats. Sass returned to solo practice in 1905 and continued until around 1916 when he began a partnership with George W. Springsteen which lasted until 1919. The partnership of Sommerfeld & Sass was active from 1924 until 1927 when it appears Sommerfeld returned to independent practice. The work of Sommerfeld & Sass is represented in the Greenwich Village Historic District and West End-Collegiate Historic District Extension as well as by the apartment house at Bleecker and Minetta Streets in the South Village Historic District.

References: Ancestry.com, *Index to Petitions for Naturalization Filed in New York City, 1792-1989* [database on-line], Provo, UT: Ancestry.com Operations, 2007; Ancestry.com, *U. S., World War I Draft Registration Cards, 1917-1918* [database on-line] Provo, UT: Ancestry.com Operations, 2005; Francis, 71-72; *Key to the Architects of Greater New York*, 61; LPC, "Architects' Appendix," *West End-Collegiate Historic District Extension Designation Report (LP-2462)* (New York: City of New York, 2013), prepared by Cynthia Danza and Jennifer Most; Ward, 67, 73.

Sommerfeld & Steckler

William C. Sommerfeld (1875-?)

Benjamin Steckler (1874-1924)

115 MacDougal Street (aka 6-8 Minetta Lane) (1907-08; extended 1909)

Benjamin Steckler began his career with McKim, Mead & White. Both he and William Charles Sommerfeld, an alumnus of the Hebrew Technical Institute, established independent architectural practices in New York by the late 1890s. In 1906 they established the firm of Sommerfeld & Steckler, which was active until 1924 the year that Steckler died. Their work included residential, commercial, manufacturing and institutional buildings examples of which, in addition to the building at 115 MacDougal Street in the South Village Historic District, can be found in the Ladies' Mile Historic District and the Upper West Side/Central Park West Historic District. From 1924 to 1927, Sommerfeld was a partner with Samuel Sass in Sommerfeld & Sass (q.v.) after which he returned to independent practice until at least 1942.

References: Ancestry.com, *U. S., World War I Draft Registration Cards, 1917-1918* [database on-line] Provo, UT: Ancestry.com Operations, 2005; Francis, 71-72; "Hebrew Technical Institute," *NYT*, April 23, 1899, 2; *Key to the Architects of Greater New York*, 61; LPC, "Architects' Appendix," *Ladies' Mile Historic District Designation Report*; "Benjamin Steckler, Architect," *NYT*, January 16, 1924, 19.

Charles Stegmayer (c. 1864-?)

203 Bleecker Street (1889)

Swiss-born architect Charles Stegmayer immigrated to the United States in 1870 with his parents and became a naturalized citizen in 1886. He had an active architectural practice in New York from 1890 to 1918 designing mostly tenements, stables, factories, and warehouses. Two of

his buildings, 137 East 73rd Street and the Holland Hotel can be found in the Upper East Side and Weehawken Street Historic Districts respectively. In addition to the Renaissance Revival style tenement with stores at 203 Bleecker Street in the South Village Historic District he was responsible for the Queen Anne style tenement at 23 Leroy Street in the Greenwich Village Historic District Extension II. After 1918 he no longer appears in New York City directories, but he continued to list his occupation as architect in U.S. Census records. By 1934 he and his wife had moved to New Jersey.

References: Francis, 72; LPC, "Architects' Appendix," *Weehawken Street Historic District Designation Report (LP-2183)* (New York: City of New York, 2006), prepared by Jay Shockley; LPC, "Architects' Appendix," *Upper East Side Historic District Designation Report (LP-1051)* (New York: City of New York, 1981), prepared by the Research Department; U. S. Census records, 1910-1920; "Wills for Probate," *NYT*, February 20, 1934, 42; Ward, 74.

Charles M. Straub (c. 1860-?)

208 Sullivan Street (1907)
166 Thompson Street (1908 alteration)

Charles M. Straub was born in Bavaria and immigrated to the United States in 1882. He was listed in New York directories as being in partnership with Herman Horenburger (q.v.) between 1891 and 1906. After 1906, Straub maintained an independent practice for many years and then, in the 1920s, partnered with his brother Frank Straub. Examples of Straub's work can be found in the NoHo Historic District Extension, Greenwich Village Historic District Extension II and East Village/Lower East Side Historic District. In the South Village Historic District he designed the tenement with stores at 208 Sullivan Street as well as the alterations to 166 Thompson Street.

References: Frances, 40, 41, 61, 73; LPC, "Architects' and Builders' Appendix," *NoHo Historic District Extension Designation Report*; U. S. Census records, 1920; Ward, 37, 75.

James Stroud (1835?-1913)

173 Sullivan Street (1875)

Little is known of the career of James Stroud. His practice, established by 1865 and lasting until about 1900, appears to have been primarily residential in nature. He designed row houses in the Upper West Side/Central Park West and Hamilton Heights/Sugar Hill Northwest Historic Districts. Stroud was also responsible for a tenement and three market buildings in the Gansevoort Market Historic District and an altered neo-Grec style tenement with stores at 37 Carmine Street in the Greenwich Village Historic District Extension II. In the South Village Historic District he designed the tenement at 173 Sullivan Street.

References: Francis, 73; LPC, "Architects' Appendix," *Greenwich Village Historic District Extension II Designation Report*; "Obituary Notes," *NYT*, January 10, 1913, 11.

Charles Sturtzkober (c. 1816-?)

237 Sullivan Street (aka 237-241 Sullivan Street; 90-92 West 3rd Street) (1879)

Charles Sturtzkober came to the United States from Saxony and practiced as an architect in New York from at least 1879 to 1888. No further information has been discovered about him. He was responsible for the 1890 alterations to a building on Second Avenue in the East Village/Lower East Side Historic District in addition to the now altered mixed-use building at the corner of Sullivan and West 3rd Streets.

References: Francis, 73; U. S. Census records, 1880.

Thom & Wilson

Arthur M. Thom (C. 1850-?)

James W. Wilson (dates not determined)

39½ Washington Square South (aka 130 West 4th Street; 141 MacDougal Street; 39A Washington Square South; 39½ Washington Square West; 39A Washington Square West) (1889-90)

Little is known of the backgrounds of Arthur M. Thom and James W. Wilson, despite the firm's prolific output between 1874 and 1910. Thom was born in Prussia. The partners primarily designed row house, French flats, and small apartment buildings, which are found in the Upper West Side/Central Park West, Riverside Drive-West End (and Extension I), Upper East Side (and Extension), Greenwich Village (and Extension II), Metropolitan Museum, and Hamilton Heights/Sugar Hill Historic Districts. In addition, Thom & Wilson was responsible for the Romanesque Revival style Harlem Courthouse (1891-93), 170 East 121st Street, a designated New York City Landmark. The short-lived firm of Thom, Wilson & [John E.] Schaarschmidt designed the Criminal Courts Building (1890-94, demolished) on Centre Street. In the South Village Historic District they designed the Romanesque Revival/Renaissance Revival style Washington View apartments at the corner of Washington Square South/West 4th Street and MacDougal Street.

References: Francis, 74; LPC, "Architects' Appendix," *Gansevoort Market Historic District Designation Report*; Ward, 77.

Benjamin Thompson Architects (BTA)

110 West 3rd Street (aka 110-114 West 3rd Street; 134 MacDougal Street) (1983-87)

Benjamin C. Thompson (1918-2002) studied at the University of Virginia and received a BFA in architecture from Yale in 1941. After serving five years as an officer in the Navy, Thompson and a number of Yale colleagues invited renowned Bauhaus founder Walter Gropius to join them in a new cooperative practice in Cambridge, Massachusetts known as The Architects Collaborative (TAC). In 1953, Thompson opened an interior design shop called Design Research (DR) located in Cambridge. In 1964, he succeeded Gropius as architecture

Department Chairman at Harvard. Thompson left TAC in 1966 to establish Benjamin Thompson & Associates (BTA). Over the years, BTA has been known for work including urban markets and gathering places, campus plans and buildings and performances spaces. Most notably, Thompson is credited for the successful adaptive reuse project that resulted in the Faneuil Hall Marketplace (Boston, 1971-76), a project on which he collaborated with developer James W. Rouse. The success of the project led to further collaborations with Rouse, leading to additional marketplaces including Harborplace (Baltimore, 1980), the South Street Seaport (New York, 1985) and Bayside Marketplace (Miami, 1987). In 1987, BTA received the AIA Firm Award, and in 1992, Thompson was honored with the AIA Gold Medal. The firm's work on Filomen D'Agostino Residence Hall (110 West 3rd Street (aka 110-114 West 3rd Street; 134 MacDougal Street)) at New York University (NYU), within the South Village Historic District, was completed in 1983-87.

References: Benjamin Thompson Architects, "BTA People," <http://www.BTA-Architects.com> (accessed December 11, 2013); "Places to Learn: Law Library, NYU School of Law," <http://www.BTA-Architects.com> (accessed October 17, 2013).

Tribit & Berger

Theodore A. Tribit (d. 1900)
Bruno W. Berger (1853-?)

121 West 3rd Street (1879)

Theodore A. Tribit was established in architectural practice in New York by 1874 practicing independently before forming a short-lived partnership with Bruno W. Berger that lasted from 1879 to 1880 during which time they designed the tenement with stores at 121 West 3rd Street. After beginning his career with Tribit, Berger practiced independently for a year before he formed another partnership known as Berger & Baylies (q.v.) which lasted until 1890. Tribit was individually responsible for store-and-loft buildings in the Ladies' Mile, Tribeca West and SoHo-Cast Iron Historic Districts.

References; Francis, 15, 76; LPC, "Architects' Appendix," *Ladies' Mile Historic District Designation Report*.

William B. Tuthill (1855-1929)

223 Sullivan Street (1886-87)
225 Sullivan Street (1886-87)
227 Sullivan Street (1886-87)
229 Sullivan Street (1886-87)
231 Sullivan Street (aka 231-233 Sullivan Street) (1886-87)
118 West 3rd Street (1885-86)

William Burnet Tuthill was born in New York and attended City College. After graduation in 1875 he worked as a draftsman in the office of Richard Morris Hunt before establishing an independent architectural practice in 1877. Best known as the architect of

Carnegie Hall (1889-91, a designated New York City Landmark), which he designed in association with Dankmar Adler of Adler & Sullivan, Tuthill received a number of noteworthy commissions including the Harlem Young Women's Christian Association Building (1888); the Princeton Inn (1893), Princeton, New Jersey; the Carnegie Library (1892-95), Pittsburgh, Pennsylvania; and the Columbia University Yacht Club on the Hudson River at West 86th Street (demolished). Among his institutional designs are the New York Post Graduate Medical School and Hospital on Second Avenue at East 20th Street (1890, demolished), the Women's Medical College at the New York Infirmary at 19 West 101st Street, and the (former) American Female Guardian Society and Home for the Friendless Woody Crest Home, 936 Woodycrest Avenue, the Bronx (1901-02, a designated New York City Landmark). Tuthill designed numerous residential buildings including the Morris and Laurette Schinasi House (1907-09, a designated New York City Landmark) and several others, which are represented in the Greenwich Village and Upper West Side/Central Park West Historic Districts as well as the row of tenements from 223-231 Sullivan Street and 118 West 3rd Street in the South Village Historic District.

Tuthill was an author of several books on architecture and lectured on acoustics and architectural history at Columbia University, the University of Cincinnati, and for the Board of Education of New York City. He was one of the founders of the Architectural League and served as a member of the Art Commission of the World's Columbian Exposition in Chicago in 1893. He was elected a Fellow of the American Institute of Architects in 1896. An amateur cellist of "ability" Tuthill also served as secretary of the Oratorio Society of New York for 36 years during the conductorships of Leopold, Walter, and Frank Damrosch and Louis Koemmenich.

References: Francis, 77; LPC, "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report*; LPC, *(Former) American Female Guardian Society and Home for the Friendless Woodycrest Home (LP-2049)* (New York: City of New York, 2000), prepared by Gale Harris, 3-4; "William B. Tuthill, Architect, Is Dead," *NYT*, August 27, 1929, 21; "William Burnet Tuthill," *Real Estate Record* (August 31, 1929), 12.

J. H. Valentine (dates not determined)

120 West 3rd Street (1884-86)

Little is known about Jacob H. Valentine. He appears as an architect in the *Real Estate Record* as early as 1872 and his career continued until 1897. Valentine's work is represented in the Mount Morris Park Historic District and within the South Village Historic District he was responsible for the tenement with stores at 120 West 3rd Street.

References: Francis, 77; LPC, Architects' files; *Real Estate Record*, various articles, 1872-1897.

Lisa Vangelas *see* **Linea LLP**

Charles H. Van Aken (c. 1856-1928)

148 West 4th Street (1896)

A native of Kingston, New York, Charles H. Van Aken moved to New York City by 1883 where he established himself in business as a mason/builder. Van Aken was responsible for the two-story building on the front of 148 West 4th Street in the South Village Historic District and it was his home as well as the location of his business until his death in 1928.

References: Ancestry.com, “Charles H. Van Aken, Overview”; New York City Directories, 1883/84-1925; U. S. Census records, 1910.

R. Auchmuty Van Houten (1888-1945)

98 MacDougal Street (c. 1907)

Richard Auchmuty Van Houten was a New York-born builder and contractor. In the South Village Historic District he was responsible for the design of 98 MacDougal Street, a one-story building constructed in 1907 as a rear addition to 186 Bleecker Street.

References: Ancestry.com, *U. S., World War I Draft Registration Cards, 1917-1918* [database on-line] Provo, UT: Ancestry.com Operations, 2005; New York City Directories, 1916-1946; Obituary, *NYT*, October 2, 1945, 23; U. S. Census records, 1920-1940.

Vaux & Radford

Calvert Vaux (1824-1895)

George Kent Radford (1826-1908)

Nicholas Gillesheimer (c. 1854-?)

219 Sullivan Street (aka 219-221 Sullivan Street) (1891-92)

Calvert Vaux was one of the most prolific and influential architects working in America during the second half of the 19th century. His picturesque buildings and romantic landscape designs were constructed in numerous cities and towns and his books had a wide-ranging audience, contributing to the vogue during this period for interesting and picturesquely styled buildings. Vaux, trained in architecture, landscape design and planning, came from England to the United States in 1850 to work with A. J. Downing in Newburg, New York as a partner in his Bureau of Architecture. They specialized in the creation of picturesque English country houses and also began the planning of the grounds around many government buildings in Washington, D. C. After Downing’s death in 1852, Vaux began a partnership with Frank Clarke Withers, with whom he designed the Jefferson Market Courthouse (1874-77, a designated New York City Landmark). Vaux’s book of house designs, *Villas and Cottages* (published originally in 1857), was modeled on Downing’s highly popular *Cottage Residences* and became a standard for the genre.

Vaux relocated to New York City where, in 1858, he and Frederick Law Olmsted entered the competition for Central Park with their plan for a “greensward,” the first public park in the

country (a designated New York City Scenic Landmark). Their design, based on the tradition of English landscape gardening, became a major influence in the development of public parks throughout the country. Vaux was responsible for the design of many of the architectural features of the park, including the bridges, and the Bethesda Terrace and Fountain. He went on to design numerous projects with Olmsted under the auspices of the landscape firm, Olmsted, Vaux and Company (1865-72). These included Prospect Park in Brooklyn (1865, a designated New York City Scenic Landmark), Riverside, Illinois (1868-90), Morningside Park (1887-94, a designated New York City Scenic Landmark), and Riverside Park (1873-88, a designated New York City Scenic Landmark).

Vaux designed many public buildings, institutions and grounds in various cities. These included the Harford Retreat for the Insane in Connecticut (1865, with Olmsted), Hudson River State Hospital and Grounds (1867-72), the Grounds of Gallaudet College in Washington, D. C. (1866), the grounds of the Parliament buildings in Ottawa (1873-39), and the park system for Buffalo, New York. With Jacob Wrey Mould, who had come earlier from England and contributed many designs for Central Park, Vaux developed a Master Plan for the Metropolitan Museum of Art (1874-80) and the American Museum of Natural History (1874-77, both designated New York City Landmarks).

Around 1873, Vaux began a partnership with George Kent Radford, a civil engineer that was to last for 18 years. This partnership was formalized as the architectural division of Vaux & Co., Landscape Architects in 1876. A friend of Charles Loring Brace founder of the Children's Aid Society, Vaux and Radford designed more than a dozen buildings including industrial schools and lodging houses for the Society, four of which, the Tompkins Square Lodging House and Industrial School (1885), Mott Street Industrial School (1888), Fourteenth Ward Industrial School (1888-89), and Elizabeth Home for Girls (1891-92) are individually designated New York City Landmarks. Vaux also designed a High Victorian Gothic townhouse for Samuel J. Tilden in New York (1881-84) and the grounds for Tilden's country estate, Greystone, in Yonkers, New York (1879-80). In the South Village Historic District, Vaux and Radford designed the Children's Aid Society building at 219 Sullivan Street although select sources attribute the building to Nicholas Gillesheimer, an architect who had an office in the same building as Vaux & Radford from 1891-1893, and later became a partner of Downing Vaux.

References: William Alex, *Calvert Vaux: Architect & Planner* (s. l., Ink, 1994), 24-26, 183, 214-228; Ancestry.com, *California, Death Index, 1905-1939* [database on-line] Provo, UT: Ancestry.com Operations, 2013; Francis, 34, 78; LPC, *Children's Aid Society, Elizabeth Home for Girls Designation Report (LP-2274)* (New York: City of New York, 2008), 7-8, prepared by Virginia Kurshan; "Vaux, Calvert," in *Macmillan Encyclopedia of Architects*, 4: 303-304; Elliot Willensky and Norval White, *AIA Guide to New York City* (New York: Harcourt Brace Jovanovich, 1988), 160, 163-164; U. S. Census records, 1880, 1900.

Anthony Vendrasco (1847-?)

534 La Guardia Place (aka 534-538 LaGuardia Place) (1911)

Anthony (Antonio) Vendrasco was born in Italy and immigrated to the United States in 1891. He was established as an architect in New York City by 1899 and continued to practice through 1921, during which time he was briefly affiliated with A. Bartocchini in the firm of

Bartoccini & Vendrasco (1913-14). He designed a variety of building types including the original rectory of Our Lady of Pompeii Church at 210 Bleecker Street (demolished) and the former bakery and dwelling for the Zampieri Bros. at 17 Cornelia Street in the Greenwich Village Historic District Extension II. In the South Village Historic District, Vendrasco was responsible for the loft building at 534 LaGuardia Place.

References: "The Building Department," *NYT*, December 24, 1899, 12; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (May 26, 2010), <http://www.MetroHistory.com>; U. S. Census records, 1900-1910; Ward, 5, 80.

Frank E. Vitolo (1887-1938)

174 Bleecker Street (1923 alteration)
176 Bleecker Street (1923 alteration)
87-89 MacDougal Street (aka 188 Bleecker Street), with C. W. Schlusing (1928)
125 West 3rd Street (aka 125-129 West 3rd Street) (1919-20)
146 West 4th Street (1917 alteration)

Frank Vitolo had his own architectural firm from 1915 to 1917 and then was associated with the firm of Robert D. Kohn, Charles Butler, and Clarence Stein until his death. He worked on many buildings in New York, including the 40-story office tower at 444 Madison Avenue. Within the South Village Historic District, Vitolo was responsible for the alterations of three earlier buildings on Bleecker and West 4th Streets and the design of the apartment house at 87-89 MacDougal Street (aka 188 Bleecker Street) with Christian W. Schlusing and the garage for Z. T. Piercy at 125 West 3rd Street. He also designed a Colonial Revival style house on Delafield Avenue in Fieldston for himself and his family. Shortly before his death he designed the Welfare Island Hospital. Vitolo was a member of the American Institute of Architects and served on several committees that oversaw the revision of the New York City building code in 1929.

References: "Bush to Help Draft New Building Code," *NYT*, November 29, 1929; "Frank Vitolo," *NYT*, December 18, 1938; "Increase Office Business Space on Fifth and Madison," *NYT*, August 3, 1930; Ward, 80.

John Phillip Voelker (dates not determined)

189-195 Bleecker Street (aka 91-93 MacDougal Street) (1907)
114 MacDougal Street (1900)
214 Sullivan Street (aka 214-218 Sullivan Street) (1899-1900)

Little is known about the life and career of John Philip Voelker. He officially appears as an architect in general practice in New York City directories in 1897 and continued practicing through 1940. In 1927 he was responsible for the facade modification of a house at 64 East 91st Street in the expanded Carnegie Hill Historic District. In 1895 he designed the Romanesque Revival style factory for George Schenk and his partner A. W. Schlitchte at 22 Jones Street in the Greenwich Village Historic District Extension II. In the South Village Historic District,

Voelker was responsible for the design of the tenements at 189-195 Bleecker Street (aka 91-93 MacDougal Street) and 114 MacDougal Street, and the loft building at 214 Sullivan Street.

References: Francis, 78; LPC, "Architects' Appendix," *Expanded Carnegie Hill Historic District Designation Report*; Ward 80.

William E. Waring (d. 1882)

104 West Houston Street (1881)
106 West Houston Street (aka 164 Thompson Street) (1881)
110 West Houston Street (1878)
112 West Houston Street (1875)

William E. Waring began his career in his father's architectural firm, E[dmund] Waring & Son, from about 1859 to 1867. He left the firm in 1868 and entered into what was a lucrative independent practice, which lasted until his death in 1882 (he left his widow Frederica \$500,000). Waring designed the tenements at 122 Greene Street (1866-68) and 46 Laight Street (1874) located within the SoHo-Cast Iron Historic District and the Tribeca North Historic District, respectively; the 1871 alteration of 185 Christopher Street and the 1873 design of 304 West 10th Street in the Weehawken Street Historic District; the Italianate style stable building at 31 Great Jones Street for the New York Board of Fire Underwriters in the NoHo Historic District Extension; Italianate/neo-Grec style tenements with stores at 18-20 Cornelia Street in the Greenwich Village Historic District Extension II; and two tenements in the East Village/Lower East Side Historic District. In the South Village Historic District, Waring was responsible for the design of four tenements with stores on West Houston Street.

References: Francis, 80; LPC, "Architects' Appendix," *Weehawken Street Historic District Designation Report (LP-2183)* (New York: City of New York, 2006), prepared by Jay Shockley; LPC, "Architects' and Builders' Appendix," *NoHo Historic District Extension Designation Report*; LPC, Architects files; "The Money Value of a Husband," *NYT*, August 4, 1884, 8.

Max Wechsler (1906-?)

211 Thompson Street (aka 207-213 Thompson Street) (1973-75 alteration)

Little is known about the life and career of Max Wechsler. He was born in New York City and was educated at Columbia University and New York University. Beginning c. 1946, he partnered with Michael Schimenti in the firm of Wechsler & Schimenti. The firm designed residential, commercial, education, and public buildings throughout the five boroughs. Though they remained active for many years, the partners appear to have practiced independently as well. Within the South Village Historic District, Wechsler is responsible for the alterations that converted the four-story stable building at 211 Thompson Street (aka 207-213 Thompson Street) into an apartment building.

Reference: LPC, "Architects' Appendix," *West End-Collegiate Historic District Extension Designation Report*.

John H. Whitenack (1841-1912)

502 LaGuardia Place (1901)

Little is known about John Henry Whitenack whose career spanned the period between 1869 and 1910. He appears in *Real Estate Record* as an architect, frequently associated with landowners Jeremiah W. Dimmick and Amos T. Eno although U.S. Census records and directories list him as builder or carpenter. In the South Village Historic District he was responsible for the store-and-loft building at 502 LaGuardia Place.

References: Christopher Gray, “Streetscapes: SoHo Historic District, Not Exactly the Wild West,” *NYT*, May 11, 2008, RE8; New York City Directories, 1868, 1875-78, 1880, 1883, 1892, 1894, 1902-03, 1906, 1910, 1912; Office for Metropolitan History, “Manhattan NB Database 1900-1986,” (October 16, 2013) <http://www.MetroHistory.com>; “Obituary Notes,” *NYT*, February 27, 1912, 9; *Real Estate Record*, various articles, 1869-1910; U. S. Census records, 1880, 1900.

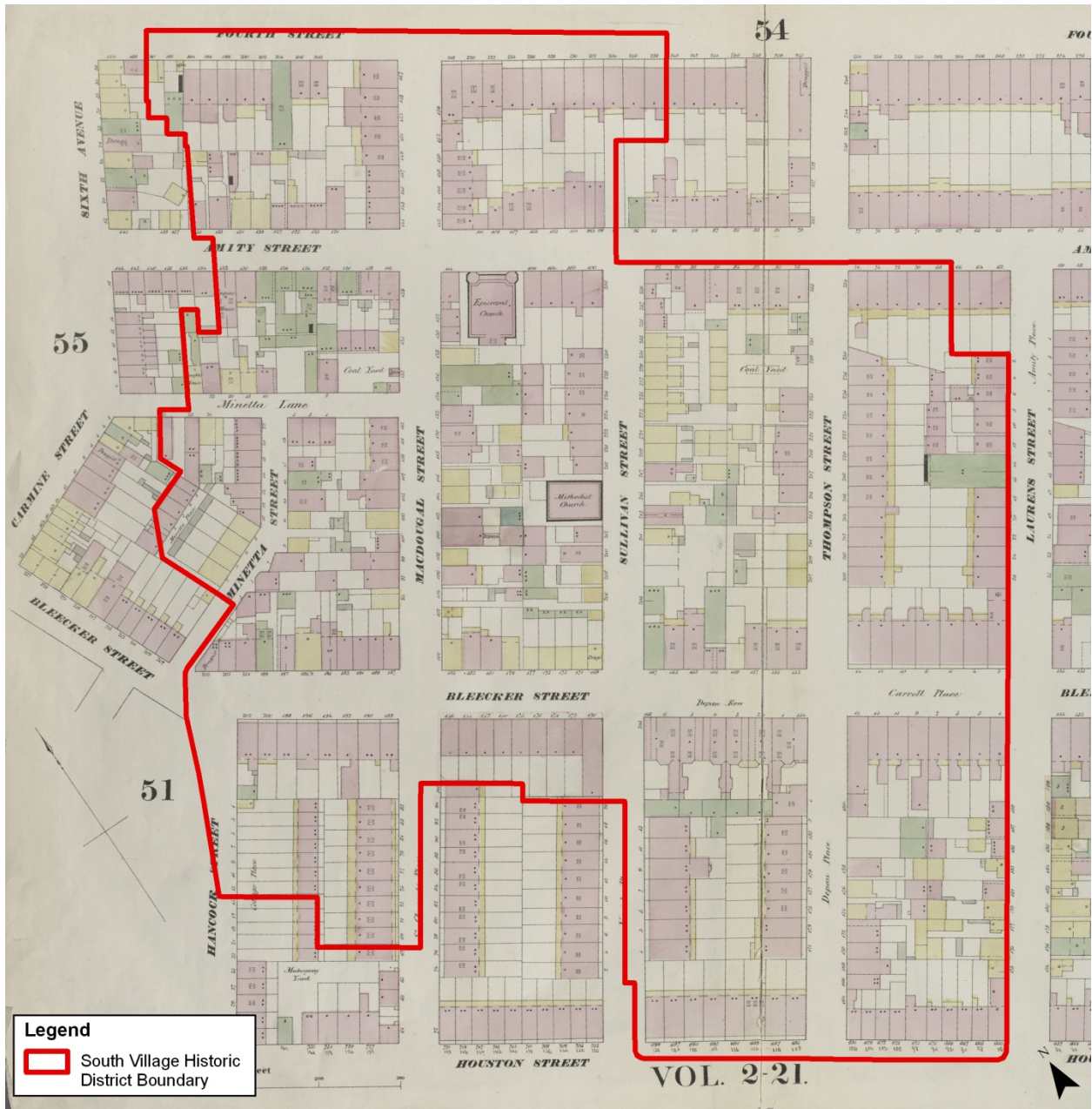
Thomas Williams (1902-?)

220 Sullivan Street (aka 220-222 Sullivan Street) (1930 alteration)
224 (aka 224 Front) & 224 Rear Sullivan Street (1930-31 alteration)
226 (aka 226 Front) & 226 Rear Sullivan Street (1930-31 alteration)
228 (aka 228 Front) & 228 Rear Sullivan Street (1930-31 alteration)

Little is known about the life and career of Thomas Williams. He appears to have been born in Boston and educated at Harvard, receiving his Masters in Architecture in 1927. He worked as a draftsman for a number of different firms throughout his career, and was particularly active in the 1930s through 1960s. He was a member of the AIA Washington-Metro Chapter (Washington, DC), and appears to have primarily worked in that region, though he produced work in New York as well. During the 1930s, Williams apparently partnered with his brother, real estate developer Oliver Williams, on some New York projects, primarily modernizations of older row houses and tenements, including the buildings at 220 Sullivan Street (aka 220-222 Sullivan Street) and 224 through 228 Sullivan Street, within the South Village Historic District.

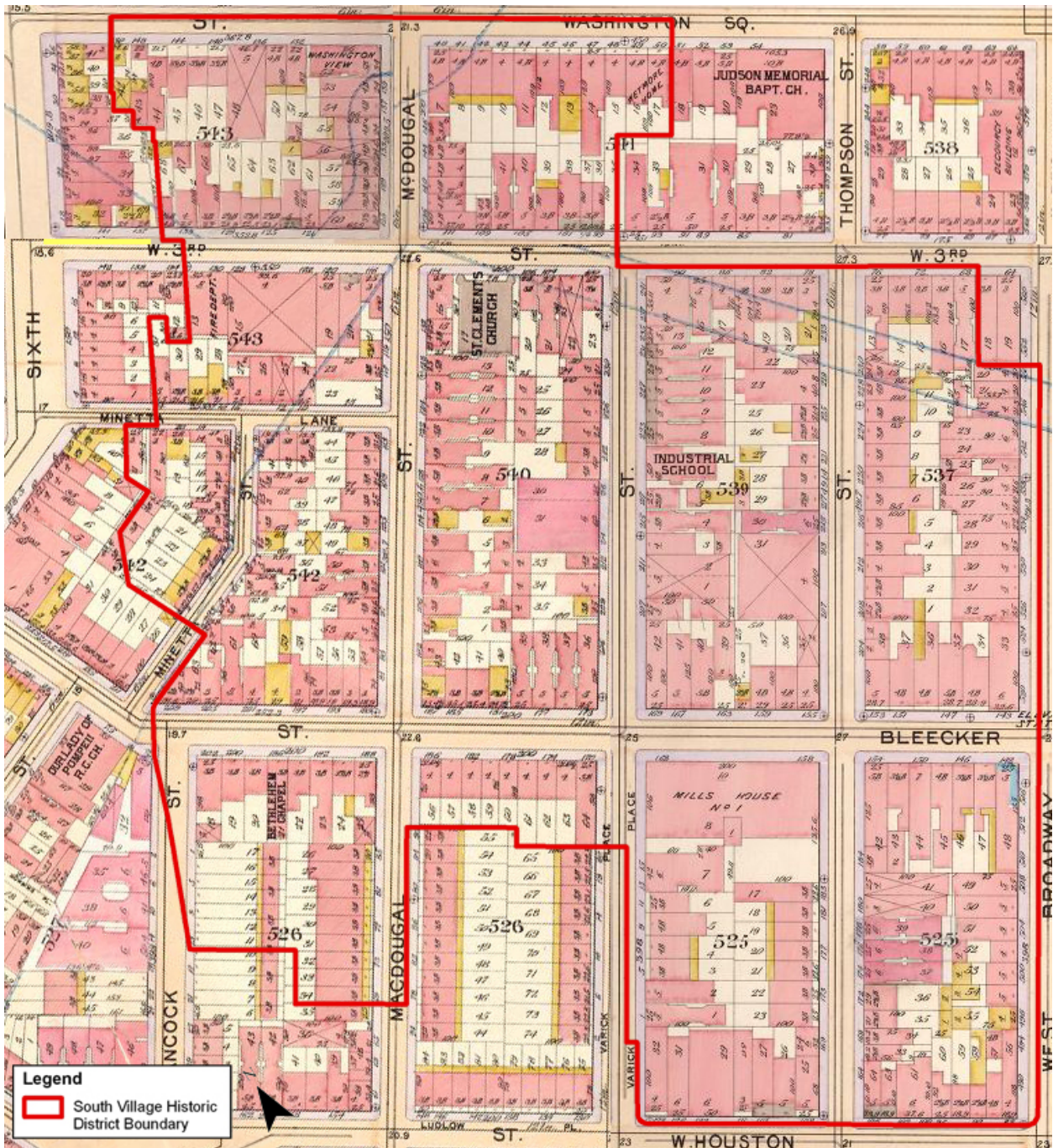
Reference: *American Architects Directory* (New York: Bowker, 1956); “Home Purchased for Dental Clinic,” *NYT*, October 18, 1937, 32; “Oliver Williams, Retired Banker, 87,” *NYT*, September 24, 1947, 23; “Tall Apartments in Village,” *NYT*, April 12, 1931, RE1.

ILLUSTRATIONS



Map of the South Village published in 1859, depicting fashionable row house development. A number of residential terrace names are shown, including Carroll Place on Bleeker Street, St. Clement's Place on MacDougal Street, and Varick Place on Sullivan Street. Laurens Street (now LaGuardia Place) and Sullivan Street do not yet extend northward to Washington Square.

William Perris, *Maps of the City of New-York* (New York: William Perris, 1857-62), 4:50.
 Courtesy the Lionel Pincus and Princess Firyal Map Division, The New York Public Library, Astor, Lenox and Tilden Foundations



Map of the South Village published in 1899, depicting tenement development—seen primarily in the distinctive dumbbell footprints of old-law buildings. Laurens Street has been renamed West Broadway (now LaGuardia Place) and extends to Washington Square, while Sullivan Street still has not yet been cut through to the park. George W. and Walter S. Bromley, *Atlas of the City of New York* (G. W. Bromley & Co.: Philadelphia, 1899), compilation of plates 22, 31, 33, and 35
 Courtesy the Lionel Pincus and Princess Firyal Map Division, The New York Public Library, Astor, Lenox and Tilden Foundations



200 and 202 Bleecker Street
Built c. 1825-26, now the Little Red School House



149 Bleecker Street
Built c. 1831 as part of the Carroll Place residential terrace



127 to 131 MacDougal Street
Built c. 1828-29

Federal style row houses from the 1820 and 30s
Photos: Christopher D. Brazee (2013)



179 Sullivan Street
Built c. 1834 as part of the Varick Place residential terrace, raised to four full stories in 1879



132 West 4th Street
Built c. 1839, renovated in 1917 during alterations designed by Josephine Wright Chapman



12 and 14 Minetta Street
Built c. 1847-48 and c. 1848, these buildings were in the heart of the Little Africa enclave



132 and 130 MacDougal Street
Built c. 1852

Greek Revival style row houses
Photos: Christopher D. Brazee (2013)



St. Clement's Place, 73 to 77 MacDougal Street
Photo: New York City Department of Taxes (c. 1939); Courtesy New York City Municipal Archives



73 to 77 MacDougal Street
Photo: Christopher D. Brazee (December 12, 2013)



172 to 186 Bleeker Street
 Built c. 1861, historic image showing once-fashionable residential terrace
Photo: (March 27, 1920); Courtesy Museum of the City of New York



172 to 176 Bleeker Street
 The row was updated in the 1920s with studio windows and other alterations
Photo: Christopher D. Brazee (December 12, 2013)

19th century residential terraces with 20th century updates



169 Thompson Street

Built c. 1859, it is the earliest known purpose-built tenement within the historic district



498 and 500 LaGuardia Place

Built in 1870 and designed by Samuel Lynch



123 West 3rd Street

Built in 1871 and designed by Biela & Co., featuring a rare cast-iron facade with a brick fifth story added 1913



173 Sullivan Street

Built in 1875 and designed by James Stroud

Italianate and neo-Grec style pre- and old-law tenements from the 1850s through 1870s

Photos: Christopher D. Brazeo (2013)



167 Bleecker Street
Built 1886-87 and designed by John B. Snook



120 West 3rd Street
Built in 1884-86 and designed by J. H. Valentine



177 to 171 Bleecker Street
Built in 1887-88 and designed by Alexander I. Finkle

Neo-Grec and Queen Anne style old-law tenements from the 1880s
Photos: Christopher D. Brazee (2013)



235 Sullivan Street
Built in 1886 and designed by John Miller



118 MacDougal Street
Built in 1893 and designed by Martin V. B. Ferdon



231 to 223 Sullivan Street
Built in 1886-87 and designed by William B. Tuthill

Queen Anne style old-law tenements from the 1880s
Photos: Christopher D. Brazee (2013)



39½ Washington Square South
Built in 1889-90 and designed by Thom & Wilson



114 MacDougal Street
Built in 1899-1900 and designed by John Philip Voelker



192 and 194 Bleecker Street
Built in 1901 and designed by John P. Cleary



103 and 105 MacDougal Street
Built in 1901-02 and designed by Michael Berstein

Renaissance Revival style old-law tenements from the late 19th and early 20th century
Photos: Christopher D. Brazee (2013)



177 and 181 Thompson Street
Built in 1903 and designed by Bernstein & Bernstein



128 West Houston Street
Built in 1904 and designed by Bernstein & Bernstein



218 Thompson Street
Built in 1904 and designed by Bernstein & Bernstein



230 Thompson Street
Built in 1903 and designed by Sass & Smallheiser

Renaissance Revival style new-law tenements from the early 20th century
Photos: Christopher D. Braze (2013)



Mills House No. 1
156 Bleecker Street, built in 1896-97 and designed by Ernest Flagg



183 Sullivan Street
Built in 1897 as an annex to Mills House No. 1 and designed by Ernest Flagg



183 Thompson Street
Built in 1907 as an annex to Mills House No. 1 and designed by J. M. Robinson

Mills House No. 1 complex
Photos: Christopher D. Brazee (2013)



117 MacDougal Street
Built c. 1864 as a stable, roof later altered



528 LaGuardia Place
Built in 1884 by J. V. Close & Bro., builders



Streetscape along LaGuardia Place with
510 LaGuardia Place in foreground (1871-72, Henry Fernbach)

19th-century commercial buildings
Photos: Christopher D. Brazee (2013)



504 LaGuardia Place
Built in 1889 by Moran & Armstrong, builders



520 LaGuardia Place
Built in 1890 and designed by Cleverdon & Putzel



508 LaGuardia Place
Built in 1891 and designed by Brunner & Tryon



(former) Fire Patrol No. 2
84 West 3rd Street
Built in 1907 and designed by Franklin Baylies

19th-century commercial and institutional buildings
Photos: Christopher D. Brazee (2013)



144 Bleecker Street

Built c. 1830-31 as part of the Carroll Place residential terrace; altered in 1920 for Mori's Restaurant to the designs of Raymond Hood



70 West 3rd Street

Rebuilt for automobile-related uses in 1920



290 Sixth Avenue

Built in 1940-41 and designed by H. I. Feldman

20th-century renovations and residential development

Photos: Christopher D. Brazee (2013)



Vanderbilt Hall, 40 Washington Square South
 Built in 1948-51 and designed by Eggers & Higgins

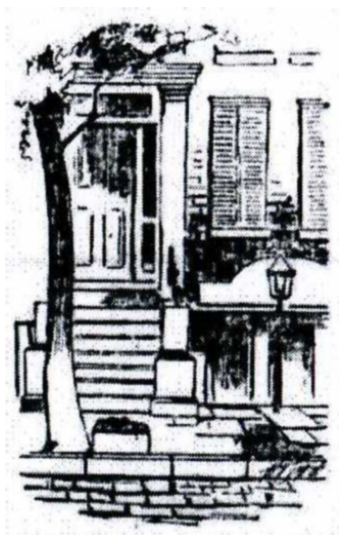


Hagop Kevorkian Center for Near Eastern Studies, 50 Washington Square South
 Built in 1969-72 and designed by Philip Johnson and Richard Foster

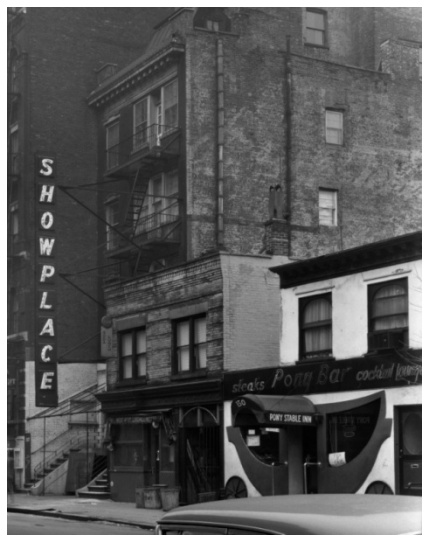


Wilf Hall, 139 MacDougal Street
 Built in 2010-11 and designed by Morris Adjmi Architects

Institutional buildings associated with New York University
Photos: Christopher D. Brazee (2013)



The Slide
 157 Bleecker Street
Image: The World, September 7, 1900



The Showplace and the Pony Stable Inn
 146 and 150 West 4th Street
Photo: John Barrington Bayley (c. 1950s)



Music Box
 121 West 3rd Street
Photo: John Barrington Bayley (c. 1950s)



Swing Rendezvous
 117 MacDougal Street
Photo: John Barrington Bayley (c. 1950s)



Bonnie & Clyde
 82 West 3rd Street
Photo: LPC, Urban Cultural Resources Survey (c. 1980s)

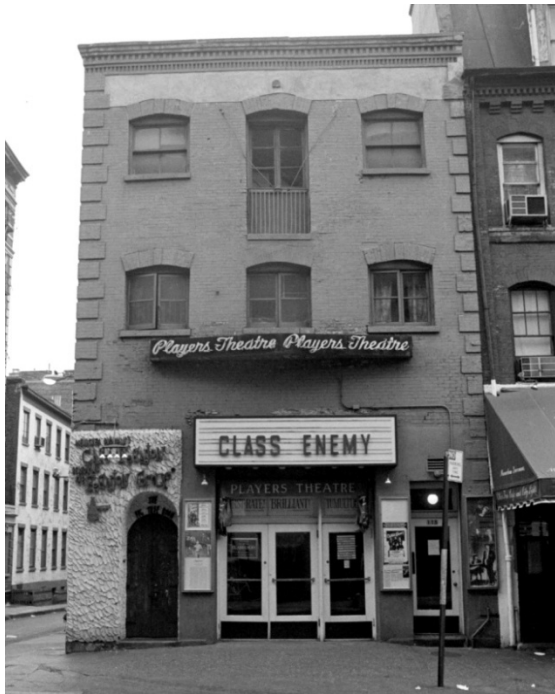
Gay and Lesbian Bars (1890-1980s)



Bleecker Street Cinema
 144 Bleecker Street
Photo: John Barrington Bayley (c. 1950s)



Circle in the Square Theater
 159 Bleecker Street
Photo: LPC, Urban Cultural Resources Survey (c. 1980s)



Players Theater
 115 MacDougal Street
Photo: LPC, Urban Cultural Resources Survey (c. 1980s)



Village Gate and Top of the Gate
 156 Bleecker Street
Photo: John Barrington Bayley (c. 1950s)

Theaters



San Remo and Caffe Borgia
 Bleecker and MacDougal Streets
Photo: John Barrington Bayley (c. 1950s)



Cafe Figaro
 186 Bleecker Street
Photo: John Barrington Bayley (c. 1950s)



Take 3, the Bitter End, and the Dugout
 149 to 145 Bleecker Street
Photo: John Barrington Bayley (c. 1950s)



The Fat Black Pussy Cat
 13 Minetta Street
Photo: John Barrington Bayley (c. 1950s)

Cafes and Clubs