
GREENWICH VILLAGE
HISTORIC DISTRICT
DESIGNATION REPORT

Volume 1

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COMMISSION

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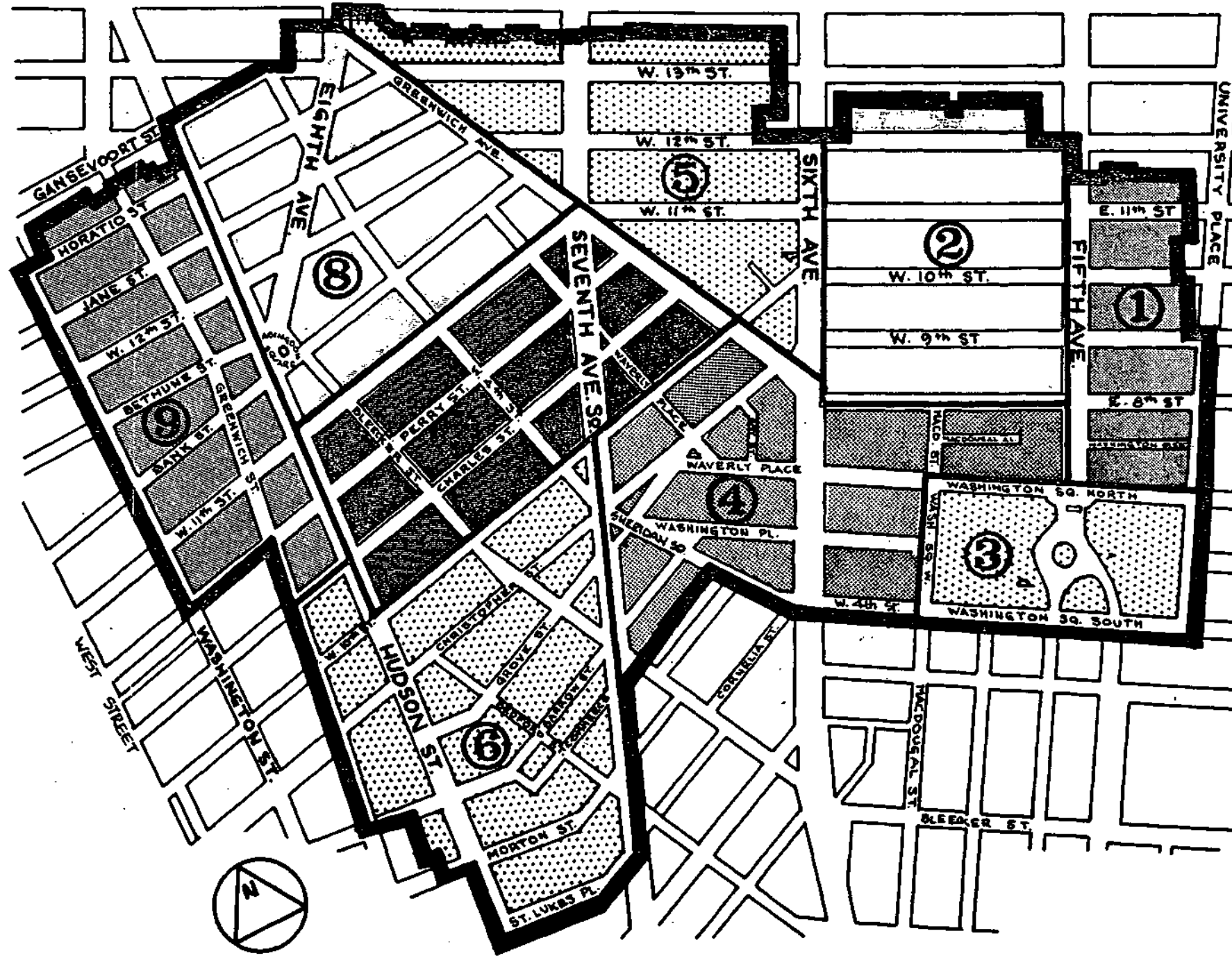
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GREENWICH VILLAGE
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DESIGNATION REPORT

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GREENWICH VILLAGE HISTORIC DISTRICT MANHATTAN

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

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

BOUNDARIES

Landmarks Preservation Commission
LP-0489

GREENWICH VILLAGE HISTORIC DISTRICT, Borough of Manhattan

The property bounded by Washington Square South, West 4th Street, the rear lot lines of the buildings on the south side of Barrow Street from West 4th Street through 27-31 Barrow Street, the southern property line of 289 Bleecker Street, 7th Avenue, Leroy Street, St. Luke's Place, Hudson Street, Morton Street, the rear lot lines of 447 through 451 Hudson Street, a portion of the southern property line of 453 Hudson Street, the rear lot lines of 453 and 455-457 Hudson Street, the western property line of 97 Barrow Street, Barrow Street, Greenwich Street, Perry Street, Washington Street, Horatio Street, the western property line of 83 Horatio Street, the rear lot lines of 83 through 67 Horatio Street, a portion of the eastern property line of 67 Horatio Street, the northern property line of 832-836 Greenwich Street, the northern property line of 827-829 Greenwich Street, the rear lot line and a portion of the eastern property line of 53 Horatio Street, the rear lot lines of 51 through 45 Horatio Street, a portion of the eastern property line of 45 Horatio Street, the northern property line of 639 Hudson Street, Hudson Street, Gansevoort Street, West 13th Street, the rear lot lines of 65 through 73 8th Avenue, the northern property line of 73 8th Avenue, the northern property line of 70-72 8th Avenue, the rear lot lines of 253 through 205 West 13th Street, the northern property line of 42-46 7th Avenue, the northern property line of 41-49 7th Avenue, a line 100 feet north of the front lot lines of 161 through 107 West 13th Street, the eastern property line of 107 West 13th Street, the eastern property line and the rear lot line of 104 West 13th Street, the rear lot line of 106 West 13th Street, the eastern property line of 117 West 12th Street, West 12th Street, the western property line of 71-77 West 12th Street, a line 100 feet north of the front lot lines of 71-77 through 49 West 12th Street, a portion of the eastern property line of 49 West 12th Street, a line 45 feet north of the front lot lines of 47 through 41 West 12th Street, a portion of the western property line of 39 West 12th Street, a line 100 feet north of the front lot lines of 39 through 11 West 12th Street, the eastern property line of 11 West 12th Street, West 12th Street, 5th Avenue, the northern property line of 45 5th Avenue, a portion of the northern property line of 43 5th Avenue, the rear lot lines of 11 through 29 East 11th Street, the eastern property line of 29 East 11th Street, the eastern property lines of 28 East 11th Street and 15-19 East 10th Street, the eastern property lines of 24 East 10th Street and 23 East 9th Street, East 9th Street, University Place and Washington Square East.

TESTIMONY AT THE PUBLIC HEARINGS

On December 9, 1965 the Landmarks Preservation Commission held a public hearing on the proposed designation of the Greenwich Village Historic District. Forty-one persons spoke in favor of the proposed designation, and twenty-three persons opposed it. The Commission received dozens of letters in support of the proposed designation. These communications indicated that there was substantial backing for the designation from many residents of The Village, including a large number of homeowners.

The Commission held additional public hearings on Greenwich Village on December 21, 1966, February 7, 1967 and February 28, 1967. At these public hearings, the Commission also had before it an alternate proposal to create 18 Historic Districts within the boundaries of the originally proposed Greenwich Village Historic District. At the three additional public hearings, the great majority of the testimony favored the designation of Greenwich Village as a single Historic District. At that time the Commission also received a large number of letters and telegrams favoring the designation of Greenwich Village as a single Historic District.

PURPOSE OF DESIGNATION

Of the Historic Districts in New York City which have been designated or will be designated, Greenwich Village outranks all others. This supremacy comes from the quality of its architecture, the nature of the artistic life within its boundaries, and the feeling of history that permeates its streets.

The eastern part of Greenwich Village has the open sweep of Washington Square and the splendid vista of Fifth Avenue, with the fine houses adjoining it on either side, while the western part has other fine buildings, roadways with unexpected changes in direction and glimpses of quaint little streets. The Village means something real, tangible and livable to its inhabitants, while to the casual visitor, it represents a chance to look into a world of hidden charm, mystery and ever-changing vistas.

What is exceptional about Greenwich Village is its many tree-lined streets, the human scale of so many of its buildings, and the special architectural qualities of its houses. Because of the nature of its development, there are many homogeneous rows of houses built by investors, designed in the most attractive styles of the periods in which they were constructed. They include fine Federal houses with gabled roofs and dormers, Flemish bond brickwork and exceptionally attractive wrought ironwork. At the next stage of development, the Greek Revival introduced greater height featuring attic windows, rusticated stone basements, splendid doorways and wrought ironwork embellished with castings, utilizing Greek detail. Next came the romantic styles, of which the Italianate was predominant; it introduced the New York "Brownstone," as we know it today. These stately dignified houses, later modified by French influence, were built among the houses of earlier periods, lending great variety and interest.

The exceptionally fine quality of Village architecture together with its special quaintness are found nowhere else in New York. While architectural quality is in evidence everywhere, it is especially prominent in streets such as Washington Square North, with its long row of Greek Revival houses, and on Tenth and Eleventh Streets west

PURPOSE OF DESIGNATION

of Fifth Avenue. Here an interesting blending of styles sets off "terraces" of Anglo-Italianate houses. Quaintness is especially to be seen in such small streets as Washington Mews, MacDougal Alley and Gay Street. Here, with diminutive houses converted from stables in the Mews and the Alley, and with the fine small houses of artisans and tradesmen in Gay Street, we sense the continuity of life in a given locale, but little changed from the days when they were built. Picturesqueness is evident especially at the corner of Sixth Avenue and West Tenth Street in the silhouette of the old Jefferson Market Courthouse, with its multi-colored Victorian detail, recently converted to use as a library.

Terminal features, so rare at the end of our streets in this City, are found both at the arch on Washington Square, which closes the end of Fifth Avenue, and at the western end of Grove Street, where one comes upon charming little Saint Luke's Chapel.

With the exception of Washington Square, squares in The Village are mostly triangular in shape and small. These include Village, Abingdon and Jackson Squares, as well as Sheridan Square with its adjoining little park, all formed by the intersection of two or more streets. They are open features of this area which increase its attractiveness to many families.

One of the most notable and unusual features, to be found only in Greenwich Village, is the array of handsome studios for artists. These studios scattered at random throughout the area generally display a large "studio-window" at the top floor, often tastefully introduced above the cornice line.

Also characteristic of Greenwich Village, and in a sense unique to the area, is an almost bizarre type of small town house unusual in its architecture, its colors and materials, and in its rooflines. These houses, no two alike, are to be found in the most unexpected places and are usually the result of subsequent remodelings or the application of the talents of Village artists to the exteriors. The small, picturesque apartment house on the east side of Bedford Street, between Grove and Christopher Streets, is an extreme example of this type of house, playful in its concept.

Although not numerous, the exceptionally fine churches within the District lend it an air of great distinction. They range in style from Federal to Gothic Revival and include several of the finest Greek Revival churches in the City. The two splendid Gothic Revival churches on the west side of Fifth Avenue have notable towers and some of the finest detail of their period.

Walking through The Village at any time of day or night and in almost any direction, one is struck by the fact that one is in a part of the City which is very different from any other, remarkable for its old-world charm and outstanding as a great historic area of New York.

It is the summation of these qualities which make it such a memorable district, one which is not merely worthy of preservation but one which must be preserved at all costs.

It is precisely with this object in mind that the New York City Landmarks Preservation Commission has moved to designate this unique area of the City, to check that process of attrition which eats away our best neighborhoods, bit by bit, piece by piece, until we wake up to find that a fine neighborhood has become a second-rate anonymous place. What is this process of attrition but the gradual replacement, house by house, of the good by the bad, of the compatible by the mediocre. The end result is the anonymous city block, the area we pass through without seeing. Where the fine old town house stands proudly today, a mediocre apartment house may stand tomorrow.

Where fine rows of town houses now remain, as a part of our architectural heritage, it is our duty to insure that they are well maintained and, if altered in any way, so altered that they retain the qualities which make them notable.

PURPOSE OF DESIGNATION

Where groups of houses of different design, but uniform in their use of materials, scale and architectural details exist, the removal or alteration of any building or buildings from such a group would destroy its character. This would seriously affect the fine appearance of the street and perhaps even of the whole neighborhood.

Changes of a practical nature have had to be made, and always will have to be made, to provide well-lighted studios for artists, to change entrances to be near street level and, in some cases, to insure the economic survival of these historic houses. In many cases these changes have been thoughtfully designed and tastefully executed.

Despite the great progress which has been made and the enthusiasm of the residents in restoring and beautifying their properties, The Village is still experiencing the deterioration of its historic character from several causes. One is the demolition of residences for the construction of new buildings which do not conform to the high quality of the surrounding architecture.

One of the worst dangers in The Village has been the defacement of houses by renovations which are often incompatible with surrounding architecture. Among the kinds of renovations which have proven detrimental to the neighborhood, are the use of dissimilar materials in adjacent buildings and the complete rearrangement of windows in such manner that they bear little or no relation to those adjoining. This type of renovation has a depressing effect on real estate values, and although it is often intended as an improvement, it has quite the reverse effect. If such renovations were to continue unrestrained, they would ultimately spoil the special character of this fine neighborhood.

For many years community organizations have, by means of volunteer workers, fought to secure protection for the neighborhood as a whole. The property owners and other residents have always strongly supported a program of designation and preservation. Their familiarity with preservation programs being carried on in other cities has led to the drive to obtain municipal protection for their outstanding area. Community organizations and the Local Planning Board have been in the forefront in urging such action.

SUMMARY

We should look to the positive aspects of protection because it is here that we will establish the approach which is needed to maintain the quality of the Historic District.

In the last twenty years New York City has lost many of its fine old buildings and attractive blocks of buildings. The purpose of designation is to give an opportunity to City government and the citizens of the City to save from destruction the best of those which are left. There are over one thousand buildings built before the Civil War within the Greenwich Village blocks on which the Commission held its Public Hearings. Under the Landmarks Preservation Law, the City provides a professional staff of architects and historians to cooperate with owners in preserving the authentic character of Historic Districts.

The law is clear that both individual buildings and Historic Districts are to be protected in New York City. Preservation of individual historic buildings is undeniably essential in any preservation program, but groups of fine old buildings in fact preserve entire neighborhoods. The protection of just such areas, as Greenwich Village, was discussed at the time the legislation was passed. The law provides separately for the designation of Historic Districts.

The overriding consideration in creating an Historic District is the protection of an entire outstanding area, and only the creation of an Historic District can halt the piecemeal destruction of such a fine area.

PURPOSE OF DESIGNATION

From the totality of Greenwich Village emanates an appearance and even more a spirit and character of Old New York which no single block thereof and no individual Landmark could possible provide. It is this collective emanation which distinguishes an Historic District, and particularly Greenwich Village, from a Landmark and gives it a unique aesthetic and historical value.

HISTORIC DESCRIPTION

Greenwich Village is one of the oldest sections of Manhattan which was laid out for development in the years following the American Revolution. Today, it contains the greatest concentration of early New York residential architecture to be found anywhere within the five Boroughs of the City.

Unlike Chelsea, Gramercy Park and other small residential islands in Manhattan which have managed to survive from the last century, Greenwich Village is unique because it is the only good-sized residential area which has remained largely intact and where the architecture reflects the continuum of a community. Many old buildings have retained their old uses while others, treasured as architecture, have been preserved to serve new and viable uses. Thus a sashmaker's workshop, a medical dispensary, a malt house, a public livery stable, a fire station, a court house, a grocery or drygoods shop and dozens of other structures, built to serve the early community, are today as much a part of the architectural and historical heritage of The Village as are its many fine town houses, smaller dwellings and churches.

Geographically, Greenwich Village is located midway between the present downtown financial center and the midtown business center of Manhattan. Its traditional boundaries extend from the Hudson River on the west to Fourth Avenue and the Bowery on the east and from Houston Street on the south to Fourteenth Street on the north. These boundaries were officially recognized when the rapidly expanding City, moving northward from lower Manhattan, made Greenwich Village the Ninth and Fifteenth Wards of New York. The Greenwich Village Historic District covers a lesser area as defined by its official boundary map included in this report.

The boundaries of the Greenwich Village Historic District encompass that section within the traditional area which best retains, in physical form, the special character of the community and its architecture of aesthetic interest. The distinctive quality of this Historic District, in addition to the significance of its architecture and of its cultural life, may be attributed to several factors, including the fact that it retains much of its original, irregular street pattern, laid out on a diagonal to the axis of the Commissioners' grid plan of 1807-11 which was adopted for the rest of the City. Despite the presence of contemporary structures among the old, a large proportion of the old remains to give physical cohesiveness to the District and to capture the flavor of Manhattan's past. "It has," as Henry James once said, "a kind of established repose. . . a riper, richer, more honorable look. . . the look of having had something of a history".

HISTORY

Greenwich Village as an historical site can be traced back to Indian days when it was called Sappokanican, and through its Dutch period, when it yielded profitable tobacco harvests for Wouter Van Twiller, second Director-General of New Netherland, whose farm was located here. In its English period, it was first named Greenwich and contained the country seats of well-to-do colonists, the most prominent among them being Sir Peter Warren. After the Revolution, through the period of development of the early Republic, it housed large numbers of prosperous, respectable tradesmen as it gained sufficient inhabitants to become known as a village. In its early village days, prosperous merchants and bankers built summer homes here, later living here all year-round to escape the noise and bustle of commerce downtown.

HISTORIC DESCRIPTION

1790-1860

By the Seventeen-nineties the country estates in the area had been sold to or inherited by well-to-do citizens of the young Republic. These new owners hired surveyors to lay out their streets and to plot their lands for development. In general, the streets followed one another in an orderly fashion, taking their direction from already-established well traveled routes, namely, Skinner Road (now Christopher Street), Greenwich Lane (now Greenwich Avenue), and Greenwich Street. Bends in the street pattern and extreme variation in block sizes and shapes, which contribute so much to the picturesqueness of The Village today, resulted from adherence to owners' existing property lines.

A village of sufficient size had developed to warrant the establishment in 1812 of a public meat market, called Greenwich Market, on Christopher Street between Greenwich and Washington Streets, near the Hudson River. Through the Eighteen-twenties, the City was closing the gap between itself and Greenwich. It was that portion of The Village west of Sixth Avenue (Avenue of the Americas), which was the primary area of development. Small houses, built singly or in groups of threes and fours, lined the streets and were occupied primarily by weavers, craftsmen and suppliers to the building trades, sailmakers, carters, butchers and shopkeepers whose business premises were conveniently located only a few blocks away along the Hudson. Thereafter, development took place everywhere within The Village boundaries. Construction of the Jefferson Market at the junction of Greenwich and Sixth Avenues led to the growth of Sixth Avenue in the Eighteen-thirties as the shopping and municipal center. To the east of it lay the prime residential neighborhood of the City in which stately town houses were erected, as the old families migrated northward from their traditional places of abode in lower Manhattan. A succession of yellow fever and cholera epidemics, in the first part of the Nineteenth Century, did much to stimulate this northward migration. By the end of the Eighteen-fifties few lots in The Village remained unimproved.

1860-1900

Unlike the villages of Bloomingdale and Harlem, Greenwich Village was saved from becoming an indistinguishable part of the metropolis for two reasons. The first was that its early street pattern blocked the through north-south avenues of traffic, thus detaching it from the rest of the City which swept past it to the east. Secondly, many of its early families held on to their houses tenaciously for generations, forming a sizable residential nucleus of permanence. The north side of Washington Square, and the area along Fifth Avenue, never quite lost its fashionable character and is still a most desirable place to live.

However, The Village as originally bounded, because of its size and location in Manhattan, could not escape physical change indefinitely. While its central core remained basically intact, its eastern and northern boundaries gave way to commercial development after the Civil War; its southern area, below Washington Square, was lost to tenements which were built between 1880 and 1900, and its western boundary was also seriously invaded by commerce, with loft buildings followed by light industry and warehouses.

1900-WORLD WAR I

The central core of The Village was saved from deterioration by a renaissance which began even before World War I. At first, the area was discovered by the young intelligentsia, many of whom were later destined to earn international recognition for achievements in the arts and literature. They were young journalists, artists and professional people of moderate means who found in The Village attractive, inexpensive city dwellings and quarters they could afford to live and work in. They were followed, as early as 1915, by small realtors who,

HISTORIC DESCRIPTION

in turn, found it profitable to buy up groups of Nineteenth Century houses and to remodel the interiors as multiple dwellings.

In 1916, these realtors joined with the residents in a successful appeal to the City's Zoning Commission to set apart the central blocks of The Village for residential use, thereby establishing their concern for the future of the area and halting further erosion of its boundaries.

1918-WORLD WAR II

At the close of World War I, the physical isolation of Greenwich Village from the main traffic routes of the City was lost forever by the opening of the West Side subway and of Seventh Avenue South, below Greenwich Avenue. This avenue was cut through the heart of the community. The results can be seen in The Village today.

On the one hand, Seventh Avenue South, almost fifty years after its completion, is flanked by the scars it created: exposed party-walls of bisected buildings and tiny triangular plots of land too small for residential use and generally ignored.

On the other hand, increased accessibility to The Village was a significant factor in arousing new interest in this historic section of the City and in stimulating the reclamation of its buildings on a large scale. Narrow winding streets, half-hidden courts and back alleys were explored anew, and, as the supply of available houses diminished, stables, small factories and even tenements were remodeled and improved for modern residential use.

On the whole, the reclamation efforts were aesthetically pleasing because the fronts of buildings, when altered at all, were usually kept in character and scale with their neighbors, thus preserving the distinctive quality of the area. At the same time, this reclamation process was accompanied by an increase in real estate values.

From about 1900 to 1930, the restoration of small buildings was supplemented by the construction of elevator buildings offering luxury apartments, as one realtor advertised, to "those who respond to the flavor and appeal of the 'Village' with its nearness to everywhere and everything." These high structures, erected mainly along Fifth Avenue and at street intersections, did not conform in height to the earlier structures of The Village, but their facades were often designed in Georgian, Federal or other classical styles in an effort to blend them with the existing architecture of the District.

The completion of a second subway system and the southern extension of Sixth Avenue (from Carmine Street), at the close of the Nineteen-twenties, turned the Village into one of the most accessible sections of Manhattan. Since it had also been rejuvenated as a desirable residential area, the community was destined for still further change in the hit or miss demolition of small buildings to make way for the construction of high-rise apartments, which were often incompatible with their surroundings, resulting in the ultimate loss of its historic character. This danger was merely postponed by the financial crash of 1929 and the subsequent curtailment of building operations and by World War II.

RECENT DEVELOPMENTS

In the Nineteen-fifties, Greenwich Village residents joined in a united effort to preserve the distinctive character of their community. Their first objective was to submit to the New York City Planning Commission a proposed special amendment to the old 1916 zoning ordinance which would further regulate the height and bulk of structures in The Village. This amendment, approved by the City, went into effect in 1960 and was incorporated in the new City-wide zoning regulations which finally took effect in 1962. At the same

HISTORIC DESCRIPTION

time, a campaign was initiated to have The Village protected under the proposed Landmarks Preservation Law. Ten thousand residents signed the petition supporting such proposed legislation.

Greenwich Village is today experiencing the deterioration of its treasured assets. This stems from the ignorance of building owners in matters of preservation and particularly from developers. The defacing of fine old facades with materials which are out of character, the removal of ornamental features, such as lintels, cornices and ironwork, the destruction of doorways and other forms of damage threaten the aesthetic and historical continuity and value of the community. Such piecemeal changes threaten these values almost as much as the construction of new apartment houses and other buildings, many of which are visually inappropriate to their surroundings. By designating as an Historic District that portion of Greenwich Village which best retains the character of the old community, the Commission seeks to provide this safeguard which will benefit the whole City as well as the community.

ARCHITECTURAL IMPORTANCE

Greenwich Village is the only surviving section of Manhattan where one can see the major architectural styles of the early City displayed, side by side, ranging from the most naive to the most sophisticated versions. They have been interpreted by the builder-architect, in every price range, from the most modest structure to the most aristocratic town house. Nowhere in Greater New York is a larger concentration of buildings to be found, covering every decade from 1800 to the Civil War. The Historic American Buildings Survey (now a part of the National Park Service), in making a study of early architecture in New York during the Nineteen-thirties, selected more buildings from Greenwich Village, for their notable design features and historical significance, than from any other section of the City.

The principal architectural styles of Greenwich Village, represented by the largest number of buildings in the District, are the Federal, Greek Revival, Italianate, French Second Empire, Neo-Grec and Queen Anne. The streets offer a delightful mixture of these styles, while within each style can be found a pleasing variety of designs. Yet there is visual harmony here, achieved through the uniform rows of builder-constructed town houses, the predominantly low building heights, and the use of materials such as brick and brownstone, the symmetrical placement of windows and other qualities which have, in this neighborhood, the authentic flavor of the periods represented.

The architecture of The Village represents an interesting cross-section of styles. It was influenced by economics, availability of materials, and the capabilities of local craftsmen and builders. Originally it was a modest neighborhood of craftsmen and tradespeople, expanded by successive waves of migrations from downtown. These migrations to the north were precipitated by the various epidemics which successively swept the City in the early part of the Nineteenth Century. Many wood structures were hastily erected to house these people, and banks and other businesses invaded the area at the same time. Few of these early buildings remain, due to their impermanent nature, however many brick town houses were being built at the same time and do survive; consequently, Greenwich Village has the finest cross-section of Federal houses extant in the City.

In reviewing the successive series of architectural styles, beginning with the Federal architecture of the new Republic, we have next, the Greek Revival, followed by the Italianate and, later, the French Second Empire and the Neo-Grec. Later styles, such as the Queen Anne and the new classicism of the early Nineteen-hundreds brought with them the advent of the apartment house and ever increasing numbers of commercial and industrial buildings, principally in the western part of The Village and along the Avenues. A radical planning concept, such as cutting through Seventh Avenue, below Greenwich Avenue when the subway was built, also had its effect on the environment.

For every recognizable architectural style we see in The Village there are other transitional buildings which bridged the gaps between styles, borrowing a little from both the preceding and the new. These transitional buildings are an interesting manifestation of the architectural development of any community.

A study of the transfer of properties in The Village indicates the breaking up of farms and country seats and the subdivision of these properties by the heirs in the first decades of the Nineteenth Century. By the late Eighteen-twenties, speculators were already developing some of these properties. Later speculators were often builders or businessmen who associated themselves with men connected with various

ARCHITECTURAL IMPORTANCE

branches of the building trades, to help them with their developments. Sometimes these developers began as simple carpenters or masons, emerging at a later date, in the listings of City directories, as builders or even as architects. Rows of houses were being built, three or more in number, and by the Eighteen-forties, filling as much as half a block. The professional architect appeared on the scene in the late Eighteen-forties, with James Renwick, Jr. and a few others, such as Edmund Hurry. By the Eighteen-fifties some houses were being designed by architects. As a result of the formation of the American Institute of Architects, in 1857, it became quite usual for property owners to call upon architects to design their houses.

A brief analysis of the principal styles of architecture to be found in The Village, giving their outstanding characteristics, follows in chronological order:

FEDERAL 1790-1835*

After the Revolution the elegant Federal architecture of the new Republic superceded the heavy, rich architecture of the Georgian colonial period. A new simplification of form and detail was in evidence, an expression of American political independence and of the newly achieved freedom of design.

The urban house of the Federal period was generally two stories high with basement and had an attic story under the roof lighted by dormer windows. When located on a corner site, the gable end was fully exposed and often had a central arched window flanked by chimneys and, if roof clearance permitted, two small quadrant windows. Built in Flemish bond brickwork above a stone basement, which was often rusticated, the house was approached by a relatively low stoop. When there was an areaway outside the basement, a short flight of steps led to a door below the stoop. Wrought iron handrailings at stoops and an areaway or yard railing were usually much in evidence. Many corner houses had shops on their narrow ends and side entrances, without stoops, at street level.

Many of these houses had a sizeable rear yard with small stable, set away from the house. This feature is generally lost today. A few houses were later bridged across to the stable and the whole rear portion was often built up to the height of the house. The windows were invariably double-hung, and were muntined with six panes of glass set in wood muntins in the upper sash and six in the lower sash. Stone paneled lintels, paneled and with blocks at ends and often at center, surmounted both windows and doorways. The roof cornice was invariably classical with simple boxed gutter. It was often elaborated by the addition of a molding, triglyphs, and modillions or dentils. All cornices were returned to the walls in full profile at their ends, resulting in the shortening of the fascia board below so that it left the brickwork exposed at each end.

Federal details, often executed by superior craftsmen, gave these houses that particular quality of excellence which we associate with them. The wrought ironwork at the stoops and the exquisite doorways with their leaded glass have never been equalled. The handrailings at the stoops were simple straightforward examples of good wrought iron construction with vertical spindles and simple top and bottom rails. Some of these had curvilinear designs beneath the handrails. The ornament, where funds permitted, was lavished on the square openwork newel posts with their elaborate designs and their tops crowned by pineapples carried on scrolls, the symbol of hospitality. The areaway or yard railings were generally simple and straightforward designs similar to those of the handrailings at the stoops.

*Note: Dates given in the Architectural Importance section are only approximations of the duration of the style in The Village.

ARCHITECTURAL IMPORTANCE

The beautiful Federal doorway achieved an almost standardized design, a hallmark of respectability in its day. The door enframement itself was simple in the extreme, with brick reveals at the sides and stone lintel above, designed with end and center blocks simply paneled or enriched with ornament. The wood entrance door was usually eight-paneled with leaded sidelights and transom above. The sidelights were often flanked by engaged columns with half columns in the corners. The transom bar which was blocked forward above the side columns was richly molded. The transom above it was almost invariably surrounded, top and sides, by an egg and dart molding. A type of Federal doorway, harking back to Georgian antecedents, included an arched fanlight rather than a rectangular transom.

GREEK REVIVAL 1828-1848

The Greek Revival was a movement of national importance, which spread from the eastern seaboard into the westernmost reaches of Ohio and Indiana. It found its inspiration in the Greek struggle for independence and in the writings of Byron, coming to us via England with the publication of Stuart and Revett's Antiquities of Athens. It introduced the temple form and an array of classical details emphasizing broad flat surfaces and millwork, in the production of which steam machinery largely replaced the work of the individual craftsman. The Greek Revival was introduced into New York later than it was in other cities.

The urban house was generally three stories high above a high basement. These houses were approached by stoops, under which the traditional entrance to the basement was located. Roofs were either shallow pitched gables or they sloped from front to back. The long brick side walls were often stepped down from front to rear, following the pitch of the roof. In most cases, where the top story was a low attic, small and low windows were set just below the cornice in a deepened fascia board, or in the wall. Wrought iron railings, embellished with castings, were much in evidence as handrailings for stoops and as railings at areaways. The outer doorways were usually framed by stone or wood pilasters supporting full entablatures. The double-hung windows, with delicate muntins, were usually six over six panes of glass in the sash, while parlor windows if extended to the floor were six over nine. Window lintels of stone had diminutive stone cornices, or cap moldings, at the top in the finer houses and were flush in the simpler houses. The roof cornice was generally of wood with boxed gutter, with or without moldings, and a handsome row of dentils set above a wood fascia board. As in the Federal house, the cornice was returned to the wall at the ends, thus shortening the fascia board below it. Brickwork was executed in running bond above a rusticated stone basement and was generally separated from it by a broad flat band course of stone. Where stores were introduced at ground floor in corner houses, the entrance leading to the upper floors, as in the Federal house, was often placed in the long side at ground level, with the store filling the width of the narrow, front end.

The details of the Greek Revival house offered the builder the opportunity of introducing some very refined ornament, examples of which were to be found in the architectural handbooks of the day. Wrought iron railings were designed to receive Greek fret castings along the lower edge and a band of curvilinear design often decorated the handrailings of the stoops just below the top of the railing. Newel posts were of cast iron and, in some cases, surrounded by volute or swirl of the railing itself and were often set on high stone bases. The front door, with one, two, or usually four vertical panels, had flanking sidelights and glazed transom above. Delicate pilasters frame the sidelights supporting a transom bar, which was plain or decorated with wreaths or a low pediment with anthemion acroteria. This anthemion motif was also set in door panels, top and bottom, and in cast iron between the upright spindles of the handrailings of the stoop. The Greek fret motif in cast iron was often used along the bottom of handrailings on stoops and areaway railings. Certain doorways had frames

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with "ears" at the tops and slightly battered or sloping sidepieces, and these door frames were often surmounted by a cornice. Greek Revival design and ornament followed widely accepted formulas, readily understood by local builders and amply illustrated in handbooks. This produced a high degree of uniformity and a general excellence of construction.

GOTHIC REVIVAL 1840-1865

Following the long reign of the classical styles, the Georgian (colonial), Federal and Greek Revival, a wave of Romanticism swept the country at mid-century, inaugurating a new series of revival styles. This reaction against the formality and restrictions of classical design introduced the Gothic, the Italianate and a host of lesser styles which are also referred to as Revival styles.

The Gothic Revival has but little representation in The Village, with the exception of churches. It was generally executed in brownstone or brick with brownstone trim and employed Gothic ornament usually derived from the English Perpendicular style.

ITALIANATE 1850-1865

The Italianate, or round-arched style, came to us from Italy, via England. The urban house was still restricted in its expression by the limitations of the plan, with windows symmetrically arranged as before, and the entrance doorway set to one side due to the location of stairs and corridor. Where a brownstone veneer was applied to the front this house was the prototype of the famous New York "Brownstone", a building type destined to last well into the Eighteen-eighties, although modified by subsequent styles. These houses generally rose to a height of four stories, set on high basements, and were approached by wide, high stoops leading up to an entry with double doors. The basement door beneath the stoop was approached from the areaway. Roofs were pitched from front to back, with a very low pitch, and here, for the first time, cornices were generally carried along the sides of corner houses at the same level as those on the fronts.

There is one particular version of this style employing the so-called "English basement", in which the house is entered almost at street level. This is referred to as the Anglo-Italianate style. It is a very practical scheme which obviates the use of the high stoop and, as designed, with rusticated basement or first floor, was extremely elegant and urbane. Just above this first floor, the full length parlor floor windows of the second floor were often designed to open on a balcony with cast iron railing, extending the width of the house.

The windows of the Italianate house were often framed in stone, with cornices above the frames. Double-hung sash was retained but modified to look like casements. This was done by running a heavy muntin vertically through the center of both upper and lower sash, grooved in the center to simulate the meeting of the casements. Light horizontal muntins then divided the upper and lower sash further, so that there were generally four panes of glass over four. Basement windows were generally round-arched, and windows at the upper floors square-headed. However, in certain of the more costly houses segmental or round-arched windows were also used at the upper floors.

The doorways of these houses first introduced the double door without sidelights, but generally retained the glazed transom above. These doors often had arched panels and were surrounded with rope moldings. The outer doorway generally consisted of paneled stone pilasters, with console brackets at their tops, carrying a segmental-arched pediment which generally crowned the round arch of the masonry opening.

The roof cornice became, for the first time, a heavy and imposing feature of the house. It was generally carried on brackets, single or

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paired, which extended down onto the wood or iron fascia leaving spaces between, which were paneled. These cornices were usually embellished with moldings.

Interesting details include the ironwork which, by this time, had become almost entirely cast iron. Handrailings at the stoop area-way railings and even the railings at the full length parlor floor French windows employed a casting which had a repetitive unit of verticals curved both at top and bottom where it met the rails. Variations on this theme are often encountered, but this ironwork was amazingly uniform in its production. The stair newels became massive iron castings and, where many-sided, consisted of vertical castings bolted together. In some cases cast iron balusters were used for the hand-railings of the stoops with a broad handrail on top.

FRENCH SECOND EMPIRE 1860-1875

With the advent of the Civil War, new fortunes were being made and wealthy property owners vied with each other in attempting to reflect the glories of the Paris of Napoleon III, as created by Baron Haussmann.

In New York, these houses were so nearly similar to the Italianate town houses that we need only mention the salient differences. Probably the most notable feature was the addition of the mansard roof at the top floor. This was a steep roof, usually of slate, permitting ample headroom for the attic story. These roofs invariably had dormer windows with flat or segmental-arched heads. It should be pointed out that, although the mansard roof was typical of the French style house, the majority of urban houses retained beneath it the front walls of brownstone crowned by a cornice. Windows, although framed in stone, were very often segmental-arched and had plate glass sash, or at most, a slender vertical mullion in the center of each sash. The paneling of the front doors became richer, with small horizontal panels at knob height, and was often thickened at the base of the door to provide a kick plate. Frosted plate glass, etched with various patterns, began to appear in the upper panels of these doors which were surrounded by an array of rich moldings. The outer doorway consisted of stone pilasters, consoles and segmental top arch or pediment, often quite similar to the Italianate. The ironwork was an enriched and more ornamental version of the Italianate, often using the basic underlying verticals with arched tops and bottoms.

The Neo-Grec style, 1865-1880, is a later version of the French Second Empire style. Ornament was much simplified with single-line incised cuttings in the stone. Triglyphs and acroteria or "ears" on pediments were in evidence but also much simplified. Stone band courses in the brickwork introduced a new element of horizontality. It was an attempt to use a modified Greek ornament for decoration while retaining the basic lines of the French style.

Stores were often introduced at ground floor level and were supported on square cast iron columns, which, from the street, looked like pilasters. Larger areas of plate glass were commercially available at this time, and show windows were often set alongside of the entrance doors leading to upper floors.

STYLES OF A LATER PERIOD

In addition to the basic styles discussed herein, which include a large percentage of the houses in The Village, there were several others of lesser import which emerged after 1880.

The Queen Anne style, 1880-1893, also known as the "Free Classic", was basically a brick design concept using an abundance of terra cotta ornament. Windows were generally plate glass and double-hung, with the upper sash filled with a multiplicity of small square window panes separated by muntins. The ornament was classic and the ironwork generally of wrought iron in curvilinear design. Asymmetry was the hallmark of many of these houses and features such as bay windows and

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elaborate cornices with broken pediments surmounting them were much in evidence. Most of these houses were architect-designed, while their Italianate predecessors, following an architect-designed prototype, which soon became the property of builders, used the designs again and again with modifications of their own.

The Romanesque Revival, 1880-1893, was a style much influenced by the work of the architect Henry Hobson Richardson of Boston. It was an all-masonry concept as far as urban buildings were concerned and utilized rough-faced stonework or brick trimmed with stone. Where spans were great, as at main entrances, arches were invariably used; they were also used for window openings which were usually trimmed with a cornice band beyond the radial brick or stone arch. These cornice bands were often carried across horizontally, from window to window at arch spring level with unifying effect.

An earlier round-arched phase of this style developed simultaneously with the Italianate and had, as its main characteristic, brick corbeling at the eaves of the roof or at the parapet.

Classicism of the Eclectic Period, 1893-1915, was a result of the World's Columbian Exposition of 1893 in Chicago, when American architecture underwent a classical Renaissance. It was inspired by the classic colonnades and buildings of the Fair and inaugurated the Age of Eclecticism wherein architects, for the first time, attempted to be archaeologically correct in their use of the classical orders (columns) and of ornament. This movement was made possible by the great number of books on architecture which were by then becoming available, forming the libraries which architects considered such an indispensable part of their office operations. Increased travel facilities and various fellowships and grants for study abroad were also contributing factors.

Urban houses blossomed forth with entrance porticos supported on columns, and with elaborate sheetmetal cornices displaying a wealth of moldings, modillions, dentils, swags and other classical motifs. This new architecture was particularly popular with apartment house builders and made use of many new materials such as Roman brick (long, slender bricks) and terra cotta ornament. It was quite usual in these buildings to execute first floors in stone and upper floors in brick trimmed with terra cotta.

SUMMARY

The architecture of The Village represents an unusual cross-section of all the styles discussed above and includes a smattering of good contemporary buildings. The quality of many of the buildings in Greenwich Village is truly outstanding and the District, as a whole, is architecturally distinguished. No matter from which side one enters Greenwich Village, one becomes aware of a singularly attractive quality. This is the result of having retained an outstanding neighborhood relatively intact. The Village, like other parts of the City, has felt the inroads of commerce and industry, but most of these latter-day structures serve a useful purpose within the community. Where they are not compatible with their surroundings, they could almost all be improved and made to harmonize architecturally by their owners, should they so desire.

District designation brings with it a new spirit of constructive planning by the community and of responsibility for its future.

ARTISTIC AND CULTURAL HISTORY

It is fitting that Greenwich Village, base for the Provincetown Players and now famous for its "Off Broadway" productions, should also have been the home of William Dunlap (1766-1839), "Father of the American Theatre". Dunlap was given this title because he was the first American who attempted to earn a living by writing for the stage. Despite his poverty, which forced him to eke out his living by painting, he continued to produce plays and the historical works for which he is best remembered. These include his History of the American Theatre (1832), History of the Rise and Progress of the Arts of Design in the United States (1834) and The History of the State of New York, part of which was published posthumously. In 1832 he rented a house on the east side of Sixth Avenue between Washington Place and Waverly Place (old No. 64), now a parking lot, and in 1835 he moved to No. 35 Greenwich Avenue.

One of the earliest literary celebrities who lived in The Village was Tom Paine (1737-1809), author of Common Sense and The Rights of Man. He was often referred to as "The Infidel" and was not understood by many of the petty bourgeois who surrounded him. He died in The Village in 1809.

Probably the most romantic and tragic figure in the American literary world of the first half of the Nineteenth Century was Edgar Allan Poe (1809-1849). In February of 1837 Poe arrived in New York and took up his residence at the corner of Sixth Avenue and Waverly Place with his wife Virginia and his mother-in-law, Mrs. Clemm. By the spring of that year they had already moved to 113-1/2 Carmine Street where he wrote The Narrative of Arthur Gordon Pym, The Murders in the Rue Morgue and The Gold Bug. This house was located across the street from St. John's Graveyard, a melancholy setting, which must have appealed to his romantic nature. Another move, to West Third Street, produced The Raven and brought to its author the fame he deserved. In April of 1846 he moved away from Greenwich Village for the last time.

Henry Jarvis Raymond, who lived at No. 12 West Ninth Street in the Eighteen-sixties, was a founder and the first editor of The New York Times and the first editor of Harper's Magazine, serving later as Lieutenant Governor of the State of New York and then as Congressman.

Although The Village of the first half of the Nineteenth Century was the home of noted artists and authors, they generally lived separate lives and met primarily in the salons of their more fortunate confrères. It was at that time primarily a neighborhood of small tradesmen and, in the environs of Fifth Avenue, of prosperous merchants and professionals.

Ann Charlotte Lynch (Botta), who came to The Village in 1845, took up residence at No. 116 Waverly Place and established one of those notable literary salons which brought together many writers including Edgar Allan Poe, William Cullen Bryant, Fitz-Greene Halleck, Horace Greeley, Margaret Fuller, R. H. Stoddard, and Bayard Taylor. Another notable salon which attracted many Village writers was that of the talented but retiring magazine editor, Evert Augustus Duyckinck, at No. 20 Clinton Place (just outside the Historic District).

Richard Watson Gilder, editor of the Century magazine was another host who gathered about him many of the foremost literary and artistic figures of the day. He lived at No. 13 East Eighth Street, in the Eighteen-eighties, in a house which is no longer standing.

These literary coteries, and others of lesser note, gave the artists and authors the opportunity, so essential to the creative,

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artistic temperament, of exchanging ideas with their fellows. However, the element of exclusiveness was inherent in the very nature of this type of entertainment. As so many of the artists were poor, unknown, and virtually alone in the City, they needed a public gathering place to which free access might be had by all.

Henry Wysham Lanier, in his book Greenwich Village Today and Yesterday, tells us of the emergence of just such a place in 1857. When we consider the part played by the popular restaurant or bar patronized by the literati of The Village today, we are fascinated to learn of these early beginnings as described by Lanier. He tells us that "just after the financial panic of 1857 . . . the first organized Bohemian group of New York took shape in a cellar bierstube under the Broadway pavement." This was none other than Charlie Pfaff's saloon at No. 653 Broadway, a few doors above Bleecker Street. Here, under the rule of Ada Clare, queen of this group of notables, were to be found as frequent visitors, Walt Whitman, John Burroughs, Bayard Taylor, W.W. Stedman, G. A. Sala, John Swinton and Henry Clapp.

Henry James (1843-1916) was born on the site of No. 27 Washington Place. He lived in Greenwich Village until 1856, with various trips to Europe intervening; nonetheless, these early impressions were well recorded in his later writings. A Small Boy and Others, which he described as an autobiographical essay, brings back the very essence of those early days in The Village in a way that few others have been able to do. His novel Washington Square used the house of his grandmother, Mrs. Elizabeth Walsh (No. 18 Washington Square North) at which he was a frequent visitor, as its physical setting, a first-hand impression treasured from his youth.

Mark Twain also lived in The Village in the so-called "Mark Twain House" at 21 Fifth Avenue. A prolific writer, who often chose the American scene as his theme, he was equally renowned as a raconteur and public speaker and was constantly in demand as an outstanding leader in the literary world. Ida M. Tarbell, the crusading muckraker of her day, did much to improve the City and awaken the public from its apathy regarding social conditions. Randolph Bourne, liberal and social theorist, was another Village resident and contributed much to intellectual standards. Theodore Dreiser lived with his sister in "Rhineland Gardens" at one period of his career, where they were often visited by their brother, Paul Dresser, music publisher and beloved bon vivant. Dreiser's themes ran deep in the American life-stream and gave a care-free nation food for thought and self-appraisal. Edna St. Vincent Millay once lived in the smallest house in The Village, 75½ Bedford Street. Gentle poet, her loving nature made itself felt to her generation, enriching their lives through its beauty. Carl Van Doren, historian and author, was no less celebrated than is Mark Van Doren, the poet, and both of them lived in The Village at various periods of their lives.

The Tenth Street Studio Building provided studios for many artists (described under No. 51 West Tenth Street) and was a great center of artistic creativity. The atelier of the noted architect, Richard Morris Hunt, was also located here in the Eighteen-fifties, where he trained many of the foremost architects of the next generation.

Most exclusive of the artists' clubs was the Tile Club, 58½ West Tenth Street, which occupied the rear premises of the house at No. 58 in the Eighteen-eighties. Originally a retreat for artists who wished to paint tiles, it later became a center of artistic activity as a meeting place. Abbey, Smith, White, Saint-Gaudens, Reinhart, Chase, Vedder, Millet, Sarony and many others were constant visitors and it was representative of the best artistic talent of the day. The house was later acquired by D. Maitland Armstrong, artist, clubman, and author of Day Before Yesterday, an interesting memoir.

Among artists who lived and worked in The Village were such early notables as Albert Pinkham Ryder, remembered for the ghostly subjects he chose for his paintings; Eastman Johnson, genre painter and portraitist; and William Merritt Chase, who worked in the Tenth Street Studio Building, where he painted his famous "Carmencita". Other early

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painters who lived or worked in the Studio Building included the Hudson River School painters, Albert Bierstadt, Frederick E. Church, Sanford R. Gifford, and John F. Kensett. The scholarly John La Farge also worked there and executed many of the paintings which were destined to have such an influence on American art. His world-famed stained glass brought to him recognition by the French government, with the coveted Legion of Honor.

Among the American impressionists, Ernest Lawson and Robert Henri both lived in The Village, as did William Glackens, one of the early proponents of "The Ashcan School". John Sloan and Edward Hopper were also noted residents.

Many sculptors of note made The Village their home. One of the earliest was John Rogers, whose small family groups, expressing simple domestic themes, found such favor with the general public and are now having a revival of interest. Augustus Saint-Gaudens and A. Sterling Calder both worked in the Tenth Street Studio Building. Saint-Gaudens introduced a new and highly individualized classic style, utilizing stylized drapery for effect. Calder belonged to a family which can boast three generations of sculptors, unusual in this field of endeavor. In the classical vein, the work of Daniel Chester French was imposing and dignified and, like Saint-Gaudens, he executed a great many commissions. Also a classicist, but influenced more by the French Beaux Arts tradition, was Frederick MacMonnies, a man who sought the contemporary mode of expression of his day. Paulanship, a younger man, attempted to establish a new classicism more in character with contemporary architecture and the spirit of his time. Jo Davidson, who spent so many years in Paris, was one of the giants of the sculptors' world and created a new, impressionist art form which was destined to influence a generation of sculptors. Gaston Lachaise, William Zorach and Oronzio Maldarelli were Davidson's contemporaries. Working in a contemporary vein, they achieved international renown.

Gertrude Vanderbilt Whitney's connection with The Village is particularly well known, largely because of her establishment of the Whitney Museum, originally located on West Eighth Street. Quite aside from her talents as a sculptress, her influence as an educator, bringing to the average citizen a new awareness of what was best in contemporary art, was one of her finest contributions.

Many other celebrities, too numerous to mention in this brief summary of artistic and literary achievement, made their mark in The Village and drew sustenance from its congenial atmosphere. The artist today continues to make his own contribution to the contemporary world. He fancies that he is just as free of all tradition and all that preceded him, as did the artist of the Nineteen-twenties, yet this very spirit of independence is the hallmark of The Village which continues today as a vital, living tradition.

POLICIES OF THE COMMISSION

In a speech at a meeting of the Greenwich Village Association in May 1966, Geoffrey Platt, Chairman of the Landmarks Preservation Commission, outlined the policies of the Commission. He said that the question had been raised as to what the creation of the Greenwich Village Historic District would mean over a long period of, perhaps, twenty five years. The Chairman made the following statement.

- "1. The Commission hopes to help preserve and maintain the many fine buildings in the Greenwich Village area that today create the atmosphere here.
- "2. In Greenwich Village there are a certain number of old buildings that have somewhat deteriorated over the years. During the next twenty-five years it is our hope that these old buildings will be restored to their original appearance.
- "3. During the same twenty-five years, there will be new buildings built in Greenwich Village, and the Commission hopes that these buildings will be well designed so that they can enhance the charm of the community. It is important that the new buildings in an Historic District are built on the site of the less distinguished buildings within the District. Progress in an Historic District should mean that the best of the past is preserved and that new buildings built there will enhance those which are already there.

"Throughout the United States there are a number of Historic Districts. There is a reason for the creation of these districts. They have been created to keep the fine old buildings, of which a city is proud, and to help the economy of the city. What works in other cities will also work in New York City. Aside from the obvious economic advantage in preserving Historic Districts, we believe that the residents of such districts enjoy a better way of life. The testimony of dozens of witnesses before our Commission supports this view as do the many letters we have received.

"How will the Landmarks Commission handle the administration of an Historic District? We have had several months of experience in Brooklyn Heights, and a good pattern is being established there. The most important thing for the Commission is to have the opportunity to talk with owners. New Yorkers are proud of their neighborhoods and are anxious to do things which will help their communities. We have pointed out to different owners on the Heights various changes which will help their buildings. I wish to emphasize that the law does not permit the Landmarks Preservation Commission to ask owners to make any alterations. The Commission only exercises its powers for the review of plans where an owner proposes to alter or add to his building.

"The Commission has been working very closely with civic groups in Brooklyn Heights. This will be the pattern all over the City. The leaders and the citizens of the Greenwich Village community have goals for their community, and the Commission will try to be of service in achieving these goals.

"Owners of buildings in the Brooklyn Heights Historic District have come to us in connection with changes for their buildings. The Commission approves these changes, and it is anxious to see these buildings efficiently used by their owners. There is no intention on our part to freeze an Historic District in its exact form on the date of its designation."

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It should be added that the Commission's policies, here expressed, have been successfully applied in the Brooklyn Heights Historic District in the more than two years since this policy statement was first made. Nine other Historic Districts have been designated by the Landmarks Preservation Commission in the last two years, and the Commission's policies have also been applied in these nine Districts.

Returning to the Chairman's statement, he continued: "The following are some guide lines which will help owners and architects in making their plans for alterations to the various kinds of buildings found within an Historic District:

- "1. For the buildings that are more than 100 years old, and for other buildings which are architecturally outstanding, the Commission is anxious that the proposed alterations maintain the details that give these buildings architectural distinction. Architects and owners should try to preserve the original features, including significant architectural details, and the materials used on the fronts of these buildings.
- "2. For more recent buildings which are less distinguished architecturally, the Commission will review - for example - the materials an owner proposes to use in his alterations and any additional windows or new doors he may want to put on the front of the building. The relationship to adjacent buildings will also be considered. This will be with regard to color and texture of materials, and proportion and placement of openings as they relate to neighboring buildings.

"The Commission will be anxious to strengthen the character of the Historic District. Quite often new materials are selected for the front of a building which are inappropriate and do not harmonize with existing buildings. Appropriate materials need cost no more than inappropriate materials. We visualize alterations which will improve entire block fronts and the general appearance of the community.

- "3. In the case of an Old Law Tenement, an owner may come to the Commission with extensive alterations which he proposes to make. Some of the facades of Old Law Tenements have strong architectural character and interesting sculptured details. The Commission will explore with these owners whether or not these fronts may be saved. We will cooperate with them in working out any necessary re-arrangement of windows or doors. Sometimes it will not be possible to maintain the existing details of the fronts of Old Law Tenements. In these cases the Commission will explore with the owners alternatives that are compatible with the adjoining buildings on the block.

"Certain Old Law Tenements have no strong architectural features today. In some cases, they once did, but these details have been lost. When these buildings are altered, the Commission will be concerned about the materials that are used, the doors, the window openings and the maintenance of good architectural proportions.

"The Commission will be anxious that the proposed alterations will be financially successful so that the Historic District remains a prosperous place. We are pleased whenever an owner wishes to spend money on his property. We believe that money wisely spent within the District will greatly improve the City.

"In Greenwich Village there are some warehouses and garages, other commercial or industrial buildings and other less distinguished buildings.

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Some owners may wish to replace these buildings. That is an initial determination for each individual owner. Once an owner reaches such a decision, the Commission will cooperate fully with him in accordance with the provisions of the Law.

"Here are guide lines which will help the architect of new buildings in an Historic District. The architect should take into account his surroundings, including the adjoining buildings and those across the street and along the entire block front. The new building should relate well to its neighbors in terms of materials that are used, the architectural proportions, the size and shape of the windows and the details on the front of the building, such as the exterior lighting and other features. Essentially the most successful new design in an Historic District will be the simplest. The architects should avoid the use of too many different materials and the creation of bizarre effects.

"The owner of a piece of land may want to reproduce - in a new building - a traditional Nineteenth Century design. In such a case, the Commission will cooperate fully with any owner who makes such a choice. To be successful these reproductions have to be very skillfully designed. A badly executed traditional design compares very unfavorably with an original Nineteenth Century building. Once again the Commission will be concerned with the quality of the architectural details."

It should be added that, since this policy statement was made, the Landmarks Commission has approved a major new building in the Brooklyn Heights Historic District. This building is now being constructed by the Watchtower Bible and Tract Society (the Jehovah's Witnesses). The design of this new building is completely modern. The Landmarks Commission and the community have welcomed this outstanding new building which was designed by a leading modern architect and which, by the nature of its design, fits in well with its Nineteenth Century neighbors in the Historic District.

DOCUMENTATION AND ARRANGEMENT

This report has been written to describe an area of the City which is architecturally and historically notable and is also known as a center of outstanding artists and authors. It is hoped that this Report will prove educational and informative to property owners. It has been compiled with great care, describing The Village building by building. The following notes should prove informative to the reader.

Historical Documentation. The documentation of each building has been based on primary research sources, mainly official records of the City of New York. These have been supplemented by special collections of original manuscripts, maps, City directories, genealogical sources, newspapers, pamphlets, and published histories of the City and of certain buildings or institutions, in the collections of such institutions as the Municipal Library, The New York Public Library, The New-York Historical Society, the Museum of the City of New York, and the Avery Architectural Library of Columbia University. Municipal records, drawn upon heavily, which have been of great assistance in establishing the historical documentation of buildings, include:

- A. Conveyance and mortgage records, survey and estate maps, and tract reports (Office of the Register).
- B. Tax assessment records of the late Eighteenth and the Nineteenth centuries (Municipal Archives and Record Center).
- C. Building and alteration plans, violation indices, building and alteration docket -- all after 1866 (Department of Buildings).
- D. City survey maps and cessions books (Topographical Bureau, Office of the Borough President of Manhattan).
- E. Court records (Surrogate's Court and the County Clerk's Office).
- F. Minutes of the Common Council of the City of New York.

The intensive staff work on Greenwich Village was begun in January 1963 and continued up to the adoption of this Report. The major documentation on Greenwich Village is now recorded in thirteen volumes of typewritten information and several file drawers. It includes a virtually complete photographic record of the buildings surveyed between 1963 and the summer of 1968.

Areas. For convenience in writing this Report, and solely for this purpose, the Greenwich Village Historic District has been arbitrarily divided into nine contiguous areas. This division into areas has no significance historically, architecturally or otherwise, and has been introduced only for convenience in organizing the material for this Report. Within each area, the named streets and the avenues have been arranged alphabetically, while the numbered streets have been entered under East or West in numerical sequence, within each area.

Walking The Village. The Report has been written in such manner that one can walk The Village readily. Generally speaking, one goes up the east side of an avenue (or north-south street) and down the west side. Streets running generally east and west are walked by going west along the south side of the block, and by returning eastward along the north.

Avenues. For brevity in this Report the "Avenue of the Americas" shall be referred to in the text as "Sixth Avenue." "Seventh Avenue," south of Greenwich Avenue, is known as "Seventh Avenue South."

DOCUMENTATION AND ARRANGEMENT

Architectural Features. Such features have been described for a given building where they are considered to be the outstanding features of the building. These include doorways, windows, roof cornices, stoops, basements, and iron railings, etc., stressing the qualities which make them notable.

Floors (or Stories). Many houses have had their front stoops removed and now have their principal entrances in the former basement. Where this occurs, the basement then becomes the first floor, numbering upward accordingly. Traditionally the first, or parlor floor, is above the basement and at the head of the stoop. Where stoops remain in place, the floors are still numbered upward from this level. English basements are entered at or close to street level and are always the first floors.

Windows. For convenience in writing the Report, double-hung windows are often referred to as "muntined," that is, they have the conventional small wooden bars separating the panes of glass in both the upper and lower sash. Depending on the number of panes, they may be described as six over six and six over nine, or as a single vertical muntin running up the center of the window sash. Where there is one pane of glass, the window is described as "plate glass." Some windows, especially those of Gothic churches, are referred to as "mullioned." A mullion is a heavy stone bar, generally vertical, which separates windows or, more usually, the panes within a large window.

Lost to The Village. Another feature of the Greenwich Village Report consists of a description of fine buildings which once stood on the site of present-day buildings.

In recent years, change in a fine urban neighborhood has often been a process of attrition, in that notable architecture is often razed to make way for buildings which generally have been less notable. The destruction of outstanding buildings hurts the character of an entire neighborhood. The designation of an Historic District will tend to prevent the needless loss of additional fine architecture and to control future alterations and construction.

To maintain and improve an area of historic buildings, the area should include buildings near the notable architecture. This will insure protection of the quality and character of the entire neighborhood. Each piece of property should play a role in improving the quality of an historic area. New construction should raise the quality of the neighborhood.

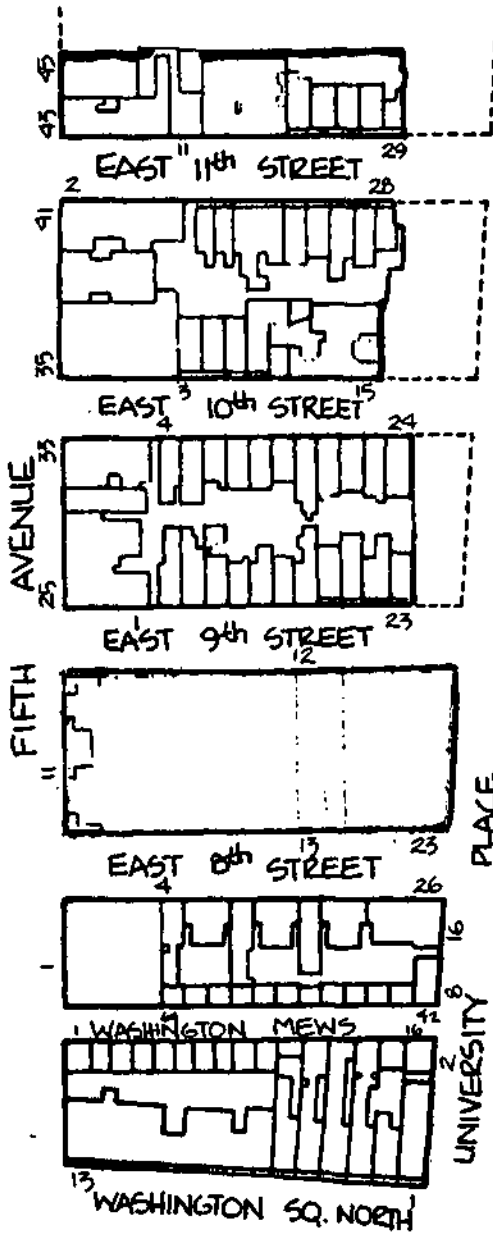
Thus, in designating this Historic District, we include in our Report an indication of what New York has already lost and the present buildings on these sites.

Our purpose is to halt the process of attrition. If allowed to continue unchecked, the attrition would eventually erode away the remaining fine buildings, destroying forever an historic area.

It should be noted that the great preponderance of notable architecture, which remains to us today in an historic area, forms the basis for designation of any District. However, thoughtless owners or builders, if left uncontrolled, might ultimately spread out and engulf a fine District. This would be an irreparable loss to the City.

GREENWICH VILLAGE
HISTORIC DISTRICT

Area 1



AREA 1

EAST EIGHTH STREET (Between Fifth Avenue & University Place)

Looking into this street one notes the great disparity in the sizes of the buildings. Low apartments of uniform appearance line the south side of the block, with the exception of a very high structure at Fifth Avenue which was built as a hotel in the Nineteen-twenties. The entire north side of the block has been taken over by two modern apartment houses, The Brevoort, at the Fifth Avenue end, and the higher Brevoort East filling the remainder of the block.

It is interesting to note that the low apartment houses along the south side of the block are remodeled in a uniform style of architecture. If any part of this row were removed or altered, it would destroy something which, in its picturesqueness, might be described as unique to The Village. In this row two extensively remodeled town houses remain, and their upper floors are the only indication of the original appearance of the block. Juxtaposed as they are, they lend diversity to the apartment row and an awareness of the type of house which was remodeled to produce it.

One of New York's best hotels and many fine city residences were swept away to make way for the two enormous apartment houses which occupy the entire north side of East Eighth Street, literally filling the block. They are not designed to harmonize with their neighbors, in scale, detail or use of materials. A cursory look at the relatively harmonious apartment house of the Nineteen-twenties, which line Fifth Avenue, might have given the architect at least a clue as to how he might have achieved some degree of harmony when designing these buildings.

Until a public body takes a hand in controlling the design of these large structures, Greenwich Village, and most of the fine buildings which make it what it is, will be swept away by structures which make no attempt even to harmonize with the attractive buildings in the area.

The present East and West Eighth Street between Broadway and Sixth Avenue was officially named Clinton Place in 1842, after DeWitt Clinton. However, prior to and concurrently with this designation it was also known simply as Eighth Street (no East or West). To add to the confusion, the house numbering of Eighth Street began with No. 1 at Sixth Avenue and ran eastward, while their Clinton Place numbering started with No. 1 at Broadway and ran westward.

EAST EIGHTH STREET South Side (Betw. Fifth Ave. & University Pl.)

This block front is notable for its uniformity and unusual quality as remodeled in 1916 in a Germanic version of Mediterranean styles. The development of the block began when its owner, Sailors' Snug Harbor, leased the land to individuals who built the houses on it in the early Eighteen-thirties. New York University is the present lessee.

#2 This corner site is occupied by the hotel, One Fifth Avenue (described under No. 1 Fifth Avenue), built in 1926.

#4 No. 4 is an exception to the remainder of the block both in having been erected in 1836 and in its present appearance. It was modernized by eliminating the stoop and is unusual in that the ground floor bookstore is entered at street level and is kept low enough to permit the introduction of another store at mezzanine floor level. This lower part of the facade is unified by fluted cast iron columns, remainders of a previous remodeling, capped by a band course running the entire width of the house. This rough-stuccoed house is now five stories high and surmounted by a bracketed cornice of the Neo-Grec period.

No. 4 was built for Robert B. Atterbury as his residence. At Nos. 4 and 6 in the early Eighteen-fifties, Madame Frederick Reichard conducted a boarding school for young ladies. In the late Eighteen-fifties, No. 4 became the residence of Edward N. Tailer, Jr., an importer, and his bride Agnes Suffern, whose wedding had been performed at her home, No. 11 Washington Square North. As her father's stable, built at No. 64 Washington Mews in 1833, backed up onto No. 4 East Eighth Street, the family's residential property extended northward from Washington Square two blocks to Eighth Street.

#6-26

EAST EIGHTH STREET South Side (Betw. Fifth Ave. & University Pl.)

The remainder of the block was developed in 1834 and 1835. Each house was erected for a different person, except Nos. 6 and 8 which were built for John T. Gilchrist, a commission merchant and senior member of a family firm. Apparently his buildings were erected for investment purposes, as his own home was further down the street.

Connected with this block for most of the century was the mercantile Gillilan family. At house No. 20 in the year of its erection, 1834, Edward Gillilan was its inhabitant (though not the lessee of the land). Not until 1855 was the lease obtained by Edward H. Gillilan, a New York City merchant. Although he later moved to London, he and his family continued to renew the lease, and made alterations to No. 20 in 1898. The artist, Mary Turlay Robinson, lived at No. 8 in the early Nineties.

No. 10, built in 1835 for John Johnston, blends with its neighbors both because of its height and because its brick facade has been painted. It has a basement shop beneath a high store which is reached by a flight of entrance steps within the building line. The tall doorway and store are unified by a sheetmetal cornice with egg and dart molding running the width of the building. On the top floor a low studio window has been cut through the cornice to one side and sits well below it. Parts of the original cornice remain so that we still see the ornate supporting brackets above the one remaining top floor double-hung window.

Nos. 6 and 8 and Nos. 12 to 26, including the house at the corner of University Place, were remodeled in 1916 for conversion into apartments by the owner, Sailors' Snug Harbor, after expiration of the twenty-one year leases. Maynicke & Franke were the architects, with Victor Fox in charge. Entrance to these houses, most of which are five stories high, is now from street level. As a row, their new light-colored smooth-stuccoed facades represent a Germanic version of Mediterranean styles and have a basically symmetrical appearance with interesting variants.

No. 16, the pivotal center of the long row, has a new street level store, above which is a group of three round-arched casement windows. These first two floors are dignified by an unusual two-story pilaster remaining at one side of the building and reminiscent of Roman fascies, surmounted by an eagle. The three upper floors have conventional window spacing, but the first of these floors has windows with blind arches which serve as a transition. Iron railings, suggesting balconies but below window level, ornament these arched windows and the central window at the top floor. This top central window is given added emphasis by a cornice surmounted by a tall triangular ornament in low relief set against the otherwise unadorned, level parapet at the top of the building.

Nos. 6-8, 12-14, 18-20, 22-24, and No. 26 display rhythms of variants that enliven the facade superimposed upon this block in 1916. On either side of its pivotal center, No. 16, most of the houses are paired, each pair having a central six-story stair tower containing the entrance door (with a blind arch) to serve the building on each side. The pairs on either side of No. 16 have steeply pitched, overhanging roofs, and of these four, the roofs of Nos. 14 and 18 are interrupted by an arched studio window reminiscent of the Art Nouveau style, while Nos. 12 and 20 have studio skylights. Each of the pair to the west of No. 16 has a tripartite arched window at street level and at the second floor, a group of three windows with ornamental blind arches. Each of the pair east of No. 16 (Nos. 18 and 20) has on its upper floors a triple window surmounted by a three-centered blind arch, while at street level there is a group of three windows with blind arches. The next pair to the east (Nos. 22 and 24) have for their theme, on each floor, a group of three windows, which are segmental-arched, except at the fourth floor, where they are round-arched. Each house acts as a transition to its adjoining neighbor. Thus No. 22 has the same steeply pitched, skylighted roof as No. 20, while the top floor of No. 24 has a tripartite square-headed double-hung window with steeply pitched hood and level parapet at the top. No. 26, its neighbor to the east, at the corner of University Place, has the same level parapet at the top and a small hood over some of the top floor windows. This corner building has retained the customary spacing for its double-hung mantined windows, thus echoing No. 16. At the western end of this group (toward Fifth Avenue), the pair Nos. 6 and 8 have, above their fourth and fifth floors respectively, the same steeply pitched roofs with studio skylights of the

EAST EIGHTH STREET South Side (Betw. Fifth Ave. & University Pl.)#6-26
cont.

type mentioned. At street level they have a wide, arched window. This pair, and the two houses at the other end, have variously shaped, colored decorative tile plaques embedded in their exterior walls. Throughout this row of houses, most of the arches and many of the square-headed lintels are emphasized by being of natural-colored brick as contrasted with the bare stucco walls.

This picturesque group of buildings is of a type unique to Greenwich Village.

EAST EIGHTH STREET North Side (Betw. Fifth Ave. & University Pl.)

"The Brevoort" (No. 11 Fifth Avenue) and its eastern portion, the "Brevoort East," date from 1953 and 1965 respectively and form one apartment house filling the entire block. It is all built of light-colored brick, with a height ranging from twelve to fourteen stories above the sidewalk, with a series of setbacks at high level on the Fifth Avenue end, and a large high-rise mass near University Place.

On this site there once stood four exceptionally handsome and well proportioned Greek Revival town houses, Nos. 9 to 15 East Eighth Street. A photograph taken early in this century shows that the center two houses, Nos. 11 and 13, shared a beautiful entrance portico flanked by slender fluted Ionic columns. Richard Watson Gilder, editor of Century magazine and leading literary host, made his home at No. 13 from 1888 to 1909.

EAST NINTH STREET (Between Fifth Avenue & University Place).

Here a strong contrast is presented. The entire south side of the street filled by an enormous superblock apartment house faces, to the north, a fine row of Greek Revival town houses retaining much of its low-lying scale and charm. This row is dramatically accented at the ends of the block by tall apartment houses which are designed to blend with it.

This row of houses on the north side of the street has a fine sense of scale. The windows diminish in size as they ascend, terminating at the attic floor with low windows set the full depth of the fascia. This, together with the roof cornice, unifies the row architecturally except for a few houses at the eastern end. (The adjoining corner at University Place, is outside the Historic District.)

Before the block-long apartment house was finished along the south side of the street, a row of four-story houses once stood here. These have all been swept away without leaving even a single reminder of the original appearance of the block. This gigantic double apartment house, with its windows stressing the horizontal, is a brash intruder lacking the features which might retain any kinship whatsoever with its handsome neighbors across the street. Obviously no design controls were exercised here, and the result is a building which in every way defies its surroundings.

EAST NINTH STREET South Side (Betw. Fifth Ave. & University Pl.)

#20

This entire city block is filled by "The Brevoort," with entrance, at No. 11 Fifth Avenue, and its eastern portion, the "Brevoort East," with entrance at No. 20 East Ninth Street. This double apartment house has been described under Fifth Avenue and under East Eighth Street.

EAST NINTH STREET North Side (Betw. Fifth Ave. & University Pl.)

The north side of this street, with its row of town houses, still retains a domestic quality and the Greek Revival elegance of an earlier century. Most of these town houses are relatively unchanged.

#1

A thirteen-story brick apartment house, built in 1921 (described under No. 25 Fifth Avenue) occupies this corner site.

#3-13

This attractive brick row of six Greek Revival houses was all built about the same time. Henry Suydam, a merchant, erected four of

EAST NINTH STREET North Side (Betw. Fifth Ave. & University Pl.)#3-13
cont.

them as investments, Nos. 7 and 11 in 1837-38, and Nos. 5 and 13 in 1840-41. Likewise, No. 3 was built in 1840-41 as an investment for Robert H. McCurdy, senior partner of a dry goods firm, whose home was on Fifth Avenue, near Tenth Street. No. 9 was erected in 1837-38 by the builder, I. Greene Pearson.

No. 3 is outstanding in that it still has all its original Greek Revival ironwork for its stoop and areaway railings. Low, fluted Doric columnar pedestals, at the foot of the handrails, presumably once had wrought iron basket newels on them. No. 9 has its original wrought iron areaway railing, while No. 11 had added the new Italianate ironwork that became fashionable in the Eighteen-fifties. At No. 7 may be seen an unusual Greek Revival window-railing with strigil motif and cast iron rosettes beneath, perhaps the prototype for the entire row.

All these houses retain their double-hung muntined sash and floor-length drawing room windows. The flat window lintels at No. 9 are flush while those at Nos. 3, 5 and 13 have delicate little cornices. The deep fascia of the almost continuous roof cornice was cut out to receive the attic windows. This feature with handsome dentiled taenia band, separating architrave from frieze, extends the entire length of the row. Basement entrances replace the stoops at Nos. 5, 7, 9 and 13, while Nos. 3 and 5 retain their rusticated brownstone basements virtually unaltered. The stoops and doorways at Nos. 3 and 11, with two unfluted Doric columns supporting handsome entablatures, are the originals. The inner wood doorway of No. 3 is the original, but the door is new.

The elegance of this row in its overall planning can be reconstructed by picturing its original stoops, ironwork, newels and continuous attic cornice.

#15

This brick house of 1844-45, built for Edward Carey, was considerably remodeled in the Nineteen-twenties after its top floor had already been raised. This top floor has an attractive central iron balcony, and the sill has been cut down to provide a French door opening onto it. The cornice has been completely removed, and the front wall carried up to form a stone-capped parapet. The rusticated basement entrance is handsomely enframed with a heavy molding interrupted by a keystone, which comes forward to carry the cornice over the doorway.

#17

No. 17 was built in 1844 for Mrs. Elisha Wells. It was remodeled in the style of the Eighteen-fifties, when the top floor received its bracketed and modillioned cornice. The basement entrance, like so many others, was introduced in the early Twentieth Century. The simple muntined windows, lintels and floor-length drawing room windows add dignity to this high facade. Nan Lurie, the artist, resided here in 1938.

#19

No. 19, a Greek Revival house built in 1843, has been remodeled to include a store as well as a street level entrance. Small, wrought iron flower box carriers, at each windowsill, suggest an alteration of the Nineteen-twenties, as does the removal of the cornice, creating a stuccoed brick parapet or upward extension of the front wall. This house had been built for Luke Holmes. The painter, Sue Fuller, lived here during World War II.

#21

This six-story brick apartment house retains the feeling of a luxurious private home. Originally it was a town house, built in 1842 on an unusually wide lot (30 ft.). It has an interesting arrangement of windows in that the two left-hand windows are set closer to each other than to the right-hand one. Its elegant front with shutters, modillioned cornice, and store front at first floor level are typical of 1928 when this house was remodeled. The architect, Dwight James Baum, also added a story with brick parapet and a penthouse which is set back. The second floor windows, without shutters, have elegant curved iron balconies and stone keystones in the splayed brick lintels. The store window, with muntins and dentiled lintel above, is complemented by the doors on each side which have molding frames crowned by a handsome cornice.

Aquila G. Stout built this wide house for his own residence in 1842. It was three stories high, with basement. He was a hardware merchant, and according to a letter written by a surviving partner, his skill in

EAST NINTH STREET North Side (Betw. Fifth Ave. & University Pl.)

#21 cont. finance brought continued success to the firm. He left the business in 1846, when he was elected president of the Eagle Fire Insurance Co. Among other houses built for investment by Mr. Stout were the adjoining No. 23 East Ninth Street in 1843, No. 16 East Eighth Street in 1834, and Nos. 22 and 24 East Tenth Street in 1844.

#23 This brick house, built in 1843 for Aquila G. Stout, mentioned above, retains its handsome yet simple Greek Revival cornice, small attic windows, and floor-length parlor windows. It appears to have been remodeled twice, once in the Nineteen-twenties when wood case-ment windows and iron flower box holders were installed. The base-ment entrance was evidently installed at this time when the stoop was removed. Earlier, the basement stonework had been painted and a narrow horizontal window added at eye level. Glass jalousies were installed in the little square windows of the fourth floor without removing the flower boxes.

EAST TENTH STREET (Between Fifth Avenue & University Place)

Diversity is the outstanding feature of this street. This diver-sity is to be found primarily in the wide range of architectural styles of the buildings, which are generally low and residential in character. At the Fifth Avenue end of the street, both the south and north sides are terminated by high apartment houses. (The eastern end, at University Place, is outside the Historic District.)

The street provides a capsule history of residential urban archi-tecture of most of the Nineteenth Century. On the south side, Greek Revival town houses with studios predominate, interspersed with an occasional Italianate or Gothic Revival house. The Gothic is a style rarely encountered in The Village.

On the north side, two adjoining examples of East Indian archi-tecture are unique to the City. They give the street an exotic quality emphasized by a richly carved bay window. At the eastern end of the District is an ornate six-story apartment house built at the turn of the century. Despite its monumental row of pilasters extending up three stories, this apartment house retains kinship with its smaller residential neighbors, through the size and spacing of its windows, its use of materials, and its details.

Time has dealt kindly with this street retaining, except for minor alterations, most of its salient features. Its wide range of periods and styles harmonize remarkably well with each other, and here their very diversity lends it a highly individual character. There are no buildings here, even including the high apartment houses on Fifth Avenue, which do not complement each other and which are not the best expressions of the widely diverse periods in which they were built.

EAST TENTH STREET South Side (Betw. University Pl. & Fifth Ave.)

#24 This very attractive three-story brick house of 1844, built in the late Greek Revival style, has suffered only minor modifications during the years. The outer doorway is one of the finest of the Greek Revival period, with handsome pilasters surmounted by a full entabla-ture. The inner doorway, with rope molding surrounding it, represents a modernization of the Eighteen-fifties. The graciously wide stoop has beside it the original iron areaway railing, with Greek fret motif along the base. Windows, including those of the attic story, retain muntined sash. At both upper stories, the window lintels retain their diminutive Greek Revival cornices. Shutters have been added, and the basement has been smooth-stuccoed.

This house and No. 22, adjoining, were built in 1844 as invest-ments by Aquila G. Stout who lived on East Ninth Street. This charm-ing house (No. 24) was the residence of Jacob S. Carpenter, a broker, in the Eighteen-fifties.

#22 Originally, this brick house was one of a pair, with No. 24, when both were built in 1844 for Aquila G. Stout. The alignment of window-sills at the second and third floor levels bears mute testimony to this

EAST TENTH STREET South Side (Betw. University Pl. & Fifth Ave.)#22
cont.

affinity. The third story has been raised from attic to full height and a fourth floor added, with a late Nineteenth Century bracketed roof cornice. On the right hand, at each floor, the original windows were removed to make way for the triple windows seen today. These wide windows, with their elongated paneled lintels, were probably installed after the turn of the century. The one on the first floor, for which the lintel alone remains, was removed to make way for the large window which begins at basement level, installed in the Nineteen-forties. The original ironwork of the stoop is gone, and the arched masonry stringers, at each side, are modifications of the originals.

#20

This transitional house, built in 1846, has a doorway which is more classical in the Italian Renaissance tradition than it is in the Greek Revival, as may be seen by the reveals of the entablature, reflecting the width of the pilasters below. The stepped, paneled wingwalls flanking the stairs are, however, survivals from the Greek Revival and presumably had elaborate iron railings in lieu of the pipe rails we see today. The casement windows place this building closer to the later Romantic tradition, as do the lintels which once had heavy cornices returned at the ends. These have been shaved off flush leaving only the returns of the cornice visible in profile at the ends. The handsome modillioned roof cornice is the original. The rusticated stone basement sets off the brickwork above to good advantage. The house was built as the residence of Edwin Bergh.

#18

Here the superb doorway signalizes what once was one of the finest Gothic Revival town houses in The Village, before it was changed. Every window originally had a stone label molding for a lintel. These have been shaved off flush but the stonework is still visible in the brickwork despite the paint. The doorway with original stoop is exceptionally fine. It has clustered ribs for uprights, supporting a four-centered-arch lintel stone. In the spandrels of this stone are carved trefoils and other Gothic ornament. It is crowned by a simple cornice. This low arch is echoed by the arch in the elaborate inner doorway. The cast iron areaway and stoop railings belong to this period but are of oblong design with rounded ends and are more Italianate in feeling. The windows above the front door have been reduced in size and at the fourth floor completely bricked up, but originally they resembled those to the right of them. The cornice with its modillions is more Classic than Gothic but it also belongs to the period. The house was built in 1847 for Abner Weyman, a retired merchant, but soon became the home of George L. Walker, a commission merchant.

#16

The Pen and Brush Club owns this imposing town house which was built in 1848 for Abraham Bininger, a grocer, as his own home. It reflects, in its detail, some of the influence of the incoming Italianate style. This may be seen in the cast iron railing of the stoop and areaway, rusticated basement, casement windows, and the use of stucco simulating brownstone. The front doorway is basically Greek Revival, although the introduction of a three-centered arch beneath the entablature indicates Italianate influence, as do the doors with round-arched door panels surrounded by a handsome rope molding.

#8-14

These four dignified Greek Revival town houses of brick were built in the same style and with uniform cornice line. Nos. 8 and 10 were built in 1842 as investments by William H. Russell, an importer, who lived at No. 9 East Tenth Street. They were preceded in 1839 by Nos. 12 and 14, erected by Joseph Depew, who, as a builder, may have erected all four houses. He sold No. 14 to Jacob B. Herrick, a merchant, who made his home there. No. 10 soon became the home of Benjamin J. Howland, a commission merchant.

Nos. 12 and 14 retain their original pilastered doorways with palmetto capitals, graciously wide stoops, and original iron handrailings. At No. 10 the upper part of the doorway was saved by converting it to a window, when the heavily rusticated arched basement entrance was added. The original cornice for these four houses is interrupted only at No. 12 where a parapet, surmounted by stone urns, was added in the Nineteen-twenties. Studio windows have taken the place of the small square attic windows at Nos. 10 and 12; the original attic windows remain at Nos. 8 and 14.

EAST TENTH STREET South Side (Betw. University Pl. & Fifth Ave.)

- #8-14
cont. Studio floors, with skylights, have been added at Nos. 8 and 14. The remodeling of No. 8 has been performed with maximum respect for the old house; the attic windows and cornice have been retained and a big north-light studio window added above the cornice, sloping back like a roof, to make it as unobtrusive as possible. The basement entrance is likewise unobtrusive, and flower boxes at the sills of the long first floor windows tend further to diminish the visual importance of what lies below this level.
- #6 This brick Greek Revival house, built in 1847-48 for William Chadwick, retains its attractive muntined double-hung windows with flush stone lintels at the middle floors. Small windows, originally at the top, have now been replaced by high steel casements, and the cornice has been removed so that the front wall could be carried up to a parapet with metal railing. Set back behind this railing is a penthouse addition. At the time the stoop was altered, to provide a direct basement entrance, the old front doorway was retained and is now reached by a new iron stair rising from one side. The original doorway, complete with paneled pilasters and entablature above, remains. The basement is rusticated. It was built for William Chadwick, and soon became of the home of Ann Van Wagenen.
- #4 Among the very few Gothic Revival town houses extant in The Village, this remodeled brick house still bears evidence of its original design of 1848. It probably was once similar to No. 18 on this same street, but the stoop has been removed and a basement entrance introduced after the turn of the century. The prominent label moldings above the windows have been flattened and shorn of their original profiles. The attic windows, once square as at No. 18, have been raised and cut through the molding and the fascia board. Proof of this rests in the vestigial remains of the "ears" of the former label moldings at mid-height of the raised windows. This house was built for Peter Remsen's estate and was the home of John F. Butterworth, a merchant, in the Eighteen-fifties.
- #2 A fifteen-story brick apartment house built in 1923 (described under No. 33 Fifth Avenue) occupies the corner site.

EAST TENTH STREET North Side (Betw. Fifth Ave. & University Pl.)

- #1 This fifteen-story New York University residence hall (described under No. 35 Fifth Avenue) was built in 1925 and occupies the corner site.
- #3 & 5 These two very handsome brick town houses display a fine use of materials and a simple restraint of expression. They were designed as a pair in 1890 by George E. Harney in the Romanesque tradition for Eva Johnston Coe and Martha R. Townsend. They are entered just above street level, and their doors and windows share a common stone lintel which extends the entire width of the two houses. Above this stone band course are two attractive metal bay windows of slightly different design, both crowned with simple corbel-like cornices. At third floor windowsill level a horizontal molded stone band course runs through both houses. Above this, simple windows pierce the wall at third and fourth floors. The house is unified at the top by a simple cornice with brick fascia below. The fifth floor additions are fairly unobtrusive and of later date. Number 5 was the residence for many years of Mr. and Mrs. Henry E. Coe (Eva Johnston). Mrs. Coe was a sister of Mrs. Robert W. deForest. Both were grand-daughters of John Johnston of No. 7 Washington Square North.
- #7 This very interesting town house is probably the only residence in New York displaying East Indian decorative detail. It was repeated in the apartment house next door. The East Indian influence may best be seen in the highly ornate teakwood bay window on elaborately carved brackets above the first floor windows. The unobtrusive entrance door has a carved teakwood frame. The house was designed in 1887 by Van Campen Taylor for Lockwood de Forest who, with his noted brother Robert, gave an Indian room from a Jain temple to the Metropolitan

EAST TENTH STREET North Side (Betw. Fifth Ave. & University Pl.)

#7 cont. Museum of Art, of which Robert was for many years a trustee and its president: The rich carving of the bay window is handsomely contrasted by the plain brick wall surrounding it. Other details of Indian inspiration are to be found in the heads of the window frames and in the brackets of the roof cornice. This was the town residence of Mr. and Mrs. Lockwood de Forest for many years.

#9 This small, five-story, brick apartment house was designed by Renwick, Aspinwall & Russell in 1888 for William Hamilton Russell. He was the junior member of the firm headed by his great-uncle, James Renwick, Jr., the famous architect. As the building was erected about the same time as No. 7, it shares a cornice with it and repeats the East Indian bracket forms. The doorway, first floor window and panel between them repeat the East Indian theme. Above them is a unifying band course in the same style. Two tiers of paired windows set in shallow reveals are carried up from the second to the fifth floor windows. The fire escape displays attractive ironwork at each horizontal balcony.

#11 This wide three-story house was built in 1868 with a store and carpenter shop for Adolphus G. Halsey, carpenter. It displays a fine dentiled Greek Revival type cornice with brick fascia stopped at both ends, and all of its muntined windows at the third floor. A later alteration resulted in the addition of a new pedimented entrance doorway.

#13 (This number is not in the present numbering system.)

#15 (#15-19) "The Mayfield" is an exceptionally dignified brick apartment house with stone trim, built in 1907 and designed by Lawlor & Haase. It is six stories high and unusually wide. The first two floors have rusticated brickwork with stone-framed windows. The main entrance door at street level has a handsome balustraded balcony carried on two modified Ionic columns. The brickwork is of Flemish bond, and above a strong horizontal stone band course at third floor level, the brick walls rise sheer with linteled windows displaying elaborate keystones. Six handsome, fluted Corinthian pilasters enframe the five central windows above the band course and extend to the cornice at sixth floor level, which creates an attic story for the top floor. The building is crowned by a heavy roof cornice with dentils below the modillions which support it. Paired lion heads on the cyma recta molding of the cornice are located above the solid wall spaces between the windows. An ornamental wrought iron balcony is extended across the third floor at the base of the pilasters. The scale of the ornament relates well with the residential character of the neighborhood.

EAST ELEVENTH STREET (Between Fifth Avenue & University Place)

This street continues to present today a remarkably homogeneous aspect, despite and including apartment houses on Fifth Avenue and two early hotels near them on the north side. (The west end, at University Place, is outside the Historic District.)

On the south side, two fine town houses in the Italianate style adjoin the tall Fifth Avenue apartment house and serve as a prelude to the long row of seven houses built in the Greek Revival style of the Eighteen-thirties. In the perfect alignment of their windows these row houses, despite changes in height and the joining of two of them as an apartment house, contribute to the quality of uniformity so noticeable on this block.

On the north side, the Beaux Arts style of the tall Fifth Avenue apartment sets the tone for this street which is continued in the two hotels to the east of it. Sandwiched in between the apartment house and the hotels and set well back from the street is a simple little synagogue, which resembles a small two-story house of the Nineteen-twenties.

One of the finest rows of Greek Revival houses in The Village is displayed on the north side. Those which retain their stoops and ironwork give us an idea of the original appearance of the row.

EAST ELEVENTH STREET (Between Fifth Avenue & University Place)

If any of these rows were to have the houses in their midst removed and replaced by new structures, irreparable damage would be wrought by such change. Where buildings have retained so much of their identity and relate so well to each other, such wanton intrusions would probably downgrade the quality of the street. This will be the concern of a responsible governmental agency which, through proper controls, can prevent such erosion.

EAST ELEVENTH STREET South Side (Betw. University Pl. & Fifth Ave.)

#16-28

John Morss, a mason, bought and then sold most of the properties on this block front to the original house owners of 1839, and it is probable that he was the builder of this brick row. These brick town houses were built primarily for individual investors. Originally, Nos. 26 and 28 had the typical Greek Revival low third story, apparent despite minor change, in their neighbors to the west (Nos. 24 and 22). In the attractive remodeling of the Twentieth Century, this was eliminated in favor of a new roof cornice above the second story, and a full third story was added within a sharply receding roof, into which studio windows were introduced. The houses were converted for entrance through the rusticated brownstone basements. Of this pair of houses erected in 1839, No. 26 was built for James B. Wilson, merchant, as his own residence. In the early Eighteen-fifties, he was the only one of the original investors of 1839 in the row (Nos. 16 to 28), who was still living there.

Also built in 1839, Nos. 22 and 24 are the prototype for this Greek Revival row, Nos. 16 to 28. They are of brick with brownstone basements and have the typically low third-floor windows interrupting the fascia board of the cornice. They were converted to basement entrances and have an attractive appearance not too far removed from the original.

No. 20, although raised another story, still has its Greek Revival cornice, flat window lintels, and rusticated basement with entranceway of a later period.

Nos. 16 and 18 were combined as No. 16, an apartment house fifty-five feet wide. It was formed in 1904 by combining two brick houses at the east end of a row (extending to No. 28) which was built in 1839, and by converting to one basement entrance serving for the remodeled building. This basement entrance is in the Federal style of the Eclectic period with semi-engaged columns supporting a handsome entablature. On this rests a wrought iron balcony in front of the window above it. Numerous changes have been made at the top of the building. No. 18 was raised in 1890 from three and a half to four stories, and from peak to flat roof. No. 16 was four stories high by 1885. In 1937 a top floor surmounted by parapet was added over the combined building, bringing it to its present six-story height. The original Greek Revival appearance is retained in general by the muntined window sash, regular fenestration, and rusticated brownstone basement.

The original town house, No. 16, became the residence of James Gallatin, who bought it in 1849 upon the death of his famous father, Albert Gallatin, Secretary of the Treasury of the United States. Earlier, James had succeeded his father as President of the National (later Gallatin) Bank on Wall Street, and he continued to hold this position while living at No. 16.

#12 & 14

This pair of dignified brick houses with stoops was built for James Gallatin (resident of No. 16) in 1852 in the Italianate style. Their handsome pilastered doorways of brownstone have elaborate cornices carried on vertically placed console brackets. At the stoop of No. 14 are the original cast iron railings of Italianate design, oblong with rounded ends. The fourth floor windows of both houses are low and set beneath the bracketed roof cornice where all but the end brackets are paired. The central fascia panel on each house is ornamented to add to the richness of effect.

#2-10

The fifteen-story structure (described under No. 41 Fifth Avenue) which occupies this corner site, was built in 1923.

EAST ELEVENTH STREET North Side (Betw. University Pl. & Fifth Ave.)

- #1-9 An eleven-story apartment house (described under No. 43 Fifth Avenue) built in 1905, occupies this corner site.
- #11 The Conservative Synagogue of Fifth Avenue is a small two-story building set well back from the street, with intervening ground cover, bushes and a small tree in the front part of the lot. Built before the turn of the century, it now has window arrangements typical of the Nineteen-twenties. It has been roughcast in stucco with diamond-shaped tile patterns set in the parapet, which is crowned by a stone coping stepped up at the ends above small, square blocks. The attractive arched entrance door leads into a small, projected vestibule with gable roof. It had been built as a stable before 1898, and was later used as a garage with loft.
- #15
(#13-15) The Hotel Van Rensselaer (formerly Hotel Alabama) was built in 1902 in the Italian Renaissance manner of the Eclectic period. One enters a Palladian doorway with columns supporting the arch. The first floors are rusticated with the arches and lintels of the windows carefully integrated into the horizontal system of joint lines. Above the third floor, the front wall is constructed of Roman brick. The transition from stone to brick is made by a handsome wrought iron balcony which extends the width of the hotel. The window frames of the third, fourth and fifth floors are elaborately enframed in stone with rustication and with boldly projected and scrolled keystones elaborately carved. Above this point the windows are framed in stone with small keystones and crowned, in two instances, with triangular pediments. The ninth floor has a balcony with stone balustrade extending the width of the hotel. Above this floor the great bracketed cornice, carried on consoles, effectively crowns the hotel.
- #17
(#17-19) More restrained than its neighbor to the west, the smaller original Hotel Van Rensselaer was built the previous year and set an example of coherent design. The first two floors are rusticated with paired windows at both floors. The striking feature here is the richly ornamented round-arched doorway flanked with free-standing columns carrying lanterns. Above the third floor sill level, the front wall is carried up in Roman brick while the paired windows are set between brick pilasters which extend up four stories. The lintels of the square-headed windows have scroll-like keystones and stepped lintel stones with radiating joint lines. These pilasters with swagged Ionic capitals carry a shallow entablature across the width of the hotel. At the top there is a fine classical attic story with small paired stone pilasters above the large brick ones, surmounted in turn by a cornice carried on modillions. At the sixth floor in the center, between the pilasters, a small balcony carried on paired console brackets enlivens the facade and displays an attractive wrought iron railing.
- #21 Built in 1848, this fine town house of brick is a late example of the Greek Revival, but is suitably transitional with its Italianate doors. A graciously wide stoop, flanked by handrailings and areaway railing with Greek Revival castings, rises to a doorway crowned by a full entablature. This handsome doorway has pilasters with modified Corinthian capitals, in which simplified palmetto leaves rise from small acanthus leaves. For these capitals the builder copied those on the earlier house adjoining (No. 23), both houses having been built for the Isaacs family. The handsome doors are double, paneled, and squareheaded, and are surmounted by a large glass transom in the then new Italianate style. This wide house is four stories high, with floor-length double-hung sash at the parlor, and with its windows diminishing in size interestingly as they ascend. The original cornice and fascia board are gone, but replaced by an unobtrusive rain gutter.
- #23-29 Of this row, a superb picture is created at No. 23 by the interesting ironwork which, including the balcony, provides a complete enframing at eye level. These four fine Greek Revival town houses were built in the early Eighteen-forties with stoops, handsome doorways and the usual low attic windows beneath dentiled cornices. No. 23 illustrates how the group must have appeared originally. Here a pilastered doorway, with capitals similar to those at No. 21, carries a dentiled

EAST ELEVENTH STREET North Side (Betw. University Pl. & Fifth Ave.)#23-29
cont.

cornice. The inner wood doorway displays a four-paneled door with side lights, and transom of glass. Enframing the door are two pilasters of linear Greek design with small capitals, and half-pilasters are beyond the sidelights. The transom bar has dentils, Greek fret motifs above the sidelights, and wreaths above the pilasters, the whole surmounted by a low pediment with acroteria and a foliate design within. This and No. 27 are among those houses having their original Greek Revival wrought ironwork both at the stoop and enclosing the areaway. The iron balcony railing at the floor-length windows of the first floor at No. 23 consists entirely of castings and, although it might be considered Greek in theme, is possibly of a later date. This house has its original sash although cornices have been added to the stone window lintels. Nos. 25 and 29 have had their stoops removed to make way for basement entrances.

These four houses have such similarity that they form a row, though built between 1842 and 1845 for different owners. Of these, only Samuel Holmes, a dry goods merchant, made his home here, at No. 27, which had been built for him in 1845. No. 23 dating from 1844 as well as its companion house (No. 21) of 1848 were built for the same Isaacs family which had built the oldest house now extant in The Village.

FIFTH AVENUE (Between Washington Square North & East 12th Street)

By the middle of the Nineteenth Century lower Fifth Avenue, beginning at Washington Square, was the stronghold of many old Knickerbocker families, pew holders at fashionable Grace Church, the Church of the Ascension, and the First Presbyterian Church. These families were also box holders at the Academy of Music on Fourteenth Street and fought the advent of the new Metropolitan Opera House on upper Broadway in the Eighteen-eighties. Even more important for the neighborhood, was the fact that many of these families were active in the founding and development of New York University, whose original building in the Gothic Revival style stood on the east side of the Square.

It was an Avenue of dignified appearance with its brick and brown-stone residences, some of the earliest of which were built in the Eighteen-thirties in the Greek Revival style. The majority of houses were built in the Italianate style. Among bold innovations was the first mansard-roofed mansion in the City, at the southwest corner of Tenth Street.

Many notable families had their residences here, below Fourteenth Street, and enjoyed the spacious elegance of nearby Washington Square. Madison Square and Gramercy Park were considered "uptown," although themselves in the process of development by the Eighteen-fifties.

An air of solid respectability, bolstered by rapidly rising property values, gave the Avenue a prestige which it was destined always to retain as the elegant residences moved ever northward until they reached the upper confines of the Avenue.

This small portion of lower Fifth Avenue has maintained its distinguished residential character, while areas further north have become commercial and some have declined. This attractive character is due to its proximity to Washington Square and to its exceptionally fine residential side streets which represent, architecturally, an outstanding section of Greenwich Village.

Most of the high brick apartment houses which line the Avenue today were built before the great financial crash of 1929. Thereafter, there was little or no major building activity until the Nineteen-fifties.

In Area 1, the north boundary of the Historic District runs through the middle of the block between East Eleventh and East Twelfth Streets. (The northern portion of the block is outside the District.)

FIFTH AVENUE East Side (Betw. Washington Sq. No. & East 12th St.)

(#7-13 Washington Sq.No.) The four-story corner building is a modern apartment house, retaining as its exterior the splendid facades of Greek Revival mansions on the Square, including the Fifth Avenue corner. Though entered on

FIFTH AVENUE East Side (Betw. Washington Sq. No. & East 12th St.)

(#7-13 Washington Sq.No.) cont. the Avenue, it suitably bears the address Nos. 7-13 Washington Square North. (The houses are described under that address.) This skillful alteration was made by Sailors' Snug Harbor, owner of these properties. It represents an outstanding example of preservation in New York City. The facades of the old town houses were retained and the new apartment house built behind them. The only external change in this part of the row was at the fourth floor, which was raised slightly. Here the old cornice, with low windows in the fascia board, was replaced by a row of square windows more suitable to a present-day apartment.

North of these houses, on Fifth Avenue, is the attractive colonnaded entrance of this long, narrow apartment house, beyond which is the attractive garden court which lies behind it.

(#1 Washington Mews) Although entered from the Avenue, the two-story brick house north of the colonnade is No. 1 Washington Mews (described there). Beyond the house is the Mews itself, a narrow street lined with studios or residences, many of which had been stables until converted.

#1 Between Washington Mews and East Eighth Street the great hotel, One Fifth Avenue, towers up above the surrounding neighborhood with picturesque set-back profile projecting against the sky and featuring a single central tower. This hotel was built in 1926, designed by associated architects, Helmle & Corbett and Sugarman & Berger. It is brick above a stone base which rises to four stories in height. Vertical accents are made by band courses carried up between the windows, and the ornament, although contemporary, is largely reminiscent of past styles. This building has recently been acquired by New York University to provide rental income and additional housing for students and faculty.

It is located on the site of four fine town houses (Nos. 1-7). No. 1 was once the residence of William Butler Duncan. It was four bays wide with English basement and wide balcony above. The windows of the upper floors had shutters which gave it an air of respectability.

No. 3 was lived in by Samuel Jaudon in the Eighteen-fifties and, although it may once have looked like the Duncan house, it was remodeled in the Eighteen-nineties by Henry J. Hardenbergh to "modernize" it. At this time a semi-circular bay window was added to the right side above the front door extending up through the second and third floors, and a large, mullioned window was installed to the left of it. This house was crowned with a mansard roof and, as remodeled, was extremely elegant.

Nos. 5 and 7 were identical Greek Revival town houses, with low pediments, serving as lintels above the windows. The handsome attic story, similar to the ones found on Washington Square North, had low horizontal windows set in the fascia board beneath the cornice. In the Eighteen-fifties, No. 5 was lived in by William Van Hook and No. 7 by Mrs. Mary Vandervoort who took "respectable" boarders. It should be noted here that before the advent of the apartment house respectable boarding houses were quite fashionable. At a later date these two handsome town houses were combined as an apartment house and named "The Russell".

#11 Continuing up the east side of Fifth Avenue, we come to the super-block apartment, "The Brevoort," No. 11 Fifth Avenue. This apartment house and its eastern portion, the "Brevoort East," occupy an entire city block between Fifth Avenue and University Place and between Eighth and Ninth Streets. On the Fifth Avenue end, two balconied wings advance to form a courtyard drive-in for automobiles. It rises to a height of fourteen stories on the Avenue and then sets back to provide a series of penthouse suites piled up above. This all-brick structure with its various external bays formed by wings and broad plate glass windows and balconies, replaces the old Brevoort Hotel and the four town houses (Nos. 15 through 21) which once stood north of the old hotel.

The old "Brevoort" (Nos. 9-13) was itself put together by the process of combining and enlarging town houses over the years. The

FIFTH AVENUE East Side (Betw. Washington Sq. No. 6 East 12th St.)#11
cont.

original portion, occupying three lots, was created in 1854 by utilizing the houses of N. M. Beckwith, No. 9; D. M. Barnes, No. 11, and J. R. Livingston, No. 13. The total result was a rather plain building with many windows and a low pediment at the center. Then, as so often happened at this early period, another house, No. 15, that of Solas Wood was acquired and it was raised to the same height as the hotel so that all four could be combined under a new heavy cornice with paired brackets. The central pediment, no longer central, was replaced by a handsome new broken pediment, on center, and the roof was crowned with new cornice and balustrade. This famous hotel was razed in 1953 to make way for the new apartment house.

North of the old Brevoort were three more town houses, also razed. No. 17, the residence of Dr. M. Mabbott, was one of a pair of twins of which No. 15 had been combined into the new hotel. Originally these houses shared a common porch of cast iron and presented an attractive front to the Avenue. No. 19, the residence of Dr. E. L. Partridge, was a dignified house with stone door and window frames, and a simple modillioned cornice.

North of this house stood one of the most architecturally notable houses in all New York. The so-called Mark Twain House, No. 21, where the author is reputed to have spent the winter of 1904, belonged to that early phase of the Romanesque Revival with round-arched windows. It was of brick with round arches of stone above the windows resting on corbels and displayed some very handsome uniform ironwork at the front yard, on the stoop, and as a parlor floor balcony. Its corbelled cornice with central gabled effect on the side street was particularly notable as was the deeply recessed arched front door with colonettes at the sides. This property originally belonged to Henry Brevoort, Sr., who willed it to his daughter, Margaret Ann (Mrs. James Renwick) in 1836. It remained in the possession of her family to the end of the century. In 1851 the house was built and presumably designed by her son, James Renwick, Jr., the noted architect, for the Renwick estate.

Between Ninth and Tenth Streets is a block with three apartment houses, two large ones at the corners with a small one in between. Many of the large apartment houses on the Avenue in their design, ornament and use of materials blend remarkably well with the existing houses in the neighborhood.

#25

No. 25 Fifth Avenue (also No. 1 East Ninth Street) is a large brick apartment house, thirteen stories high, built in 1921, and designed by Rouse & Goldstone, architects. It has a stone (ashlar) first floor and doorway with broken pediment. The brick walls are of Flemish bond, and the third floor windows have stone frames with Neo-Federal lintels. At the top, swags separate panels of interlocking circles. This building is now a residence for students at New York University.

On this site three dignified Greek Revival town houses once stood, with an open lot at the corner of Ninth Street. In the Eighteen-fifties, C. D. Marsh lived at No. 23; G. W. Morris at No. 25; and the Rev. George Potts at No. 27. Later, the painter William Glackens lived at No. 23 for a few years. No. 23 is remembered as the home of Mabel Dodge, where literary and political figures gathered in the period before World War I, prior to her moving to the Southwest.

#29

Between the two large apartment houses on this block is a small apartment house, seven stories high. It is Neo-Federal with its arched windows at the top but has a Georgian doorway with broken pediment. The wall is brick, of Flemish bond, and incorporates attractive quoins of the same material. It was built in 1925 and was designed by Sugarman & Berger, architects. On this site once stood the very dignified Greek Revival town house occupied by Abby Irving in 1851.

#33

At the southeast corner of Fifth Avenue and Tenth Street stands the fifteen-story brick apartment house, No. 33 Fifth Avenue (also

FIFTH AVENUE East Side (Betw. Washington Sq. No. & East 12th St.)#33
cont.

No. 2 East Tenth Street). Like so many of these apartment houses it is Neo-Federal, constructed in running bond with headers at every sixth course. It has a limestone (ashlar) base at the first floor with pilasters above, extending up for two stories crowned by a cornice. Below the top floor, terra cotta pilasters extend up two stories with balustrades at the bottom windows. The front doorway has a boldly projected broken pediment. It was built in 1923 and designed by Sussman & Hess, architects. On this site two Greek Revival town houses once stood. In the Eighteen-fifties they were occupied by James Marsh, at No. 31, and T. T. Woodruff at No. 33.

#35

At the northeast corner of Tenth Street and Fifth Avenue stands the Hotel Grosvenor, now the Samuel Rubin Residence Hall of New York University, No. 35 Fifth Avenue (also No. 1 East Tenth Street). It is fifteen stories high, a rather conventional Neo-Federal building of red brick, done in Flemish bond. It has the usual stone (ashlar) first floor with round-arched windows at the third floor and pilasters at the upper floors. It was designed by Schwartz & Gross in 1925. Its annex, adjoining on the east (No. 1 East 10th Street), is of the same height.

On this Fifth Avenue site once stood the early "Grosvenor Apartments" erected in 1872 by Detlef Lienau, one of the founders of the American Institute of Architects. The building was of brownstone, with rusticated first floor entered at grade from Tenth Street, and was six stories high, including a French Second Empire mansard roof with arched pediment dormers and iron crestings above. The Fifth Avenue areaway had a handsome stone balustrade and above it a balustraded balcony at second floor level. All the Fifth Avenue windows were paired under segmental arches with a wood mullion between them. Handsome metal railed balconies, carried on console brackets, appeared at the centers of both facades at fourth floor level.

James H. Richardson, in an article entitled "The New Homes of New York," which appeared in Scribner's Monthly of May 1874, described "The Grosvenor" as "a type unique. Starting with a singularly clear conception of the wants of a particular class of New York families, -- a class possessing wealth, culture, refinement, and love of ease, and desiring the security and comfort of home life with none of its cares . . . [it is] an establishment which may well be considered a model, since it secures the economy of multiple tenancy and co-operative living, with the atmosphere of home, and combines all the advantages of English exclusiveness and solid elegance, with the utmost independence in all that pertains to individual life. It is, in fact, a nest of elegant homes, each distinct and thoroughly secluded, yet all provided for with the elaborate machinery and systematic service of a first-rate hotel."

Before "The Grosvenor" was built, a handsome free-standing mansion had stood on this corner, the residence of Francis Cottenet, a well-to-do French importer. This house was diagonally across the street from Hart M. Shiff's elegant French house designed by Lienau in 1850, which makes it quite understandable that Cottenet commissioned Lienau to build his country seat at Dobbs Ferry in 1852. (See E. W. Kramer "Domestic Architecture of Detlef Lienau," Ph.D. diss., N.Y.U. 1958).

#39

No. 39 Fifth Avenue, the apartment house to the north of "The Grosvenor," was designed by Emery Roth in 1922. It is fourteen stories high of purplish red brick in Flemish bond. The detail is of colored terra cotta in the Spanish Renaissance style, which may be seen in the third floor balcony and hooded arches above the windows, and at the arches and balconies at the next to top two floors.

On this site once stood a very grand Anglo-Italianate town house, fifty four feet wide, with stone balcony above a rusticated English basement, entered at street level. It was occupied, at a later date, by William Starr Miller who built the fine Louis XIII town house at the southeast corner of Fifth Avenue and 86th Street in 1914.

FIFTH AVENUE East Side (Betw. Washington Sq. No. & East 12th St.)

#41

No. 41 Fifth Avenue was built in 1923 and remodeled in 1938 by Rosario Candela. Fifteen stories high, it extends back about one hundred and forty feet on East Eleventh Street (Nos. 2-8), where the principal entrance is located. It has a fifty-four foot frontage on Fifth Avenue and is built of a variegated red brick in Flemish bond with attractive dark reddish brown terra cotta detail at the fourth floor windows and at the thirteenth and fourteenth floors. It also has a corbeled terra cotta cornice. The detail is generally derived from the Early Italian Renaissance. The first floor is of smooth stone (ashlar).

On this corner site once stood a very imposing brownstone mansion three stories high with front door located to the right of center. On the right hand side of the door, paired windows extended the entire height of the building while the other windows on this front were conventional single windows. This house was once occupied by Miss M. L. Kennedy.

#43

On the northeast corner of Fifth Avenue and Eleventh Street stands an elegant eleven-story apartment house (also Nos. 1-9 East Eleventh Street) built in the Beaux Arts tradition in 1905. The architect, Henry Andersen, strove to create a bold and striking design. The rusticated stone base extends up two stories and features a regal entrance-way flanked by freestanding modified Ionic columns which support entablature blocks and a thin cornice slab, above which is a wrought iron balcony. Above this visual base rise brick walls, through the ninth floor, which is encircled by a very Parisian iron balcony. The great mansard roof towers up two more stories above this. To lend further interest, the architect has established vertical accents by framing all the windows with stone, placing panels between them so that these frames take in two windows at a time. In addition, three great window bays, convex within their stone frames, rise from the third through the eighth floors. One is placed on center at the Fifth Avenue front, while the other two are on Eleventh Street near the corners of the building.

On this L-shaped property once stood a high vernacular building with stores and, at the rear, a house set back from Eleventh Street. When the present apartment house was built both these properties were acquired, creating the L-shaped building which exists today.

#45

The northernmost boundary of this Historic District, on the east side of Fifth Avenue, is formed by the sixteen-story brick apartment house which was designed by Sugarman & Berger in 1925. The first two floors, true to type, are of smooth stone (ashlar) masonry with an attractive brown brick above. The next to top two floors are ornamented with terra cotta pilasters having balcony below and entablature above.

On this site stood a handsome, symmetrical three-story residence, occupied by David S. Kennedy, a banker, in the mid-Eighteen-fifties. It was a wide brick house with four pilasters and three windows across. The handsome pedimented front door was reached by a stoop, above a basement, and was flanked by shallow bay windows, between pilasters with concave sheetmetal roofs. All the windows of the upper floors were double, with central mullions, and the general effect was one of spaciousness and well-lighted interiors.

Adjoining No. 45 and beyond the District to the north, is the very handsome Salmagundi Club. It was the former Irad Hawley residence and gives us an excellent idea of the scale and quality of the Fifth Avenue town houses of the mid-Nineteenth Century which once lined it on both side

UNIVERSITY PLACE (Between Washington Square North & East 9th Street)

This street is within the Greenwich Village Historic District between Washington Square North and East Ninth Street. For these blocks its western side runs along the boundary. Its buildings are described under the side streets, which also include Washington Mews and East Eighth Street. In the early Nineteenth Century, University Place was a part of Wooster Street.

WASHINGTON MEWS (Between Fifth Avenue & University Place)

The rows of low-lying two-story houses at Washington Mews give the impression of a charming urban village, maintained with pride and care and enjoying an unusual amount of light and air, and isolation from city traffic. There is a cobbled street and a gate at the west end. The name "Mews" indicates that most of the cottages were stables, and this origin is readily discernable on the north side. However, the south side, near Fifth Avenue, was built in the Twentieth Century as a row of ten dwellings of uniformly low height, thus conforming to the spirit of the block. These replaced the unusually deep rear gardens and extensions of the Washington Square houses.

Such latter-day planning as is to be seen in the Mews, where dis-used stables have been given a living use as houses, is of great interest as an example of what can be done with otherwise derelict buildings. Instead of the attractive street of today with its low-lying houses, the stables might by this time have been converted to garages with their attendant grease, oil and carbon-monoxide fumes. Sometimes, as here, economic forces produce a happy solution. As remodeled, variety is skillfully introduced into both sides of this street and, although the houses are all of relatively the same height, the diverse treatment of their fronts, even with only minor variants, lends to the Mews a charm rarely to be found in a Twentieth Century city.

Washington Mews is a private street, leased by Sailors' Snug Harbor to New York University in 1949. At the time of the development of the houses on Washington Square North, 1829-1833, this access to their service quarters and stables was envisioned as an unusually broad mews. In order to provide unusually deep gardens, the earliest of these private stables were located on the opposite or north side of the Mews on the rear of the then empty Eighth Street properties. The old Clinton Place numbering system for Eighth Street is still retained for the Mews. Before 1854, judging from the insurance map of that date, six stables had already been built on the south side of the Mews, near University Place, thus releasing some stables on the north side for use by Eighth Street residents.

WASHINGTON MEWS South Side (Betw. University Pl. & Fifth Ave.)

#16

Of particular note is No. 16 which faces the Mews and also has a long side facing University Place. Remodeled into a charming house, it was originally a large brick stable built in 1880. Today white blinds and lintels set off both facades of No. 16 to great advantage. The second floor segmental-arched window is particularly notable in that it replaces the hay loft doors. On the Mews side the facade is also interesting in that, at ground level, the carriage doorway has been narrowed to a double glass door standing alone, while three windows are to be found above it. Replacing an earlier stable, this building was erected in 1880 by Gambrell & Ficken for Christopher R. Robert, who briefly held the lease for the adjoining No. 1 Washington Square North.

#15

This converted stable has retained more nearly its original appearance than any other on the south side of the Mews. Two handsome three-centered arched doorways, which once had double carriage doors, are now filled in, one as an immense arched window, the other with door and window. Above these, the original windows are scarcely changed. A corbeled brick cornice with brick dentils supports the rain gutter. This building displays all of its original brickwork and was probably built some time in the early Eighteen-fifties, certainly before 1854.

#14A

Built as bachelor studio apartments for John H. Sherwood in 1884, this five-story building of brick is compatible with its neighbors in its use of materials. The large north-light studio windows are located on center and have segmental arches crowned with dented-brick drip moldings. The sills of these windows are higher than those of the small windows flanking them. The doorway of this house is simple in the extreme with a small stoop giving access to it. Mr. Sherwood built this early apartment house at the rear of No. 3 Washington Square North, of which he held the lease and which he was remodeling at the same time.

#14

This converted stable has been attractively and extensively remodeled with a very high window to the right. Balancing it is the

WASHINGTON MEWS South Side (Betw. University Pl. & Fifth Ave.)#14
cont.

doorway at sidewalk level with lantern and small window above it. A transom with curvilinear muntins surmounts the simple paneled entrance door. This building is a little higher than its neighbor to the west and has two windows at second floor. The front is smooth-stuccoed, and all the windows and the door have exterior blinds. It was built as a brick slate-roofed stable prior to 1854, as were No. 12 and No. 11 adjoining on the west.

#12

Seemingly remodeled to provide a high parapet and chimney, this small house presents to the street only an entrance door and one large studio window with exposed iron lintel and iron grille. It is different from all the other houses on the street and in composition, unique. In the mid-Nineteen-thirties the sculptor, Heinze Warneke, had his studio at the then No. 5 Washington Mews.

#11

At first glance this appears to be a very old house. Closer inspection, however, reveals the two bricked-up stable doorways. The three second floor windows, with their original muntined sash, suggest a date in the Eighteen-thirties or forties. The swagged lintel above the handsomely paneled front door was added later. The little steps leading up to the door are both attractive and inviting.

#3-10

This row of eight two-story houses with stuccoed fronts and uniformly aligned parapet was built in 1939 by Scott & Prescott, architects, for the owner, Sailors' Snug Harbor. They are part of a row of ten small houses built on the former gardens of seven houses on Washington Square North. They back upon those Washington Square "fronts" which were converted at the same time into an apartment house retaining the original facades on the Square. These new houses on the Mews were built as "garden apartments" for one or two family occupancy, with studios facing south on a long garden. They are extremely simple in appearance and harmonize well in materials and scale with their older neighbors, the converted stables.

#1 & 2

These two small brick houses were built strictly in harmony with each other, and are, nevertheless, an integral part of the long row (Nos. 1-10) erected in 1939. This pair is of natural dark brick, and has a uniform copper cornice and band course. Scott & Prescott were the architects. No. 2 is designed for two-family occupancy.

No. 1, the two-story brick house on the corner, has a Mews address but is entered from Fifth Avenue. With its bull's-eye windows at the corner, and entrance door with columns and entablature, it might be considered an essay of the Eclectic period. Without displaying notable architectural detail, it is to be praised for its restraint and good use of materials.

WASHINGTON MEWS North Side (Betw. Fifth Ave. & University Pl.)

The corner is occupied by the hotel, "One Fifth Avenue."

#64

One of the more attractive houses in the Mews, its present architectural style dates from 1941 and is difficult to assign, except to say that it is Neo-Georgian of the Eclectic period. It produces a fresh note on entering the Mews, with its quoins and blind arches at the second floor. Erected in 1833 as a two-story brick, slate-roofed stable for Thomas Suffern's house, No. 11 Washington Square, it was turned into a garage in 1909 by interior changes made for his grandson, Thomas Suffern Tailer. It was extensively remodeled in 1941 when converted into a dwelling.

#54-62

This row of five houses was remodeled in a uniform style of architecture which attempts to create a Mediterranean feeling within the City. The houses are a good straightforward example of converted stables stuccoed with inset tiles and with parapet of uniform height throughout. The remodeling was done in 1916 for the owner, Sailors' Snug Harbor, by the architectural firm of Maynicke & Franke who also did the Eighth Street side of the block that year. These stables had been built in 1833 (except No. 54, in 1834) of brick with slate roofs, for the original residents of Washington Square North whose yards extended to the opposite side of the Mews.

WASHINGTON MEWS North Side (Betw. Fifth Ave. & University Pl.)

#52

More than any other building on the north side of the Mews, with the exception of No. 42, this converted stable gives the clearest impression of its original appearance when built, some time before 1854. Its brick facade has not been stuccoed, and its fine dentiled cornice of brick is much as originally built. A large triple window replaces the stable door, and the entrance at the right was formerly for the coachman. This stable may have been built for James Tallmudge of No. 5 Washington Square North. In 1918 it was altered from stable and garage into a residence by Charles W. Buckham, architect, for the lessee, Richard Washborne Child.

#44-50

The architects, Maynicke & Franke, likewise did the remodeling of these four stables in 1916. All have been stuccoed and crowned by a continuous brick soldier course along their tops. The large square carriageways remain but are converted for residential entrance, while the adjoining coachman's doorway has been changed to a window except at No. 50. One of the most attractive on the block is No. 48, where the architects added a peaked hood over the carriage entrance and two small hoods over the adjoining windows. Expressive features of this house are to be found in two tiles reminiscent of Della Robbia, flanking the central double window at the second story, and in the exposure of brick lintels at this floor. No. 46 is treated similarly to No. 48, with the exception that it has a modern glass door and a continuous hood covering the door and its flanking windows. Flower boxes and ornamental grilles further adorn these windows. No. 50, which retains its coachman's door at the left, likewise has colored tiles set in the second floor wall. No. 44 is austere simple but has small planter beds flanking the doorway at sidewalk level.

All these houses were built before 1854 as brick, slate-roofed stables. No. 50 underwent interim changes, as it was extensively rebuilt in 1888 and was converted into a garage for Manley Sturges in 1910.

#42

This converted stable, built before 1854, differs markedly from the rest of the block in having a round-arched carriage doorway flanked by round-arched windows. It was likewise remodeled in 1916 by Maynicke & Franke. But in this case the stuccoed front is relieved by an attractive brick base course and brick sills and arches above the round arches of the windows. The arched carriage door is edged with brick and retains double doors. The second floor windows are square-headed and simply framed by recessed stuccoed bands. Brickwork is again manifest as a band course below the rain gutter cornice. A handsome Federal doorway, deeply recessed with arched fanlight, was added in the blank sidewall on University Place during the Eclectic period. Shortly after the remodeling, Paul Manship, the sculptor, moved into No. 42.

The very handsome brick triple gateway, immediately adjoining No. 42, provides pedestrian and vehicular access to the east end of the Mews from University Place. The main gate consists of two tall brick piers surmounted by stone balls between which the iron gates are swung. Between these piers and the fronts of the brick walls of the houses are round-arched pedestrian gateways with stone keystones extending up to the flat, stone copings.

WASHINGTON SQUARE NORTH (East of Fifth Avenue)

This is the most important and imposing block front of early Nineteenth Century town houses in the City. Indeed it may well be considered the prototype, in this country, of the monumental Greek Revival row house. An outstanding example of community planning, enhanced by facing the Square, it is remarkable in its uniformity of style, splendid sense of scale, contrasting use and richness of material, and exquisite taste in detail. Its continuing aura of fashionable privacy is imparted especially by its unique and continuous Greek Revival iron railing along the sidewalk.

While it is a pity that one house breaks the continuity of the block, its facade offers an interesting example of the Queen Anne style of a

WASHINGTON SQUARE NORTH (East of Fifth Avenue)

half century later, and it uses materials compatible with the row.

Equally remarkable is the continued existence of this block as a result of voluntary controls induced by public outcry. It was adapted to Twentieth Century uses with minimal alteration to the facades and in harmony with the original style. Thus the era of the town house of distinction in a setting of grandeur has been successfully perpetuated for posterity.

Considered today an outstanding example of town planning, this block of Washington Square North was developed in 1833 under the control of the trustees of Sailors' Snug Harbor, lessor of the entire property. Captain Robert Randall had bequeathed his farm to this organization to be used as a home for retired sailors.

In the broadest sense, this block is a unique example of urban development. The old Potter's Field became the Washington Military Parade Ground with a park and was bordered on its southern side by a row of houses which had already brought fashion and elegance to the Square as early as 1828 and on its north side by the handsome residential row of town-houses, built for some of New York's most noted citizens.

The original leases are interesting today as examples of early voluntary efforts to deal with problems which were later incorporated into municipal fire and zoning laws, and as indirect forerunners of the leases for many of the City's Twentieth Century cooperative apartment houses. It will be noted that the original resident was both owner of the house he built and lessee of the land on which it stood. Specific features for Washington Square North, obtained by summarizing the leases for corner lots 1 and 13 and interior lots 3 and 8 are:

April 30, 1831, Trustees of Sailors' Snug Harbor in the City of New York to...

Lease of Lot (No...) of land for a term of 21 years for \$135 (\$150, \$130, \$150) per year, also all taxes, etc. Can only lease or transfer with consent of the first party. Nor can there be erected or established or carried on any stable (that is, as a business), slaughter house, tallow chandlery, smith shop, forge, furnace or brass foundry, nail or other iron factory, or any manufactory for the making of glass, starch, glue, varnish, vitriol, turpentine or ink, or for tanning etc., distillery, brewery, sugar bakery, or any other manufactory, trade or business which may be noxious or offensive to the neighbors.

Lessee agrees within two years to erect and build "a good and substantial dwelling house, of the width of said lot, three or more stories high, in brick or stone, covered with slate or metal," and the front to be 12 feet back of and parallel with Sixth Street (Washington Square North), and "to be finished in such style as may be approved of by the" first party.

It is agreed that if such house is erected, the first party shall grant a renewal of this lease for a further term of 21 years at not less than the rent above received, on the basis of the lot's full worth at a private sale "as an unencumbered Lot" and 5% of said valuation as the new annual rent. As to a second and a third renewal of lease, the first party retains the choice whether to grant a lease for another 21 years, but the rent cannot be less than the preceding term. If the first party refuses to grant a renewal, the dwelling house shall be valued and paid for to the second party. The party of the second part "shall not be compelled to surrender the premises until such payment be made or tendered."

Lessee has the right and privilege to erect or maintain a stable upon the rear of the said lot for his private use.

Evidence that all the houses of this block front were built at one time as a row is implicit in their having been taxed for the first time in 1832 or 1833, in the approval of the style of workmanship required by the leases, and in a photograph published in 1909 showing a uniform cornice line and low attic windows within the frieze across the entire block front, excepting only No. 3, which was remodeled in 1884. The leaders in the movement to develop this block were James Boorman, John Johnston and John Morrison, all of whom built their residences here.

WASHINGTON SQUARE NORTH (East of Fifth Avenue)

Histories of these houses show how long they were held by the original families which built them. The family at No. 11 extended the property through to Eighth Street by acquiring No. 4 East Eighth Street, where, in the middle of the century, a married daughter made her home for a while beyond her father's stable, which was located at the rear of her lot. Both No. 11 and No. 7 remained the homes of the original families until about 1935-36 when, in each case, a descendant surrendered the leasehold to Sailors' Snug Harbor.

This remarkable row of town houses, however, was almost lost to posterity. First came the unobtrusive change of Nos. 2 and 3 into apartments and studios. A lease of 1894 shows that the Trustees of Sailors' Snug Harbor were envisioning a new building for business on this site if a majority of the leaseholders were to agree. As this did not materialize, the Trustees turned No. 1 into a rooming house in 1938. A general public outcry, encouraged by Talbot Hamlin, noted architectural historian of the Greek Revival, was largely instrumental in saving the west half of the row from demolition. It was this public interest which induced the Sailors' Snug Harbor Trustees to save the "fronts" by incorporating them in a low apartment house in 1939 (Nos. 7-13 Washington Square North), entered from Fifth Avenue. For the east half of the block, the Trustees drew up a lease with New York University in 1949 extending to the year 2002.

The original grandeur of this row is enhanced by being situated facing the park on lots that extended through to Washington Mews. In addition, some of the stables were on the opposite or north side of the Mews. It is to be noted that the entire block front was designed as a unit in the fashionable new Greek Revival style, but conservatively built of brick in the time-tested Flemish bond.

Elegant features, which formerly graced the entire row, were balustrades crowning the houses at the roofline, low attic windows neatly cut into the frieze above the taenia molding, and screens with Greek fret motifs covering these windows. Walks leading up to the beautiful white marble front steps were laid in elegant marble squares, alternating in a black and white diamond pattern. The black and white marble pathway also led across the unusually deep, grassy front plot to the basement door.

The continuous Greek Revival railing running along the sidewalk of this block is a unique and especially fine feature, almost untouched by the changes of time. Still to be seen here are its double entrance gates to the walks leading to the front stoops.

This row of houses is discussed in two groups, primarily on the basis of its present appearance: Nos. 1 to 6, the narrower houses to the east built in 1833, and Nos. 7 to 13, the houses to the west, built in 1832-33, with a cornice which was made higher at a later date. The original eight lots on the site of Nos. 7 to 13 were merged to form seven wider lots before the houses were built.

#1-6

These six elegant brick Greek Revival houses have as their most outstanding feature (except for No. 3), the very handsome entablature at the roof containing, wholly within its frieze, the low attic windows. The cornice with windows cut in the frieze is adorned by a delicate molding and has guttae, repeated in the taenia molding, between architrave and frieze. At No. 6, however, an egg and dart molding graces the cornice, while beneath it and at the taenia, a handsome leaf and dart molding may be seen. The entrance porticoes and inner doorways are refined in their use of orders. The two exterior columns, supporting the entablature, are fluted Doric while the inner columns, supporting the wood transom bar, are Ionic at Nos. 4 and 5. Some of the doors consist of a single full-length panel, a type which was characteristic of the simplification of the Greek Revival period and is best seen at No. 4.

The extreme elegance of the window frames for the basement windows, complete with keystone and rustication blocks at the jambs, gives some idea of the importance the owners attached to these details at that time. Most of the window lintels are pedimented with level shoulders over the bearing points and include the diminutive stone cornice that is such an attractive expression of the Greek Revival form.

It should likewise be noted that most of these houses retain their original iron railings, featuring anthemion finials along the areaways and gates. The paneled, stone newel posts are certainly Greek Revival

WASHINGTON SQUARE NORTH (East of Fifth Avenue)#1-6
cont.

in form, and the broad stone balustrades flanking the gracious stoops are to be found at some of the grander mansions of this period.

At No. 1, on the side facing University Place, the main entrance is a handsome side porch with Doric columns, enhanced by balustered steps and paneled stone newels. It is enclosed by Queen Anne style windows, part of an alteration of 1880 by Gambrill & Ficken for Christopher R. Robert. At No. 6 the inner doorway, window lintels and ironwork at the gate conform to the decorative design of Nos. 7 to 13 (described below), a logical variation since Nos. 6 and 7 were built for the same owner.

No. 3, it should be noted, was completely remodeled in the fashionable Queen Anne style in 1884, by J. E. Terhune, architect, as a studio building for John H. Sherwood, interrupting the continuity of this row and introducing a fire escape. Although it breaks the cornice line, this new front is restrained in design and uses compatible materials. This facade of brick, stone, and terra cotta decoration also has a doorway belonging to the Queen Anne period.

#7-13

This is probably the most memorable row of Greek Revival houses in New York City, due to its conspicuous site, to the fact that it was uniformly designed and, when later remodeled into an apartment house, was allowed to retain most of its original appearance. Handsome porticoes, consisting of fluted Ionic columns carrying a full entablature, grace the entrances of these grand town houses. The doors are framed with sidelights and simple transoms and have paneled pilasters supporting the transom bar. Most of the houses retain entrance doors with a pair of vertical panels enframed by egg and dart moldings. They are among the finest of the period, one of the best being at No. 11. The stoops have stone balusters and paneled newels, except for No. 12 which has paneled, stepped wing walls without balusters.

The effect of this row of fine entranceways is enhanced by the lack of any conversion to basement entrance. This row has rusticated basements, with varying treatment of basement windows. The windows of the main stories have rectangular lintels with little stone cornices. Along the sidewalk, most of the original ironwork is in place, with the handsome lyre-motif panel flanking the entrance gates.

In 1872, the house at the Fifth Avenue corner, No. 13, was combined with No. 12 to form a double mansion for William Butler Duncan. Photographs show this house when it was still surmounted by the handsome balustrade, since removed. A new dining room was added to No. 8 in the late Eighteen-eighties. In 1894, No. 7 was extended over its garden at the rear to house a large library, and in 1903 was extended on to part of the back yard of No. 8 to make room for a museum.

This row of buildings now has a uniform cornice several feet higher than that of its neighbors to the east, with a smooth stucco fascia high enough to contain the enlarged attic windows, now considered desirable for an apartment at the top floor. One would never guess that this row, Nos. 7 to 13, is now a facade in which the doors are rarely used; and that a major alteration in 1939 by Scott & Prescott, architects, has converted it into a front for a modern apartment house, which is entered from Fifth Avenue.

It is appropriate to identify the owners of the dwellings on Washington Square North, since for over a century they set a high architectural standard for a wide area of the City. The following symbols are used to designate the chief sources describing their achievement, financial status and social prominence:

*** Dictionary of American Biography

** Wealth and Biography of the Wealthy Citizens of New York City, ... estimated to be worth \$100,000, and upwards, being useful to Banks, Merchants, and others (Moses Y. Beach, 6th edition, 1845).

* Phillips' Elite Private Address and Carriage Directory (1874-1895).

WASHINGTON SQUARE NORTH (East of Fifth Avenue)

- #1 William Beach Lawrence,*** in 1831, obtained the leases to vacant lots at Nos. 1 and 2 and built houses on both, making his home for less than two years at No. 1, on the corner of University Place. His father was then president of the Branch Bank of the United States on Wall Street and a descendant of Lawrences who were large landowners in Queens in the Seventeenth Century. William is the only one of the original residents of this Washington Square block known to have been born in New York City. A graduate of Columbia in 1818, he represented the United States at London as secretary of legation and as chargé d'affaires, and he became a prominent writer on international law.
- Stephen Allen,** a self-made man, bought No. 1 from Lawrence early in 1835 for his residence. Born in New York City, he achieved success in commerce, was Mayor of the City, and is best remembered as State Commissioner of the Croton Water Works. He was among those lost in the famous fire that destroyed the steamer "Henry Clay" on the Hudson River in 1852. Allen's estate kept the leasehold until 1880. The last owners and residents of No. 1 were Mr. and Mrs. William A. Stewart, in the approximate period 1906 to 1935. She was Frances E. deForest, a great-granddaughter of John Johnston of No. 7.
- #2 Shepherd Knapp** was the first resident of No. 2, having bought this new town house in July 1833 from his neighbor, Mr. Lawrence of No. 1. Knapp, Massachusetts-born, made his fortune as a New York leather merchant with Jacob Lorillard. He became president of the Mechanics Bank while living at No. 2, which he sold in 1856. Later tenants who made their home here included Mr. and Mrs. Richard Morris Hunt,* from 1887 to 1895. Mr. Hunt*** was the famous architect, and his wife was a daughter of Samuel S. Howland of No. 12.
- #3 Henry Rankin,** original lessee, builder and resident of No. 3, died at his home there in 1841. When he moved in, he was President of the Globe Insurance Co., one of the many insurance concerns ruined by the fire of 1835 that destroyed so much of downtown New York. Rankin, in his naturalization papers in 1799, described himself as a grocer from Scotland, 25 years old. In New York City he was a partner in grocery firms and in a hardware mercantile firm, and he also served as a director of banks.
- Jonathan Thorne** was the next lessee and resident of No. 3 until 1868. A successful leather dealer, he was a Quaker who belonged to a colonial New York family.
- The next lessee, John H. Sherwood* of Fifth Avenue, was engaged in real estate, and in 1884 altered and enlarged the house. Renamed the "Studio Building," its initial elite residents in 1885 were: Vanderbilt Allan,* S. L. Morrison,* George Wales Soren,* Miss Rosalie Gill,* Miss Dodson,* Mr. and Mrs. William H. Low,* Mr. and Mrs. Thomas W. Dewing,* and Mr. and Mrs. E. L. Henry,* of whom the last three (men) were painters. During the Twentieth century, well-known painters at No. 3 included: William Glackens, Rockwell Kent, Ernest Lawson, Guy Pène DuBois, Walter Pach, and Edward Hopper, who died at No. 3 in 1966.
- #4 Samuel Thomson,** original lessee of No. 4, was taxed for this new house in 1833. His home was on Chambers Street. As a well-known professional builder, he presumably erected No. 4, and possibly other houses on the block. The next year, he was appointed Superintendent to revise the architectural plans and to supervise the construction of the Custom House, still standing on Wall Street.
- Thomas J. Oakley*** was No. 4's first resident, from August 1833 to 1843 when he lost it to a bank because he was delinquent on his large mortgage. Born in Dutchess County, New York, of a colonial New York family, Oakley was a Yale graduate and a Federalist member of Congress. As Judge of the City's Superior Court for thirty years, "he was noted for his impartiality... and his clear and direct charges to the jury."
- Thomas Garner,** the next owner and resident of No. 4, and the only man on the block known to have been born in England, became a very successful manufacturer of cotton prints. His widow Anna* continued to live at No. 4 until 1878.
- #5 Edward A. Nicoll, original leaseholder and builder of the house at No. 5 for which he was taxed, lived on Washington Square South. He was

WASHINGTON SQUARE NORTH (East of Fifth Avenue)#5
cont.

Secretary of the New York Life Insurance and Trust Company.

James Tallmadge,*** the first resident of No. 5, had already achieved fame as a lawyer and statesman. Born in Dutchess County, New York of a colonial Long Island family, he himself had graduated from Brown. He was a founder of New York University, president of its Council for twelve years while living there, and also a founder of the American Institute in the City for promotion of useful arts.

"Widows' Row," as the block was often known, calls to mind the long occupancies of No. 5 by two unrelated widows, in turn, Aimée Elizabeth Alsop* and Emily P. Woolsey.* Charles W. Gould, graduate of Yale and member of the Players Club, was resident-owner of No. 5 starting in 1895, and his executor surrendered the lease in 1936.

#6

Saul Alley,** a self-made man, was the original resident of No. 6, which he bought in 1833 from John Johnston of No. 7, who had built both houses. Alley, a Quaker, apparently of Irish origin and born in Providence, Rhode Island, achieved success as a commission merchant in cotton goods. After his death in 1852, his widow Mary continued to live there for many years.

Sabina E. Redmond's family* owned No. 6 from 1869 to 1912, residing here most of this time. It finally became the residence of Mr. and Mrs. John R. Morron, from their purchase about 1919 until his death in 1950, "at which time it was the only house of the entire Row, east as well as west (of Fifth Avenue), that was still in its perfect, original condition, and beautifully maintained."

#7

John Johnston** built the largest house on the block at No. 7 for his residence, in 1832-33. A native of Gallowayshire, Scotland, he had emigrated to this country in 1804. He and James Boorman (later to be a neighbor at No. 13) formed the firm of Boorman & Johnston, becoming successful importers and exporters dealing with European countries. He was a director of many organizations, an Elder of the Scotch Presbyterian Church, and a founder of New York University. He died at No. 7 in 1851; his widow Margaret* continued to live there until her death in 1879; and their son John Taylor Johnston*** started his married life there. He was the first President of the Metropolitan Museum of Art.

John Johnston's granddaughter Emily was born and resided there most of her long life, her ownership of No. 7 extending from 1879 to 1935. Emily was the wife of Robert W. deForest,* whose family had first made their home in Manhattan under Dutch rule in the Seventeenth century. Mr. deForest succeeded his father-in-law as the second president of the Metropolitan Museum of Art.

#8

John MacGregor, Jr., was the original lessee, builder, and resident of No. 8. He had been a senior partner of firms engaged in the wholesale grocery trade and a director of two insurance companies. Of Scottish origin, MacGregor died in 1841 at No. 8, where his widow Mary continued to live until she died in 1871.

Among tenants later residing at No. 8, the most prominent was Emily (Taylor) Lorillard* who moved there in 1894. Her husband was Pierre Lorillard,*** tobacco merchant, sportsman and breeder of thoroughbred horses, who founded Tuxedo Park. His mother Catherine Griswold was a niece of George Griswold, of No. 9, next door. Emily J. deForest held the leasehold of No. 8 from 1902 to 1936, so that its garden would enhance her own residence, No. 7, next door.

#9

John Morrison, merchant, was the original lessee, builder, and resident of No. 9, and he died there in 1843. His firm Kelly & Morrison contributed to the patriotic subscription of 1813. He may have been of Irish origin.

George Griswold,** merchant, bought No. 9 in 1844 for his residence. He was a partner, with his brother, of the prominent firm, N. L. & G. Griswold, known as "No Loss and Great Gain." They owned their own ships and cargoes, including the clipper ship Panama, built about 1845 for the China trade. George was active as a director of many important organizations and was in the forefront in relieving suffering from yellow fever, cholera, and fire. Born to a prominent Connecticut family, he had come to New York City in 1794 and died in

WASHINGTON SQUARE NORTH (East of Fifth Avenue)

#9 cont. 1859. No. 9 continued to be owned by various members of his family until about 1926.

#10. The brothers John, William and Robert Kelly, merchants, obtained the original lease to No. 10, but it was their stepmother, the widow Elizabeth (Barr) Kelly, who was taxed for the house and listed as head of the family living there. Her husband Robert Kelly was a merchant and partner of John Morrison, who was soon to become a resident of No. 9, next door.

John C. Green,*** China merchant, financier and philanthropist, bought the house from the Kellys in 1842 for his residence. At his death in 1875, he bequeathed his wife the choice of \$60,000 or No. 10 Washington Square, and she chose the house. She was Sarah Helen,* daughter of his early employer, George Griswold, of No. 9. After 1881, the leaseholds of Nos. 9 and 10 continued to be held by the same persons. Important tenants and residents of No. 10, in 1895, were Bishop Henry C. Potter*** and his wife.* He had laid the cornerstone to the Cathedral of St. John the Divine. No. 10 was also rented to Mr. and Mrs. George B. McClellan and was their residence when he was Mayor of New York City.

#11 Thomas Suffern,** merchant, was the original lessee, builder and resident of No. 11. Born in Belfast, Ireland in 1787 he had interesting connections: a cousin of President Andrew Jackson, whom he entertained; business adviser to his young compatriot, Alexander T. Stewart;*** heir in 1810 to the New York City tobacco business of his uncle George Suffern; and son-in-law of Scottish-born William Wilson, a well-connected importer of dry goods and tobacco dealer in New York City. Thomas Suffern became a wealthy importer of Irish linens and a bank director. He was the only widower on "The Row", dying in 1869 at No. 11, as had his wife Janet.

In No. 11 in 1855 their daughter Agnes Suffern was married to Edward N. Tailer, Jr.,* who was a cotton merchant and importer. Their residence for a while was No. 4 East Eighth Street, behind the Sufferns' stable, but in 1874 they moved back to No. 11 where both died. Mary Tailer, their daughter, who was born there, married Robert R. Livingston of the prominent Seventeenth century New York family. The Livingstons resided at No. 11 until 1936 when Mary, as an elderly lady, was forced to surrender her grandfather Suffern's house to Sailors' Snug Harbor, because the leasehold had expired.

#12 Samuel Downer, Jr., merchant, was the original lessee and builder of No. 12, and its first resident for a few years.

Samuel S. Howland,** merchant, bought the house in 1837 and lived there until he died in 1853. With him there for a while was his older brother, Gardiner Greene Howland.*** They had recently retired from their firm, G. G. & S. Howland, founded in New York City in 1816, whose trade rapidly became world-wide but was especially with Latin American ports. The first clipper ship, the Ann McKim, was built for the firm in 1823. The Howland brothers, born in Connecticut, came of a prominent family which had emigrated to America on the Mayflower.

William Butler Duncan,* whose mother owned No. 2 briefly, purchased both No. 12 and the adjoining corner house, No. 13, and remodeled them in 1872 into one mansion, where his home was a center of hospitality. Born in Edinburgh and a graduate of Brown, he was a founder of the Manhattan and Racquet Clubs, President of the Whist Club, and Vice President of the New York Chamber of Commerce. Unfortunately, the failure of his private banking firm, Duncan, Sherman & Co., resulted in his losing his Washington Square mansion.

The double mansion, No. 12, became the last residence of Edward Cooper,*** who bought it in 1879 and died in 1905. His family* living there included his wife and daughter and her husband Lloyd S. Bryce,*** who was owner-editor of the North American Review and later the United States Minister at The Hague. Mr. Cooper was a manufacturer of iron and steel, and a president of Cooper Union, founded by his father. While a resident of No. 12, he was fusion Mayor of New York City.

#13 James Boorman,*** prominent merchant and railroad president, was the original lessee, builder and resident of No. 13, on the corner of

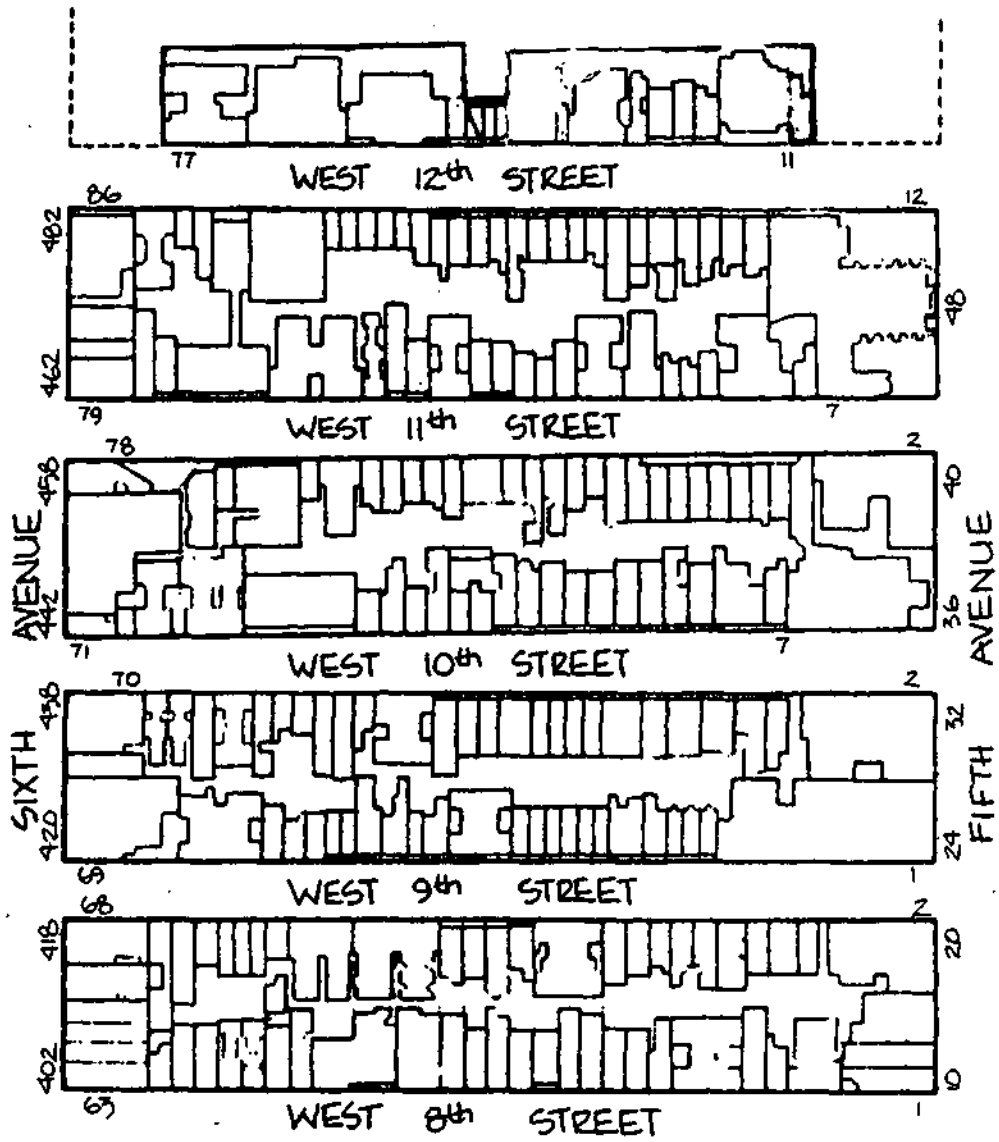
WASHINGTON SQUARE NORTH (East of Fifth Avenue)#13
cont.

Fifth Avenue. Born in England of Scottish ancestry, he came to New York City as a boy and soon became successful as senior partner of Boorman & Johnston, his partner being John Johnston, later of No. 7. Boorman was a generous benefactor of the blind, the orphans, and of Trinity Church. After his death in 1866, his adopted daughter Mrs. Josiah W. Wheeler* sold No. 13 to William Butler Duncan,* who had it combined with No. 12 into a double mansion, using No. 12 as its address.

This sketch of residents of "The Row" on Washington Square gives a picture of the merchant and banking class who settled the region long before the influx of artists and authors to Greenwich Village.

GREENWICH VILLAGE
HISTORIC DISTRICT

Area 2



AREA 2

FIFTH AVENUE (Between Washington Square North & 12th Street)

By the middle of the Nineteenth Century lower Fifth Avenue, beginning at Washington Square, was the stronghold of many old Knickerbocker families, pew holders at fashionable Grace Church, the Church of the Ascension, and the First Presbyterian Church. These families were also box holders at the Academy of Music on Fourteenth Street and fought the advent of the new Metropolitan Opera House on upper Broadway in the Eighteen-eighties. Even more important for the neighborhood was the fact that many of these families were active in the founding and development of New York University, whose original building in the Gothic Revival style stood on the east side of the Square.

It was an Avenue of dignified appearance with its brick and brownstone residences, some of the earliest of which were built in the Eighteen-thirties in the Greek Revival style. The majority of houses were built in the Italianate style. Among bold innovations was the first mansard-roofed mansion in the City, at the southwest corner of Tenth Street.

Many notable families had their residences here, below Fourteenth Street, and enjoyed the spacious elegance of nearby Washington Square. Madison Square and Gramercy Park were considered "uptown", although themselves in the process of development by the Eighteen-fifties.

An air of solid respectability, bolstered by rapidly rising property values, gave the Avenue a prestige which it was destined always to retain as the elegant residences moved ever northward until they reached the upper confines of the Avenue.

This small portion of lower Fifth Avenue has maintained its distinguished residential character, while areas further north have become commercial and some have declined. This attractive character is due to its proximity to Washington Square and to its exceptionally fine residential side streets which represent, architecturally, an outstanding section of Greenwich Village.

Most of the high brick apartment houses which line the Avenue today were built before the great financial crash of 1929. Thereafter, there was little or no major building activity until the Nineteen-fifties.

FIFTH AVENUE West Side (Betw. West 12th & West 11th Sts.)

#48

Descending the Avenue on the West Side, one immediately notices the First Presbyterian Church which occupies the entire block front between Eleventh and Twelfth Streets (between Fifth and Sixth Avenues). The church is one of the adornments of lower Fifth Avenue. Set in ample grounds, it is a fine early example of Gothic Revival architecture, designed by the English-born architect Joseph C. Wells, later one of the founders of the American Institute of Architects. The cornerstone was laid in 1844, and the church was opened for worship in January, 1846. This is one of the oldest congregations of Presbyterian denomination in Manhattan and was formed in 1716. The old Wall Street church was built in 1719, and it was there that George Whitefield preached in 1740. In 1918, the Madison Square Presbyterian Church and the University Place Presbyterian Church were merged with the First Presbyterian Church, and in 1919 this church was lengthened to accommodate these congregations with the addition of a new chancel.

The most conspicuous feature of this brownstone structure is the great tower. One enters the nave through an arched doorway decorated with crockets and finials. Above this, on either side, are niches. Filling the mid-height of the tower are three very wide pointed-arch windows, filled with a tracery of quatrefoils, set between mullions, joined at their heads by small pointed arches. The corner piers are octagonal and set back at each horizontal band course. The belfry windows, two to a side, are louvered and have ogival arches adorned, as at the front entrance, by small crockets and finials. A crenelated parapet terminates the tower, with four corner piers rising above it, effectively crowned with crocketed finials. Intermediate ribs, rising above the crenelations, are themselves crowned by elaborate little finials. The tower is flanked by two pointed-arch windows with horizontal banding, signaling the galleries within. The side windows are similar to these and are set between offset buttresses which rise

FIFTH AVENUE West Side (Betw. West 12th & West 11th Sts.)#48
cont.

above roof level, interrupting a low railing composed of a series of adjoining quatrefoils, capped with a stone coping. The buttresses are terminated by small gablets with four-sided finials rising above them, adorned with picturesque crockets. The two buttresses at the front corners facing Fifth Avenue are larger than the others and rise to a greater height, although similarly ornamented.

FIFTH AVENUE West Side (Betw. West 11th & West 10th Sts.)

#40

On the southwest corner of Fifth Avenue and Eleventh Street, and entered at Nos. 2-10 West Eleventh Street, is a fifteen-story Neo-Georgian apartment house designed by Van Wart & Wein and completed just a month before the "crash" of 1929. To the south it adjoins the Church of the Ascension so that it is virtually open on three sides. The first floor is of rusticated stonework and, above that, at the central portion of the Fifth Avenue and Eleventh Street facades, smooth stonework (ashlar) extends up for two more stories with the corners of brick set off with stone quoins. The fourth floor has band courses of stone, top and bottom, and stone window trim, leaving the spaces between the windows as an effective series of brick panels. Above this, the brick walls rise sheer in running bond with headers every sixth course and brick quoins at the corners. Metal balconies, at alternate floors, adorn this otherwise plain wall. At the upper floors balconies and other trim provide a positive termination leading to the set-back central tower. This tower rises through a high base to an arched and pedimented loggia above which may be seen a Georgian type church belfry serving as the crowning feature.

On this site once stood four handsome town houses facing the Avenue (Nos. 40-46). No. 46, which stood on the corner of Eleventh Street, was a "Brownstone" with segmental-arched windows. Adjoining this to the south, Nos. 42 and 44 were both Greek Revival houses with the small attic windows, so typical of this style of architecture. No. 44 had retained its original simple cornice with wood fascia board, while a mansard roof had been added at No. 42, the residence of William Brockie.

At No. 42, next to the Church of the Ascension and overlooking its ground, stood the very interesting town house of John A. C. Gray, a Vice President of the old Peoples' Bank and a Commissioner of Central Park, in connection with which he doubtless met Calvert Vaux, the architect. The house was designed before 1857 by the firm of Vaux & Withers and is featured in Vaux's book Villas and Cottages. It was four stories high with basement, and the fourth floor was within a striking ogee-curved mansard roof with iron cresting on top. Two great chimneys, symmetrically placed, rose alongside and above the mansard roof on the south side. The dormers had balusters in front of them and were crowned by handsome arched pediments. The basement was brownstone, and the first floor had alternate courses of brick and brownstone. Above this point the walls were of brick. Arched windows appeared at the third floor and, on the Fifth Avenue front, the second floor windows had small concave roofed hoods carried on brackets. The front door, at the right side, was approached by a long gracious stoop, and the front doorway was hooded like the windows above. At the left a three-sided bay window projected with three arched windows and low roof above. On the south side four small but elongated windows, arched top and bottom, presented an unusual aspect for that day and served ingeniously as the windows for small dressing and bath rooms. This house was the last word in Parisian elegance and, for its early date, most unusual.

#36-38

The Church of the Ascension, an extremely handsome, brownstone Gothic Revival edifice, built 1840-41, is one of the earliest churches designed by Richard Upjohn. It has the traditional Gothic Revival plan, with entry through a central tower at one end, high nave with clerestory and side aisles. Pointed windows between buttresses capped by stone gablets extend along both side aisles and clerestory. The fine square tower displays a singularly attractive triple-arched window above the pointed-arched doorway. The triple window is of particular interest

#36-38
cont.

FIFTH AVENUE West Side (Betw. West 11th & West 10th Sts.)
as the pointed arches of its two smaller flanking sections are kept lower than the central one. Directly above is a small lancet window, and above this the lowered belfry with an unusual multi-arched top. Four stone piers reinforce the corners of the tower and are topped by gablets and four-sided pinnacles crowned with attractive stone finials. Between these piers, at the top of the tower walls, are miniature arched corbels crowned by machicolated parapets.

The church is noted for its beautiful stained glass windows. Two of them were executed in the Eighteen-eighties by John LaFarge, who also painted the famous mural, "The Ascension of our Lord," in the interior.

The church and its harmonious rectory continue around the corner to the northeasterly end of West Tenth Street.

FIFTH AVENUE West Side (Betw. West 10th & West 9th Sts.)

#30
(#28-32)

No. 30 Fifth Avenue, at the southwest corner of Tenth Street and the Avenue, a dark red brick apartment house fifteen stories high was designed in the Neo-Federal style by Schwartz & Gross in 1923. Slender pilasters rise from just above the sidewalk through three stories, where they are capped by a continuous cornice with paired arched windows above it. These windows have blind arches of terra cotta representing urns flanked by swags. Above this, the brick wall rises sheer, interrupted only by a balustered balcony centered at ninth floor level. The top two floors repeat the terra cotta arched window motifs with balustered balcony below them.

On the site of this apartment house stood three town houses (Nos. 28 through 32). The corner house, No. 32, was, at the time of its construction, one of the most imposing mansions in New York. It had the first mansard roof to appear on the Avenue, and probably the first in the City. It was designed for Hart M. Shiff in 1850 by Detlef Lienau, a Danish architect who had come to this country in 1848. Shiff was a French banker who had likewise recently arrived in New York. It was three stories high with mansard roof above and was approached by an elegant balustraded stoop approached by flights of stairs from both sides. It was built of brick with quoins at all breaks in the wall and at the corners. On the Fifth Avenue front, a central section was projected slightly forward, and here the imposing double doors with iron grilles were set off by a stone framed doorway crowned by a cornice supported on console brackets. The two full length windows on either side of it were similarly framed and crowned. Paired pilasters flanked the doorway in the projecting central section and terminated in an entablature at second floor level. Above this, paired pilasters were carried up through two stories to the roof cornice. Arched dormers graced the mansard roof on both sides with a central dormer with double window crowned by an ornamental cresting flanked by finials. Later this house was acquired by Amos R. Eno, builder and owner of the Fifth Avenue Hotel at Twenty-third Street. Arthur Train's novel, His Children Children, reportedly has reference to this notable house. (For further information see E. W. Kramer, "Detlef Lienau," Journal of the Society of Architectural Historians, Vol. XIV, No. 1, March 1955).

To the south of this house was another fine mansion of an earlier period, the old Brevoort house of Greek Revival design. Where their yards once met, twin houses were introduced, designed by Henry J. Hardenbergh for J. H. Gautier (Nos. 28 and 30). These twin houses of brick with stone trim were built in 1883-84 in that late Nineteenth Century style of architecture so reminiscent of the Romanesque Revival, but introducing new elements of design. They must have proven a handsome addition to the Avenue with their fine expressive use of materials.

#24

No. 24, the Fifth Avenue Hotel, is an enormous building fifteen stories in height, sharing the Fifth Avenue block front with No. 30 and extending to Ninth Street (No. 1). It was built in 1926 and was

FIFTH AVENUE West Side (Betw. West 10th & West 9th Sts.)#24
cont.

designed by Emery Roth. Sheer brick walls rise above a two-story stone base of smooth ashlar. At the corners the windows just above this base are elaborately framed in terra cotta in Spanish Renaissance style. Further enrichments in terra cotta appear again at the top of the building.

On this site once stood one of the finest free-standing Greek Revival mansions in the City. This was the house built in 1834 for Henry Brevoort, Jr., designed by A. J. Davis. Brevoort, a prominent member of New York society, was a lifelong friend of Washington Irving and a brother-in-law of James Renwick, the noted architect. It was three stories high with basement, and was approached by a handsome flight of steps with paneled blocks at the sides. The entrance doorway was flanked by fluted Ionic columns with pilasters framing them, all supporting a handsome entablature with acroteria above. The first floor windows were floor-length and double-hung, with iron balconies outside. All the windows were shuttered, even including those of the low attic story. An interesting effect was achieved on the Fifth Avenue front by projecting the center portion, containing the front door, slightly forward. At the corners, broad pilasters of masonry also stood forward, leaving the side windows set in recessed panels which extended the full height of the building. At the center of the south side a swell-front, such as was found in Boston at that date, was introduced, a most attractive feature and a survival of the earlier Federal style of architecture. All the windows of this house had exterior blinds, and it had an appearance of solid respectability.

In 1850 this house was bought by Henry C. deRham and in 1921 resold to George F. Baker, Jr. In 1925 it was razed to make way for the Fifth Avenue Hotel. Philip Hone, in his interesting Diary, reminds us that no house in the City was so well calculated to entertain a large assemblage of guests as was this princely mansion. In February 1840, Hone and some members of his family attended a costume ball there which was enjoyed by some five hundred guests. Hone appeared in the red robes of Cardinal Wolsey and said enthusiastically: "...Never before has New York witnessed a fancy ball so splendidly gotten up, in better taste, and more successfully carried through." He thus complimented the Brevoorts and their magnificent house for making possible such an evening.

FIFTH AVENUE West Side (Betw. West 9th & West 8th Sts.)

#20

No. 20 Fifth Avenue, seventeen stories high, is one of the more recent apartment houses on the Avenue, having been built in 1939-40 from designs by Boak & Paris in a Neo-Classic style displaying primarily Greek motifs. The first floor is of stone and may best be described as a vertically reeded wall. Above, a simple brick treatment features full height wall recesses and broad steel casement windows. Horizontal stone band courses have a unifying effect between the third and fourth floors and, near the top, beneath the broad stone coping. This apartment house has its main entrance at Nos. 2-4 West Ninth Street.

In 1874-76 the handsome Berkeley Hotel was built on this site for William C. Rhinelanders in the latest Parisian Neo-Grec style with segmental-arched stone framed windows. Under each window arch, the windows were paired with central mullion between and small iron railing at the bottom. This elevator hotel rose to a height of seven stories. The Berkeley Hotel and the old "Grosvenor" nearby were quiet family hotels depending on a non-transient, wealthy clientele. In actuality, both should be described as apartment hotels due to the nature of their tenancy.

#10-16

In 1848-49 Henry Brevoort built four houses (Nos. 10 through 16) in the Gothic Revival style, of brownstone, complete with label moldings and miniature crenellations at the top. Today Nos. 14 and 16 remain as a five-story apartment house shorn of Gothic detail, with parapet instead of cornice, and sharing a common basement entrance in lieu of the original stoops. Plate glass replaces the original muntined sash and a

FIFTH AVENUE West Side (Betw. West 9th & West 8th Sts.)#10-16
cont.

veneer of smooth stucco covers the front. In 1851 G. R. Green lived at No. 16, and A. LeBabier at No. 14.

No. 12 was razed and replaced by a high, narrow apartment house in 1903 for Max Juster, with Louis Korn as architect. It is nine stories high, designed in the Beaux Arts style of the Eclectic period with two-story rusticated base topped by a balcony with stone uprights and iron railings. Above this rises a brick wall, interrupted only by a deeply recessed window enframed with stone which extends through the fourth and fifth floors. Four enormous brackets may still be seen at high level intended to support a balcony at the eighth floor. Above the ninth floor, corner piers and a pergola-type central feature rise above roof level at the top. The Gothic house which was razed to make way for this apartment, was occupied in 1851 by Augustus Zerega.

No. 10, the large five-story house on the corner, is the only one of the row retaining some of its aura as an elegant town house in the Gothic Revival style. It became the residence of Thomas Egleston, who bought it in 1848. Egleston was a wealthy and successful iron merchant at No. 166 South Street. Until recently the house retained its label moldings above the windows. The mullioned window frames continue to be impressive. Many of the windows at the old parlor floor level have upper stone panels, incised with a row of Gothic quatrefoil designs. The crenelated roof cornice, attractively covered by a similar one of metal, continues to emphasize the original style. The front stoop and doorway were removed as early as 1906. The entrance, now at sidewalk level on Fifth Avenue, has a doorway embellished in the Gothic manner. A row of shops was added in 1930. The building has been smooth-stuccoed.

SIXTH AVENUE (Between West 8th & West 12th Streets)

Passing along Sixth Avenue, renamed Avenue of the Americas in 1945, one enters the Historic District at West Fourth Street and leaves the District at West Twelfth Street. Along the route is the picturesque Jefferson Market Courthouse at West Tenth Street, now a library, and the towering Women's House of Detention adjoining it to the south. With its clocktower, gables, ornament and stained glass windows, and multitude of High Victorian Gothic details, the Jefferson Market Courthouse, tailor-made for its site, is a landmark in the best sense of the word.

This section of Sixth Avenue still serves its traditional purpose: a "market place," a commercial street for the neighborhood. From the late Eighteen-thirties on, it was the Market, Courthouse and Jail site--and a shopping center. Most of the early houses remaining here were built originally as residences for shops underneath.

Other less readily noticeable features of the Avenue are the entrance to Milligan Place, also on the west side of the Avenue between West Tenth and Eleventh Streets, a charming retreat, a little courtyard of old houses set apart from the hurly burly of everyday traffic.

On the east side the Charles Restaurant, occupying a handsome turn of the century loft building, and Bigelow's Pharmacy, a late Romanesque Revival building of the Eighteen-nineties, attract particular attention.

The elevated railroad, which invaded Sixth Avenue in 1878, had cars pulled by steam engines that terrified pedestrians and horses alike. By 1938 it was considered obsolete and was removed, restoring sunlight and air to the once gloomy Avenue. It was replaced soon after by the Sixth Avenue Independent Subway.

SIXTH AVENUE East Side (Betw. West 8th & West 9th Sts.)

#402

This four-story brick apartment house with steel sash windows was built in 1951. It occupies a corner site and has a brick parapet with stone coping. The ground floor is occupied by stores and a Neo-Colonial door with broken pediment on Eighth Street (No. 63) serves as entry to the apartments above.

#404-410

These four buildings, although so dissimilar today, are all that remain of a row of eight houses, built in 1839 for William Beach

SIXTH AVENUE East Side (Betw. West 8th & West 9th Sts.)#404-410
cont.

Lawrence, which once occupied the eastern side of Sixth Avenue between Eighth and Ninth Streets. All the houses have stores or restaurants at ground floor level. No. 410, three stories high, remains closest to its original appearance and retains its muntined double-hung window sash and simple roof cornice, which may also be seen at No. 408. The front of No. 406, of pressed sheetmetal displaying classical details, dates from alterations of 1896 and 1902. Above the cornice line is an elaborate arched pediment, supported on half columns and enframing a niche. No. 404 had an extra floor added and acquired a new brick front in 1931.

#412-414

This handsome office building, erected for Clarence O. Bigelow in 1902, is occupied by C. O. Bigelow, Chemists, Inc. It was designed by John E. Nitchie. Eight stories high, it is an interesting building showing the transition from the Romanesque Revival to the new classicism, albeit a very late example for this date. The stone trim of the Romanesque arches, which take in five stories, and the classical sheetmetal cornice with swags, are the outstanding features of this striking pharmacy.

#418
(#416-418)

This seven-story apartment house (also Nos. 66-68 West Ninth Street) with restaurant below, is the same height as Bigelow's (No. 414). It is built of brick with stone trimmed windows and is surmounted by a sheetmetal cornice carried on uniformly spaced brackets. It was built in 1900 for Johanna Baumann by architects Schneider & Herber, and occupies a corner site on West Ninth Street from whence the apartments are entered. The restaurant displays much classical detail, having round arches and a corner entrance with columns. The painter, Emil Ganso, lived here during the Nineteen-thirties.

SIXTH AVENUE East Side (Betw. West 9th & West 10th Sts.)#420
(#420-430)

This thirteen-story contemporary brick apartment house (also No. 69 West Ninth Street) occupies what were formerly six city lots. It has metal sash and, in the recessed central portion, a horizontal accent is achieved through differentiation of the color of the brickwork. The Sixth Avenue entrance is at the northern end, and the balance of this front is occupied by shops. The angled treatment of the top floor corners creates an interesting profile against the sky.

On this site, at the northeast corner of West Ninth Street and Sixth Avenue, once stood the very handsome classical building of the West Side Savings Bank. It was designed by Halsey, McCormack & Helmer and was completed in 1929. It was a long narrow structure with rusticated base. The narrow end, on the Avenue, had a large arched door in the rusticated first floor and a loggia above with handsome paired columns.

#432

Sandwiched between two giant neighbors, this little building represents the disparities begotten by economic pressures. Its twenty-seven foot frontage is all that is left of a row of nine houses which once faced the Avenue. The property had been in the Cotheal family for over seventy years when the houses were sold in 1911. No. 432 is three stories high and was remodeled in the Twentieth Century with a new brick front with terra cotta trim. The ground floor in terra cotta has round-arched windows and, on each side, an entrance signaled by high panels above and diminutive balconied niches crowned by fleurs de lys. The second floor has French doors with wrought iron balcony and the two central third floor windows interestingly combine under a terra cotta fret with side pieces. The parapet is stepped up at the center.

#434
(#434-438)

This six-story building (also No. 70 West Tenth Street) was designed in the Italian Renaissance manner of the Eclectic period by Ralph Townsend in 1894. The first two floors are executed in smooth (ashlar) stonework, and the front door has an arched Renaissance hood with oval window above, framed by cornucopiae. The windows of the upper floors are arranged in groups of three, and set off by terra cotta frames and pilasters. The sixth floor window groups are separated by richly decorated terra cotta panels. The cornice was removed in 1961 when the metal storefronts were installed at street level.

SIXTH AVENUE East Side (Betw. West 10th & West 11th Sts.)

#442-448 These four houses were built on lots which were owned by William Beach Lawrence, and then sold to John H. Martine in 1834. Nos. 442 and 444 were built in 1834-35 for Martine, while Nos. 446 and 448 were erected a decade later, in the mid-Eighteen forties, for Dr. Austin Sherman, who owned considerable property in the neighborhood. These little brick houses, three stories high, with stores at ground floor, present a fairly uniform appearance above the first floor. The corner house is slightly higher than the three houses to the north. Nos. 442 and 444 both have later bracketed cornices, while No. 446 has a modillioned cornice. No. 448 has a modern brick front with metal casement windows and simple brick parapet at the roof. No. 442, the corner building, is also numbered as No. 71 West Tenth Street.

#452
(#450-454) This handsome six-story loft building was designed in 1891 by Ralph Townsend, architect of No. 434. It was designed in a very late version of the Romanesque Revival, as may be seen particularly at the top floor, where round-arched windows are separated by piers with clustered colonnettes, or ribs, of brick carried on stone corbels. The three centered arches over the triple windows at the fifth floor once rested on carved Romanesque capitals, such as may be seen on the piers at second floor level. They have been smooth-stuccoed. A very strident horizontality has been introduced at the first two floors by alternating wide bands of stone and brick. This building is now occupied, at ground floor level, by a restaurant. It stands on the site of the former Shiloh Presbyterian Church.

#456-458 This severely plain six-story brick building (also No. 78 West Eleventh Street) was built in 1915 for the Leonard Weill Construction Company by Gronenberg & Leuchtag, architects. It is an apartment house rented for commercial uses at ground floor. The top floor is embellished by simple terra cotta ornament and an ornamented brick parapet.

SIXTH AVENUE East Side (Betw. West 11th & West 12th Sts.)

#462 & 464 These two identical houses, three stories high, were built in 1841-42 for James Marsh in the vernacular of the day, with simple cornice and window lintels. In spite of the stores at ground floor, the upper floors look much as they did when built, except for the substitution of plate glass for muntined sash. No. 462 is also numbered No. 77 West Eleventh Street.

#466-470 Built in 1844 in the vernacular, with simple cornices and window lintels, these three houses have, nonetheless, retained their muntined upper window sash. They have stores at street level and, although three stories high, are slightly higher than their neighbors to the south. Little rows such as this one, although not examples of great architecture, retain the homogeneous scale and use of materials of the best of The Village. They were part of the development of the block by Daniel A. Baldwin, an attorney (see Nos. 54-84 West Twelfth Street).

#472 This tiny, one-story taxpayer, a dry cleaning establishment, performs a useful function in the community and makes the transition from the low-lying houses to the south to the neighboring apartment house to the north, of which it forms a part. It may still incorporate elements of a building of 1877 on this site.

#474-482 This seven-story brick apartment house (also No. 86 West Twelfth Street), built in 1956, occupies, with No. 472, the site of six of Baldwin's houses. It is entered from West Twelfth Street, and has stores at ground floor level facing the Avenue. Metal sash is combined in twos and threes, interspersed with singles to lend interest. At the central section the sills and narrow lintels are made continuous, unifying the windows in groups for horizontal emphasis. The architect, Israel L. Crausman, designed the structure.

WEST EIGHTH STREET (Between Fifth & Sixth Avenues)

This is a street of startling contrasts. At the sidewalk level, it is the mecca of tourists coming to The Village, a center of its night life, and forms a part of the commercial area that once spread eastward from the old Jefferson Market. Consequently, it is full of small shops and restaurants, many of which are located in taxpayers along the south side of the street near Sixth Avenue.

By contrast, if one glances upward above the level of the shops, one can recognize town houses that are reminders of a bygone era. This is especially true of the north side. Here several Greek Revival doorways, crowded between the shops, serve to indicate the original residential character and architectural style.

Conforming to the generally uniform four and five-story height on this street are some early apartment houses near Sixth Avenue. Breaking this height visually are the many taxpayers, a hotel, and a very high apartment house at Fifth Avenue, on the south side.

Worthy of special note is the elegant house on the north side at the Fifth Avenue corner. It is one of the few Gothic Revival buildings in The Village, a reminder, in its stately proportions, of the town houses which once lined Fifth Avenue.

Among the few attractive shop fronts remaining from an earlier period is one at the east corner of MacDougal Street. Here the cast iron columns and cornice have been picked out in lively colors, and the effect is both gay and attractive.

By and large, the street has heterogenous rows of shops, some of which are only one-story high while at other points, two shops rise one above the other. Perhaps the fact that shop fronts of all periods and varying styles have been applied over the fronts of the houses without any controlling design or height accounts for the ragged appearance of the street today. Very few structures have been erected as completely new buildings, except the low taxpayers which give it a toothless appearance.

Historically speaking, The Fifth Avenue Association has succeeded to a large degree in controlling the Avenue. Designation of the Historic District will make possible in future the application of regulatory design controls to a shopping street such as this, where commercial properties vie with one another in their clamor for variety and attention.

Three centuries ago, history had been made at what is now the southwest corner of West Eighth and MacDougal Streets. Here in 1633, Director General Van Twiller had built his country home on his farm (bouwery) on the Indian road to Sapokanican (Greenwich Village).

West Eighth Street, when largely residential, was known as Clinton Place and was named for DeWitt Clinton in 1842, receiving its present name in 1898.

WEST EIGHTH STREET North Side (Betw. Sixth & Fifth Aves.)

- #63 This is the side entrance for the modern four-story brick apartment house erected in 1951, which faces Sixth Avenue (No. 402).
- #61 This brownstone house, now five stories high with shops at the front two floors, was built in 1839 for William Beach Lawrence. Lawrence, an important property owner in The Village, had served as secretary of legation and chargé d'affaires in London in the late Eighteen-twenties, and later achieved recognition as a writer on international law. Later in the Nineteenth Century a floor was added to No. 61 and the building was veneered with brownstone, and crowned by a new bracketed cornice. It has muntined sash at the upper floors.
- #57 & 59 This handsome pair of five-story houses was erected in 1875 with brownstone veneer, ornate Queen Anne cornices, and classical details. They both have stores at street level and, while No. 59 has the old style muntined window sash, No. 57 displays a more modern type, with single vertical muntins. No. 57 retains paneled window lintels, little corbels under the windowsills, and cornices carried on brackets above the fifth story windows, decorative touches which have disappeared at No. 59. The houses were built for Joseph Ohmeis.
- #55 This six-story apartment house, with store at street level, was built in the mid-Eighteen-nineties. It displays round-arched windows

WEST EIGHTH STREET North Side (Betw. Sixth & Fifth Aves.)

- #55
cont. at alternate floors, beginning at the second floor. The windows are triple, separated by mullions, and the style is transitional, from Romanesque Revival into classical of the Eclectic period. Ornamental brickwork and horizontal band courses adorn the front. The windows at the right side have doors opening onto small wrought iron balconies. This building was erected on the site of an 1851 house. The sculptors Gaston Lachaise and Oranzio Maldarelli resided at No. 55 during the Nineteen-thirties.
- #53 Built on the site of an 1848 stable belonging to William Wetmore, a wealthy merchant active in the China trade, this brick apartment house was erected in 1890. It is five stories high and Queen Anne in style, displaying an extremely elaborate, sheetmetal roof cornice with broken pediment. This cornice is carried on bold end brackets and has ornate panels and lunettes in the fascia. The window lintels are simple rectangular stone variants of this style, while the second floor windows are arched. Shops occupy the arched openings on either side of the central entrance door and the basement areas below them.
- #51 Erected in 1877 on the site of an 1848 stable, this brownstone apartment house rises to a height of five stories with store at street level. The austere simplicity of this front, and of the windows with simple vertical muntin in the sash, are an interesting contrast to the elaborate Queen Anne roof cornice. This cornice is carried on festooned console brackets and crowns the building with broken pediment at the center and floral swags between consoles. The building was erected for Joseph Ohmeis, also the owner of Nos. 57 and 59 West Eighth Street, and No. 51 must originally have been very similar in appearance to No. 57.
- #41-49 This row of five late Greek Revival town houses was built for William P. Furniss in 1845. Furniss was a Southerner who made his money in Wall Street and in real estate. These houses were originally three stories high with basements, but all were altered in the Twentieth Century to provide stores at street level, with second floor shops above them. No. 49 displays its original simple wood cornice and No. 43 its original doorway with pilasters and entablature as lintel. Nos. 41, 43 and 47 all were raised one story, and No. 41 and 43 display elaborate Neo-Grec cornices of the Eighteen-seventies. The window lintels of No. 41 were embellished with sheetmetal cornices carried on brackets in the same style. Constantino Nivola, the sculptor, lives at No. 47.
- #37 & 39 These two loft buildings stand on the site of two more of William P. Furniss' private houses of 1845. No. 37, four stories high with skylighted top floor, was completely remodeled in 1908, while No. 39, nine stories high, is a newer building, erected in 1910. They are simple utilitarian buildings with plate glass windows, separated by wood mullions extending from wall to wall. They both have brick panel walls below sill level at each floor. The top floor of No. 39, with small windows, was a later addition. Ann Charlotte Lynch, New York's literary hostess during the second half of the Nineteenth Century, lived at No. 37 from 1848 to 1849.
- #33 & 35 These two five-story houses, although practically identical, were built three years apart, No. 33 in 1842 and No. 35 in 1845, for J. B. Herrick and Zebediah Cook, Jr., respectively. No. 35 became Cook's residence. Later, No. 33 was the home of Thomas Bailey Aldrich, the author, when it was known as No. 105 Clinton Place. Both have stores at first and second floors and retain their muntined window sash above, except at the fourth floor of No. 33. The attic floors have the low casement windows typical of the Greek Revival. These windows are cut into the wood fascia boards of the roof cornices.
- #31 This house was originally built in 1844-45 for Henry Youngs, merchant, as his residence. A completely new front, influenced by the German Jugendstil, was installed in the early part of the Twentieth Century. A self-conscious pattern of brickwork sets off and enframes stucco panels, while the severely simple windows with

WEST EIGHTH STREET North Side (Betw. Sixth & Fifth Aves.)

#31 cont. transoms above accord in scale with the wall module. A low pedimented parapet with flat central portion crowns this front.

#17-29 Despite their dissimilarity today, this row of seven town houses was once an elegant feature of this street. All were built in 1845-46, in the Greek Revival style, and taxed in 1846 to William Wagstaff. The prototype of this four-story row is found at No. 27, where, except for the Queen Anne roof cornice and stores at the two lower floors, we see most of the original features intact. Especially notable is the "eared" front doorway crowned with a triangular pediment, still in place alongside the plate glass show window of the store. Before alterations, there was a handsome stoop and basement. The muntined windows are unchanged except for the addition of sheetmetal cornices. Some original lintels, with small cornices, may be seen at No. 21. No. 29 also retains a similar Greek Revival doorway. Most extensively altered is No. 25 which has a Queen Anne cornice like No. 27 and had window lintels added at the same period. These cornices, with raised central panel, display the sunburst motif, hallmark of the Queen Anne style. All now have stores at street level, and Nos. 17, 19, 27 and 29 have them also at the floor above. Nos. 21 and 23 have been rendered similar with stepped brick roof parapet in lieu of cornices. No. 19 has a completely new brick front with interesting use of brick at the window frames and parapet.

#11-15 This brick apartment house, "Brevoort Court," built in 1921, now occupies the site of No. 13 where Richard Watson Gilder, the noted editor, lived from 1888 to 1909. This apartment house has an absolutely plain brick front and is six stories high. Its window arrangement (fenestration) has much the same scale and character as that of the houses which surround it, so that it blends quite harmoniously with them.

#9 This small town house was built in 1851 for Dr. J. O. Smith, as his residence. It is brick and four stories high and has muntined window sash at the two top floors. The stone lintels above the windows, with their delicate cornices, are the originals, as is the modillioned roof cornice. The second floor full length windows have been replaced by steel French doors. An interesting old fire escape provides full width balconies for the two upper floors, terminating in a handsome Italianate cast iron balcony outside the left-hand second floor window. The first floor is now a store.

#7 Although it was built in the same year as No. 9, this five-story house has been extensively altered and is quite dissimilar to it. The third and fourth floor windows give the best idea of the original appearance of the house, which was built for Miss C. Clothard. The second floor windows are very small and were altered at a later date. The top floor, with its attractive row of French doors opening on to a balcony, was added at a later date. It has a sheetmetal cornice above it. A store now occupies the first floor.

#3-5 The Hotel Marlton is an eight-story building which was constructed in 1900. It is built entirely of brick with handsome stone trim at door and windows. The first two floors are of rusticated brick, and the last two windows at each side are paired in a curved wall section similar to a bay window. These extend from the second floor up to the top floor where they are capped by wrought iron balconies. The main doorway has columns with entablature above. The attic floor is crowned by a handsome cornice carried on uniformly spaced console brackets.

#1 This is the side of No. 10 Fifth Avenue and is one of the few Gothic Revival houses still remaining in this area. It was built in 1848-49 and became the residence of Thomas Eggleston. Shops were added in 1930 to this building (described under No. 10 Fifth Avenue).

WEST NINTH STREET (Between Fifth & Sixth Avenues)

Here, in contrast to so many other streets in The Village, the uniformity of the architecture is outstanding. Handsome rows of town houses,

WEST NINTH STREET (Between Fifth & Sixth Avenues)

many with English basements entered almost at sidewalk level, establish the quality of this outstanding residential street. Even the large apartment houses at mid-block and the hotel on Fifth Avenue, through the size of their windows, the use of their materials, and their details, harmonize as well as can be expected with their smaller residential neighbors. The apartment house at the west end of the block, on the north side, openly defies the entire neighborhood with its strong, uninterrupted verticals contrasted so obviously with the horizontals of its windows.

Looking through this block from the eastern end, we are primarily aware of an air of solid respectability, of tradition and culture. One senses the comfortable life which these Greek Revival houses made possible, and the elegance of the later rows of Italianate houses with their handsome rusticated basements. For their day and as examples of community planning, they were the equals of the row of Greek Revival houses lining the northern side of nearby Washington Square.

In this block on the north side, and just a few doors west of the Fifth Avenue Hotel, are three of the most distinguished Italianate town houses in New York City. They have English basements and are unified by a balcony railing at second floor level and a handsome roof cornice. Their most distinguishing characteristic is the enframing of the windows. This uniformity of treatment suggests what our architects were capable of and what our City might have looked like.

Here we need hardly speak of controls, as they were built-in at the various periods when this street was developed and, due to the high quality of the neighborhood, have been respected and maintained, as much as could be expected. Where such a fine neighborhood as this is downgraded or is "improved" through constant rebuilding and an excess of prosperity, controls again become necessary, at that end of the scale, to prevent the tearing down and replacement of all that is notable.

WEST NINTH STREET South Side (Betw. Fifth & Sixth Aves.)

#2-4

This seventeen-story structure (described under No. 20 Fifth Avenue) was built in 1939-40 and occupies the corner site, where the Berkeley Hotel once stood.

#6

An extremely urbane facade of the Nineteen-twenties was applied to a house, built as an investment in 1845 for George D. Phelps, a druggist at 142 Water Street. It is three stories high above a basement. The remodeling included the basement entrance door, a stucco front, and floor-length French windows with transoms and iron balconies at the second floor. The architect, by placing horizontal band courses at both sill and lintel level at each floor, has achieved an attractive horizontality, relieved above the central second floor window by an Italian Renaissance cartouche. Handsome red tiles form a pseudo-roof in lieu of cornice.

#8

Perhaps even handsomer than No. 6, is this larger adjoining house, also built for George D. Phelps, as his own home, in 1845-46. Here a brownstone front has been similarly modernized with basement entrance and French windows at second floor. The wrought iron railings in front of these windows, with their horizontal diamond pattern, are an especially attractive feature of this house. A simple roof cornice capped by a railing crowns the whole.

#10

This fine Greek Revival house of 1841, complete with original stoop, iron stair and areaway railings, and pilastered doorway, was erected for Thomas McKie, lumber merchant, as his own home. It has been remodeled to provide a high, north light studio at fourth floor level. The windows at the top floor have been combined to form a triple sash, while a high steep roof surmounts the house, with the large steel sash dormer for the studio. The famous painter, William Glackens, lived here in the years between the two World Wars.

#12

This six-story apartment house has a mid-Twentieth Century facade

WEST NINTH STREET South Side (Betw. Fifth & Sixth Aves.)#12
cont.

which may conceal a much earlier house, erected for Clinton Gilbert and sold upon its completion in 1845 to Martin Thompson, auctioneer at 105-107 Wall Street. The brick wall rises sheer to a parapet with picture windows (steel sash) at each floor. Texture is achieved in the brick wall through the use of pulled bricks at even intervals. Henry Jarvis Raymond, founder and first editor of the New York Times, and first editor of Harper's Magazine, lived at No. 12 from 1860 to 1867. A leading Whig and Republican, he served New York as Speaker of the State Assembly, then as Lieutenant Governor, and finally as Congressman (1865-67), at which time he was National Chairman of the Republican Party.

#14-18

This attractive row of Italianate houses was developed in 1859 by Isaac Greene Pearson, an architect at 8 Wall Street, who lived at the neighboring No. 12 while these four-story houses were being built. No. 14, which is smooth-stuccoed, has a rusticated entrance floor and strong horizontal band course above. The basement entrance is the result of a remodeling of the Nineteen-twenties. The muntined double-hung windows of the second story extend almost to the floor, with handsome cross-braced iron railings set within frames. The fourth floor windows, accented by exterior blinds, are round-arched and have a continuous horizontal sill. The arched interlocking muntins of the top sash lend an air of distinction to these windows. A quadruple studio window crowned by a low, arched pediment is set above the cornice in a steeply inclined roof.

No. 16 was also attractively remodeled in the Twentieth Century to provide a basement entrance. Here the rusticated basement includes two keystone-linteled windows and a broken-arch pedimented door. Above, the wall is smooth-stuccoed. The round-arched windows at second and third floor retain their double-hung sash divided simply by a vertical muntin. The small first floor French doors have wrought iron balconies with a wheel motif. The dormer window with steel sash is broad and square-headed.

No. 18 is the least altered house of the row. An Italianate brown-stone, it has a pilastered doorway and bay window at first floor linked by a common cornice. The original stoop leads up to the front door, with an entrance to the basement below it. The second and third floors both have fine round-arched windows with the original sash. Unlike its two neighbors to the east, the cornice lacks modillions. Above this cornice, there is a triple dormer with picture window in the center and square-headed top set in a steep roof.

#20 & 22

This four-story house and its neighbor No. 22 were both built for Dr. Austin Sherman in 1845. The smooth-plastered front was remodeled to provide a basement entrance. A handsome "eared" frame, possibly the original, encloses both the second floor window and the new doorway below it. Otherwise the facade is quite simple, and the windows have retained their muntined sash. At the fifth floor, a large steel-sash studio window has been asymmetrically introduced to the right and a small square window aligned above the entrance door for stability of effect. The whole is surmounted by a high parapet set in the same plane as the front wall.

No. 22 has elegant, transom-headed French doors at first floor. It has a smooth-stuccoed front wall, double-hung window sash with muntins and short casement windows at the attic level. The crowning cornice above the attic windows, though boxed at a later date, still displays its handsome, vertically placed console brackets, one at each end.

#26
(#24-28)

Though nine stories high, this Federal style brick apartment house of the Eclectic period harmonizes well with its neighbors in its use of materials, horizontal stone band courses, and other details. Federal style lintels and brick-arched tops for the four central windows set off the third floor windows to advantage. This theme is repeated at the top floor with a bracketed stone balcony unifying the four center windows again. It was built for and by Simon Schwartz in 1923.

#30

Completely remodeled in 1920, this former town house, built in 1846 for William Wagstaff, is now a dignified five-storied apartment house, with basement entrance replacing the former stoop. The front wall is smooth-stuccoed and is asymmetrically composed, with a transomed triple

WEST NINTH STREET South Side (Betw. Fifth & Sixth Aves.)#30
cont.

sash arrangement counterpoised against single windows at the right side. All the windows are inward-opening muntined casements handsomely enframed by the simplest possible molding. The top of the wall, just above the fourth floor windows, is crowned by a dentiled cornice.

#32-36

One of three simple town houses of the late Greek Revival period, No. 32 was built in 1845, the same year as its neighbors, Nos. 34 and 36, for the Jackson Marine Insurance Company. It has been remodeled more extensively than either of them and is now four stories high. Here a basement entrance has been introduced with Tudor arch and label molding. All of the windows have similar dripstone label moldings in the English Gothic tradition and, except for the large second floor window, are divided in three by wood mullions and have transom lights above. At the second floor, the window extends almost the width of the front. The sash consists of handsomely leaded casements. Like its two neighbors, No. 32 has a simple Greek Revival cornice with dentils.

Except for its modernized basement entrance, No. 34 remains closest to its original appearance. It is a refined but simple late Greek Revival house which once had a stoop leading to the first floor. The windows are muntined and have simple rectangular lintels. There are two French windows at the left, with transom lights above, while that at the right replaces the front door which originally opened onto the stoop. The front wall is brick and the basement brownstone in the traditional manner. A Neo-Colonial door with broken pediment, added when the house was modernized, serves as main entry at the basement.

Similar to its neighbor, No. 36 is of painted brick but has plate glass, replacing the original muntined sash. The window lintels all have sheetmetal cornices added later. A clue to the right-hand location of the original front door is to be found in the omission of this cornice above the second floor right-hand window. The remodeled brownstone entrance floor with its two windows and door is extremely simple.

#38-44

"The Portsmouth," a fashionable brick elevator apartment house of 1882, although six stories high, harmonizes remarkably well with its near-twin to the west, "The Hampshire," and with its town house neighbors. Both these large apartment houses were designed by Ralph Townsend. Designed in the Queen Anne style, it displays, in the spandrel panels between windows, the usual profusion of terra cotta and toothed brickwork. The smooth vertical brick piers between the windows are extremely simple. The cast iron entrance porches, with door and window creating a note of asymmetry, are typical of this style. A richly bracketed cornice, with triangular pediment placed directly above the left-hand doorway, provides an effective crowning feature for the front wall. A wrought iron railing separates the areaway from the sidewalk. It is attractively designed with a vertical wave line above the horizontal base. Between the base bars, inverted adjoining loops provide a running design. The building was erected for Sophia R. C. Furniss. Ida Tarbell, muckraking journalist, magazine editor, biographer, and historian, lived at No. 40 from 1901 to 1908, and the painter Hans Hofmann resided here from 1936 to 1938.

#46-50

Adjoining "The Portsmouth" to the west is a handsome brick apartment house, "The Hampshire," of the same height with stone hooded entrance and triple windows throughout. These windows are separated by stone mullions and have plate glass double-hung windows. Spandrel panels of terra cotta enrich the front, while stone horizontal band courses run through the front at sill and window head levels on all floors. An elaborate bracketed cornice with dentils crowns this apartment. This building was also erected for the Furniss Estate by Townsend in 1883.

#52

This four-story house, built in 1848 for Austin Sherman, a physician, as his own home, was remodeled at the turn of the century as a studio-residence. The third floor windows have double-hung sash with a heavy central vertical mullion. The English basement is entered at street level, and the woodwork of the front door is Italianate. The

WEST NINTH STREET South Side (Betw. Fifth & Sixth Aves.)#52
cont.

second floor windows are asymmetrically arranged with attractive leaded casements in the quintuple window at the left, and a single double-hung window at the right aligned with it. The most interesting feature of this house is the deeply recessed studio-window at the fourth floor with muntined transom above. It is set back enough to provide a recessed balcony with a wood balustrade. Set in the front walls, on either side of the balcony, are a pair of handsome circular terra cotta escutcheons. The building is crowned by a simple cornice at the leading edge of the roof.

#54-58

Among the finest houses in this district are these three Anglo-Italianate brownstone residences erected in 1853 by Reuben R. Wood, a neighborhood builder, who was taxed for No. 58. The original owners of Nos. 54 and 56 were Christian H. Lilienthal, tobacco merchant, and Thomas Andrews. Four stories in height, they have English basements entered just above street level. The entrance doorways are approached by three risers set between low wing walls, surmounted by iron railings of a later date. The round-arched doors and windows at street level are typical of the Italianate style and are framed by stone moldings and keystones. The entrance doors, deeply inset, are enframed by rope moldings characteristic of the Italianate style. On the floor above, the paired windows, under segmental arches, are full length and open onto thin, slab-like balconies with wrought iron railings carried by horizontally placed console brackets. The top floor windows of No. 54 have been altered and set into square-headed frames. A bracketed Italianate cornice crowns the three houses. Tony Sarg, the painter, lived at No. 54 during the Nineteen-thirties.

#60-64

This attractive row of three houses, now considerably modified, was erected for William Beach Lawrence in 1839. Originally Greek Revival in style, all were remodeled later to provide basement entrances (Nos. 60 and 62) or an entrance at grade (No. 64), and a fourth story was added. The basement at No. 60 is rusticated and the high entrance doorframe at the left, surmounted by a low railing serving the small window immediately above, breaks through the rustication. The brick front is smooth-stuccoed. Added above the cornice is a studio floor with three small square windows aligned with those below with a steel skylight above providing north light. The whole ensemble here is attractive and in keeping with the scale of the original house.

Perhaps least changed of the three brick houses is No. 62. Except for its basement floor remodeled as a restaurant, it has its original muntined windows, capped with stone lintels with small cornices. Above the roof cornice, a low railing and three steel studio windows have been added. These windows follow the incline of the roof, receding unobtrusively from the plane of the front wall. Altered the most of all is No. 64, which has a store front at street level and a large sunny wood window above it extending the entire width of the house. The eight sash composing it are casements with transom lights above. All the upper floors have double-hung window sash with muntins, and window lintels with small cornices above, as at No. 62. The windows of the fifth floor were added later in the Nineteenth Century, when the building was raised a full floor, and crowned by a bracketed cornice.

#66-68

This seven-story structure (described under No. 418 Sixth Avenue) was erected in 1900 and occupies the corner site.

WEST NINTH STREET North Side (Betw. Sixth & Fifth Aves.)

#69

This thirteen-story apartment house (described under No. 420 Sixth Avenue) was built in 1958 and occupies the corner site.

#61-67

The "Windsor Arms," a ten-story apartment house, was built in 1925 for Merowit Construction Corporation. It was designed by Sugarman & Berger in a simple version of Tudor Gothic, with large windows at the first floor flanking an impressive doorway, surmounted by a framed window at second floor level. A central bay window under a pointed gable runs up through the top two stories forming a central crowning feature. Pulled brick headers give texture to the brick walls and some of the windows have drip (label) moldings above them.

WEST NINTH STREET North Side (Betw. Sixth & Fifth Aves.)#61-67
cont.

William Cullen Bryant, poet and editor of the Evening Post, lived in a house which stood on this site in the Eighteen-forties.

#55-59

These three Greek Revival town houses were built in 1839-40 by James Harriot, mason and builder at 4 Eighth Avenue, who was very active in the development of this section of Greenwich Village at this time. Of these three houses, No. 59 has been altered the most. It was remodeled in the Twentieth Century to provide a basement entrance in lieu of the original stoop. Above the very simple entrance doorway is an elaborate foliate iron bracket with lamp above. The brick front has been smooth-stuccoed below the third floor windowsills, which are connected by a continuous band course. The roof cornice, with paired brackets between panels, appears to have been added in the Eighteen-seventies or even later.

No. 57, together with its neighbor No. 55, is a good example of the Greek Revival house in general appearance, but modifications in decorative detail were introduced at a later date. It is three stories high with basement and preserves the traditional stoop. The pilastered doorway supporting an entablature is one of the best preserved of the period. The deeply recessed door, surrounded by a rich frame with rope molding, is characteristic of the Italianate style, as are the handsome paneled double doors which provide a gracious entranceway. The window lintels have been somewhat modified. The rusticated stone basement is an attractive original feature and, although the iron railings of the stoop, with newels set on a low stone base, and the areaway railings are not the originals, they are simple and harmonious. This house, like its neighbor No. 59, has a roof cornice of a later period.

As well preserved as No. 57, No. 55 has small cornices above the window lintels, a smooth-stuccoed basement, and attractive, though later, ironwork at the front. The roof cornice dates from the Italianate period.

#51 & 53

This fine pair of four-story Anglo-Italianate houses, with English basements, is unified by its handsomely rusticated walls at street level and by an unusual corbel-patterned roof cornice above. Built in 1854, they were part of a row of five houses, which originally included Nos. 45-49. The first owners of these two houses after their construction were George H. Brodhead and Daniel B. Halstead. They have brown-stone fronts and double doors enframed by rope moldings. The double-hung windows have wide, central vertical mullions, but the original lintels, which probably were carried on side brackets (see No. 47), have all been removed, as have the bracketed sills. At the second floor, No. 53 retains its attractive, curved, cast iron balcony with verticals arched at both top and bottom. A similar balcony was removed from No. 51. It should be noted that at both these houses the original, handsome cast iron areaway railings, Italianate in style, are intact.

#49

The facade and rear wall were completely rebuilt in 1897 by Howard & Cauldwell for the Ladies Christian Union, forerunner of the Young Women's Christian Association. This house had been built in 1855 for Henry Dexter, merchant. It is an extremely dignified example of the Louis XIII French Classic style of the Eclectic period. The first floor is rusticated and has an imposing doorway with arched pediment enfaming a richly carved, scrolled panel bearing the number "49". The upper floors are brick, executed in Flemish bond, and all the windows are stone framed with the three radial keystones, so typical of this phase of French Classic architecture. The second floor windows, flanking the central pedimented one above the entrance doorway, have handsome stone balusters beneath them. A bracketed cornice, carried on modified stone consoles, introduces a high slate roof at fifth story level with three simple, square-headed dormers in it. The side-walls with stone copings are carried up above the roof, which is capped by a half-round copper cresting.

#45 & 47

These two handsome four-story houses, a part of the Anglo-Italianate row to the west, continue the corbel-patterned cornice and rusticated English basement. Round-arched windows appear at No. 47, while those at No. 45 are square-headed. No. 47 is the only house of the row to retain its original, strongly projecting window lintels, supported on brackets, and sills resting on end corbel blocks. No. 45

WEST NINTH STREET North Side (Betw. Sixth & Fifth Aves.)

- #45 & 47
cont.. is narrower than the other houses, and the windowsills and lintels have been removed to provide a more contemporary appearance. The sturdy, original, cast iron areaway railings, Italianate in style, are again in evidence. Both these houses were built in 1854 for Thomas W. Strong, a publisher, and assessed to him the following year.
- #43 Four stories high, with English basement, this house was built in 1856-57 for Joseph Britton. Constructed of brick with smooth brownstone trim, it has an arched doorway with two arched windows at ground floor and is crowned by a bracketed cornice with unusually high brackets. The windows are all handsomely framed, and the areaway and low stoop have wrought iron railings.
- #35
(#35-41) Among the more architecturally distinguished of the large apartment houses, built before the financial crash of 1929, were those which essayed the Federal style in the Age of Eclecticism. This nine-story building with penthouses is typical of the best of this period with its simple ground floor above which has been superimposed a monumental order of pilasters extending through four stories. The rest of the brick front has been kept simple and is relieved only by a continuous stone sill-course at the top floor windows and by a plain cornice above them. Although this building is approximately twice as high as its neighbors, it blends with them in its use of materials and details. This apartment house was built for George A. Kuhner and designed by Townsend, Steinle & Haskell.
- #33 Although a Twentieth Century remodeling has changed its appearance completely, this house once belonged to the Anglo-Italianate row at Nos. 29-33, built in 1854-55. At No. 33 a modern rusticated stone first floor, with square-headed window and door openings, forms a base for a Flemish bond brick wall, with steel sash for the windows of the upper floors.
- #29 & 31 No. 31, built in 1854 and a fine example of the Anglo-Italianate style, best displays the original appearance of the row at Nos. 29-33. The builder associated with the row was Dennis McDermott, who lived at No. 119 East 22nd Street. Together with its distinguished neighbors to the east along the north side of the block, this row may have been designed by James Renwick, Jr., one of the most important architects of the period. He was taxed for the empty lots now covered by houses at Nos. 17-41.
- No. 31, with handsomely rusticated English basement, has a round-arched doorway and window. The wall above this rusticated stone base is of brick. The second floor has French windows opening onto a balcony with its original cast iron railing, which extends the full width of the house. The window heads for all the upper floors are segmental-arched, with simple label moldings that have been shorn of their profiles. The roof cornice, undoubtedly original, has four carved console brackets, one at each end and two paired in the center. The overall effect of this small town house is exceptionally charming.
- No. 29, similar to No. 31 at street level, was altered in the Twentieth Century with a smooth-stucco front and steel sash casement windows. The balcony was eliminated. The front wall is carried up straight to a low parapet with horizontal panel inset just below the top. The original owner of this house was William E. Parsons, a dentist.
- #25 & 27 These houses, built in 1855 for Samuel T. Hubbard, a physician, were once similar in appearance to No. 31. They now have smooth-stuccoed fronts and complete window enframements. The very interesting bracketed roof cornice which links them has a guilloche pattern in the fascia.
- #19-23 Perhaps one of the finest groups of houses in this area is to be found in this row of three Anglo-Italianate residences, complete with their original unifying roof cornice, original windows, and handsome window frames with keystones. The design of this group has often been attributed to James Renwick, Jr. Like Nos. 25-27, they were assessed to Samuel T. Hubbard. The two top floors have segmental-arched windows, while the handsome windows opening onto the balcony are round-arched, set

WEST NINTH STREET North Side (Betw. Sixth & Fifth Aves.)#19-23
cont.

in square-headed frames with cornices, and supported on slender pilasters. The original cast iron railing has been replaced by one of steel. The English basement, approached by low flights of steps, is rusticated. Both doors and windows were originally round-arched. Today, these four-story houses with a unified facade, give the impression of a single great mansion and provide a most interesting feature of the street. Ida Tarbell, the muckraking journalist, lived in No. 19 from 1909 to 1919.

#17

This residence, a grand Italianate town house of 1854-55, is among the best of its type. The gracious front stoop and fine doorway at the right side were removed in 1918 and replaced by a basement entrance. The special quality of the house is still evident, however, in the treatment of the segmental-arched windows which are elaborately crowned. The windows at the left, paired and divided by a heavy central mullion, are set above an interesting three-story polygonal bay window arrangement which was altered early in this century. The brick facade is relieved by an unusually rich, bracketed roof cornice which displays a guilloche pattern in the fascia. The house was built as the residence of Thompson Price, who was in the bonded warehouse business. William Zorach, the famous sculptor, lived here in the Nineteen-thirties.

#11-15

These three small Anglo-Italianate town houses of 1855 were erected as a row for Henry Pierson, iron merchant at 90 Beaver Street, but they have been considerably remodeled. They were built on land owned by James F. D. Lanier, who developed much of the south side of West Tenth Street (see Nos. 20-38). Like their neighbors, Nos. 11-15 have English basements, originally rusticated, as at No. 13. The street floor windows and doorways have been altered at Nos. 13 and 15, and the windows at Nos. 13 and 15 have been replaced. The window-frames at the upper floors of all three houses have been greatly simplified in smooth stucco. The four-story houses are unified by a continuous bracketed roof cornice with an attractive scrollwork pattern in the frieze. Latter-day remodeling of these houses has given to each a character of its own, yet they remain singularly unified in character despite the changes. Much of the original cast iron Italianate iron-work remains at street level, as well as the balcony at No. 15.

#1-9

This twenty-story hotel (described under No. 24 Fifth Avenue) was built in 1925 and occupies the corner site.

WEST TENTH STREET (Between Fifth & Sixth Avenues)

Few residential blocks in all New York can display such a wealth of fine residences. These range from superb single or paired examples of the Federal style to an exceptionally handsome row of Italianate houses with English basements.

On the Fifth Avenue end a splendid Gothic Revival church occupies the north corner site, with its Gothic rectory adjoining it. This church is one of the finest in The Village and contributes much to the character of this residential area. The western end of the block is closed by two apartment houses with only two residences beyond.

The south side of the street is closed at the Fifth Avenue end by a large apartment house, which dramatically sets off the rows of exceptionally fine residences to the west of it. Three of these houses are wider than usual and more distinguished architecturally than their neighbors. In the middle of this block is another extremely handsome row of town houses. As an instance of community planning, this "terrace" of brownstone Anglo-Italianate town houses, with unifying balconies at second floor and English basements, is architecturally the equal of the row of Greek Revival town houses at the north side of Washington Square, east of Fifth Avenue.

Toward the western end of the south side, two fine Federal town houses, with their original dormers, are outstandingly well preserved examples. That this street also represents an unusual cross-section of styles, may be judged from the fact that the row houses on the

WEST TENTH STREET (Between Fifth & Sixth Avenues)

north side, along the middle of the block, are Greek Revival in style.

Here is an unusual case in which a truly fine residential block leaves little to be desired, and the owners have been able to retain much of the original architectural character of the street, with maintenance at a high level.

WEST TENTH STREET South Side (Betw. Fifth & Sixth Aves.)

- #2-8 This fifteen-story structure (described under Nos. 28-32 Fifth Avenue) was built in 1923 and occupies the corner site.
- #10 This brick house was built for John Thompson in 1844-45. Now four stories high, it originally had a stoop, remodeled to provide a basement entrance. The second floor windows, which extend to the floor, have attractive small balconies which were added at the time of the alteration. The windows have flush stone lintels, and the bracketed cornice is of a slightly later date than the house, which was originally late Greek Revival in style.
- #12 This exceptionally large town house, four windows wide, now extends to the back of the lot. It was built in 1845-46 for Augustus W. Clason, Jr., attorney, and it immediately became the home of Clinton Gilbert, importer. It is one of the most impressive houses of the Greek Revival period, although alterations of 1895 by the noted architect Bruce Price, who lived here from the early Eighteen-eighties on, have modified its original appearance. His daughter, Emily Post, the famous writer on etiquette, lived here as a child. Among these alterations were the addition of a simple dentiled cornice with panels in the fascia, the insertion of a large semicircular bay window with dentiled frieze at the first floor and a handsome neo-classical doorway. The ironwork and solid sidewalls of the stoop are also later additions, replacing the originals. Double doors provide a grand and ample entranceway. To the right of this entrance a very elaborate cast iron balcony remains at the full length, first floor window. Exceptional in design, it employs plant forms as ornament.
- To the right of the stoop may be seen a portion of the original areaway railing with modified Greek Revival fret design at the bottom, typical of the original style of architecture of this impressive house.
- #14 & 16 This pair of splendid brick town houses, erected in 1854-55, has exceptional architectural distinction, as well as being unusually wide and spacious. No. 14 was built for Clinton Gilbert, an importer on John Street, whose home was at No. 12 next door. No. 16 was built for Henry L. Pierson, iron merchant, and immediately became the home of James F. D. Lanier. He belonged to the well known firm of Winslow, Lanier & Co., bankers at 52 Wall Street, the senior partner being his father-in-law James Winslow, who lived next door at No. 18. They were responsible for the handsome Anglo-Italianate row of houses at Nos. 20-38 nearby.
- Today No. 14 remains close to its original distinguished appearance. It is a very handsome Italianate house, of brick with elaborate brown-stone window frames and quoins at the left side. It has, however, been altered to provide a small basement entrance between the two great parlor story windows. No. 16, although smooth-stuccoed and shorn of most of its ornament, retains its capacious original stoop and entranceway, indicating that No. 14 originally had a similar one.
- The architectural treatment of the windows at No. 14 is impressive. The great double windows at the first floor have segmental-arched heads with keystones and flanking Corinthian pilasters at the sides. They are skillfully related to the shallow modillioned cornice above, which links them together and provides the sills for the two double windows of the second floor. These windows have elaborate frames with small console brackets supporting very low, arched pediments. Directly above them are the framed third and attic-floor double windows, set in such manner as to provide an interesting vertical emphasis at each tier of windows. The wide separation of the paired windows gives the house an appearance of ample grandeur.
- Across this pair of houses the finely detailed roof cornice, with modillions and a foliate design in the fascia, draws attention to their

WEST TENTH STREET South Side (Betw. Fifth & Sixth Aves.)

#14 & 16
cont. kinship. All the ironwork of the handrails and areaways of both houses is modern. Mark Twain rented No. 14 for a year in 1900-01 and only relinquished it when the task of housekeeping proved too much for Mrs. Clemens. The artists Jon Carbino and Frances Kent Lamont resided at No. 16 at the beginning of the Second World War.

#18 This exceptionally handsome Italianate town house of brick was erected in 1855-56 for Margaret L. Winslow. Born in Madison, Indiana, she was the daughter of James F. D. Lanier, who lived next door at No. 16. She was the wife of his partner James Winslow, and they made their home here at No. 18. It is a large and fine house with brownstone first floor and basement, and with round-arched windows and doorway at the first floor. The basement windows, likewise round-arched, retain their attractive, diamond-patterned iron grilles. The stoop serves the front door with simple iron handrails of later date.

The most striking feature in this house is the manner in which the doorway and windows of the first floor are enframed by arches of equal size; they are keystone molded arches supported on slim paneled pilasters. The doorway and windows are all tied together at the level of the capitals of the pilasters by a horizontal band course which extends to the outer limits of the front of the house. The brownstone wall is separated from the brickwork above by a shallow but dignified cornice. The upper windows at the second and third floors are segmental arched and have smooth-stuccoed frames which were once surrounded by moldings. The fourth floor windows, like its neighbors on the left, are smaller in size and all the windows have sash with a single, vertical, central muntin. The cornice line is continuous with that of the pair next door. The plain dentiled cornice with fascia below is, oddly enough, similar to the best type of cornice to be found on earlier Greek Revival houses. The family of Emma Lazarus, the famous poet and essayist, owned this house in the Eighteen-eighties.

#20-38 As an instance of city planning, this "terrace" of brownstone Anglo-Italianate town houses, all originally four and one-half stories in height, with unifying balconies at second floor and English basements entered at street level, is architecturally the equal of the row of Greek Revival town houses at the north side of Washington Square east of Fifth Avenue. Traditionally, this row is attributed to the noted architect, James Renwick, Jr., but no proof is yet available.

All these houses were erected in 1856, except No. 38, built two years later. This row (except No. 20) was built for investment by James F. D. Lanier, banker, whose home was at No. 16 nearby. No. 20 was built jointly by James Winslow, who lived at No. 18 next door, and Lanier, his partner and son-in-law.

Nos. 20, 22, 28, 36, and 38 were remodeled at a later date, losing their original window frames and altered at their upper floors. High studio skylights were added at the top two floors of Nos. 20 and 22. Nos. 24, 26 and 32 appear to have retained their window sash.

The houses in this row have retained their rusticated English basements (except Nos. 28, 36 and 38), and all have their cast iron balconies at second floor level. All but No. 36 have their original ironwork, exceptionally fine in design, at the low entrance steps and areaways. The entrance steps have cast iron newel posts, with the addition at Nos. 30 and 32 of animal motifs. The same curved Italiana design is repeated the length of the second floor continuous balcony with simple, paired, and paneled posts of cast iron set at even intervals.

The handsome rusticated English basements at first floor level each have a round-arched doorway and window. Particularly notable are the French doors opening onto the balcony level. They are imposingly framed with pedimented entablatures in some cases. The windows at the third floor are framed with simple entablatures above and retain the small corbel blocks under the windowsills, so typical of the Italianate style. Those at the fourth floor have only cornices above the frames. Another notable feature of these elegant town houses is the continuous cornice which once united them all. In the fascia, below the cornice, are set low attic windows with continuous sills. Resting on these sills, between the windows, are large vertical console brackets which support the cornice.

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WEST TENTH STREET South Side (Betw. Fifth & Sixth Aves.)#20-38
cont.

As an example of coherence and beauty, this row or "terrace" in the English tradition is one of the finest in the city. Edward L. Godkin, founder and editor of the Nation and a leading reformer of the late Nineteenth Century, lived at No. 36 from 1891 to 1901. Frederick MacMonnies, the sculptor, resided at No. 20 during the Nineteen-thirties as did two other artists, Louis Bouché and Guy Pène du Bois, several years later.

#40

This remodeled three-story stable may incorporate elements of two Nineteenth Century buildings on the site. It was altered in 1912 by Henry E. Scholl as a studio for the well-known sculptor Charles Keck. The new Italian Renaissance front, a third floor and a penthouse were added by Walter L. Uhl for Keck between 1918 and 1927. The usual stable door with small arched doors on either side occupies the ground floor. Above, in the new brickwork, the windows of the second floor are attractively composed with a pair of arched windows at the center, separated by a delicate stone column and crowned by a handsome relieving arch with a small terra cotta head in the tympanum. Lower arched windows flank it on either side, with small rectangular panels with swags above them. The third floor windows are uniformly spaced above a horizontal band course, serving as a windowsill. Above these windows is a simple dentiled cornice of masonry at the roof.

#44
(#42-46)

This nine-story brick apartment house, "The John Alden," was built for Hyman Schroeder by Rouse & Goldstone in 1917. It is executed in brick with alternate headers and runners above the first floor. Up to this level it has a header course every sixth row. Horizontal band courses and round-arched windows at the lower floors provide interest.

#48

This attractive little brick house, built in 1829-30 for James Roselle, still retains its Federal proportions. Its present appearance, however, dates from an alteration of 1871 by architect Daniel Tyrrell. A new brick front was installed, terminating in a mansard roof with pedimented dormers and a central skylight, the latter a still later addition. The mansard is interestingly framed by paneled copings at each side. The cast iron railing at the front, the double doors, as well as the window sash with single vertical muntins, and the elaborate modillioned cornice are late survivors of the Italianate style.

Originally, this house would have resembled the Federal house at No. 52. The charming alteration was done for Mrs. Sarah C. Clarke, who was a member of society and a dressmaker and made her home here.

#50

This brick stable is a good example of that early phase of the Romanesque Revival which preceded the work of H. H. Richardson. It was built in the years between 1863 and 1879. The stable doors are the original and, one may surmise from the uneven brickwork, that the usual arched doors once flanked this large, central carriage entrance. In 1887 the building was altered for James Boorman Johnston, brother of John Taylor Johnston, first President of the Metropolitan Museum. The second-story segmental-arched windows with corbeled lintels are the originals. The very high windows at the top floor were undoubtedly once segmental-arched and corbeled like those at the second floor. Arched corbels support the attractive cornice, with brick modillions, dentils and tothing, and give this small three-story building much of its unusual character. The house is now owned by the playwright, Edward Albee.

#52

Except for its garage door, this charming Federal town house of brick was built in 1830-31 by Abner Tucker, a carpenter. Two and one-half stories in height, with a facade in Flemish bond brickwork, this little house is a fine surviving example of the Federal period of New York architecture. It retains the original doorway, paneled stone window lintels, and exceptionally well preserved dormer windows. The typical eight-paneled door, framed by a pair of columns set against rusticated woodwork, is surmounted by a glazed transom. The high stoop has simple wrought iron railings, with built-in shoe scraper and ornamental scrolls at the top above the landing.

At one time this house was converted to a stable which accounts for the large doorway, now a garage door, which led through to the back before front and rear houses had been connected, thus filling the lot.

WEST TENTH STREET South Side (Betw. Fifth & Sixth Aves.)

- #52 cont. The sculptor Isamu Noguchi resided at No. 52 at the beginning of the Second World War, as did Concetta Scaravaglione several years later.
- #54 The lower portion of this five-story house dates from 1839, when it was built for Abner Tucker, who also erected the neighboring house. Its present appearance is the result of a number of alterations. The stoop was removed to provide a basement entrance and the full length, double-hung windows at the second floor open onto a balcony which extends the width of the house. Three stone panels with swags are set between the second and third floor windows. The house was raised from three and one-half stories in 1890, and a fifth story was added in the Twentieth Century.
- #56 This charming little two and one-half story late Federal town house in Flemish bond brickwork, with stone basement and original front door and dormers, was built in 1832 for Malcolm McGregor. The exceptionally well preserved doorway is flanked by paired Ionic columns and narrow sidelights which retain their original delicate tracery, all surmounted by a transom surrounded by a fine egg and dart molding. The stone door and window lintels, now shorn of their tiny cornices, are Greek Revival in character.
Perhaps the most striking feature of the house is to be found in the great wrought iron basket urns, topped with pineapples, at the foot of the stoop. They rest on low, fluted columnar bases. The remarkable arched dormers retain their slender paneled pilasters and three-centered arch window heads with simple keystones in wood. A rich bracketed cornice, of later date, crowns the front wall. The painter Saul Schary has resided at No. 56 since the Nineteen-fifties.
- #58 This sedate town house, three stories high, is now the home of Hamilton Fish Armstrong, author of Those Days. It may consist in part of the house built for Owen Crosby in 1836. It could well have been Greek Revival before it was remodeled by Stanford White for the Armstrong family. Originally there was a rear house on the lot which was occupied by the Tile Club. At the time of remodeling, the front house was joined to the rear house by a one-story addition, thus filling in most of the lot. The dentiled roof cornice, with wood rosettes added, belongs to the Greek Revival period, but the doorway and window frames date from the period of the alteration. The front doorframe and the wide tripartite leaded glass window beside it represent, with their swagged lintels, a neo-Federal taste. The inner doorframe may be the Greek Revival original with leaded lights added to "Federalize" it. The stoop was skillfully swung off to one side, permitting entrance to the rear house via a passageway beneath it. The iron railings of the stoop with their twisted spindles were added at the time of the alteration. Mr. Armstrong's book, Those Days, tells the enchanting story of this house.
- #60 (#60-62) This seven-story apartment house, "The Criterion," was built in 1901-02 for A. V. Louellen by Harry B. Mullikan. It is built of brick with stone at the first floor. The paired columns with modified Ionic capitals at the main entrance reflect the taste of the period. Details such as the attractive iron railing at the front and the guilloche bordered panels below some of the windows, lend interest and a sense of compatibility with its neighbors.
- #64 This three-story town house with basement, built for Clarkson Dye in 1837-38, is now occupied by a restaurant. It is the only survivor of a row of three, which included similar houses on the site of Nos. 66 and 68. Originally Greek Revival in style, it was extensively altered in 1882, when it was rebuilt and crowned by a bracketed, Neo-Grec roof cornice.
- #66 & 68 Here are two identical flat or apartment houses, five stories high designed by George Keister for William J. Moore. The first two floors and basement are of brownstone, with arched central doorways flanked by arched windows. The basement and first floor are both rusticated. Built in 1892, just as the Chicago Fair was getting under way, they escape the massive heaviness of some of the round-arched Romanesque

WEST TENTH STREET South Side (Betw. Fifth & Sixth Aves.)

#66 & 68 Revival buildings and begin to show some elements of the new classicism destined to emerge from the influence of the Fair. This may be seen in the handsome foliate Italian Renaissance spandrel panels beneath the square-headed fourth floor windows and in the metal cornice supported on horizontally placed console brackets. The painter, Emil Ganso, lived at No. 66 at the time of the Second World War.

#70 This six-story structure (described under Nos. 434-438 Sixth Avenue) was built in 1894 and occupies the corner site.

WEST TENTH STREET North Side (Betw. Sixth & Fifth Aves.)

#71 This three-story house (described under No. 442 Sixth Avenue) occupies the corner site. It was built in 1835.

#69 This charming little house still retains late Federal features. Two and one-half stories in height, with dormers, the facade is executed in Flemish bond brickwork. It was built in 1831-32 for Frances Nicholson, widow, and later became part of the property of the Half-Orphan Asylum around the corner on Sixth Avenue. The house now has shops at both the parlor floor and basement levels. A doorway in the classical tradition leads into the house. Dormers, modified by successive alterations, may still be seen on the steep roof. The second floor, double-hung windows are muntined and have lintels with small cornices. The roof cornice has heavy moldings and a rain gutter above a paneled fascia. The house presents a striking contrast to its towering neighbors to the east.

#65
(#59-67) Built of brick, this six-story apartment house with recessed, central courtyard entrance was erected in 1916. It was designed by Louis Sheinart for Citizens' Investing Company. Simple in its overall appearance, it relies for effect on horizontal band courses and keystones of stone above the windows. The roof deck has a low balustrade with light colored brick uprights, used in lieu of stone balusters, between red brick piers.

On the site of this apartment house, No. 65 West Tenth Street, the handsome Protestant Half-Orphan Asylum (No. 67) once stood. The organization had outgrown its building on Sixth Avenue, and a larger structure was required. The new building, erected in 1857, was Italianate in style. Combining brick and brownstone, it was completely symmetrical on each side of a forward-projected central bay, dressed with stone corner stones (quoins). It had an arched double entrance door, flanked by arched windows and set off by pilasters at the head of a wide flight of steps. It was four stories high above a basement and had four square-headed windows at either side of the central bay. There were also stone quoins at the end corners of the building, and a fine cornice with evenly spaced brackets crowned it most effectively. The unusual eligibility feature of the Half-Orphan Asylum was that a child was eligible for its protection if only one of the parents had died.

#57 At No. 57 stands the "Marlborough Arms" apartment, a high, seven-story, narrow brick building with rusticated first floor and basement, erected in 1884-85. The upper walls are severely simple with square-headed plate glass double-hung windows. The principal feature of the building is the entranceway with window above it, all combined under one frame of masonry. This replaces a columnar portico. Designed by August Hatfield for William Tunbridge, it stands up to the building line and well in front of the new apartment house which adjoins it to the east.

#51
(#4S-5S) The "Peter Warren Apartments," completed in 1959, is ten stories high. It is built of brick with header courses at every sixth row. The central portion, occupying more than one-half the width of the building, is projected forward with diagonal corners and corner windows. The top two floors are set back even farther at the corners, and the windows throughout are in groups of two and five. The ground floor is faced with mosaic at the central portion, and the entrance is emphasized by a scalloped marquee. Random ashlar stone planter beds flank the entry and extend out to the building line.

WEST TENTH STREET North Side (Betw. Sixth & Fifth Aves.)

#51
(#45-55)
cont.

The famous Tenth Street Studio Building once stood on this site (No. 51). This handsome brick building, with its segmental-arched windows and arched pediments above the cornice, was built by Richard Morris Hunt for John Taylor Johnston in 1857. Very Parisian in its details, although executed in brick instead of stone, it was one of the first buildings Hunt designed on his return from Paris in 1855. It was here, in his studio, that Hunt trained such notable architects as Post, Furness, VanBrunt, Gambrell and Ware. The use of brickwork, particularly in the handsome corbeled cornice and in the dentilled window lintels and band courses, was exceptional.

Johnston, a railroad executive, art collector, and a founder and first president of the Metropolitan Museum of Art, built it with large central studio, as a place for artists to work. In the course of its life of over one hundred years, some of the most notable artists in this country had their studios there. These included, among others: Frederick E. Church, John Kensett, William Hart, John Casilaer, Albert Bierstadt, John Ferguson Weir, Sanford R. Gifford, Winslow Homer, Eastman Johnson, William Merritt Chase, Augustus St. Gaudens, John LaFarge, and Henry T. Tuckerman, the noted art critic. It was replaced by the present apartment house in 1959.

Immediately adjoining the Tenth Street Studio Building to the west, at No. 55, stood a small four-story studio building designed in 1892 by Renwick, Aspinwall & Russell on a narrow lot. This brick building was notable for its terra cotta detail. The first two floors had conventional sized windows with exterior blinds, while the two top floors had large, double, segmental-arched windows flanked by paired pilasters filling the width of the building. The capitals of the pilasters and the ornamental blind arches of the second floor windows were the outstanding terra cotta features. This building was eventually linked with, and became a part of, the Studio Building (No. 51).

#37-43

These four Greek Revival town houses were all built in 1838-39 on property purchased in 1835 for development by Andrew Lockwood, a neighborhood builder. Although they were built for different owners, they were basically similar in appearance. No. 37 was owned by Tillingham G. Tompkins, a painter, and rented immediately to George W. Blunt; No. 39 was the home of Peter Omer Grillett, merchant; No. 41 was the residence of Aaron King, and No. 43 of Robert P. Campbell.

No. 43 remains closest to the original appearance. Three stories high, it has a rusticated basement, raised stoop, and retains its original ironwork. The windows have muntined sash, flush stone lintels, and exterior blinds, a latter-day addition. A paneled roof cornice of later date, supported on console brackets, replaces small attic windows and a dentilled Greek Revival roof cornice (which still appears, in modified form, at No. 39). A stone pilastered doorway at No. 43, with complete entablature above, enframes the entrance door, which is flanked by sidelights and wood pilasters with Corinthian capitals. The handsome wrought iron handrailings at the stoop have cast iron newel posts with railings gracefully swept around them. They are set on low columnar stone bases. The familiar Greek fret motif appears along the bottom of the areaway railing.

Nos. 37, 39, and 41 have all been remodeled to provide basement entrances in lieu of stoops. The entrance at No. 37 is an alteration of the Nineteen-twenties, with arched casement window above a Federal style doorway. Horizontally muntined French windows replace the first floor double-hung windows. Nos. 37 and 41 have full third and fourth floors added, with bracketed and paneled roof cornices. No. 39 has a projecting Greek Revival dentilled cornice directly above attic windows on the third floor. These windows were apparently raised to the level of the bottom of the cornice to let in more light at the top story and probably replace the usual fascia board.

#35

This fine brick house was built in 1831-32 for John Brown and was for many years the home of Dorcas Brown. Originally late Federal in

WEST TENTH STREET North Side (Betw. Sixth & Fifth Aves.)#35
cont.

style, like its neighbor at No. 33, it is built of Flemish bond brickwork and was a two and one-half story house until the end of the Eighteen-fifties. Later, it was raised to three stories and crowned by a bracketed roof cornice. The handsome wrought iron railings of stoop and areaway, in the Federal tradition, and the exterior window blinds are harmonious latter-day replacements. The full length parlor floor windows may have been introduced in the Greek Revival period. The windows of the upper floors have muntined double-hung sash. This house, which retains its original stoop, presents a singularly attractive front to the street.

#33

Built in 1832 for William Ewing, carter, as his own home, this three-story Federal brick residence in Flemish bond was also two and one-half stories high with dormers, as is clearly indicated by the change in brickwork to running bond above the second floor. It was raised to three stories in the Eighteen-fifties. There are several interesting features, such as the full length parlor floor windows with cast iron railings and the modillioned cornice which were added in the Greek Revival period. The ironwork at the stoop and areaway is of a more recent date. An unusual feature of this house is the narrow setback from the street at the right side which is only one window wide. There, an addition fills the space once occupied by an alleyway which gave access to the rear yard. Paul Burlin, the painter, lived here during the Nineteen-thirties.

#25-31

These four houses, although dissimilar today, were originally built in 1846-47 in late Greek Revival style and taxed to Runyon W. Martin. All the houses were originally three and one-half stories in height, as is clearly shown by the attic story at No. 25, and had stoops, now replaced by basement entrances. No. 31 is now, with the addition of another floor, five stories high. It has acquired small sheetmetal cornices for its window lintels and a bold Neo-Grec cornice of the Eighteen-seventies, which is striking for the verticality of its brackets. No. 29 is in good scale with its neighbors. The muntined window sash has been replaced by plate glass in all of these houses except No. 31, where it appears at all the floors. Sheetmetal cornices have been added to the window lintels of No. 29 and, if we may judge by No. 25, the top floor has been raised from attic to full height utilizing the original modillioned cornice. No. 27 has a basement entrance which is signaled by a small pedimented porch. The top floor has been considerably altered through the introduction of a cornice, stepped up at the center, with elongated modillions beneath the horizontal portions. Under the raised portion of this cornice, French doors opening onto a wrought iron balcony furnish a central accent. This feature is flanked, on either side, by conventional casement windows.

No. 25 remains, despite its basement entrance, closest to its original appearance. It has undergone other minor changes, however, such as the addition of sheetmetal cornices at the window lintels and the substitution of three handsome French windows, complete with transom bars and transom sash above, for the normal double-hung sash. The low attic windows and modillioned cornice are the originals, and the general effect of this house is one of considerable charm.

#23

This rather grand, wide house built in 1839 for Nathan Carryl, a broker of 42 Wall Street, belongs to the Greek Revival period. It was remodeled in 1893 by William Adams, owner-architect, to provide a basement entrance. A large handsome bay window at the right side, added at the same time, takes the place of the original front doorway. Other changes include the raising of the building from three and one-half to four stories, and the narrow extension to the east, signaled by a vertical tier of small windows. The parlor floor French windows, to the left of the bay window, open onto a balcony with a delicate cast iron railing featuring a fleur de lys design. The front wall has been carried up to form a brick parapet with simple dentiled cornice. This building is now the home of the Marshall Chess Club.

#15-21

This row of four late Greek Revival houses was developed on land owned by Morris Ketcham, who had recently established himself in Westport,

WEST TENTH STREET North Side (Betw. Sixth & Fifth Aves.)#7
cont.

which remains relatively unaltered today. It is the Rectory of the Church of the Ascension, which adjoins it to the east. Built between 1839 and 1841, it is an attractive example of Gothic Revival style, with the characteristic label or drip moldings above-door and windows. A novel feature is to be found in its pointed dormer which is projected out from the wall-line on brackets. The story of how Dr. Eastburn, the rector, built his little rectory just west of the church to foil architect Upjohn's plans for a deep chancel for the church is an interesting example of Low Church principles applied to architecture and is told by Everard Upjohn in his book, Richard Upjohn, Architect and Churchman. The silhouette against the sky is enlivened by a picturesque chimney and two small pointed arch dormers set high in the roof.

WEST ELEVENTH STREET (Between Fifth & Sixth Avenues)

Interesting contrasts present themselves in this street between the north and south sides. On the south side the low-lying residential character of continuous row houses faces, on the north side, an alternating variety of heights with apartment houses interspersed between short stretches of residences.

Concerning the south side, the alteration or remodeling of any one of these houses would interrupt the uniform harmony of an exceptionally fine row of Greek Revival houses and, because of their uniformity, might spoil the appearance of the entire row. Here is a case where architectural controls will prove of the greatest value in preserving our distinguished architectural heritage.

At the Fifth Avenue end of the block, a high apartment house serves as a dramatic backdrop for this exceptionally long, low residential row of houses. Architecturally notable is the house adjoining the high apartment house. It is the parish house of the church on Tenth Street and is a virtuoso performance of architectural design executed in the high French Renaissance manner. In its use of materials and elaborate design, it is set off to great advantage by contrast with the conservative design of the earlier brick row of houses to the west of it.

On the north side of the street, near Fifth Avenue, is a large and dignified parish house next to the ample grounds that surround its church on the Avenue. Both are in the Gothic Revival style. This block, as has been noted, has many fine town houses. Interspersed are apartment houses of moderate height and of diverse styles of architecture. One of these, just east of the central group of town houses, is especially notable. This apartment house is of interest as it shows a genuine attempt to harmonize with its neighbors in its use of detail and materials and in its overall design.

Near the western end of the north side a handsome apartment house of Italian Renaissance design is juxtaposed against the modern south wing of a school. Unlike the contrast on the other end of the block, where a brilliantly designed parish house is set off to advantage, the contrast between this modern school and the Italian Renaissance apartment house introduces a harsh note of incongruity. Not only are the designs different, but also the use of materials.

Despite minor inconsistencies, this is one of the finest streets in The Village and has a general character of harmonious uniformity.

WEST ELEVENTH STREET South Side (Betw. Fifth & Sixth Aves.)

#2-10

The apartment house on the corner site is described under No. 40 Fifth Avenue.

#12

The Parish House for the Church of the Ascension was originally built in 1843-44 as a school for the Church. In 1888-89 it was remodeled by McKim, Mead & White as we see it today. The general style of this brick building is French Renaissance, while its steep roof, with peaked and hooded dormers, is more reminiscent of Flemish or German Renaissance antecedents. The handsome stone trim of the windows and horizontal band courses lend an air of distinction to this truly urban building.

WEST TENTH STREET North Side (Betw. Sixth & Fifth Aves.)

#15-21

Connecticut, following a career as a broker at 47 Wall Street and an owner of the iron works in Elizabeth, New Jersey. The houses were erected in 1846 and taxed the following year to James Grosvenor (Nos. 17-21) and the Fairfield County Bank (No. 15). The stoops have all been replaced by basement entrances, except at No. 15, which remains closest to its mid-Nineteenth Century appearance, since it retains its stoop and low attic windows. One can readily see the kinship of these four-story houses in the alignment of windows and other details.

The basement door at No. 21 was added by Rossiter & Wright in 1907, permitting the introduction of French windows above it, with a semi-circular wrought iron balcony added at a later date. The low stepped roof parapet rises slightly above the dentiled cornice of No. 23, the neighboring house, which is very similar in appearance though built seven years earlier. The painter, Francis Kent Lamont, lived at No. 21 in the early Nineteen-fifties.

No. 19 has a simple wood cornice and muntined double-hung window sash at the top floor. The polygonal bay window above the basement entrance is a later addition, but the house retains much of its charm.

No. 17 has sheetmetal cornices on its window lintels. At the top, a low parapet has been added above the modillioned cornice, with the endwalls carried straight up to meet it on either side. The double-hung windows are all plate glass, and the three windows at the second floor extend almost to floor level.

No. 15, most nearly the prototype for the row, retains its low attic story windows and a cornice which displays decorative brackets. Remodeled after the mid-Nineteenth Century, this house acquired a hooded Italianate entranceway and cast iron window and stair railings. A second floor bay window, similar to the one at No. 19, but rectangular in design, has diamond-leaded lights and was added at a later date.

#11
(#11-13)

"Milbank House," a residence hall for young business women, presents a wide imposing facade to the street. It is three and one-half stories high over a basement. The westernmost section, on the left side, was built in 1847 for Richard H. Winslow as his residence. A Wall Street banker and broker, Winslow is best known as originator of the railroad bond system in 1849. The eastern half of the property remained vacant until 1888, when a one-story extension with basement was added to the house by the noted architect Ernest Flagg, eliminating the empty lot. Still later, in 1919, this extension was raised to four stories, aligning it with the original house, and unified by a single cornice. The two houses are known by the single number, No. 11, but the stoop and entrance doorway are actually at the old No. 13.

While it hardly seems possible that the western section of the house is of the same date as the simple Greek Revival row to the west, a glance at the cornice line and low attic windows reassures us that it is. The segmental-arched window lintels were probably inserted in the Eighteen-eighties when the wing on the garden side was added. It is interesting that the Twentieth Century architect of the extension copied the original house faithfully, with only minor adjustments in floor heights to allow space for a full fourth story. The entire building, which has brownstone lintels and basement, is crowned by a roof cornice displaying alternating modillions and shell forms. The wide imposing doorway, sheltered by a hood, and the sturdy Italianate cast iron stoop and areaway railings are slightly later in date than the original house.

#9

Built in 1847 for Richard Winslow, this house has been smooth-stuccoed, retaining some of its original features including the stoop, which has new wrought iron handrailings, and muntined double-hung windows. A new attic floor with parapet above it, added above the old cornice line, has transformed the house from three stories in height to four. A heavy Gothic rib-molding surrounds the front door, possibly suggesting the original style of the house. This is further echoed in the design of the cast iron newel posts.

#7

This little two and one-half story brownstone, Gothic Revival house, is one of the few buildings erected in this style in The Village

WEST ELEVENTH STREET South Side (Betw. Fifth & Sixth Aves.)

#14-26

This row of seven elegant brick Greek Revival town houses was built for Henry Brevoort, Jr., in 1844-45. Five were gifts to his five daughters, and this broke up the remainder of the old Brevoort Farm. No. 20 remains virtually unaltered from its original appearance. The attractive wrought ironwork of the stoop and yard railings and the cast iron railings of the floor-length drawing room windows are the originals. The muntined windows of the low attic appear unchanged at the third floor, and the dentiled roof cornice is the original. A fourth floor studio has been added, but it has been set back so as not to minimize the beauty of the cornice. The rusticated basement, such as may be still seen at No. 14, has been smooth-stuccoed.

The ironwork for this entire row is an exceptionally well preserved example typical of the late Greek Revival period. The yard and stoop railings display decorative castings at the base, and the drawing room window railings have a diamond-shaped central field with border. The original doorways with sloping or battered sides and "eared" frames at the top, surmounted by a cornice, may still be seen at Nos. 14, 16 and 20. The doors with their pilastered frames, sidelights, and transoms are but little altered.

Nos. 14 and 18 were later "Federalized" by the addition of swagged stone panels above the first floor doors and windows and, in the case of No. 18, by the substitution of a simple round-arched brick doorway for the one with Greek pilasters.

It is interesting to note that the original dentiled roof cornice remains basically intact, except at houses Nos. 18 and 26, and in all cases the cornice height is the same, giving the row a unified appearance. This has been achieved despite the raising of most of the attic windows to a height desired in the Twentieth Century. No. 22, although remodeled with a white brick front, retains its attic window openings and dentiled roof cornice. The wood sash has been replaced by steel casements, yet the ironwork at the front remains intact. The doorway is the original with a door of a later period. This is the only house in this row in which the first floor windowsills have been raised. Nos. 24 and 26 have been remodeled to provide basement entrances, but have retained much of their original appearance. Nos. 14, 18, and 24 are the only ones to retain the rustication of their stone basements. No. 24 retains its floor-length parlor story windows with handsome cast iron railings and a third one added, replacing the former front door.

#28

This house, similar in much of its detail to the row adjoining it to the east (Nos. 14-26), was built in 1846 for Henry Brevoort. It has an unusual feature in the break in its front facade, whereby a one window wide section is set back to align with the row to the east while the remainder, two windows wide, stands forward and aligns with the rest of the houses to the west. The kinship between this house and the Greek Revival row to the east, also built for Brevoort, may be seen in the floor-length drawing room windows with their cast iron railings and in the height of the basement wall. This house is one story higher than those in the row, due to the later addition of one floor. A basement entrance with exterior wood vestibule may be seen in the setback portion

#30-34

Although considerably altered, No. 30 was built in 1841 in Greek Revival style as part of a row of exceptionally fine residences (Nos. 30-34) for Edward A. Nicoll. Nicoll, an attorney at 38 Wall Street and Secretary of the New York Life Insurance & Trust Company, later occupied No. 30 as his residence. No. 32 was sold by Nicoll before its completion to Emma Dashwood, while No. 34 was sold in 1843 to William West, who occupied the house for many years. The builders of these three houses were James Harriot, Andrew Lockwood, and Erastus Freeman, who had purchased the property for development in 1839-40 and who also erected the long neighboring row of houses to the west, which are almost identical to the three Nicoll dwellings.

No. 30 has been greatly altered by the raising of the third story attic windows to full height and by the replacement of the original roof cornice and doorway with others of Neo-Grec design. The attractive Federal style handrailings and newels of the stoop and the areaway railings are later replacements, but the ironwork at the basement windows is the Greek Revival original. The shutters are a latter-day addition.

WEST ELEVENTH STREET South Side (Betw. Fifth & Sixth Aves.)#30-34
cont.

Nos. 32 and 34 are united by a handsome dentiled cornice with a sheetmetal rain gutter added to the cornice at No. 32. Both houses retain their original pilastered doorways although the handsome double doors at No. 32 replace a single door with side lights. The arched entry at No. 34, with paneled reveals, is also a later addition. The window sash at No. 32 has been replaced by plate glass, and the attic floor windows were raised and cut into the bottom of the fascia board; the attic windows of No. 34 were enlarged by lowering their sills. Attractive wrought iron railings of the Greek Revival period adorn the stoops of both houses. They have foliate design cast iron rosettes at mid-height of their spindles. No. 34 is now the official residence of the Chancellor of New York University.

#36-44

These five Greek Revival houses were built in 1840-41 by James Harriot, mason, at No. 4 Eighth Avenue, a member of a well-known family of builders and ships' carpenters, in association with Erastus Freeman, carpenter, and Andrew Lockwood, builder, whose shop was on Tenth Street on the site of the present apartment building at No. 51. They were erected as part of a row of eleven houses which also originally included No. 56, replaced by a later building. These houses are now uniformly three stories in height, with basements. It is interesting to note that all have similar bracketed roof cornices of a later date, added when the attic story was raised to full height.

They retain their pilastered Greek Revival doorways, except No. 36, which has one of the Italianate period, and No. 42, converted for basement entry, with a window in place of the old front door. The doors at Nos. 38, 40, and 44 have side lights and glass transoms and exceptionally fine transom bars with the acroteria motif at center and honeysuckle design beneath it, although the acroteria was removed at No. 38 when it was altered. In this row the window lintels are flush, except at No. 40, which retains its original little cornices at first and second floors. No. 36 supplies the evidence that these cornices were shaved off at a later date. A modified Palladian window with elliptical arch was substituted for the two first floor windows at No. 38, probably after the turn of the century. The ironwork at the stoops of Nos. 36, 38, and 44 is of similar design to that of the houses adjoining them to the east.

#46-54

This row of five Greek Revival brick houses was built by Andrew Lockwood, Erastus Freeman, and James Harriot in 1841, at the same time as the neighboring houses to the east (Nos. 36-44). They are closer to the original appearance of this long row, as they have retained their lower height and dentiled roof cornices. The low attic story, so characteristic of this architectural style, remains with only a discreet enlargement of the attic windows which now penetrate the fascia. There is much original ironwork in this group of houses, particularly in the area-way railings. The attractive railings of the stoops are generally similar in type to those of many of the houses to the east. Except at No. 46, the inner doorways are the fine originals, with glass side lights and ornamented transoms above. Studio skylights, added at a later date, may be seen above the cornices of Nos. 48 and 50.

#56
(#56-58)

This nine-story brick apartment house, built in 1912 for Clara W. Leavitt, was designed by Lawlor & Haase. It replaced two houses belonging to the adjoining rows. Although it rises above its neighbors, it retains much of the character of the neighborhood in its use of materials and in its detail. It has two stories of rusticated brickwork above street level, displaying an ingenious and attractive use of that material. The simple stone entrance door has a cornice slab set on vertically placed consoles. The third floor is set off by horizontal stone band courses, while brick panels between them terminate the row of windows at each end. Above this floor the brickwork rises sheer to the sill level of the top floor, above which the row of windows is terminated by stone panels. A simple cornice, with low brick parapet above, surmounts the whole. The painter, Henry Botkin, lived at No. 56 during the Nineteen-forties.

#60

This small three-story Greek Revival house was built by Andrew Lockwood in 1843 as one of a pair. The other house has been replaced by the present apartment house at No. 56. Although it has been altered for

WEST ELEVENTH STREET South Side (Betw. Fifth & Sixth Aves.)

- #60 cont. use as a studio at the top floor, its appearance suggests that it was originally identical with the houses of the neighboring row to the east. It has a cornice of the same height and a similar doorway and stair handrailings. With the addition of a full width steel sash window at the top floor, the cornice was altered from its original appearance by application of a new rain gutter.
- #62-68 This row of four Italianate houses, three stories high above basements, was erected for James N. Gifford. Gifford was a Wall Street broker, who had inherited the property from his brother Andrew, the owner of considerable property on the north side of the street. The juxtaposition of this Italianate row of 1853-54 with the row of Greek Revival houses of the Eighteen-forties to the east shows an interesting architectural progression. The scale of the two rows is similar, the basements are all rusticated, and the three remaining stoops are nearly identical, but there is a sharp contrast in the dignified doorways. The arched doorways of this row are of special interest. They are flanked by pilasters with formal bases and capitals decorated with a central rosette. They are surmounted by high modillioned entablatures which recall the earlier Greek Revival style. The deeply recessed entrance doors echo the arched doorways. The double-hung windows have heavy vertical muntins intended to simulate casement type windows, while the horizontal muntins are very delicate. All the lintels have cornices. The roof cornices, resting on consoles, are interspersed by simple panels, while those at the center display foliate forms which lend emphasis to the mid-portion. No. 68 has been remodeled to introduce a basement entrance. The ironwork of these houses is well executed, although not the original. Walt Kuhn, the painter, lived at No. 66 during the Nineteen-thirties.
- #70 This Neo-Grec brownstone apartment house, five stories in height, was built in 1879 for James N. Gifford. The odd shape of the house resulted from the small, triangular-shaped remaining portion of the Shearith Israel Cemetery. This house represents a late phase of French influence with its crisp profiles and stylish plate glass windows. The original doorway has been altered, and the window frames have the heavy formality of the period.
- #72-76 This tiny triangular plot is all that remains of the second cemetery of the Congregation of Shaearith Israel, established here in 1805 when there was no more allotted space in their old burial ground at Chatham Square. In 1830 the City, acting under the power of eminent domain, acquired a portion of the property for the cutting through of Eleventh Street. The congregation was left with only a small triangular lot of the south of the street and a tiny unusable triangle on the north side, since the property ran on an extreme bias across the bed of what is now Eleventh Street. A low masonry wall surmounted by a light iron fence encloses the cemetery. A gate at the center gives access to this little graveyard, which still has some of the original tombstones, including a small stone obelisk.
- #78 A six-story apartment house of 1915 (described under Nos. 456-458 Sixth Avenue) occupies the corner site.
- WEST ELEVENTH STREET North Side (Betw. Sixth & Fifth Aves.)
- #77 This three-story house of 1841-42 (described under No. 462 Sixth Avenue) occupies the corner site.
- #75 This one-story taxpayer with stepped brick parapet has two small stores which serve the neighborhood. They have oxidized aluminum store fronts of contemporary design.
- #71 & 73 Although these two brick houses can scarcely be recognized as twins today, they were both built in 1851. Despite the fact that they do not appear in the tax records until 1852, when they were assessed to the Reverend Samuel Cooke (No. 73) and Daniel H. Wickham, Jr. (No. 71), a

WEST ELEVENTH STREET North Side (Betw. Sixth & Fifth Aves.)#71 & 73
cont.

watch dealer at 9 Maiden Lane, both men were listed at these addresses in the City Directory of 1851-52.

No. 71 retains much of its original Italianate character, with its handsome cast iron areaway and stoop railings and its ample double doors. The stone frame of the doorway has been simplified by being smooth-stuccoed. The first floor windows once extended to the floor, but are now bricked up to sill height and have casement sash with transoms above. The house is three stories high with basement.

No. 73, remodeled toward the end of the Nineteenth Century, was raised one floor. The two left-hand windows were replaced by a sheet-metal bay window which extends up the full height of the building. The front of this house and its bay window are united under one deep, bracketed, classical cornice with heavy swags in the fascia. Panels beneath the windows of the bay display centrally located oval motifs flanked by foliate forms. At a later date a two-story addition, with arched windows at second floor, was extended across the facade and forward to the sidewalk line. This was recently covered with composition stone veneer and serves as a restaurant, entered at ground floor level.

#65
(#63-69)

The south (Albert A. List) wing of the New School for Social Research, containing classrooms and the library, extends through to the West Twelfth Street building. It was designed in 1955 by Mayer, Whittlesey & Glass and opened five years later. It is divided into five bays or sections, supported for the first two floors on visually exposed columns encased in precast stone. Between these columns are large plate glass windows. Above these two floors are two more, treated as a conventional curtain wall with yellow panels beneath the windows. These panels are carried up above the fourth floor windows to form a parapet with railing. The fifth floor penthouse is set back at the mid-portion between two yellow brick towers which rise above it on either side. The penthouse has windows similar to those below, shaded by an overhanging aluminum sunshade.

#55
(#55-61)

This nine-story brick apartment house was designed in 1924 for the Selene Realty Company by George A. Bagge & Sons, architects, later replaced by Charles Kreyenberg. It is rusticated at first floor and basement levels and displays a wealth of Italian Renaissance ornament in terra cotta. The second floor windows are all paired and arched with a small twisted colonette at the mullion between them. This floor is surmounted by a dentiled cornice which serves as the windowsill for the third floor windows. The eighth and ninth floors are vertically combined by having their paired windows enframed in terra cotta, each pair crowned by a pointed arch which embraces the round-arched heads of the windows. The main roof cornice, above the ninth floor, is carried on two-tiered console brackets across the front of the building. A deep central courtyard leads to the entrance door which is surmounted by a date stone in Roman numerals flanked by winged angels.

#53

This five-story brownstone apartment house was built for John J. Crawford in 1891 with George F. Pelham as architect. It displays most of the classical features associated with this period. The first floor, with double entrance doors at the center, has been greatly simplified by being smooth-stuccoed, but the upper floors retain their alternating bands of smooth and rock-faced brownstone and their handsome stone window frames. Entablatures above the frames of the second and third floor windows have been removed and smooth-stuccoed. The top floor windows are arched and unified by a cornice band at impost block level. Elaborately designed muntins fill the upper halves of these arched windows. A classical, sheetmetal roof cornice with consoles and large end brackets crowns the building. Swags alternate with wreaths in the fascia of the cornice.

#49 & 51

These two houses were built in 1851-52 by Reuben H. Wood, a neighborhood builder, and first assessed in 1853 to Constant H. Brown (No. 49), an accountant, and Walter W. Concklin (No. 51), grocer. They have undergone considerable remodeling since they were built. They now rise to a height of four stories above high basements and have been altered to provide basement entrances. No. 49 has a stepped brick parapet, while No. 51 is higher, with a parapet displaying a series of brick panels with patterned brick centers. No. 49 has muntined double-hung windows throughout and a pilastered basement door. No. 51 has similar windows above the

WEST ELEVENTH STREET North Side (Betw. Sixth & Fifth Aves.)

#49 & 51
cont. first floor and a simply framed basement doorway. The parlor floor windows are now casements with transoms above and may have had their sills raised during the remodeling. A steel sash window now occupies the location of the original front door. The painter, Kenzo Okada, lives at No. 51.

#45
(#45-47)

This eight-story apartment house was built in 1904 and now serves as a residence hall for the Mills College of Education. Built of brick, it has a rusticated first floor of stone. The main doorway is massive and rich with broken-arched pediment, having as its crowning central motif a paneled block with swags. The pilasters at the sides display a curvilinear Italian Renaissance motif. The second floor has large, segmental-arched windows whose keystones are interlocked with an overall system of horizontal stone band courses. Above this, a plain brick wall rises to a bracketed iron balcony at seventh floor level. The seventh and eighth floors have brick pilasters crowned by a small metal cornice. The third floor windows have low pediments.

#41 & 43

These two brick houses, three stories high, were built in the mid-Eighteen-forties by Edward DeLaMontaignie, a builder, whose shop was on Tenth Street and who lived at 139 Madison Avenue. He came from a family of boat builders. Early in the Twentieth Century, the basement at No. 43 was raised visually by stuccoing it to simulate stone, after shortening the drawing room windows above. The stoop was removed, and a double door provided for a basement entrance. A wide window at the center of the basement wall is signaled by an ornate wrought iron grille. The second and third floor windows are double-hung and have muntins, but the roof cornice above has been removed. A high brick parapet with a row of tiles on top, in lieu of stone coping, takes the place of the former roof cornice. No. 43 was begun in 1845 and finished in 1846, while No. 41 was not completed until 1847.

No. 41 retains its original Greek Revival appearance in its proportions and the design of the main doorway. The single front door with six panels is flanked by sidelights and has a transom above it. The ironwork is the original, except for the Italianate cast iron balcony at the parlor floor windows, added in the Eighteen-fifties when the end console brackets were applied to the roof cornice.

#39

This house, three stories high above a basement, was built in 1842 for Josiah Dodge. He was a carter, who lived for many years on this block and built several houses. No. 39 is a very fine Greek Revival town house with its original pilastered doorway and roof cornice. Only the front door with four panels is later. It is enframed by simple pilasters with palmetto capitals, sidelights, and a fine transom bar embellished with the Greek honeysuckle motif. The simple brick front, above a stone basement, displays windows with muntined sash. The stone lintels have been changed by the addition of sheetmetal cornices. The roof cornice, with its simple wood fascia board, has dentils and a bead and reel molding just beneath the cornice itself. The Federal style ironwork represents a latter-day addition.

#37

Built in 1848 for Josiah Dodge, this house undoubtedly was once similar to No. 39. Although it retains its original stoop and a basically Greek Revival door, it has an almost totally new appearance, the result of Twentieth Century remodeling. Stucco covers the brick walls, and French doors with balconies replace double-hung windows at first and second floors. A cornice, surmounted by a line of tiles at parapet level, crowns the whole composition. Three circular medallions may be seen above the third floor windows. This house has considerable charm, although denying its past to a great extent.

#35

This house, built in 1849-50 for Josiah Dodge, retains little of its original character. It now has a basement entrance in lieu of the original stoop; the entrance door is flanked by pilasters and crowned by a typically pseudo-Georgian doorway. The parlor floor windows, at second story level, are casements with transoms above. The roof cornice crowns the building effectively.

WEST ELEVENTH STREET North Side (Betw. Sixth & Fifth Aves.)#31
(#31-33)

This eight-story apartment house of 1910 was designed by Browne & Almiroty for the Oberlin Realty Company. It is almost as assertive of its architectural prerogatives as its neighbor to the east is reticent. A stone first floor displays an entranceway where three pairs of coupled columns, supporting the entablature, flank the entrance door and a window. The windows of the third floor are set under low brick arches in a brick wall where header courses alternate with runners. The windows of the two central bays project slightly forward, thus simulating bay windows. The next floor has low windows set between horizontal band courses and stone panels with brick frames between the windows. Above this level a simpler treatment obtains, culminating in two additional floors above the cornice above the sixth story. The building blends quite well with its neighbors with regard to scale and materials.

#29
(#27-29)

This six-story brick apartment house, built in 1889, displays only vestiges of the detail in its original design by Schneider & Herter. As remodeled in the Twentieth Century, it has a simplified entrance floor, smooth-stuccoed, and a vertical tier of paired windows rising up each side of the facade. This unobtrusive apartment building may be said to have been absorbed, in its non-competitive simplicity, by the architecture of the surrounding houses on this street.

#21-25

These three brick houses are all that remain of a row of ten houses built in 1834 (at Nos. 13-31) for Charles M. Graham, a physician who later lived at No. 11, adjoining his row. Originally they reflected the incoming Greek Revival style while also echoing his two-story Federal home. The change from Flemish to running bond, still to be seen at Nos. 21 and 23, proves the subsequent addition of the third story.

At Nos. 23 and 25 the plain stone window lintels are indicative of the transition in style. The first two stories of No. 25 retain the appropriate muntined window sash. The doorways at Nos. 23 and 25 have entablatures of a later Greek Revival type, indicating that the design was sharply modified, perhaps when the Italianate cast iron railings were placed at the stoop of No. 23. Of the three houses, only No. 25 has a Greek Revival type dentiled cornice, a later sheetmetal replacement with rosettes in the fascia, above the third story. In the Twentieth Century, Nos. 23 and 25 acquired a studio fourth story of varying design with parapet. These two houses retain some of their original Greek Revival attractiveness.

No. 21 displays the charm of a French Second Empire house. It represents a complete remodeling in that style including a fourth story within a slate mansard roof. The segmental-arched windows have corniced lintels featuring a foliate design and also sills with supporting feet carved with a similar dainty design. The dormers have gable roofs over segmental-arched windows. The doorway is flanked by paneled pilasters which support an unusually elaborate, curved cornice suggesting a diadem. The iron railing at the areaway was added at a later date. Its small gate, possibly quite old, is adorned with a highly romantic casting of a willow tree, surmounted by attractive scrolls, with two lambs at the base of the tree. The origin of this gate remains a mystery but it bears the iron founder's mark: "S. Hatch No. 84 Merrimack St., Boston."

#15
(#13-19)

Occupying the site of four more Graham houses, this nine-story brick apartment house was built in 1922-23 for the Greenwich Village Building Corporation and was designed by J. M. Felson. It is known as "Milbank House" and is interesting in its use of brick and terra cotta. The brickwork introduces rows of headers at every sixth course and terra cotta trim and band courses at the top. Small wrought iron balconies, symmetrically arranged, give a lively sparkle to the facade. The use of good materials and details combine to produce a building which, although high, relates well with its smaller neighbors, giving it a feeling of kinship with the street.

#11

This late Federal town house of brick, now four stories high, with rusticated basement, was built in 1831 for Charles M. Graham, a physician, who made this his home in the mid-Nineteenth Century. He also had property to the west on which he built ten houses (at Nos. 13-31). No. 11 was originally two stories high with dormers and basement. Built of Flemish bond, the house was raised one story, at a later date in running

WEST ELEVENTH STREET North Side (Betw. Sixth & Fifth Aves.)#11
cont.

bond, care being taken to match the paneled window lintels. The original muntined window sash has been replaced by plate glass. Over the windows and the front door are handsome Federal lintels, complete with paneled end and center blocks. The original Federal eight-paneled door, flanked by leaded side lights and transom (see No. 262 West Eleventh Street), was replaced by double Italianate doors with round-arched panels. The elaborate roof cornice, carried on paired console brackets, was undoubtedly added at about the time that the front door was changed. A fourth floor penthouse, set back with roof deck in front, was added in the Twentieth Century.

#7

Immediately adjoining No. 11 is the stone Parish House of the First Presbyterian Church, executed in the Gothic Revival style to accord with the church. It is divided into three bays with the door at the center and a gabled section to the left of it which has a series of pointed arch windows, skillfully combined with quatrefoil spandrel panels. The gable is crowned with pointed-arch corbels set on carved corbel blocks supporting a molded coping. Buttresses and high crocketed finials divide the three bays and close the ends of this dignified building.

WEST TWELFTH STREET (Between Fifth & Sixth Avenues)

As on West Eleventh Street, the chief contrast on this street is between the north and south sides. Rows of relatively uniform town houses extend along the south side, and opposite them is a block in which large apartment houses predominate. Both sides add the contrast of mid-Twentieth Century architecture.

Many of the most handsome Anglo-Italianate houses in New York, with entrances at street level, enhance the south side. Together they form one of the most distinguished examples of street architecture of the mid-Nineteenth Century. The unbroken stretch of relatively uniform three and four-story town houses is highlighted at the Fifth Avenue end by a fine contemporary church house. At its west end, it is dramatically terminated by an architectural masterpiece. This is the first building of the New School, a pioneer of modern architecture in New York City.

On the north side is a block of large apartment houses, interspersed with town houses and a short row of houses at the east end. The large buildings on both ends of the north side are outside the Historic District. This block features several individual buildings of great interest. Two mid-block apartment houses represent the old and the new juxtaposed, an apartment house replete with balconies of the Eighteen-nineties and an outstanding mid-Twentieth Century apartment house. This later apartment house, displaying both bay windows and balconies, harmonizes in scale and general design remarkably well with the older buildings on the street. Contemporary architecture in such cases as this apartment house, where scale and form harmonize with their surroundings, need not necessarily introduce a note of discord into the street scene.

WEST TWELFTH STREET South Side (Betw. Fifth & Sixth Aves.)#12
(#12-14)

The Church House of the First Presbyterian Church was built in 1958 to house church activities of the congregation. This building is a fine example of contemporary design. Here, with its fifty foot frontage on Twelfth Street, Edgar Tafel, the architect, has managed, through the use of subdued colors, harmonizing materials, and good design, to achieve a building which complements its older neighbors and enhances the neighborhood. Dark brown Roman brick walls are carried up as piers between the windows and are further enhanced by dark green terra cotta mullion strips which lend a vertical accent. Horizontal terra cotta balconies at second and third floor levels display a continuous, traditional Gothic quatrefoil pattern. The parapet, of similar design and material, crowns the whole composition successfully. Although the large windows are of plate glass, the detail of the terra cotta,

WEST TWELFTH STREET South Side (Betw. Fifth & Sixth Aves.)

#12
 (#12-14)
 cont.

the brickwork, and the balconies tend to keep in scale with the adjoining residential buildings and thus keep the larger building in character with them. The Church House is an example of good design, used intelligently, to bring a much needed contemporary building into harmony with a neighborhood.

Two fine town houses, identical in appearance and designed by the noted architect A. J. Davis, once stood on this site. Thurlow Weed, a leading Whig and noted newspaper editor, lived at No. 12 from 1866 to 1882. John Rogers, the well-known sculptor of the "Rogers Groups," lived at No. 14 from 1888 to 1895, and during 1897-1898, Theodore Dreiser lived there. An interesting stained glass stairwell skylight from one of these houses was removed to the Brooklyn Museum before they were razed.

#16 & 18

These two four-story brick houses were built in 1845-46 as the homes of James Lawson, Secretary of the Alliance Insurance Company (No. 16) and William H. Wisner, a merchant at 178 Prince Street (No. 18). Lawson and Wisner, had purchased the land in 1845 from James Phalen, a prominent real estate broker at 52 Wall Street whose fortune was heavily invested in "uptown" property. Nos. 16 and 18 were doubtless identical when built, probably resembling No. 22. In the early part of the Twentieth Century, they were remodeled to provide basement entrances, replacing the original stoops. The original cornices were removed and replaced by the upward extension of the front walls to form parapets, and the entire facade of No. 16 was smooth-stuccoed to simulate brownstone. No. 18 retains its handsome rusticated basement and the brick facade of its upper floors, although the top floor windows have been replaced by one wide studio window with steel sash. The full length drawing room windows of both houses, with glass transoms above, are of the period, although the ironwork has been replaced at the areaways and at the full length first floor windows.

#20 & 22

Here, two substantial town houses were erected in 1846-47 for Augustus W. Clason, Jr., an attorney, whose fine house at No. 12 West Tenth Street has already been described. No. 22 gives us some idea of how Nos. 16-20 once looked. The houses are transitional in style from Greek Revival to Italianate. Although the wrought iron railings of its high stoop and areaway replace the cast iron originals, the windows retain their muntined sash, while those at the first floor are full length with extra long lower sash having nine panes. At the top floor of the house are the attic windows and a fine modillioned roof cornice. No. 20 has been remodeled with a simple basement entrance. It has a parapet at the roof and just below it a large, central studio window with steel sash, set off by horizontal band courses, above and below it, and by two recessed, circular panels, one on each side.

#24 & 28
 (#26 below)

Together this handsome pair of houses forms one of the most distinguished examples of street architecture of the period. These adjoining four-story "Brownstones" were built for Charles Partridge in 1851-52. Partridge, whose match business was at 3 Cortlandt Street, lived in the neighboring house, No. 30, while Nos. 24 and 28 were being built. No. 24 is interesting historically, as it was purchased in 1853 by General Winfield Scott, hero of the Mexican War.

These four-story Anglo-Italianate houses have the familiar rusticated English basement, entered just a few steps above street level, with plain ashlar walls above. The doorways and windows, at entrance level, are round-arched with paneled keystones above the windows. Crowning the English basement is a continuous band course which juts forward over the doorways to form small hoods, carried on boldly defined console brackets, set above paneled pilasters at doors and at the central window. This central double window, now part of No. 24, was originally an arched entranceway leading to two houses built on the rear of the lots. The three upper stories are crowned by a continuous bracketed cornice with paneled fascia. Crisply detailed "eyebrow" cornices accent the lintels of the segmental-arched windows of the upper floors. These windows retain most of their original sash. The areaway ironwork at No. 24 appears to date from the Eighteen-eighties. No. 28 retains its original

WEST TWELFTH STREET South Side (Betw. Fifth & Sixth Aves.)

#24 & 28 cast iron balcony at the parlor floor but has a simple wrought iron
 (#26 below) areaway railing of later date at the yard.
 cont.

(#26) This number was once assigned to the house at the rear of the lot, behind No. 24, through which a passageway once gave access, as mentioned above.

#30 This wide house is apparently the result of an alteration of 1853-54 to a house erected earlier by Ambrose C. Kingsland. The site had been owned since 1839 by Kingsland, an oil manufacturer and Mayor of New York (1851-52). In the Eighteen-fifties, the house had an accessway at the left side to reach a separate building, an artillery emplacement at the rear of the lot. This accessway, now closed up, has been replaced by the front doorway of the house. A shop has been added alongside it at street level. In 1870 a one-story extension was built, filling in the space between the house and a carpenter's shop which stood at the rear of the lot. Five stories high, the building rises to a simple masonry parapet at the top. It is four windows wide and was stuccoed during a latter-day alteration when new steel casement windows replaced the wood originals.

(#32) There is no No. 32 in the present numbering system.

#34-44 These six dignified town houses, built in late Italianate style with high stoops, segmental-arched windows and bracketed cornices, are the archetype of the New York "Brownstone" which was destined to be built, with modifications, over such a large part of the City. Built in 1860 by Frederick P. James, senior member of F. P. James & Co., a banking and brokerage firm at 38 Wall Street, they replaced an earlier row which had been built in 1844 by Alphonse Loubat. When erected, these four-story houses were identical and were the last word in elegance.

No. 34 was remodeled and smooth-stuccoed, removing the arched cornices of the window lintels and introducing a basement entrance, while an alteration at No. 44 removed all surface detail. Nos. 36 and 42 retained the detail but installed simple basement entrances in lieu of stoops. The former entrance doors above the basement were replaced by full length windows, similar to those adjoining them. At each of its top two floors, No. 36 was remodeled, replacing the narrow center window by a large steel studio window. The remaining windows on each side were extended to the floor to provide French doors with individual steel balconies.

Nos. 38 and 40 are relatively unchanged. They have their original paneled double doors with round-arched upper panels and semi-circular transoms above. They are framed by simple paneled stone pilasters, above which are great foliate console brackets set vertically to support the handsome arched pediments, so typical of this period. The round arches under the pediments have console type keystones and simple moldings and are set on inward-facing pilasters. The painter, Virginia Berresford, lived at No. 36 at the time of the Second World War.

(#46) There is no No. 46 in the present numbering system.

#48-52 English basements are displayed by these three handsome Anglo-Italianate houses, which were also built for Frederick P. James, but earlier, in 1854. The four-story houses are two windows wide, smooth-stuccoed to simulate brownstone and are entered close to street level. Each house now has a smooth exterior surface with little detail except for the flat keystones of the doorways, set in the shallow segmental arches.

These door enframements are unique in Greenwich Village. Inside the masonry doorframes, wood segmental arches of shorter radius rest on a pair of handsome Corinthian columns, leaving small spandrel panels between the two arches. These houses are crowned by individual cornices, each decorated by a pair of panels with swags in the fascia. The cornices are carried on vertically placed console brackets at the centers and ends. The cornices may have been remodeled at a later date

WEST TWELFTH STREET South Side (Betw. Fifth & Sixth Aves.)

- #48-52
cont. by removing console brackets between the houses, thus making them discontinuous, as we see them today. All the windows are segmental-arched with double-hung sash, which displays the heavy central muntin and lighter horizontal ones so typical of the Italianate town house. These houses are identical except for certain details, such as the door at No. 52, which has a segmental masonry arch, but was remodeled to omit the inner arch of wood and the flanking columns. The ironwork is uniform at Nos. 50 and 52, consisting of simple wrought iron railings of a later date, which replace the cast iron Italianate stoop and balcony railings still seen at No. 52.
- #54-64 These six handsome Greek Revival brick town houses were built as an investment in 1843 by Daniel A. Baldwin, an attorney at 74 Nassau Street. This fine row retains its original dentiled roof cornice which connects all the houses, originally three stories high above basements. A recent alteration did away with the stoops and front doorways at first floor level and replaced them with basement entrances. These doorways were presumably similar to those at Nos. 78 and 80 West Twelfth Street, also part of Mr. Baldwin's original row of sixteen houses which originally covered the sites of Nos. 54-84. The new entrances were set a few steps below the street and the basement fronts were smooth-stuccoed up to windowsill level of the second floor windows. Only No. 64 retains its original, floor-length parlor windows and rusticated basement wall. While new wrought iron balconies are to be found at its full length second floor windows, the ironwork around the areaway is the original. An openwork Federal style newel of an older house has been installed at the corner nearest the front door.
- #66
(#66-72) The new look for 1930 was strikingly evoked in this very original building with auditorium and classrooms, designed by the noted Viennese architect, Joseph Urban, for the New School for Social Research. A brick cantilevered front projects out over the polished black stone entrance to the auditorium. The accent above is horizontal, with wide bands of brickwork between continuous steel sash which are returned to setbacks on either side. The brickwork alternates between bands of light-colored brick and those of black, giving a striated surface effect to the entire front. This design was severe even for its day. It set a new mode for a horizontal expression which was destined to reappear in so many subsequent office buildings, few of which ever achieved the clarity of design expressed in this prototype building.
- #76
(#74-76) The Jacob M. Kaplan Building, an addition to the New School, designed in 1955 by Mayer, Whittlesey & Glass, and opened in 1960, is carried through to West Eleventh Street. It is built of curtain-wall construction with emphasis on the vertical. It has a simple first floor with revolving door and large plate glass windows, permitting one to look into the lobby and central courtyard beyond it.
- #78 & 80 These two brick Greek Revival houses were also once a part of the row of sixteen three-story houses (see also Nos. 54-64 remaining), built in 1843 for Daniel A. Baldwin. No. 78 retains its original stoop, doorway, and stone basement. The dignified stone doorframe has a crosssetted (or "eared") top and sloping (or "battered") side frames surmounted by a heavy sheetmetal cornice of a later date. The modern front door and transom are of glass and iron in a simple rectangular design. The stoop has its original iron railings with baluster-type cast iron newels of a later date. Simple balconies have been added at the parlor floor in front of the French doors, altered from floor-length double-hung windows such as are still to be seen at No. 64. The windows at the top floor have been raised in height, and the lintels over all the windows have simple cornices. The later modillioned roof cornice has a paneled fascia, framed at each end by a pair of brackets.
- No. 80 has retained its original, simply decorated handrailings at the stoop. The circular, cast iron newel posts, surmounted by urns, harmonize well with the handrails. The simple Greek Revival stone doorway is most nearly the prototype for the entire row, but has lost the "ears" and molding of its frame, retained at No. 78. It has an arched double door of the Italianate period. The first floor windows have been shortened by the insertion of wood panels at floor level. The third floor

WEST TWELFTH STREET South Side (Betw. Fifth & Sixth Aves.)#78 & 80
cont.

windows preserve their typical low proportions. A Neo-Grec roof cornice was added later in the Nineteenth Century with a row of stubby brackets separating narrow panels in the fascia.

#82
(#82-84)

The richly decorated "Regina Apartment," erected in 1902-03 for Leopold Wertheim by architect Louis Korn, is six stories high and is constructed of brick with first floor of rusticated stonework. The second floor has horizontal band courses extending the width of the building between windows and displays the sea wave motif. At third floor sill level, a horizontal band course is adorned with the Greek fret motif. Above this level the windows are all richly enframed and two vertical tiers have broken pediments. The top floor windows are all round-arched, with the central group of four surrounded by a rope-twist frame, top and sides, supported visually by fluted pilasters surmounted by escutcheons.

#86

This seven-story structure (described under Nos. 472-482 Sixth Avenue) was built in 1956.

WEST TWELFTH STREET North Side (Betw. Sixth & Fifth Aves.)

The corner building, No. 79, is outside the Historic District.

#71
(#71-77)

This unobtrusive six-story brick apartment house was built in 1922 and was designed by Robert T. Lyon. With evenly spaced single windows, it is adorned only by its entranceway and by a very simple brick parapet above the cornice, which is stepped up along its central portion.

#59
(#59-69)

Fourteen stories high, with setback above the tenth floor, this apartment house was built in 1929-31. It was designed for S. Kaplan by Emory Roth, and in its style and detail shows the influence of the French Exposition des Arts Décoratifs. Surface treatment is the hallmark of this decorative architecture, as may be seen in the wide flat band course below the third floor windows, the striated brickwork, and in the window frames and ornament of the eleventh and twelfth floors. The first two floors are veneered with stone in contrast to the brickwork above.

#49
(#49-57)

Built in 1950-52 for the G.S.B. Building Corporation, and designed by H. Herbert Lilien, this brick apartment house is ten stories high. It has a forward projected central portion with corner windows. All of the windows are metal and are mostly in multiples of three units. The ground floor entrance, with permanent marquee, is set to the left of center in the forward projected portion, and the wall here is of stone with reeded or convex horizontals used as an overall texture. The window arrangement (fenestration) of this building defies that of the residential Village. A more sober and refined treatment, such as that of No. 71 or "Butterfield House" nearby, would have at least agreed with the scale of adjoining houses, even though the bulk of such a building tends to overpower them.

#47

Successfully remodeled, this Greek Revival town house of brick has been converted for entrance at street level. It has the muntined sash and simple stone lintels, so typical of this style of architecture. It was originally built in 1840 for Hudson Kinsley, a physician, as a two-story and basement house; the two upper stories were added later. A fine wood cornice with modified Greek fret motif crowns the front above the fifth floor. The iron balconies at second and fourth floors are additions of the Twentieth Century.

#45

This charming little brick Greek Revival house, on an oddly shaped gore lot, appears much as it did in 1846 when it was built for Mrs. Elizabeth Calhoun. This is an early example of the entrance door placed almost at street level, in all probability the result of the unusual pie-shaped lot. The diagonal line of its east wall follows the approximate course of the old Minetta Brook. Casement window sash, instead of the more usual double-hung, is also unusual: The cornice appears to be the original, and its fascia board, stopped short at the ends with cornice profiled and returned at the ends, is typical of the Greek Revival period. The circular plates for two tie-rods above the third

WEST TWELFTH STREET North Side (Betw. Sixth & Fifth Aves.)#45
cont.

floor window lintels bear mute evidence to the need for strengthening this gore-shaped house. The heavy sheetmetal windowsills and cornices on the lintels, which are so much wider than the window openings, were all added at a later date, as was the metal hood above the entrance door. The dormers above the third story, although probably original, have been remodeled and made heavier in appearance.

#41 & 43

These two narrow brick houses were built as a pair in 1861 for Frederick P. James, a Wall Street banker and broker, who had recently built Nos. 48-52 across the street. Both have retained their original hooded entrances, carried on diminutive brackets. These four-story houses are extremely simple, with rectangular stone lintels and a corbeled brick roof cornice tying them together at the top. They are set back on the lot to compensate for the sharp gore lot of No. 45. The lot lines of Nos. 41 and 43, in the rear, follow a line running approximately northeast, the old northern property line of the Samuel Harris Farm. Both houses had their cornices removed from their square-headed window lintels. No. 41 has a new picture window at the second floor, taking the place of the two original windows, but both houses retain their double doors with grilled upper panels, as well as the small corbel blocks beneath the windowsills, and the original ironwork.

#37
(#37-39)

Contemporary architecture, in such cases as this seven-story apartment house, where scale, form, and use of materials harmonize with their surroundings, need not necessarily introduce a note of discord into the street scene. "Butterfield House," designed in 1959 by Mayer, Whittlesey & Glass, is a good example of this type of urban harmony. The multiplicity of glass bay windows adds, rather than detracts, from the quality and scale of this residential street. The delicacy of form and elegance of detail, inherent in the design, make it as one with its residential neighbors. It scarcely rises above the cornice line of the older residences, although its other end on Thirteenth Street has the more conventional apartment house height. The first floor is deeply recessed, and large plate glass windows, at the rear, give us a glimpse of the handsome lobby and inner courtyard beyond.

#35

This diminutive three-story town house of brick, about thirteen feet wide, is exceptionally attractive with its mansard roof and single dormer. When built in 1840, it was twenty-five feet wide, but after the purchase of this property by James Lenox in 1867, the eastern half of the house was shorn off to give more width to the adjoining house, later occupied by a schoolhouse for the First Presbyterian Church, and ultimately replaced by the apartment house at No. 31-33. The mansard-roofed attic story with bracketed cornice and the double front doors also date from the late Eighteen-sixties or early seventies. It still retains its stoop and a fine egg and dart molding at the transom bar above the door.

#31-33

"The Ardea," a large ten-story apartment house, was built for George A Hearn in two stages, beginning in the mid-nineties and then extended in 1900-01. It was designed by J. B. Snook & Sons and has exceptionally high stories for the first two floors, reflected in the height of the windows. These two stories are constructed of rock-faced ashlar with handsome stone panels beneath the first floor windows. At third floor level, a stone balcony, carried on carved console brackets with ornamental wrought iron balcony railing, runs the entire width of the building, effecting the transition from the stone below to Roman brick above. Similar full width balconies are repeated at the sixth and ninth floors, with a number of small individual balconies of similar design at certain windows of the intermediate floors. The top story is set back between the sidewalls, which are carried up and surmounted by cap stones.

#29

"Ardley House," a hotel, is a simple but attractive brick building, three windows wide and five stories high, crowned by a bracketed cornice. The simple stone window lintels and sills provide a uniform appearance. Its entrance story, capped by a band course with dentiled cornice, and the window trim are of smooth-faced brownstone. It was built in 1889-90 as a single family dwelling for and by Louis Adams.

WEST TWELFTH STREET North Side (Betw. Sixth & Fifth Aves.)

(#25-27) These numbers have been omitted in the present-day house numbering.

#23 This four-story brick house, with rusticated brownstone basement, was built in 1845-46 as the residence of Walter Lowrie, who served as Secretary of the Presbyterian Board of Foreign Missions. Originally late Greek Revival in style, and three stories in height over a basement, it has been redesigned to include a simple basement entrance. It has simple stone window lintels. The cornice, of a later date, is carried on console brackets with modillions between and has a paneled fascia with rosettes. This is one of three houses (Nos. 19-23) erected on land purchased for development by James S. Huggins.

#19 & 21 These brick houses were built as a pair in 1845 as the residences of James S. Huggins (No. 19), an attorney at No. 8 Wall Street, and George W. Blunt (No. 21). They belong to the late Greek Revival period and were originally three stories high over basement. No. 19 has its original full length parlor floor windows with muntined sash. The bracketed cornice at No. 21 was probably added later in the Nineteenth Century after the building was raised to four stories and the severe brick parapet at No. 19, crowning the additional floor, after 1920. No. 21 was altered at basement level to accommodate a restaurant, while No. 19 now has the more conventional single-door basement entrance with simple doorframe.

#15 (#13-17) This large brick apartment house of 1957 is thirteen stories high with open balconies at each end. Continuous window strips alternate with brick bands between windows, giving an effect of horizontality which does not accord with the verticality of its neighbors. The first floor is of white marble with stone-enclosed planter beds in front. A low arched marquee extends out to the curb from the entrance door.

#11 This four-story brick house was originally one of a pair of impressive town houses (Nos. 11 & 13). It was built in 1847 in the late Greek Revival style. Although William E. Wilmerding, auctioneer, still paid the taxes in 1847, he had sold the land the year before to William Way. Way's partner Samuel S. Barry, of the firm of Barry & Way, merchants, owned No. 13, and Way himself resided at No. 11 for several years. The house was considerably altered to provide a basement entry and a garage entrance leading to the back of the Macmillan office building on the corner of Fifth Avenue. Windows with a wrought iron balcony have been introduced at second floor level, and the old Greek Revival doorway, which until recently served as a frame for the second story window, has been removed. A simple brick parapet now replaces the former modillioned cornice.

(The corner building, No. 9, is outside the Historic District.)

GREENWICH VILLAGE
HISTORIC DISTRICT

Area 3

WASHINGTON SQUARE

Washington Square is such an important focal point, both of Greenwich Village and of the City, that it is being described here as a separate Area.

Washington Square is one of the handsomest squares in the City. Laid out originally as a paupers' burial ground (Potters Field) in 1795, on land which was acquired from William S. Smith, it was converted to serve as a Parade Ground in 1826. It was already described as a most fashionable residential neighborhood in a guide to the City of 1828. In the two years previous, handsome new town houses had been built along the southern edge of the Square in the incoming Greek Revival style. The splendid residences on the north side were erected in the next decade. Dominant individual buildings on the east side of the Square, outside the Historic District, were the handsome original New York University building and the Asbury Methodist Church, both in Gothic Revival style. A fountain was first built in the Square in 1852. The Square has been adorned over the years by the addition of several statues and monuments, of which the most important is the Washington Arch, which dramatically introduces the Fifth Avenue vista.

The Washington Arch, first built in 1889 in staff and plaster from designs by Stanford White, found such public favor that it was rebuilt in stone from his designs as a permanent memorial to George Washington. It was designed in a modified version of the Roman triumphal arch displaying characteristics of the Eclectic period. Bas relief ornament sculpture adorns the section above the spring line of the arch. The arch itself is coffered and has console bracket keystones supporting eagles. The frieze displays alternate wreaths with stars and garlanded "W" initials honoring Washington. At the base on either side of the arch, facing north along the Avenue, are statues of Washington, "In War" (Herman A. MacNeil - 1916) and "In Peace" (Stirling Calder - 1918). A small statue to the west of the arch and near the center of the park was erected in 1889 to Alexander Lyman Holley in recognition of his introduction of the Bessemer steel process to this country. A bust of Holley, by J. Q. A. Ward, surmounts a stone base which utilizes Greek detail in its design. A statue of Garibaldi, by G. Turini, was given to the City in 1888 by The Americans of Italian Descent, and shows him in the act of drawing his sword.

Shade trees with meandering footpaths beneath them serve visitors to the park on either side of the centrally located fountain. Several years ago vehicular traffic was banned from the park at the insistence of the Washington Square Association, with the backing of other civic-minded groups.

The houses and apartments surrounding the Square, which are in the Historic District, will be found fully described as follows:

North side, east of Fifth Avenue, under Area 1;
North side, west of Fifth Avenue, under Area 4;
West side of the Square (the continuation of MacDougal Street)
under Area 4.

GREENWICH VILLAGE
HISTORIC DISTRICT

Area 4

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

Looking into this short block, one runs the gamut of our architectural history prior to and including the high-rise building. Here can be seen a two-story house with dormers and a one-story taxpayer, elegant, small oval windows contrasted with large, rectangular steel casements, a high mid-Twentieth Century apartment house and a dignified little flat-house of an earlier period: all of these are juxtaposed within the confines of this short block. In addition, one can see at the eastern end of the south side a large loft building of the Eighteen-nineties and one of the few remaining early houses built in The Village.

The house with the dormers on the south side is of the greatest interest, as it is a "half-house" which once shared a central passageway leading to the rear. Its other half has been replaced by a handsome stable building (later converted to apartments). These double houses are generally to be found only in The Village, but even here they are few and far between. Any attempt to raze rather than restore such an architectural treasure would be a tragic error, just another phase of that process of attrition which has eaten away the fabric of The Village and which, if it were to continue unchecked, might ultimately result in the loss of all that we consider notable. Just east of "Greenwich House" is a little house which also belongs in this category, as one of the earliest and best preserved houses in The Village.

The large apartment house, at the eastern end of the block on the north side, quite aside from the strident quality of its architecture, resulted in the loss of several little houses which once faced West Fourth Street and one on Barrow Street, all of which, if we may judge from their small size and low story heights, were quite old.

Barrow Street formerly started at Washington Square and included the present Washington Place. Also, it originally bore different names on various blocks of its length; the early name for this block was Gilbert Street.

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

#1
(#1-13)

This dignified eight-story loft building of yellow brick (also Nos. 186-192 West Fourth Street) with stores at the ground floor, tells a story of successive enlargements between the years 1897 and 1911, as it was built progressively for the Hallahan family. The first portion was built in 1897 at the corner of West Fourth Street and was designed by Charles Rentz, architect. The next three additions were made by John P. Voelker, architect, on both sides of the initial structure, including the big addition of 1909 extending from the corner building to include No. 13 Barrow Street. The stores, at street level, have high windows and cast iron columns with unusual swagged brackets supporting a simple entablature. The upper stories of the facade on Barrow Street consist of five bays, or divisions, with groups of square-headed windows at each end and in the center, while at either side of the central bay paired triple-arched windows are introduced for variety at the fourth and top floors. A deep, bracketed cornice crowns the building and is in turn surmounted by an attic floor above the West Fourth Street corner portion.

#15

This imposing four-story, yellow brick structure was built originally as a stable for Conrad Schafer, on the site of the left hand portion of a double house of which No. 17, the right hand portion, still remains. It was erected in 1896 and Schafer once lived above the stable. Designed by H. Hasenstein, architect, it blends in its general character with its larger neighbor to the east. It was converted to apartments in an alteration of 1927-28, although it symbolically retained its decorative horse's head in the pediment, reminiscent of its earlier use. The former stable doorway at the center was flanked by small windows as part of its remodeling for residential purposes. On either side of the building, also at street level, may be seen a classical cast iron column and a tall arched doorway, one for the first floor and the other for access to the upper floors. These doorways are echoed by the three arched windows at the top floor, reminders even at this late date of the Romanesque Revival.

#17

Nestling between its higher neighbors, this two-story brick house, with its fine old dormers, was originally built as the right-hand

BARROW STREET South Side (Betw. West 4th St. & Seventh Ave. So.)#17
cont.

portion of a double house of which the left-hand portion once stood on the site of No. 15. It was built in Flemish bond in 1834, in the late Federal style, for Thomas Cox and once had a wide passageway at street level through the two houses where the front door now occupies one half of it. The ground floor has been converted into a restaurant with two doors under a wide plaster arch which enframes stable-type doors with windows in them. This doubtless replaces the basement and first floor windows and the original front door and stoop. The second floor muntined windows and dormers are intact, as is the upper portion of the old wood porch at the rear. No. 15 was lived in by Henry Cox, and both Coxes were carters. The passageway led from the street to the rear of the lot where two small stable buildings once stood. The stable at the rear of No. 17 was still in use at the end of the Nineteenth Century.

#19 & 21

Originally a pair of two and one-half story Federal town houses, with dormers, these houses were raised to four stories in 1925 and altered to accommodate apartments. They were built in 1834 for David Christie, stonecutter (No. 19) and for John W. Christie, carpenter (No. 21). With such a construction team, the Christies surely built the houses themselves. Enframed entrances, enhanced by oval windows above, lead through passageways to the rear garden and to entrances to the apartments. Constructed in Flemish bond brickwork, so typical of the Federal period, they have muntined sash, except at the top floor where the large rectangular windows have steel casements. They are now surmounted by a brick parapet and have had their original front doors with stoops removed, as all the apartments are now entered from the rear.

No. 19 has a wing at the rear with handsome arched, Federal doorway opening on the rear courtyard. It was occupied by a separate tenant, Daniel Adriance, even as early as 1851, an example of the subdivision of town houses at this early date.

#23

Interesting as one of the earliest of the so-called French Flats in the City, this small building with its elegantly rusticated first floor and arched windows made apartment living respectable. Its attractive segmental-arched window heads and its modillioned cornice supported on brackets and crowned by a central arched pediment were distinctive features of this small building. It provided a dignified and attractive solution for the less well-to-do who were otherwise forced into the extravagance of buying or renting an entire house, no matter how narrow or ill-suited. Built in 1872, only three years after Richard Morris Hunt had built his prototype apartment house for Rutherford Stuyvesant on East Eighteenth Street, this small five-story Italianate building was designed by William José for Julius Wesslan. Today it stands secure and virtually unchanged much as it must have looked almost one hundred years ago.

#25

Among the older remaining houses in The Village, this once elegant Federal town house, constructed of Flemish bond, was built in 1826. That it was formerly a two and one-half story house with pitched roof and dormers may be seen from the change in the brickwork which begins eight courses above the second floor window lintels. Although the Flemish bond is for once retained above this point, the character of the workmanship is manifestly different. The muntined window sash is gone, but the original eight-paneled door and its pilastered frame remain, as does the handsome wrought iron work of the stoop, complete with its open newels surmounted (right-hand side only) by the pineapple, symbol of hospitality.

This lot of land, formerly part of the Peter V. Remsen estate in The Village, was purchased in 1825 by Jacob Shute, a mason, who lived on this street. He built this house the next year. His tenants here in the first two years were William Ryer and, afterward James Luckey, a cartman. A walkway at the left side led to a small frame building, presumably a stable, at the rear of the lot, and built before 1854.

#29
(#27-31)

Greenwich House, erected as a community center, is a very handsome seven-story brick building, built in Flemish bond. It was constructed during the years 1916-17 from designs by Delano & Aldrich. Neo-Federal in style, it has high, arched windows at ground floor flanking the deep reveals of the entrance doorway. This door is set in an arched opening,

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

#29
 (#27-31)
 cont. similar to those of the windows, and has a modillioned pediment carried on slender pilasters. Above this the arch forms a glass transom. The next two floors have windows with exterior blinds, those at the second floor being French doors which open on a wrought iron balcony which extends practically the width of the building. The third floor windows are low casements and those at the fourth floor are separated by stone panels unified at the bottom by a band course which also serves as sills for the windows. Surmounting the fourth floor is a handsome modillioned cornice with a paneled balustrade above it. Set slightly back is a high slate roof, rising vertically for one floor and steeply pitched above that level.

#33 This small wedgelike building (described under No. 73 Seventh Avenue South) occupies the corner site west of Greenwich House.

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

#22 An insurance office (described under No. 81 Seventh Avenue South), small in size and triangular in shape, now occupies this small triangular corner lot.

#20 This shallow lot is described under No. 85 Seventh Avenue South.

#18 A one-story taxpayer, this very simple brick building, with central doors flanked by plate glass windows, serves the neighborhood as a bar and also opens, at the other end, onto Seventh Avenue South (described under No. 87 Seventh Avenue South).

#16 This five-story brick apartment house is entered from Barrow Street, although it has a store on its first floor at the Seventh Avenue South end (No. 89). It was built in 1897 for Pincus Lowenfeld and William Prager by George F. Pelham, architect. It was altered in 1921, after the extension of Seventh Avenue South cut a slice off of its rear, at which time the store was added at street level. The first floor consists of handsome, rusticated stonework with a central front door having console-like pilasters with modified Corinthian capitals supporting a cornice slab on brackets. Above, Roman brick is combined with terra cotta trim and band courses with Greek fret and wave motifs. Richly decorated terra cotta panels with escutcheons may be seen between the third and fourth floor windows.

#14 This three-story Greek Revival town house has been remodeled to introduce a store at first floor level. It was built originally for James Roberts in 1841 and was first altered in 1907. The store has paneled, cast iron columns supporting a metal I-beam. A handsome Greek Revival cornice with dentils remains unaltered today as the crowning feature of this small building.

#2-12 Seventeen stories high, this large contemporary apartment house (described under Sheridan Square Nos. 3-6) occupies the corner site at West Fourth Street.

BLEECKER STREET East Side (South of Barrow Street)

The block on the east side of Bleecker Street between Barrow and Jones Streets is bisected by the boundary of the Greenwich Village Historic District, and the tip end of the portion within the District had already been cut off in 1919 by the southward extension of Seventh Avenue. As a result the truncated No. 293 Bleecker (corner of Barrow) Street and No. 291 were renamed Nos. 73 and 69 Seventh Avenue South (described under that Avenue), leaving only No. 289 on Bleecker Street to be described here at the very outer edge of the District.

#289 No. 289 is a six-story brick building, four windows wide, with stores at street level. This vernacular building shows some influence of the second half of the Nineteenth Century, as indicated by the

BLEECKER STREET East Side (South of Barrow Street)#289
cont.

vertical central muntin of the windows, and the paneled and modillioned cornice supported on console brackets. The cast iron columns framing the store windows have an attractive decorative motif at mid-height. This house was probably built in the Eighteen-seventies, as it is stylistically somewhat akin to its neighbors to the south which were built in 1871 and 1874.

CHRISTOPHER STREET (Between Village Square & Waverly Place)

An interesting contrast is to be found between the high sentinel-like buildings at the ends of this street and the low buildings between them. On the south side, some of these houses are among the most charming examples of the Federal period in the City, with their little old shop fronts and high sloping roofs. Midway, Gay Street opens up between high loft buildings and at this point one can get a glimpse of its attractive little houses. Turning around, one finds these houses echoed on the north side of Christopher Street by groups of early three-story houses separated by apartment buildings.

One can still sense the low-lying charm of this street as it must have appeared in Federal times. The newer buildings at the ends of the street and the loft buildings lend variety and bridge the gap from the old classicism of the Federal period to the new classicism which emerged at the turn of the century.

The loss of even one of the small Federal houses on the south side would break the thread of historical continuity so interestingly expressed on this street. The time has arrived when a community should regard the loss of such architectural treasures as irreparable and should invoke such controls as are available to save them.

According to Greenwich Village tradition, this street was named for Charles Christopher Amos, heir of a trustee of Sir Peter Warren's estate, the chief property in The Village. The street was opened by 1799 and was ceded by Trinity Church to the City in 1813.

CHRISTOPHER STREET South Side (Betw. Village Sq. & Waverly Pl.)

#2-6

Several one-story taxpayers (also Nos. 1-5 Greenwich Avenue) occupy this very busy corner site.

#8

Built as a shop in 1849, replacing an earlier one on the site, this little three-story brick building erected for William H. Harrison expresses its original use through large window areas and simple treatment. The first floor has been remodeled as a store with separate door alongside. The casement windows of the upper floors are the originals and a handsome little brick cornice with brick dentils is set almost directly on top of the third floor windows. An alley extends along the east side of this building ending at the back of the lot.

#10-12

This seven-story brick loft building of 1903 occupies the corner, facing Gay Street (Nos. 19-23). It was designed by Jardine, Kent & Jardine. Simple in the extreme, it has groups of triple windows separated by vertical brick piers which extend upward from sidewalk level. The windows have stone sills and broad lintels with only a narrow band of horizontal brickwork between sill and lintel. There is a functional severity, unusual when it was built, which is further expressed by the plate glass double-hung windows. A simple two-story extension on Gay Street dates from 1939.

#14

This corner loft building, which has been converted to an apartment house, was erected in 1896-97 for and by Frederick C. Zobel, owner-architect. It has five tall stories divided by decorative horizontal panels beneath the windows of the lower floors. There is a small cornice above the fourth floor, and at the top of the building a deep classical cornice with swags carried on horizontally placed console brackets. A large tripartite arched window fills the width of the building at the fourth floor, and lends style and considerable interest to it. A very high store at ground level has striking studded double doors and a large plate glass show window.

CHRISTOPHER STREET South Side (Betw. Village Sq. & Waverly Pl.)

#16 An attractive brick house in the Federal style, this house was built in 1828. The third story was added in running bond at a later date in contrast to the Flemish bond of the first two floors. The cornice, supported by modillions and by short brackets, has panels in the fascia board; Neo-Grec in style, it is typical of the Eighteen-seventies. The windows have their original muntined sash. Window lintels vary at each level, those of the first floor having the simple dignified paneling of the Federal style, while those on the upper floors are flush and undecorated. The simple ground floor doorway has brick reveals. The house was evidently built by Elias J. Kent, a mason of Stanton Street.

#18 & 20 This pair of charming little Federal houses was built in 1827 by Daniel Simonson, a carpenter who had purchased the lots that year. These two and one-half story houses of Flemish bond brickwork have gambrel roofs, which are now echoed by the roofs of the dormers. Each house has a dormer window, which is triply divided while its gable is decorated with a sunburst pattern. No. 18 has three simple panels on the fascia board of its roof cornice and a paneled doorway with fanlight giving access to the upper floors.

No. 20 has its original paneled Federal door and doorframe with panels replacing the original sidelights. In the corners may be seen the original semi-engaged colonnettes, while those which once stood in front of the pilasters on either side of the door have been replaced by brackets at the top under the transom bar. The transom bar is very handsome, consisting of a convex (pulvinated) frieze with a refined cornice above. The leaded transom above the bar is exceptionally graceful and displays circular and oval forms.

At both houses the charming wood shop fronts, which were doubtless added at a later date, consist of glass windows and corner colonnettes set under small continuous hoods, which shelter both show window and door.

#22 Built during the years 1899 and 1900, this little three-story brick building immediately attracts our attention with its handsome arched windows at the top floor. It was built for Eliza Fishbaum by Higgs & Gavigan and has a modern store front alongside the door giving access to the upper floors. Panels in the brickwork between second and third floor windows create the impression of vertical, brick pilasters. A stepped brick parapet with stone coping now terminates the front wall at the top.

#26 This seven-story loft building of 1907, on the corner of Christopher Street and Waverly Place, is described at No. 153 Waverly Place.

CHRISTOPHER STREET North Side (Betw. Waverly Pl. & Village Sq.)

#27
(#27-31) On the corner of Waverly Place, this four-story and basement building is now the St. Joseph's School and Hall. This building was designed in 1911 for the Switzer Institute and Home by Joseph Duke Harrison and presents an unusually attractive appearance. A stone first floor with square-headed windows forms a severe base for the high, round-arched windows of the second floor. The brickwork begins at second floor level and extends up to the cornice. Brick frames with stone impost blocks and keystones form the arches of the high windows; above, rectangular windows are used at third and fourth floor levels, with a continuous stone band course at sill level of the fourth floor. Above these top story windows, a broad but simple cornice crowns the building effectively.

#23 & 25 These two houses, of wood frame with brick fronts in Flemish bond, were part of the row of ten houses erected for Samuel Whittemore in 1827. A third story was added in 1872. These houses have acquired a quite individual appearance, with the later addition of sheetmetal roof cornices, supported by small paired Neo-Grec brackets, echoed by a similar treatment in diminutive scale at the lintels above the windows. The upper sash of the double-hung windows retain their original muntins. At No. 23, the floor-length entrance-floor windows have

CHRISTOPHER STREET North Side (Betw. Waverly Pl. & Village Sq.)

- #23 & 25 ornamental cast iron railings. The entrance floor of No. 25 was altered in the Twentieth Century, with the installation of a triple window and a tiled roof above the door. The low stoop has interesting arched Italianate cast iron railings. The areaway railings of both houses are similar. Whittemore was the senior partner of S. Whittemore & Company, textile card manufacturers. He was a substantial property owner in The Village and later built the impressive mansion at No. 45 Grove Street. However, in 1827 he still lived on lower Broadway.
- #19-21 This six-story brick apartment house was designed in 1911 for Jacob Lippmann and S. Root by Charles B. Meyers. It has attractive brickwork above the first floor, embellished with brick quoins at the outer edges of the front wall. The windows all have splayed brick lintels with keystones, and the building is crowned with a cornice in which large brackets alternate with groups of consoles. The central fire escape displays some attractive wrought ironwork, and the central doorway below it, flanked by stores, has an ornamental stone frame with cornice supported by brackets.
- #13-17 These three houses are part of the same row as Nos. 23 and 25, built in 1827 for Samuel Whittemore. They have wood frames and brick fronts, still in Federal bond at Nos. 13 and 15. They were originally two stories high, but were altered in the Eighteen-sixties or seventies by the addition of a third story, crowned by a bracketed and paneled roof cornice. A new basement store front was installed at No. 15 in 1924. The early character is best maintained at No. 17, which has muntined double-hung windows throughout, with flat stone lintels. A simple rope molding, characteristic of the Eighteen-fifties, frames the doorway. In the other two houses the windows have been changed to casements, and their lintels markedly altered. Handsome Federal handrails adorn the low stoop at No. 15, while an arched Italianate areaway railing graces No. 13. The painter and graphic artist, DeHirsh Margules, lived at No. 15 during the Nineteen-forties.
- #11 This parking lot was originally the site of one of ten houses on this block built by Samuel Whittemore in 1827 as a real estate investment of which only five remain, at Nos. 13, 15, 17, 23 and 25.
- #9 With stores at street level, this five-story brick apartment house shows the influence of the Queen Anne style. Designed for John Davidson by A. B. Ogden & Son in 1886, it has small terra cotta panels beneath the windows with classical swags. The heavy window lintels are pedimented at the fourth floor and hark back to Neo-Grec antecedents, making the building transitional in concept. A heavy bracketed cornice surmounts the front.
- #1
(#1-7) This sixteen-story brick apartment house was built in 1931. It is located on a corner site and also faces on Greenwich Avenue (Nos. 7-13). The first two floors are faced with stone forming a base which extends up to third floor sill level. Swagged panels appear under most of the windows while stone balconies are located on the forward projected portion on either side of the front door. Brown brick walls with brick quoins, to lend vertical interest, carry up to the setbacks of the upper floors. An arched cupola, with pilasters, surmounts the whole, and both fronts are of the same general design.

CHRISTOPHER STREET (Between Waverly Place & Seventh Avenue South)

This street opens on a small park, to the south, but is built up solidly along its north side. Here, a varied cross-section of architectural development presents itself, with three handsome Italianate houses at the west end reminding us of the original scale and quality of the block. At about mid-block, a high apartment house of the Nineteen-thirties occupies five normal city lots and towers above its neighbors to the east. Conventional lower apartment houses, with stores beneath, extend to the corner. Although the large apartment house accords fairly well with its neighbors in the scale of its windows, in

CHRISTOPHER STREET (Between Waverly Place & Seventh Avenue South)

its use of materials and in its architectural detail, it represents a bold intrusion into the low-lying character of the block.

The stores at the ground floor of the large apartment house tend to relate it to the buildings to the east but architectural controls, if applied here, might have assured a setback at sixth floor level which would have given even this large structure a visual kinship with its neighbors and would have signaled a greater awareness of his surroundings on the part of its architect. It is this sort of architectural thinking which must be observed in future to assure the retention of the architectural character of The Village.

CHRISTOPHER STREET North Side (Betw. Seventh Ave. So. & Waverly Pl.)

- #61 The small prowlike taxpayer, which stands at the corner of Seventh Avenue South, was built in 1922 as an extension to No. 59 Christopher Street, for Myra Haxtum Harper by Frank E. Vitolo, architect. It now houses the popular Village Voice. Above large windows at the ground floor, it has a stuccoed second story level and paired casement windows with simple parapet above.
- #55-59 These three Italianate houses were built in 1853 and assessed to John Kemp (No. 55), Peter R. Christie (No. 57) and Gilbert J. Bogart (No. 59). Since both Christie and Bogart were builders (a mason and carpenter respectively) and since Christie was the only one of the three who actually lived in his house, it is likely that he and Bogart were the builders of the three houses. No. 55 retains far more of its original appearance than do Nos. 57 and 59, where basement entrances have replaced the former steep stoop. The houses are three stories high, over a smooth-stuccoed basement; the third floor is crowned, in each case, by a handsome roof cornice supported by carved console brackets, paired in the center. The paneled fascia board displays a central acanthus motif, flanked on each side by rosettes between the brackets. No. 55 retains its long parlor floor double-hung windows with central mullions and a deeply recessed, paneled front door, both typical of the Italianate style. The frame of the segmental-arched doorway, now smooth-plastered, must originally have had supporting brackets. The window lintels of all three buildings are flush with the brickwork. No. 55 preserves its handsome Italianate cast iron railing with decorative castings.
- #51-53 These two-story buildings, now treated as one at first floor level, were originally stables. No. 51 was built for A. Voorhis in 1843. No. 53 was built in 1846 for Mark Spencer, whose large country mansion stood in spacious grounds at what was then the northwestern end of the block (West Fourth and Tenth Streets). No. 51 was raised to three stories in 1898 and reduced again to two in 1930, when the two buildings were altered and joined together. The front is simply treated in brick with arched doors at the first floor. The upper floor is smooth-stuccoed and has casement windows with iron flower-box holders. It was redesigned to serve as a restaurant.
- #45
(#41-49) Rising to a height of seventeen stories, this brick apartment house was designed by Boak & Paris, architects, for the Cobham Realty Company. It was built in 1930-31 and except for the doorway has a symmetrical facade with a high, central tower rising above the top floor. The first floor consists of shops, and the main accent of the building is to be found in the vertical emphasis given to the four central windows, terminating in a pair of balconies at the fourteenth floor. Boris Artzybasheff, illustrator, lived here during the 1930's.
- #35
(#35-39) This pair of six-story apartment houses presents a uniform facade to the street. They were built by Richard Rohe in 1907-08 for Dominick Abbate and Pietro Alvino, of brick, with elaborate splayed window lintels having ornamental keystones and raised end-blocks. This symmetrical building has shops at the first floor and a brick parapet.
- #33 This very striking corner apartment house (entered at Nos. 170 $\frac{1}{2}$ -172 Waverly Place) represents a tour de force in the art of brick-laying. Here an overall pattern is established, through contrasting

CHRISTOPHER STREET North Side (Betw. Seventh Ave. So. & Waverly Pl.)#33
cont.

bands of brick colors interlocking throughout. Originally, this building was a two-story sausage factory, built in 1868, for Mr. Cragen, using the plans of Richard P. Davis. A third story was added later in the century. It was completely remodeled in the first part of the Twentieth Century, as we see it today, with store at ground floor level. It is crowned by a parapet with arched pediment enframing an ornamental brick panel.

CHRISTOPHER STREET South Side (At Waverly Place & Grove Street)

This tiny block is filled with the triangular building of the Northern Dispensary, built in 1831 (described under No. 165 Waverly Place).

FIFTH AVENUE West Side (Betw. West 8th St. & Washington Sq.)#2
(#2-8)

No. 2 Fifth Avenue, an enormous apartment house, occupies the entire eastern end of the block between Washington Square (Nos. 14-18) and Eighth Street (Nos. 2-6). It is composed of two sections, a high portion twenty stories in height representing the main bulk of the building, and a low portion at the south facing Washington Square, designed to be in scale with the handsome row of mansions which adjoins it to the west. This low portion in red brick is five stories high and features vertical tiers of balconies at even intervals and one tier at the Fifth Avenue end. The high portion to the north is of light colored brick and has a drive-in courtyard facing the Avenue. At the wings, which enclose this courtyard, tiers of balconies rise up at the corners. Broad metal windows are used throughout except at parts of the low section where narrow casements appear. This apartment house today covers the sites of several former town houses. This building was erected in 1951-52 from plans designed by Emery Roth & Sons, architects. At the top a series of setbacks provide roof decks for many penthouse apartments.

Several handsome town houses once stood on the land now occupied by this apartment house. At the southwest corner of Fifth Avenue and Eighth Street was the handsome marble-faced residence of John Taylor Johnston (No. 8 Fifth Avenue), built in 1856, complete with picture gallery. Johnston is noted as one of the founders of the Metropolitan Museum of Art and as its first president. Four stories high, above a rusticated basement, this house was approached by a broad flight of steps with stone balustered handrails. The great doorway was flanked by slender pilasters crowned by vertically placed console brackets supporting an attractive cornice slab. The doorframe displayed a large double keystone at the top. All the plate glass double-hung windows had handsome frames with keystones above them at the first floor and all were crowned by cornices except the square windows of the fourth floor. These windows were simply framed. The sills of all the windows, above first floor level, were carried on small stone brackets. At the first floor the high windows had panels beneath them. Two other houses of approximately the same size adjoined the Johnston house to the south.

The center house of this group of three (No. 6 Fifth Avenue) was built for Rhinelander Stewart in 1857. It also had a fine flight of steps leading up to the front door with solid stone hand rails decorated by inverted, vertically placed consoles at the bottom. The richly paneled double doors were framed in a circular arch with rope molding enclosing a glass transom above the doors. Paneled stone pilasters with central rosettes supported a dignified entablature with low pediment on elaborate brackets. This masonry front, four stories in height, rose above a stone basement. All of the plate glass double-hung windows had sills on brackets and corniced lintels carried on consoles. The boldly projecting roof cornices of three of these houses were perfectly aligned at a uniform height.

The southernmost of the three houses (No. 4) was built in 1889

FIFTH AVENUE West Side (Betw. West 8th St. & Washington Sq.)

#2
 (#2-8)
 cont.

for the Witherbee family and was reputedly designed by Henry J. Hardenbergh. It was four stories high, with basement. The handsome first floor had an arched doorway with double doors approached by a wide flight of stairs having stepped stone wing walls with interesting wrought iron railings above, set in two tiers. Ornate ironwork also filled the semi-circular transom above the door, and the masonry arch of the doorway was simple in the extreme, with a plain incised molding supported on colonnettes. A richly decorated little cornice, at impost block level of the arch, extended the width of the house. The handsome double window, to the right of the front door, had a segmental arch set (stilted) above the decorated cornice with similar incised molding and colonnettes below. The second and third floors were extremely simple, with windows having corniced lintels. At the top floor the three windows had richly framed arches above them, united by a horizontal band course at impost block level.

South of these houses was a garden wall with gate through which might have been seen a former stable of brick converted for use as a school. This was the rear yard of the great Rhinelander mansion which, before it was razed, had already been converted into an apartment house (No. 14 Washington Square North). It was five stories high (for a description of this former building, see Washington Square North, West of Fifth Avenue).

GAY STREET (Between Waverly Place & Christopher Street)

Gay Street is well known in The Village as an exceptionally charming and well preserved street. On rounding the corner into this short street, one is immediately struck by the delightful Federal row houses on its west side, of which two retain their original two and one-half story height. They are balanced on the east side by a fine row of Greek Revival houses. The buildings at the ends of the street, on both sides, provide a contrast in height and style and are of a later date. The houses on the west side of the street were built before the official opening of Gay Street in 1833, while those on the east side were built in 1844 and later.

These later houses were built in 1860 as replicas of their neighbors by the initial developer, an interesting instance of a voluntary design control. An ingenious solution of the problem of remodeling for basement entrance was made at one house by reversing the original stoop railing, thus permitting retention of the handsome ironwork.

A particularly barren, unfortunate two-story addition was made to the large loft building at the north end of the street at No. 19. It does not even attempt to reproduce the building to which it was added and, moreover, it occupies the site of one of the handsome row houses which adjoin it to the south.

This is a case where the scale, the use of materials, and even the type of windows employed combine to produce a building which belongs, at best, in an industrial district. Here is a very definite case where architectural controls would have prevented a tragedy.

The loveliness of the houses on the block attracted numbers of tradesmen in the latter part of the century, when inhabitants included: carmen, policemen, a printer, a house painter, a sashmaker, and a brass finisher. Two women had taken up residence by 1851. One maintained a boarding house at No. 13, the other was the widow of George Pollock, City Inspector in the late Eighteen-twenties.

GAY STREET East Side (Betw. Waverly Pl. & Christopher St.)

This side of Gay Street was developed by Thomas Cumming between 1844 and 1860. Cumming, a paving contractor, did a great deal of roadwork for the City starting in the Eighteen-twenties. He was associated for many years with James Pollock, also a paver. Cumming's home, from 1839 on, was at 137 Waverly Place, and his shop at 79

GAY STREET East Side (Betw. Waverly Pl. & Christopher St.)

Hammond Street (now West Eleventh Street). He maintained stables at No. 11 Gay Street until they were replaced by houses in 1860.

#5-7

This four-story corner house, fronting on Waverly Place, was originally built as a two and one-half story house in 1826 for John Pollock, and was enlarged and raised to four stories in 1860 (described under No. 141 Waverly Place).

#9 & 11

These houses, erected in 1860, for Henry Luhrs by Thomas Cumming to replace stables, duplicate the neighboring houses (Nos. 13-17), built sixteen years earlier by Cumming. Thus, contractor Cumming has provided us with almost a block front of fine Greek Revival row houses. Highly decorative cast iron newel posts, joined to the wrought iron handrailings of the stoops, are set on carefully prepared square stone bases, paneled at No. 9. Luhrs was a grocer who lived nearby at 131 Waverly Place.

#13-17

Originally a row of four, (including No. 19), these three Greek Revival houses were built in 1844 by Thomas Cumming of brick, two stories high, with attics and stone basements. No. 17 has been remodeled for basement entrance, with reversal of the original stoop railing, an ingenious solution of the problem. The others retain their stoops with original wrought iron railings, and the attractively simple curvilinear design below the handrails is also found at Nos. 9 and 11. The handrails at No. 15 are swept outward and end in volutes, perhaps intended to meet newel posts, as at Nos. 9 and 11. The Greek Revival dentiled roof cornices remain, as do the flushstone lintels at the attic windows of No. 13. Otherwise, the lintels of the muntined windows and entrance doors have metal cornices over the original lintels. The fine doorways, with their original paneled doors, have a pair of square engaged columns setting off unusually narrow sidelights and transoms of simple glass panes.

#19-23

No. 19, a two-story extension erected in 1939, is part of the seven-story brick loft building of 1903 (Nos. 21 and 23), which fronts on Christopher Street (described under Nos. 10-12 Christopher Street). A fine Greek Revival house, of the row just described, was unfortunately torn down to erect this barren extension, which is better suited to an industrial area.

GAY STREET West Side (Betw. Christopher St. & Waverly Pl.)

#20

This five-story building of 1896 continues around the angle formed by the intersection of Gay and Christopher Streets and fronts on Christopher Street (described under No. 14 Christopher Street).

#18

Built between 1827 and 1831, this house stands on the rear portion of the lot of No. 16 Christopher Street. It was originally a three-story frame house with a brick front. In 1882 a fourth story was added, and the house was extended. Thus, it serves as a transition between its lower neighbors on one side and the higher building on the other. The wood reveals of its simple doorway are attractively paneled. The low yard railing has the Greek fret motif at the bottom.

#16

This three-story frame house, with a brick front, was erected in 1828. It was originally a two and one-half story house, like its neighbors at Nos. 12 and 14, as may be seen in the change from Flemish bond to running bond above the second story. The dignified Federal doorway is in this case extremely simple, relieved only by the fanlight of the transom and the paneling of the door. The muntined windows are typical of those found in Federal houses. The upper story and the modillioned roof cornice were added at a later date. The original ironwork has been retained. The house was erected for Francis Barretto, a Washington Street merchant, who was one of the notables who frequented the Park Theatre.

#12 & 14

These charming Federal houses were erected in 1827-28 by Daniel H. Weed and Joseph D. Baldwin, builders, active in the neighborhood. They are both two and one-half stories high over a basement, and each house has a central dormer with a triple sash window, the latter replacing

GAY STREET West Side (Betw. Waverly Pl. & Christopher St.)#12 & 14
cont.

the pair of dormers usually found in houses of this period. The facades are executed in Flemish bond, characteristic of the Federal period, and the stone window lintels are flush with the brickwork. The relatively small muntined windows are framed with exterior window blinds. The roof cornice of No. 14, in contrast to the plain cornice and fascia board at No. 12, is elaborated by small brackets with fascia panels between them, representing a later replacement.

The handsome doorways are almost identical. Their wood rustications appear behind a pair of slender Doric columns, and the transom bar is broken forward at the sides to receive the blocks surmounting the columns. Above is a rectangular transom, with delicately leaded tracery at No. 12, and a simpler version, with four panes, appearing at No. 14. At No. 12 the handsome, eight-paneled door is reached by a low stoop with simple wrought iron handrails terminating in unusual, delicate cast iron newels. These may well be the originals, and, thus, early examples of cast iron work. The attractive areaway railing displays a gate with iron arch supporting a lifting bar extended out from the wall. At No. 14 the ironwork is somewhat simpler.

No. 12 was built for Abraham Hitchcock of Hackensack, N. J., while No. 14 was erected for Curtis Hitchcock of New York, a plough manufacturer. In 1830 both houses were sold to Thomas Cumming and James Pollock at a loss, with the stipulation that they would assume the mortgage payments.

#10

This five-story apartment house, erected in 1892 for J. H. Luhrs by the architect Edward L. Angell, is part of a group of houses which fronts on Waverly Place (described at Nos. 143 and 145 Waverly Place).

GREENWICH AVENUE (Between Village Square & West 10th Street)

The first two blocks on the west side of Greenwich Avenue are filled with neighborhood stores at street level. They occupy low, one-story taxpayers on the block facing the Square. By contrast, the second block has, in addition, a residential character due to the apartment houses, of which one towers up sixteen stories high. Hence, despite changes in height, this side in essence continues its character of a century ago of continuous rows of stores under living quarters.

Another contrast is offered by the towering building which fills the block front on the east side of the avenue. This orange brick Women's House of Detention stresses the vertical in its design. Strongly influenced by French designs of the Nineteen-twenties, much decorative detail was lavished on this costly structure.

The strategic location at the busy Village Square has not been taken advantage of. Its Greenwich Avenue side, instead of being filled with a hodge-podge of tiny stores almost hidden by a disarray of signs, should have been designed to extend the feeling of human warmth and of the openness of the Square. An arcade or a curving row of stores around a fountain are possibly feasible ideas. The present ugliness and lack of design would have been avoided by the participation of a design review board.

Village Square, formed by the intersection of Sixth Avenue, Greenwich Avenue, and Christopher Street, became the center of Greenwich Village with the establishment here in 1832 of the public market. Previously, the public market had been near the Hudson River, at Washington and Christopher Streets. The new Jefferson Market, named for the President of the United States, stood on the northeastern tip of Greenwich Avenue.

By 1851 the immediate neighborhood had the following commercial character. Facing the Square, the short Greenwich Avenue block had a liquor store at each corner, Nos. 1 and 5, a hosiery shop and a shoe shop. Facing Jefferson Market and the Police Court for the Second District on the east side of Greenwich Avenue, were a druggist at No. 7, the Christopher Street corner, a grocer, two barbers, a tailor, two furniture

GREENWICH AVENUE (Between Village Square & West 10th Street)

shops, a dressmaker, a shoe store, a cabinetmaker, a lawyer, a drygoods store, and another grocer at No. 21 on the West Tenth Street corner.

GREENWICH AVENUE West Side (Facing Village Square)

#1-5

This short block is filled with a row of shops (also Nos. 2-6 Christopher Street) in one-story taxpayers, a very busy area, serving the needs of the community. There is little room for architecture here where signs fill parapets and other wall spaces. The present appearance and lack of design could have been avoided by the participation of a design review board.

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

#7-13

This sixteen-story corner apartment house (No. 1 Christopher Street) with its brick quoins and parapets with urns is a good example of the Neo-Federal style which was so popular with apartment house builders in the first half of the Twentieth Century. It was built for the Green Chris Corporation in 1930-31 from designs by Van Wart & Wien, architects. Despite its height and the fact that it has steel sash for the windows, the size of the windows and the details of the brickwork are in good scale with the adjoining buildings. Setbacks at the top lead up to a high octagonal tower with pilasters and arched windows on each side.

#15

On the site of a four-story building with store at first floor, this one-story taxpayer store was built in 1937 for Helen Robertson according to the designs at Charles Kreyborg. Set in a canyon between two high buildings, this little shop is an economic reflection of the cost of taxes and of building. Here it performs a useful function in the community and is a substitute for an abandoned lot.

#17 & 19

These identical brick apartment houses were built in the free classic manner of the Queen Anne Style in 1890 for John Goerlitz. They were designed by Franklin Baylies and both rise to a height of five stories. With shops at street level, they retain unaltered their detail above them. Decorative terra cotta panels separate the third and fourth floor outer windows, and these fourth floor windows are crowned with pediments. The uniform fifth floor windows are crowned by bracketed cornices.

#21

This handsome three-story brick house was built in a simple version of the Greek Revival style in 1841. It was built for Charles R. Christopher on this corner lot. The stepped parapet, on the Tenth Street side, reflects the low angled pitch of the roof. The first floor on the Greenwich Avenue end has a store but the muntined windows above are unchanged as is the handsome dentiled cornice on the Greenwich Avenue front.

GROVE STREET (Between Waverly Place & West 4th Street)

This street is open on its north side where it faces a small park. The south side of this relatively short block presents the most heterogeneous array of styles and periods of almost any block in The Village, yet architecturally, it is remarkably attractive. Heights range from those of the two little Federal houses to the towering apartment house on the corner. For their periods, and even as remodeled, each building is the best of its type. This is typified by the six-story apartment house near the middle of the block with its arcade at street level. The sprightly elegance of this facade is enhanced by contrast with the plain four-story house at the corner with its wide expanses of brick between windows.

The architectural treasures here are in mid-block, where two Federal houses have been remodeled with great charm, one with a handsome mansard roof and the other with an unusual studio. Both continue to proclaim the original scale and fine quality of this street. Just west of them, again

GROVE STREET (Between Waverly Place & West 4th Street)

by contrast, is a dignified low apartment house, the epitome of elegance in the Eighteen-eighties when it was built, juxtaposed directly against the large apartment house on the corner. This apartment house of the late Nineteen-twenties, despite its size, harmonizes remarkably well with its neighbors as it has mostly single windows, brick walls and restrained ornament.

Here is a case where the widest diversity of sizes and periods of architecture creates an attractive ensemble. Despite its heterogeneity the loss of part of this street scene would prove an irreparable loss to The Village. A normal development over the years has taken place here without necessarily creating disharmony.

The whole is enhanced by the fact that it faces the delightful little park, which contains a statue of General Philip Sheridan of Civil War fame. The original name of Grove Street was Columbia Street. In 1813 it was renamed Burrows Street, in memory of Lieut. William Burrows, who was in command of the U. S. Sloop of War "Enterprise" when fatally wounded that year in its fight with the English Brig "Boxer". This was the name of the street at the time of erection of the earliest houses still standing. In 1829 the proprietors along Burrows Street successfully petitioned to have it renamed Grove Street due to the confusion caused by its name being too similar to the adjoining Barrow Street.

GROVE STREET South Side (Betw. Waverly Pl. & West 4th St.)

#96-98

As seen today, this brick corner house dates from 1870 when an extension was built on the adjoining lot (No. 96) and both were made four stories high surmounted by a paneled and bracketed cornice. The original house (No. 98) was built two stories high of Flemish bond in 1825-26. The front door, located on Grove Street, is capped by a dignified pedimented Neo-Grec sheetmetal cornice, carried on short brackets above its brick reveals. The iron railings and square openwork iron newel posts are in keeping with the dignified simplicity of the house. These Federal style newel posts may well replace the originals. Enlarged window openings have French casements and flat stone lintels. The original two-story house had been built for James Polhemus, a grocer, who made his home here. As early as the Eighteen-fifties, this house had a store (an office with show window is now at No. 170 Waverly Place) and on the adjoining lot there was a shallow frame building that was presumably a stable with living quarters above. Saul Schary, the painter, lived at No. 96 Grove Street in the Nineteen-forties.

#92
(#92-94)

This six-story brick apartment house, designed by Andrew J. Thomas, was built in 1916 for Cozine Warren Company. Its first floor has a splendid stone entrance facade facing the park. It is an arched pseudo-loggia, and consists of a single colonnade of engaged Doric columns with round arches, set behind each of which is a round-arched window and the entrance. Above this stone facade is the brick front wall and an iron balcony running the width of the building and carried on iron brackets. On the upper floors a triple window is offset asymmetrically by a single window, while the middle section of this triple window is a French door opening onto its own little semicircular iron balcony.

#90

This very attractive little Federal house of 1827 was built in Flemish bond brickwork. It was remodeled in 1893 for Robert Blum, according to the designs of Carrère & Hastings. Basically a two-story house, the entrance floor remains pure Federal in style. Its handsome doorway has a pair of slender Doric columns set in front of wood rustications. An elaborate transom bar with convex (pulvinated) frieze is blocked forward to receive the tops of these columns. The long glass transom has simple leaded tracery. Crowning the whole and extending over the door is a studded cornice of later date, which echoes a fragment of the building's dentiled cornice still extant one story above it. The low stoop and areaway retain their Federal ironwork, and the handrails have anthemion castings of the Greek Revival period between their uprights at the stoop platform. At first floor level the pair of windows adjoining the front door have paneled stone lintels

GROVE STREET South Side (Betw. Waverly Pl. & West 4th St.)

- #90
cont. and muntined sash in the Federal style.
The interesting remodeling above these windows has transformed most of the second floor into a large studio two stories high, by adding a low parapet above the roof cornice and by making use of a steeply pitched roof with skylight built into it. The vertical studio window is tripartite and includes a glazed double door with wrought iron railing. Adjoining it asymmetrically to the left is a single window with muntined sash and a flat stone lintel.
This house was built in 1827 by William Banks, a mason, for his home. He was one of the City's volunteer firemen.
- #88 This Federal house, built in 1827 in Flemish bond brickwork, has a most distinctive character of its own, as it was remodeled in French Second Empire style after the middle of the Nineteenth Century. The addition of a mansard roof containing a full third story does not overwhelm the two-story house because it was done with such skill. An unusual, geometrically paneled fascia board serves as a base for the slate mansard roof, while at its top, a delicate cast iron cresting is silhouetted against the sky. Two handsome segmental-arched dormers pierce the mansard. The windows have flat stone lintels and plate glass sash. Trellised window boxes with trailing ivy enhance the appearance of the house. The windows of the entrance story were cut down to floor-length and protected by attractive cast iron railings. The double, glass-paneled entrance doors were added later. They are placed in a tall doorway with transom decorated simply by a flat lintel surmounted by a cornice. The arched inner vestibule doors are original with the alteration. The wrought iron railings at entrance stoop are executed in the Federal manner, as are the rectilinear, openwork newel posts, while the high areaway railing displays the Greek fret design at its base. The house was built in 1827 by Henry Halsey, a mason.
- #84
(#84-86) This small but very elegant brownstone apartment house, "The Grove," was built in 1882 for James Meagher. It was designed by Babcock & McAvoy and represents the advent of the Queen Anne style in its free interpretation of classical motifs. Completely symmetrical it rises to a height of five stories with the outer tiers of windows paired and set between pilasters. The central tier of windows, above the simply framed doorway, is single and all the windows have muntins in the upper sash and plate glass in the lower. The dentiled cornice is richly detailed with paired brackets signaling the pilasters below them.
- #80 This high apartment house, occupying a triangular piece of land at the corner, is described under No. 10 Sheridan Square.
- GROVE STREET South Side (Betw. West 4th St. & Seventh Ave. So.)
- This shortened block, cut through by Seventh Avenue South, has survived with a surprising degree of dignity. It still retains one building of the mid-Nineteenth century, No. 72.
- #74-76 At No. 74 the 1929 addition to the building of the Chemical Bank New York Trust Company (described under Nos. 7-9 Sheridan Square) has the same architectural treatment as the corner (No. 76), which was erected ten years earlier. Robert Henri, painter and teacher, and one of the founders of the famous group, "The Eight," which revolutionized American painting of the early Twentieth Century, worked for a time at the old No. 74.
- #72 This vernacular, three-story building, which houses a restaurant on the ground floor, was erected in 1842 as a private house and was assessed to William Newhouse. Stone lintels and sills at the double-hung muntined windows, and a roof cornice with undecorated fascia board, typical of the simpler houses of the Greek Revival period, serve as the only contrasts to the brick facade. The three-story structure, at the extreme rear of the lot, may well predate 1826.
- #70 This five-story building, built in 1899, is a perfect reflection of the drastic nature of the cutting through of Seventh Avenue, south of Greenwich Avenue. Here we see, in the obliquely angled portion with

GROVE STREET South Side (Betw. West 4th St. & Seventh Ave. So.)#70
cont.

quadruple windows and sheetmetal spandrel panels, a new facade for that portion of the house which was cut off to make way for the extension of the Avenue. The original doorway, with arched pediment, remains facing Grove Street, and lends a sense of dignity to the building. It was designed by Small & Schuman for Mrs. Maria Frasier.

MACDOUGAL ALLEY (Off MacDougal Street)

As viewed from the west end, at MacDougal Street, the alley presents a singularly picturesque appearance. The small scale and charm of the individual houses, many converted from stables, combines to produce an overall impression of compelling interest. It is a reminder of a bygone age and of a time when the pace was slower and the city resident took time out to enjoy his surroundings and life in general.

A fence and low gates, of simple ironwork, set off MacDougal Alley as a private street. A large apartment house forms a backdrop at the eastern end and makes even more striking the contrast between this old street and the Twentieth Century.

There is more diversity of heights and rooflines here than is evident in its counterpart, Washington Mews, a condition which tends to enhance rather than diminish its picturesqueness. What strikes the observer equally is the wide diversity of window sizes, ranging from the smallest square opening to the largest type of studio or drawing room window. Exterior blinds and iron balconies are also evident, enhancing the domestic livability of the street.

The large, virtually blank, brick walls of the museum extension, near the end of the north side, create a bold expressionless expanse that is out of keeping with the picturesque appearance of the street. This is a situation which participation by a design review board would have avoided.

MacDougal Alley was formally created in 1833, by the landowners, as a private court for stables, serving the great town houses on Washington Square North and others on Eighth Street. To this day some of these converted stables, on the south side of the Alley, retain the numbering of the town houses they served. Gradually, the houses on the Alley are beginning to use a numbering system which will complement the odd numbers on the north side.

MACDOUGAL ALLEY South Side (Off MacDougal Street)#19
(also
called
#20)

This easternmost building on the south side of the Alley was built in 1901 as an early "automobile stable," designed by Augustus Allen, architect, for Albert R. Shattuck. His home was on the other end of this lot at No. 19 Washington Square North. This small two-story painted brick building was remodeled in the Nineteen-thirties. At the first floor a single door is located at the far left, and the remainder of the wall is filled by a metal-hooded glass block window, with steel casements at either end. At the second floor, three low steel casements, tied together visually by means of continuous sills and lintels, have had the horizontal effect further emphasized by utilizing unpainted brick between the casement windows.

#20
(also
called
#18)

This converted stable, six windows wide, still belongs to No. 20, the mansion on Washington Square North, and it is now used for classrooms. It has undergone a minimum of change since built in 1872. It has a fire exit on the Alley, and has muntined window sash throughout, including first floor windows which have been substituted for carriage doors. In 1872 this two-story stable, 50 feet wide, was erected by John T. Conover, builder, for James L. Graham, resident of No. 20 Washington Square. It will be remembered that an access passage formerly led from the Square past the side of this mansion to its smaller stable on the Alley.

#21
(also
called
#16)

Dating from before 1854, this attractive stable, three stories high, was remodeled in 1920 by the noted architect, Raymond Hood, for two apartments above the garage. At that time the large bay window was added at the second floor. The long glass block window panel, beneath the bay window, represents a later addition and replaces the old carriageway.

MACDOUGAL ALLEY South Side (Off MacDougal Street)

#22 (also called #14) This low, one-story brick kitchen with double door forms the northernmost extension of the house at No. 22 Washington Square North. Above this, fire escapes rise up like skeleton staircases to serve the north end of the house, which stands some distance from the Alley. This building is now the New York University Faculty Club.

#12 (formerly #23) Dating at least from 1879 and perhaps prior to 1854, this three-story building was attractively converted from a stable to studios in 1909 for the estate of Edmund R. Robinson, who lived at No. 23 Washington Square North. The design was that of Donald G. Anderson. Into its segmental-arched carriageway was inserted a large handsome window. A new window was added at the left and an attractive tripartite window above it, both having handsome exposed steel lintels decorated with two rosettes. The depth of this house is the result of an earlier alteration by the noted architect George B. Post, who doubled the size of the stable in 1881. The most recent of several changes in height and roof line was the addition of a fourth floor studio with a huge north light extending the width of the house, steeply inclined and set well back from the front wall. Thus the front facade of this attractive house continues to blend in height with the two and three-story level prevailing in the Alley. Working there when it was called No. 23 were Ernest Lawson, artist, before World War I, and Jo Davidson, sculptor, after World War I.

#10 & 10½ (formerly #24) On the Alley, a one-story brick wall, surmounted by iron railing, has but two doors and two blind square-headed window niches. Above this wall can be seen the large north extension of No. 24 Washington Square North, set back with studio window at third floor level and a striking curved corner within the yard. Iron balconies continue around this curved corner at both upper levels. Door No. 10½ gives access from the Alley to the balcony by an open iron stairway, while door No. 10 leads to a flagstoned patio, overlooked by a ground floor room with large windows.

#8 One of the most attractive brick houses on the Alley is this little, two-story house. It was built as a stable in 1871 by C. Wright, architect for Louis P. Siebert whose dwelling, at the other end of the lot, was No. 25 Washington Square North. When remodeled into a house, the two-story high, arched, combination carriage doorway and hayloft was partially bricked up and replaced by an entrance door and a window above, leaving the original arch visible in the masonry, and part of it ingeniously used as the segmental arch at the head of a new window. The three windows at this second floor retain their muntined sash. At street floor a double window is located off center and flanked by doors. All doors and windows have segmental brick arches, and the house is surmounted by a charming brick dentiled cornice.

#6 This attractive brick studio building, two stories high, was built before 1854 as a stable on the grounds of the No. 26 Washington Square house. It was probably built at the same time, 1839, as it has the plain, rectangular lintels without cornices so much used in the simpler Greek Revival buildings. The top is surmounted by a row of brick dentils. The carriage doorway has been bricked up and replaced by a triple window with high sill and shutters. Above this is a large north-light steel-sash studio window, flanked by shuttered windows with double-hung muntined sash. The simple front door is to the left of the center window and is balanced on the right by a small double window set under a similar rectangular lintel.

(#4) This large corner building, "The Richmond Hill" apartment house (described under Nos. 27-28 Washington Square North), was built in 1898.

MACDOUGAL ALLEY North Side (Off MacDougal Street)

#1 This three-story brick house on the north corner of MacDougal Street has the entrance for the upstairs living quarters on the alley. It was formerly a stable, built between 1854 and 1879, with the carriage entrance on the street side (described under No. 176 MacDougal Street).

MACDOUGAL ALLEY North Side (Off MacDougal Street)

- #3 This simple two-story brick stable, built prior to 1854, retains much of its original appearance. A remodeling in 1904, for Mary A. Chisolm, resulted in the addition of garage doors beneath the brick relieving arch of the old stable doorway, and the substitution of casements for double-hung windows at the second floor. At that time it was converted into studio and dwelling by Charles E. Miller, architect.
- #5 Here the lines of the original brick stable, built before 1854, manifest themselves clearly. Where the stable door once stood, on center, a small entrance door and large window have been substituted, and where the hayloft doors were once located above the stable door, a large window with central mullion takes its place. The four side windows have casements. One may surmise that this was once the stable for No. 26 West Eighth Street, as it stands on the same lot. That house was built in 1838 for J. W. Alsop, and the stable may also be of approximately the same date. The general effect of this small residence as remodeled is very charming.
- #7 By far the grandest house on the north side of the Alley is No. 7, with its very high second floor windows with iron balconies and French windows. The front door is surmounted by a picturesque bracketed hood and is set off to one side with three small windows, beneath the balconies of the two large studio windows. It was built in 1899 as a stained glass shop for Mrs. J. Alice Murray of No. 36 West Ninth Street, using the plans of John Bayley Day, architect. Two years later Mrs. Murray had it converted to a sculptor's studio by C. R. Lamb, architect.
- #9 & 11 These two brick houses are of the same height and with continuous band course at the top. They were built as stables, apparently before 1879, but were first assessed in 1897 (No. 11) and 1899 (No. 9). Their bull's-eye windows were eliminated and the roofline raised when they were converted into studios in 1909 for Mary A. Chisolm by F. M. Andrews & Co., architects. No. 9, as remodeled, has on center a large and attractive second floor studio window with high French doors and a wrought iron balcony. The windows beneath the balcony are very small, contrasting dramatically with the big window above and the small front door at the right. No. 11 shows signs of a recent remodeling and has a window arrangement with two full floors above the ground floor.
- #13 This small house, built in 1937 for George E. Chisolm, was designed by E. H. Faile to harmonize with the family's older converted studios adjoining on the west. It displays handsome splayed brick lintels and a symmetrical arrangement of doors and windows, similar to that of a converted stable. It has a tripartite central window opening onto an iron balcony at second floor, above a wide window with high sill at the first floor. A plain parapet, above a brick band course, surmounts the house.
- #15 The facade of this house has been completely remodeled with half-timber work, and two bay windows at second floor level. The first floor has two large, sunny windows, with door set far to the right. A small standing-seam sheetmetal roof surmounts the wall. This house presents an unusually picturesque front to the street. A stable had been built on this lot before 1879, but was first assessed in 1897. It was converted into a studio in 1902 for Mrs. William H. Draper by Charles N. Kent, Jr. In 1939 an extensive remodeling into a one-family dwelling was designed by Joseph Lau, architect, for the estate of George Chisolm. It is now the home of one of his sons, a descendant of John Rogers, Sr., owner of most of the block facing Washington Square.
- #15½ & 17½ These two brick buildings have, except for small randomly placed openings, only large blank wall areas. No. 15½ is as wide and as high as two average three-story houses, while No. 17½ is only two stories high. Both have doors opening onto the Alley. They are the rear of the New York Studio School (old Whitney Museum) which faces West Eighth Street. On part of the site of No. 15½, there was a stable in 1879.

MACDOUGAL ALLEY North Side (Off MacDougal Street)

#17½
(also
called
#19 or 19½)

This three-story brick stable building with its simple stone lintels and dentiled brick cornice was erected in 1877 by A. H. Graham, builder, for Samuel McCarty (or McCrary). The scheme is symmetrical with its two original hay-loft doors still above the former carriage door. These are flanked by windows. At the first floor a door, at the left, leads to the upper floors. This stable was converted in 1934 into a studio and dwelling for Mrs. Harry Payne Whitney, by Noel & Miller, architects, but retains much of its original appearance as seen from the Alley.

MACDOUGAL STREET (Between Washington Square North & West 8th Street)

Standing at the corner of Washington Square, one is conscious of turn of the century apartment houses continuing the residential atmosphere northward. At mid-point, the sharp break of a severely modern six-story church facing MacDougal Alley, and a restaurant converted from a stable emerge into prominence.

At the northern end stores in buildings of varying heights, including taxpayers, suitably reflect the commercial character of West Eighth Street, where the street meets it at a dead-end intersection.

MACDOUGAL STREET East Side (Betw. Washington Sq. No. & West 8th St.)

(#27-28
Washington
Square)

"The Richmond Hill Apartments" is a seven-story building extending the entire length of the short block between MacDougal Alley and Washington Square North, which it faces (described under Nos. 27-28 Washington Square North).

#176

This three-story brick building, located on the corner of MacDougal Alley, has a restaurant at ground floor, facing the street and its entrance door facing the Alley (No. 1 MacDougal Alley). It belongs to the early phase of the Romanesque Revival with round-arched doorway and segmental-arched windows. It was built as a stable, between 1854 and 1879, and its carriageway shows on the MacDougal Street side. It was later converted into a restaurant. The very attractive door and window lintels, with dentiled cornices, are all formed with brickwork but the sills are of stone. A big north-light studio window fills the width of the third floor at the rear and its incline is reflected in the angle of the north end of the side wall facing MacDougal Street.

#178

This tiny one-story building has recently been remodeled as a dress shop in a Neo-Baroque manner with urns and a balustrade, quite playful and charming. It was designed and built in 1885 by Emile Greuvé, architect, for Diedrich H. Muller, as part of an overall project including the adjoining 30 West Eighth Street.

#180

This is a side entrance to No. 30 West Eighth Street (described under 30 West Eighth Street). It has a forward projected entrance bay facing this street, and added in 1885.

MACDOUGAL STREET West Side (Betw. West 8th St. & Washington Sq. No.)

#181

This taxpayer (described under No. 36 West Eighth Street) occupies the corner site.

#179

This L-shaped building, extending around onto West Eighth Street (No. 40-42), is a one-story taxpayer with store, built in 1937. It was designed by H. I. Feldman for Famous Equities, Inc. Just off the principal commercial street of The Village, this store with modern front serves a useful purpose in the community.

Nos. 179 and 181 replace a pair of Greek Revival houses with handsome fluted columns at their entrance porticoes, built in 1846.

#177

This five-story building with shop at ground floor was built in 1834 for Clinton Gilbert. It has an elaborate cornice that was added toward

MACDOUGAL STREET West Side (Betw. West 8th St. & Washington Sq. No.)#177
cont.

the end of the Nineteenth Century. Seemingly, pediments, which may have dated from the same period as the cornice, were removed from the second and third floor windows. The windows are extremely simple with single vertical muntin in top and bottom sash and, as seen today, the house has a quiet air of dignity.

#175

Built in 1837 for Robert Hogan, this house displays a fine Greek Revival type cornice of sheetmetal, doubtless replacing the original wooden one. The muntined windows have lintels with small cornices. French windows at the second floor have delicate wrought iron balconies of Federal design, which may have been added when the handsome Federal arched doorway with keystone and blind bulls-eye window above it were added. The little store at the left of the doorway was added at a later date.

#171-173

The handsome but severely simple brick front of the Tenth Church of Christ Scientist closes the end vista from MacDougal Alley. Tall vertical slits above doors and windows are deeply recessed and brought to the plane of the front wall by brick corbels at their tops. This remodeling for a church was designed by Victor Christ-Janer & Associates in 1966. It was built in 1890-91 for Archimedes D. Russell, architect, as a six-story factory and store. It was designed by Renwick, Aspinwall & Russell in the Romanesque Revival style, with three bays of arches and a boldly projected cornice. It had served as a church even before the present remodeling.

#169

This long four-story facade, extending from opposite MacDougal Alley to Washington Square is a 1916 alteration into an annex for the Hotel Earle (No. 103 Waverly Place), and included in its description there.

SEVENTH AVENUE SOUTH (Between Bleecker & West 10th Streets)

Seventh Avenue was extended southward in 1919 from Greenwich Avenue by cutting through the blocks to the south of it. This process left many buildings either sliced off at the corners or cut in two and an array of small, triangular-shaped lots.

This portion of the Avenue, in addition to those apartment houses which remained after cutting through the Avenue, has a large percentage of one and two-story taxpayer buildings with stores. The character of the Avenue is largely commercial and, as such, it serves the surrounding residential community. Where apartment houses do remain they have been cut back to follow the line of the Avenue. A park and subway entrance are conspicuous features at mid-point on the east side of the Avenue giving a feeling of openness and greenery. The small leftover triangular sites so conspicuous further north on the Avenue have been largely occupied by buildings in this portion.

This is also a case where the normal process of attrition was greatly accelerated due to the cutting through of the Avenue, perhaps in itself a necessity.

The replacement of so many five-story apartment houses by taxpayers posed a problem which, had an architectural review board been in existence, might have reconciled the disparity in height between the existing apartment houses and the new taxpayers.

This could have been done through an intelligent use of materials, textures, colors and forms, relating them in scale through a careful study of door and window sizes and shapes.

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

#69-71

Two small one-story shops now fill the remainder of the lot at No. 291 Bleecker Street, where a five-story house was demolished to make way for the southerly extension of Seventh Avenue in 1919. Architecturally unpretentious, they nonetheless serve a need in this residential community, filling what would otherwise be a narrow, vacant lot.

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

- #73 This two-story taxpayer was built in 1927 for the Barrow Seventh Avenue Corporation. It fills the odd-shaped lot to the west of Greenwich House, left by the razing of a five-story building which once faced Bleecker Street (No. 293) before Seventh Avenue was extended. It is built of brick and has stores at the ground floor and simply paired windows at the second. It was designed by Samuel H. Brooks.
- #81 & 85 This triangular plot was left vacant when Nos. 20 and 22 Barrow Street were razed to make way for the Avenue. As a corner property, it now fills a useful function as a small insurance and real estate office with a parking lot to the north. Although it is undistinguished, it is recognized that even such a small building as this one could, through attractive use of compatible materials and good design, be brought into harmony with its neighbors. It was built in 1923 for Martha E. Moore by the Kolb Building Company.
- #87 One-story high, this building now serves as a bar. It was remodeled in 1961 through to Barrow Street (No. 18). This portion on the Avenue occupies what was originally the rear yard of No. 18 Barrow, a four-story building, lowered to one floor in the alteration. With a simple brick front, surrounding large windows and doorway, this small building is completely unobtrusive.
- #89 This five-story brick apartment house faces on Barrow Street (No. 16) and its rear wall has been realigned with the Avenue.
It is the only high building among the one-story taxpayers in the middle of this block, and it is an interesting contrast in scale between the old residential neighborhood and the new commercial one, resulting from the establishment of an avenue at this location. Built of brick, with segmental-arched windows and low parapet, it has a simple store with display window at street level. This building was erected in 1897 for Lowenfeld and Prager and was designed by George F. Pelham, architect. (See description of front under No. 16 Barrow St.)
- #91-95 This triangular-shaped lot, in the middle of the block, is all that is left of the rear of a six-story apartment house that once faced Grove Street (Nos. 62-64) before Seventh Avenue was cut through. Nos. 91-93 were built in 1931 and later remodeled; they serve together as a one-story restaurant. The facade of this unit is dominated by the windows. At No. 91 there is a wide, muntined window to the left of a simple doorway. A narrower, muntined window at No. 95, the same height as the one at No. 91, unites these formerly separate facades. Double doors, to the left of this window, separate it from large, paneled-glass folding doors which give the appearance of a floor-length muntined window.
At the northernmost end of this triangular site is another one-story commercial building (No. 95) with two muntined display windows, one on each side of a central doorway. It is very much in character with No. 93 and was built at the same time. In 1933 these buildings were lowered from four to one story.
- #99 (#97-99) On this site once stood a house (No. 66 Grove Street) and a stable adjoining it (No. 68 Grove Street) and behind these two, at the rear of the lot, two three-story back buildings once stood. All of this is gone and the Sheridan Square Playhouse now fills these two properties. A wide, low lying brick facade, blank except for a few windows and doors, faces the street and is crowned by a low parapet with stepped-up ends and a low pediment at the center. The main entrance is not conspicuous and has a canvas marquee extended out to the curb. This building was erected in 1919, just after the Avenue was cut through; it was built for Frank Alberti.
- #101 Here we have the westernmost of the original Grove Street buildings, east of Seventh Avenue (described under No. 70 Grove Street). It was sliced off at one corner to accommodate the Avenue.
- #109-111 This two-story taxpayer (described under No. 61 Christopher Street), occupies a prow-like site at the corner of Christopher Street, with a small one-story addition to the rear (No. 111).

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

#113

This wall, approximately six feet high, is the remains of a structure which once occupied the triangular shaped lot at the rear yard of No. 59 Christopher Street.

#115-125

This large one-story night club occupies a corner building which was built in 1923 for John Wyeth & Bro., Inc., and was designed by John E. Nitchie. It represents a very recent remodeling in a "Gay 'Nineties" theme. Bracketed gas lamps, on stone piers between the windows, and a row of gas globes along the brick parapet all accentuate this theme. Veneered demurely in brick, it has leaded casement windows and a corner door with marquee. In its low height, it accords with its neighbors along the Avenue. (It also carries the address, No. 170 West Tenth Street.)

The southern part of this building (No. 115) houses a cleaning establishment. Of a severely simple contemporary design, it has one small show window at the left, with the larger right-hand portion recessed for display window and entry. These two portions are defined by dark verticals terminating in a simple, metal cornice.

SHERIDAN SQUARE (Off Grove Street)

This little square is in reality an elongated triangle of paved area at the intersection of West Fourth Street and Washington Place. It was named in honor of General Philip Sheridan of Civil War fame, whose statue is in the nearby Park. Considering how small this square is, it would be hard to imagine an area of this size which presents to the eye such a wide assortment of buildings which show so little concern for their neighbors. On two sides large apartment houses tower up while at the apex of the two streets the altered remnants of a former town house remain. A small brick bank gives scale to the square. One is made painfully aware of the process of attrition which in certain areas has eroded away the best in The Village.

SHERIDAN SQUARE

#1

This nine-story loft building (now an apartment house) was built in 1902-03 for Consolidated Dental Manufacturing Company and was designed by Mulliken & Moeller. It extends through to West Fourth Street (Nos. 187-191). The two fronts (on Washington Place and Fourth Street) are generally similar and have square, rusticated, stone columns extending up through the first two floors. Above them, square brick columns or piers rise up to arches with keystones at the seventh floor. A low attic floor and cornice crown the top of the building. The painter Saul Schary worked here in the Nineteen-thirties.

#2
(also #1)

This very interesting wedge-shaped building (referred to as No. 1 by present tenant) has a restaurant and bar at ground floor. It is four stories high, and the upper floors are stuccoed with a symmetrically stepped parapet displaying tile insets. It was built in 1834 for Samuel Whittemore, and altered from three to four stories after 1897.

#3
(#3-6)

A seventeen-story apartment building of 1958 occupies the corner site at Barrow Street (No. 2-12). It was built for the Greenwich Villa Corporation by Charles C. Platt, architect. The ground floor executed in white marble, facing the Square, is occupied by a restaurant and a grocery store. The upper floors are of brick, rising to a height of seventeen stories with horizontal-shaped metal window sash.

In designing this building the quality of the square might have been better expressed and retained had the architects provided a setback at the cornice level of the adjoining bank. The long strips of windows introduce a totally new scale and an insistent horizontality which has no particular relation to anything nearby. Here is a case where architectural controls might have produced a building which, despite its height, might have harmonized better with its neighborhood. There is no reason why the arrangement of windows could not

SHERIDAN SQUARE

#3
 (#3-6)
 cont.

be made, through the use of a multiplicity of individual openings, to conform more nearly to the residential character of the neighborhood, while retaining the qualities of good contemporary design. The sculptor Warren Wheelock lived at the old No. 3 Sheridan Square in the Nineteen-thirties.

#7-9
 (also
 #204 W.
 4th St.)

This bank building of the Chemical Bank New York Trust Company is located on a corner site, and also faces Grove Street (Nos. 74-76). With its bold arches extending up through two floors, its attractive brick-work and low third floor set above a handsome stone cornice, it provides an interesting study in contrasts. The pitched roof with hip angle at the corner also expresses its corner location. The elliptical shape of the second floor window arches set, without stilt, on a horizontal stone band course is an unusual and not very successful treatment. The front door set on center in the long front facing the square has a boldly projected arched pediment carried on pilasters and large plate glass windows occupy the ground floor portion of the two-story arches. The bank building was designed for the Corn Exchange Bank by S. Edson Gage. The Sheridan Square portion was built in 1919, and the Grove Street addition in 1929.

#10

Rising fourteen stories in height, this severely simply brick apartment house has its residential entrance on Sheridan Square and also faces Grove Street. It was erected in 1928-29 for three members of the Smith family, Amos W., Woodruff, and Helen E. In his design, the architect Emory Roth used a severely simple version of Neo-Romanesque. The building has a handsome stone base at ground floor level with broad segmental-arched show windows for stores. Over the second story a small corbeled cornice serves as a base for the brick walls which rise sheer above it to a horizontal stone band course between the eleventh and twelfth floors. All the windows are metal casements, and above the top band course they are paired and arched with central colonette extending up through two floors at the center of each facade, a crowning feature surmounted by a low pediment on the Grove Street side. A tower with arched loggia rises above these central windows on the Sheridan Square side.

#15

Six stories high, this long brick apartment house was designed in 1924 by John Wooley for 135 Washington Place, Inc. It has a recessed central portion and is completely symmetrical. It is a very free version of Neo-Federal with swags set in the brickwork and a brick rusticated first floor. The corner treatment (quoins) is executed in brick and the front door has a low, triangular pediment. In its use of materials, fenestration and details, it is in harmony with the residential character of this block.

SIXTH AVENUE (Between West 4th & West 8th Streets)

Looking north along Sixth Avenue from West Fourth Street, one is struck by the great disparity of building types engendered by a commercial shopping street. This diversity ranges from the nothingness of a parking lot, at the middle block on the east side, to taxpayers, banks and the handsome block of virtually unchanged residences with stores at first floor, to be seen on the west side, just above West Fourth Street.

This is a prime example of the hit-or-miss type of development so typical of our cities and particularly true of commercial areas where, heretofore, the struggle for economic survival has been the only controlling force. An orderly development, following the expert guidance of some public regulatory body, will bring not only greater uniformity and harmony of design but financial rewards, as has been so often proved under such circumstances, where the end result is an attractive neighborhood.

The residential row with stores is the most attractive feature of this portion of the Avenue. A note of interest is to be found in the middle block on the west side. Here a fine pedimented Greek Revival church, with two columns set in front of a recessed portico, lends true distinction to the Avenue. It is outstanding structures, such as this church, which redeem their surroundings from mediocrity and serve as an inspiration to designers who may wish to improve an entire neighborhood.

SIXTH AVENUE East Side (Betw. West 4th & West 8th Sts.)

#340 The Bankers' Federal Savings & Loan Association is located at the northeast corner of West Fourth Street (No. 151). It was built in 1954 and displays large glass windows both on the Street and Avenue, subdivided by muntins. On West Fourth Street a tower-like section arises in front of a penthouse floor, which is set back behind a wide roof deck on both the street and avenue side. The walls of the principal fronts are of brick, and the large windows are framed with metal which projects beyond the brick line.

#350 (#346-354) This long taxpayer building (also No. 90 Washington Place) is two stories high of glazed brick and has stores at ground floor level and offices above. It was built in 1964 for Gildo Rainero, using the plans of George G. Miller, and performs a necessary function on this busy commercial thoroughfare. The entrance doors to the building are located just to the left of center and are framed with stone. On either side of them, large plate glass show windows occupy the remainder of the first floor on the Avenue side. At the second floor, quintuple metal windows with bottom vents serve the offices and a slender stone coping crowns the brick parapet above them. The green glazed brick of the walls might well have been chosen to conform better with the walls of the surrounding structures.

#360-374 The entire Sixth Avenue end of this block, between Washington Place and Waverly Place, is now a parking lot. The numbers have reference to the lots which were once occupied by houses. William Dunlap, the noted artist and playwright, lived at No. 64 Sixth Avenue (old numbers), a location just south of the middle of this block. He has been referred to as the "Father of the American Theatre" both for his original plays and for his successful adaptation of plays by European authors.

#378 (#376-388) Located on the northeast corner of Sixth Avenue and Waverly Place (No. 127), this branch of the Manufacturers Hanover Trust Company occupies a building erected in 1941 but remodeled in 1955 and 1967. It is a branch bank structure one tall story in height with large plate glass windows and a simple parapet above. Its adjoining one-story annex, strategically located behind the subway steps, is recessed beneath a sheltering overhanging roof to serve its subway customers.

#390 (#390-394) The West Side Savings Bank is four stories high and was built in 1956. With large glass areas at each floor, it has a modernistic design with light-colored horizontals contrasted against a dark, vertical tower at the south end. This tower displays the name of the bank, and on each face a combination time-temperature reading device. The name of the bank appears above the main banking room in large, block-type aluminum letters.

#396-398 This one-story taxpayer building on the corner is occupied by a diner which serves this busy thoroughfare, fulfilling a much needed service for quick lunches. The street level portion is completely glazed with large windows on the Avenue and returning into the side street. Above this, a wide parapet with horizontal lines simulating clapboard carries the name of the concessionaire and his commercial symbol on both streets. The building was erected in 1935 and altered in 1950. (See also description under No. 62 West Eighth Street.)

SIXTH AVENUE West Side (Betw. Greenwich Ave. & West 4th St.)

The numbers at the north end of this Sixth Avenue blockfront are irregularly placed, and Nos. 405, 409 and 411 are omitted. The description below is for each building in turn from north to south.

#407 This one-story building, extending around the corner into Greenwich Avenue, is a store of Hallmark Cards, Inc. It was built, with No. 413-15, in 1940-44.

#413-415 This one-story taxpayer, built with No. 407 in 1940-44, houses a restaurant at No. 413 and a store at No. 415. They have plate glass fronts with high parapets above displaying commercial symbols and the owners' names.

SIXTH AVENUE West Side (Betw. Greenwich Ave. & West 4th St.)

- #403 This one-story building without parapet houses a small concession with minimal advertising. A low-pitched roof runs across the front forming a protective hood.
- #399 & 401 These two stores represent a building of the Eighteen-seventies which was extensively remodeled in 1959, including the removal of upper stories.
- #395 & 397 Two stories in height, these taxpayer buildings, with stores at ground floor level, were later altered to reduce their heights. In 1958 the new store fronts were constructed with horizontal windows at the second floor of No. 397 while No. 395 carried its veneered front wall up full height without windows to receive the large sign of the owner.
- #391-393 Where six-story buildings once stood, this one-story store now occupies the site. It was altered in 1955 as we see it today. It is occupied by a self-service food store, a necessity to serve the surrounding residential and commercial neighborhoods.
- #387 & 389 These two identical four-story houses give evidence of the popular French influence as remodeled in the Neo-Grec style of the Eighteen-seventies. The most conspicuous features are the heavy lintels with incised designs, carried on corbel blocks, which are unified by horizontal stone band courses. The bracketed roof cornices also belong to this style. The first floors have stores and access doors leading to the three upper floors. They are similar in style to No. 373, farther down the Avenue, which was erected as a Neo-Grec house.
- Originally this pair of houses was three and one-half stories high, with paneled lintels, paneled fascia and dormers, and was built in 1826-27 in the Federal style. Their low height and proportions bear mute evidence of this earlier period. They were erected for Alfred S. Pell, who developed considerable property in The Village. In the remodeling of 1878, the dormers were replaced by a full fourth story.
- #385 This once elegant house of "French Flats," on a corner site, was built in 1877. It displays amusing vagaries of the Queen Anne style, including muntined window sash above plate glass and also the sunburst motif, along the fascia of the bracketed roof cornice and in the large corner brackets themselves. A restaurant now occupies the ground floor. The apartments are entered from Waverly Place (No. 135). Designed by D. & J. Jardine, architects, to house three families, the building was erected for Carsten Gerken, who lived here and had his liquor store below, on the Avenue.
- #375-379 "The Waverly," a sixteen-story apartment house, was built in 1928 on this corner (also No. 134 Waverly Place). The first two floors are of stone, with brick used for the upper stories. An interesting treatment of the Sixth Avenue front provides a vertical emphasis at the center portion, with bold corner motifs in brick resembling quoins to give horizontal emphasis.
- An outstandingly handsome Anglo-Italianate bank building once stood on the site of "The Waverly" apartment house. This was the Greenwich Savings Bank which was built in the early Eighteen-fifties. It was three stories high with low basement and was approached from the Sixth Avenue side by three stoops with handsome cast iron balusters and newel posts. These stoops led up to three arched doors set in the rusticated stone first floor. Above the first floor the walls were of brick trimmed at all corners and breaks in the walls by stone quoins. Dignified windows, framed in stone, were crowned alternately by arched and triangular pediments. This building was surmounted by a modillioned cornice above a fascia displaying a chain motif. A balustrade, with paneled posts at the corners and at even intervals on the long Waverly Place side, rose above the cornice. This building set a high standard of architectural excellence for its day. It was later occupied by the New York Bank Note Company.
- #373 This building was erected in 1875 in the so-called Neo-Grec style

SIXTH AVENUE West Side (Betw. Greenwich Ave. & West 4th Sts.)

- #373 cont. for Robert J. Hoguet, an auctioneer. It is very similar in style to Nos. 387-389, farther north on the Avenue, except that here the original cast iron columns may be seen at the store and at the entry to the upper floors. The massive window lintels are given a pedimental form at the center windows.
- #371 The simple but handsome rectory of St. Joseph's Church, designed by Robert J. Reiley & Associates, in 1954, may be seen at this location adjoining the church. It is four stories high of brick with rusticated stone basement and first floor.
- #365 (#363-369) This handsome Greek Revival temple-form church on its corner site is St. Joseph's Church. It was built in 1834 for the first pastor, James Cumiskey, and was designed by John Doran, architect. Damaged by fire in 1885, it was repaired by architect Arthur Crook, at which time the two heavily framed, arched windows were introduced at the Sixth Avenue front. Two large, fluted Doric columns grace the entrance portico. The Avenue front has been smooth-stuccoed while the Washington Place side, with round-arched windows, retains the interestingly irregular stonework associated with construction in the countryside. The Doric cornice with triglyphs extends along both front and side and a low pediment surmounts the front.
- #361 This brick corner house was built by Caleb Strang, a builder, in Flemish bond, in 1827. It was a Federal town house, three stories high when built, as may be seen from the change in brickwork at the fourth floor. Interestingly, the only paneled Federal window lintels which remain today are those at the fourth floor which were, doubtless, copied from those below, now smooth-stuccoed. The center windows at the front appear to have been shifted to the right during a subsequent alteration, when the paired windows were installed at the side. A store now occupies the ground floor.
- #359 This small vernacular house was built in 1832 for Henry Bayard, and with its bracketed cornice, is lower than the row to the south. The first two floors have been remodeled for commercial use, and there is now a blank brick wall at the second story level.
- #353-357 These three houses, built in 1829, in the Federal period, are now four stories high with roof cornices. No. 355 had elaborate broken pediment window cornices of sheetmetal added to the lintels in the second half of the Nineteenth Century. All three have stores at street level. No. 357 was built for Peter Hagerman and Nos. 353 and 355 were built for Francis Kane.
- #351 This four-story house was built in 1877 for Henry W. Hoopes, who was in the candy business. It rises considerably above its neighbors and is crowned by a heavy bracketed cornice. In style, it belongs to the French Neo-Grec, as may be seen from the heavy stone window lintels with incised ornament. It is faced with stone and is supported on well-designed cast iron columns at store front level.
- #347-349 These two houses can hardly be recognized today as a pair. They were built in 1848 for Gordon Burnham and have been extensively remodeled. Both houses have stores at ground floor level, one of which (No. 347) has been incorporated in the restaurant which occupies the adjoining building on the corner. No. 349 has large plate glass windows at second floor level and both houses have replaced their cornices by low parapets.
- #345 This four-story corner building (described under No. 159 West Fourth Street) now has a steak house restaurant at street level, which extends into No. 347, adjoining. It is surrounded by handsome gas street lamps at the curb of the sidewalk.

WASHINGTON PLACE (Between Washington Square West & Sixth Avenue)

The varying heights and styles on this street reflect changing taste and needs, and the two sides follow the same rhythm. The highest buildings, on the corners at Washington Square, typify apartments of the Nineteen-twenties. Town houses at mid-block are followed by the low apartments of the turn of the century. And the Sixth Avenue corners are occupied by an unnecessarily barren taxpayer and a parking lot. The prevailing use of brick is a unifying factor along the street.

The tall buildings fronting on Washington Square are enhanced by the contrast of their red brick with their monumental entrances of limestone, which complement each other across the street.

Our attention is drawn to interesting variations at mid-block. On the north side is a pair of superb and typically Greek Revival town houses, still displaying their low attic windows. On the south side a house with similar doorway is now embellished with a mansard roof in the later French style. By comparison, almost next door is a house with a different doorway typical of the later Greek Revival, and with different ironwork responding to the incoming Italianate style. Across the street, the handsome bay window over the entrance is an example of an unusual and interesting Twentieth Century remodeling.

Needless defacing by the removal of detail is to be seen on an Italianate house near Sixth Avenue. This is a situation which participation by a design review board would have avoided. Likewise, with such controls, the barren taxpayer across the street would have included some design element sympathetic to the spirit of the street.

The old names for Washington Place west of the Square are Fifth Street, Barrow Street, and West Washington Place.

WASHINGTON PLACE South Side (Betw. Washington Sq. West & Sixth Ave.)

#62-72

A sixteen-story dormitory building (described under No. 33 Washington Square West) occupies this long site at the corner.

#74

Built in 1848 for Arthur W. Gabaudan, a chemist, for his residence, this brick house is transitional in style. Typically Italianate for its date are the brownstone basement, handsome stone panels beneath the first floor windows, stair rails up the stoop and cast iron areaway railing, with vertically-set oblong panels, and the double doors at the entry. The stoop rises to a Greek Revival stone doorway with "ears" crowned by a very low pediment, a late survival for this date. A fourth story has been added, with large central studio window of steel sash surmounted by an unusually interesting stone parapet with half-fret and capstone. Bryson Burroughs, well-known artist and curator of paintings for the Metropolitan Museum, worked here in the Nineteen-thirties.

#76

This brick house with modillioned cornice, and only three stories high, was built in 1853 by William W. Berwick, who moved here from next door. It replaced his earlier stable. This house had a stone stoop before conversion to basement entrance. Its narrow paneled window lintels have unusual upward "ears," a Twentieth Century version of the Federal style, which is echoed by the paneled lintel of the elaborate doorway. The panels below the short second floor windows were added at this time, echoing those of their neighbor at No. 74.

#78 & 80

These two Greek Revival town houses were built of brick in 1839 by William W. Berwick, together with a stable on the adjoining lot, No. 76. Previously a mason, Berwick by this time had become a builder. He made his home at No. 17 (now No. 78), moving next door some years later to his new house (No. 76). No. 78 retains its original Greek Revival doorway, with pilasters supporting a handsome entablature and cornice. Rising to this dignified doorway is a stone stoop with cast iron stair rails of elaborate anthemion design, and an areaway railing, all originals. Above the bracketed and paneled roof cornice has been added an attic story, with high mansard roof and dormer windows crowned by drip moldings and pediments. Thus, one now sees an interesting combination of two mid-century styles.

No. 80 also had a story added, but of a later date, with a mullioned studio window placed on center beneath a deeply hooded cornice, supported by profiled beam ends. This house retains many of its muntined windows. It has been modernized with basement entrance, including a doorway with broken pediment supported by vertically placed console brackets.

WASHINGTON PLACE South Side (Betw. Washington Sq. West & Sixth Ave.)

#82-86 This six-story apartment house, of French Beaux Arts inspiration, was designed in 1903 by Horenburger & Straub, for Samuel Mandel. It blends in height with its neighbors to the east and displays an exceptionally handsome wrought iron fire escape. The famous author, Willa Cather, lived here before World War I.

#88-90 A taxpayer (described under No. 350 Sixth Avenue) occupies this corner site.

WASHINGTON PLACE North Side (Betw. Sixth Ave. & Washington Sq. West)

#87 This number applies to the south end of a block-long parking lot along Sixth Avenue.

#85 This house was built in 1854 for William Leggat. It replaced an earlier house, dating back to at least 1835, that belonged to this family. A brick building three and one-half stories high, it has Italianate features including the cornice and window sash. The entrance floor has been altered for commercial use. The house has been needlessly defaced by the removal of detail.

#83 This attractive brick apartment house, five stories high and only three windows wide, was designed by Quimby & Browne, architects, and built in 1899 for Blakeslee Barnes. Over its doorway is a projected entablature supported by modified Ionic columns. Swags attractively decorate both its frieze and that of the building's deep modillioned roof cornice. The design of the window lintels is inspired by Federal prototypes.

#79
(#79-81) Village Plaza Hotel (or Hotel Colborne) erected in 1915, is an eight story brick building designed by Frank Vitolo for Fogliaso-Clement Building Co. This apartment house, through its use of fine materials and sober design, relates well with the houses in the area. Built of Flemish bond brickwork, with horizontal stone band course at third floor window sill level, it lacks ostentation. A simple but shallow bracketed cornice crowns the front wall effectively.

#77 This good looking Greek Revival house of 1844, originally owned by John Warren, has been modernized with basement entrance, and the attic raised to provide a studio with north light. The new windows of the top floor are set between pilasters. The roof treatment suggests a pitched roof above the deeply modillioned cornice flanked by pseudo-chimneys terminating the high side walls. The stone entrance doorway has a round-arched hood supported by a pair of carved console brackets. The house was built for John Warren, replacing his earlier stable. The painter, Frank de Gioia, worked here for some thirty years. This house together with its three neighbors to the east form a group unique to Greenwich Village.

#73 & 75 This pair of superb late Greek Revival houses was built in 1847 on speculation by Messrs. Gabaudan and Pond, who were respectively a chemist and a physician. Dr. James O. Pond's home was around the corner on Sixth Avenue. The chemist (drugs), Arthur W. Gabaudan lived nearby, successively on Sixth Avenue, on the next block of Washington Place, and across the street (now No. 74). These houses retain their original height of three and one-half stories, with basement, stone stoop, and dentiled roof cornice. The very low, attractive attic windows give to both buildings a fine sense of scale. No. 75 still has its Greek Revival doorway intact, with splendid pilasters and entablature. However, double doors here and at No. 73 replace the original single doors with side lights. No. 73 retains all its muntined window sash and beautiful cast iron railings at the floor-length windows of the first story. The handsome stair rails with decorative castings at the stoops of both houses are the originals, as is the areaway railing of No. 73.

#71 Altered by numerous changes to the facade over a period of years, No. 7 is now a seven-story house blending in height with its neighbor

WASHINGTON PLACE North Side (Betw. Sixth Ave. & Washington Sq. West)#71
cont.

to the east, because its two top stories are set back. As built in 1848 for H. Coleman, it was a three-story brick house, with basement. The first two floors, now unified with smooth-stuccoed facing, are enriched by a handsome three-sided, two-story bay, through which one enters by an iron grille door at the lower level, with a large diamond-light bay window flanked by arched niches (presumably for statuary) at second floor level. This central theme is continued upward by a small stone balcony with wrought iron railing at the fourth floor. The main front has a dentiled cornice, surmounted by an iron railing with brick piers supporting it. The painter, Audrey Buller, worked here in the Nineteen-thirties.

#69

Built for T. O. Ramsey in 1842, and later modernized to provide a basement entrance, this five-story, brick Greek Revival house has a heavy cornice with a fascia below. The doorway, as remodeled, has a wide smooth-stuccoed frame, and includes a transom grille above the door.

#67

This is the entrance to a fifteen-story building (described under No. 32 Washington Square West) which occupies the corner site.

WASHINGTON PLACE (Between Sixth Avenue & Sheridan Square)

Diversity is the outstanding characteristic of this street when we compare the north side with the south side. However, each side, in its own right, is remarkably uniform. The south side, with its long continuous row of handsome town houses all of nearly uniform height, is one of the most attractive street fronts in The Village. The north side with its apartment houses, averaging about six stories, is also quite uniform in its general appearance except for the church on the Sixth Avenue end and for two small but distinguished town houses at mid-block.

The church at Sixth Avenue is one of the best of the Greek Revival period and is especially attractive on the street side, with its rough stone walls meeting the keyed trim of the arched windows. This church, plus the handsome school building adjoining it, provides an entrance ensemble at the east end of this street. In the row of town houses on the south side, one, near the center of the block, stands out as a prototype with its stoop and its two beautiful arched dormer windows. It tells us better than words or histories could what this block once was and, at the same time, what we have lost.

This street serves as an object lesson regarding the process of attrition which is taking place in The Village. Where, as in this case, the entire north side was lined with individual town houses at the turn of the century, had architectural controls been exercised when the apartment houses were built they would have been designed more in harmony with the two remaining houses and with the row of houses on the south. A setback for the apartment houses at cornice level of the town houses is just one way in which their importance and presence might have been signaled.

WASHINGTON PLACE South Side (Betw. Sixth Ave. & Sheridan Sq.)

#102

This one-story taxpayer and the adjoining house (No. 104) are both built on small lots taken from the rear of the Sixth Avenue corner plot (No. 361 Sixth Avenue).

#104

This shallow Italianate style house, built in 1855, is unusual in this region and is especially remarkable for its cornice. It replaces an earlier stable. Originally a three-story brick building, it has been modernized to provide a basement entrance. Squareheaded window sash has been inserted in the segmental-arched window openings. The cast iron lintels are also arched, with shoulders, and are decorated with a row of diminutive acanthus leaves. These segmental arches are handsomely echoed in the roof cornice by the three molded arches along the base of its fascia, and again by the curving lines of the panels within it. The acanthus leaf motif is repeated prominently on the paired brackets supporting the cornice. This house was built for John and Daniel Bates, dairy merchants. John lived in Morristown, N. J., and sold his share to Daniel, who made the house his residence.

WASHINGTON PLACE South Side (Betw. Sixth Ave. & Sheridan Sq.)#106-122
cont.

been replaced by a board and metal rain gutter. The handsome dormer windows are segmental-arched, with keystones, and projecting roof cornices above them echo their shape. These windows are flanked by paneled pilasters.

The four brick houses at Nos. 116-122, built in 1832-1833, have all been modernized to provide simple basement entrances. However, No. 118 still reminds us of their former appearance as it has muntined windows and a handsome modillioned cornice of sheetmetal. The latter, replacing the original wood cornice, was doubtless added when the penthouse, with wide triple dormer window and corner pilasters, was built. This house now has a rough-cast stuccoed facade, and its new front door, in the basement, is simply framed by pilasters and a cornice. No. 116 shows evidence of its original two-story height by a horizontal band course at third floor sill level, but both this house and No. 120 have had a full story of brick added, topped by a paneled parapet. No. 122 has a bracketed paneled roof cornice above the third floor addition. No. 122 had originally been built by Derick D. Foster, well digger and mason of Grove Street; that same year, 1832, Hamilton Murray, merchant, bought the house and placed a tenant in it. No. 116 erected by Nathan H. Topping, builder, was his own home for a few years. No. 118 was owned by Edmund Morris, a grocer. No. 120 was built in 1833 by Ephraim Scudder, who had bought the lot.

#124-128

These three beautiful houses are all that remain of a row of six which once extended to Sheridan Square. They are typically transitional for their date, 1834, displaying elements of both the outgoing Federal and of the new Greek Revival styles. They were erected as rental houses for Samuel Whittemore, a large property owner in The Village. Built of unusual orange colored brick in Flemish bond, they glow with the charm of surface patina as the bricks have mellowed in slightly varying shades. Closest to its original condition is No. 128 which retains its two-story facade and muntined double-hung windows with normally high sills at the parlor floor. All three houses retain their stoops and original hand-railings with the delicate wrought iron curvilinear design, so typical of the Federal period. The handrails are curved under at their ends, providing a termination above capped sandstone blocks which serve as low newels.

The handsome doorway of No. 126 is late Federal in style. The paneled door is flanked by rusticated reveals of wood which, in turn, provide a background for a pair of slender, fluted Ionic columns on either side. The elaborately molded transom bar, with convex (pulvinated) frieze, is blocked forward at the ends to receive these columns. Above is a large glass transom with muntins of geometrical design, surrounded by an ornate molding.

At Nos. 124 and 128, the doorway is Greek Revival, with sturdy, fluted Doric columns supporting the end blocks of a low entablature. Some fine Greek ornament, displayed across the entablature, consists of low pediments with "ears" (acroteria) at their ends. It is worth noting that Whittemore, the owner, had used this design over the central window of his mansion at No. 45 Grove Street.

Minor changes in keeping with the character of the houses are typical of the mid-Nineteenth Century. The third floor added to both Nos. 124 and 126 have the interesting carpentry-type small brackets supporting the wooden cornice. It may have been at this time that the parlor floor windows at these two houses were cut down to the floor to provide for French casement windows protected by elaborate cast iron railings. At all three houses, lintels with cornices of sheetmetal cover the original lintels over the windows and the doorways (except for No. 124). At No. 124, the doorway is crowned by a different lintel, with cornice on end corbels, which is decorated with an interesting Neo-Grec design of the later Nineteenth Century. Of a still later date, at No. 128 an unusual, deep fascia board with paneling, not in keeping with the style of the house, is nonetheless in character with the steep studio skylight above it.

(#1 Sheridan
Square)

This large nine-story warehouse is virtually at the corner of Washington Place and Sheridan Square and is known as No. 1 Sheridan Square. It was erected in 1902-03 (described under No. 1 Sheridan Square).

WASHINGTON PLACE South Side (Betw. Sixth Ave. & Sheridan Sq.)

#106-122

This fine row of nine late Federal town houses was erected in 1832 and 1833 by several men associated with the building trades, of whom the most important was John Nichols, a mason and builder, whose address was nearby on Grove Street. He had originally purchased seven lots, but found himself over-extended, and resold two lots to Nathan H. Topping, builder, and Ephraim Scudder, mason. A carpenter, Ephraim H. Wentworth, and a well-digger, Derick D. Foster, were also associated with the erection of these speculative houses. Originally all the houses were two and one-half stories high, with dormers, as may still be seen at No. 114. The original roofline, preserved at Nos. 116 and 118, disappeared at the other houses when they were raised to three stories later in the century. This addition of a third story was accompanied here, as usual, by a change in brickwork from the Flemish bond, characteristic of the Federal period, to running bond, still clearly visible above the second story at Nos. 106 and 112. The roof cornices are of designs typical of the later Nineteenth Century.

The house of 1832, at No. 106, was sold by the carpenter Wentworth to Richard Williamson, grocer. The first two stories, as already noted, are in Flemish bond, with alternating headers and stretchers; the added third story, in running bond, is crowned by a fine Neo-Grec bracketed roof cornice, identical to the one at No. 108. The basement was modernized in the Twentieth Century to provide an unobtrusive entranceway and was veneered with granite.

The wrought iron added at No. 110 is an undisputed glory of the late Nineteenth Century. Both this house and the adjoining No. 108 were sold by John Nichols, the builder, upon their completion in 1832. Both houses retain their stoops, and No. 108 has its original areaway railing with ornamental cast iron finials. Later alterations to No. 108 are the double doors framed by a rope molding, the long parlor floor windows, the triple window of its second floor, and the added third story with a Neo-Grec cornice. At No. 110 the double doors and the roof cornice, with its central sunburst motif, are typical of the Queen Anne style of the Eighteen-eighties. The ironwork added at No. 110 has as its principal design element a large circle with interior swirls subdivided by wheel spokes, all very delicately wrought, and set off by square frames, emphasized by a heavy cap rail. This pattern serves both the areaway and the stoop. A pair of cast iron baluster-type newel posts on sandstone blocks provides a terminus. No. 110 was sold in 1832 by the builder to John D. Norris, stone cutter, and around 1851 was the home of the artist, John Carlin. No. 108, after an intermediate sale, was bought in 1833 by Asa B. Meech, merchant, who made it his home.

No. 112 is distinguished by its beautiful doorway and superb ironwork of the Federal style. It was built in 1832, with No. 106, by Ephraim Wentworth for Richard Williamson. The doorway is framed on either side by a pair of fluted Ionic columns, with blocked transom bar above to signalize them. The transom, now a single broad pane of glass, is framed by an egg and dart molding. The handsome wrought iron stoop railings, with exceptionally graceful wrought iron lyres at both sides of the stoop platform, terminate in short, double tiered, openwork newel posts, circular in shape and set on sandstone blocks.

The late Federal segmental-arched dormers at No. 114 are a crowning glory of this handsome house. Built in 1833 for Joseph Annin, a merchant, this two-story brick house with stone basement shows us the original appearance of the row. The facade, with its Flemish bond brickwork and fine details, is in an excellent state of preservation, and presents a most attractive picture. The wrought iron railings at the stoop are the Federal originals, and each handrail turns under itself, avoiding the need for a newel. The areaway railing has had cast iron Greek Revival finials added. The broad stoop leads to a handsome door with three horizontal panels, flanked by fluted Doric columns which support a transom bar with decorative moldings. Above this we find a simple three-panel transom framed by a richly carved molding. The doorway is capped by a latter-day cornice supported on Neo-Grec brackets. The windows retain muntined sash and have sheet-metal lintels with cornices, but have been given a new character by miniature corbels supporting their sills. The cornice has a fascia board with leaf and tongue molding. It stops short of the side walls of the house, but the boxed cornice which once returned above it has

WASHINGTON PLACE North Side (Betw. Sheridan Sq. & Sixth Ave.)

#125-127 This six-story brick apartment house blends in height and materials with its next-door neighbor on Sheridan Square, and with the buildings further down the block toward Sixth Avenue. Built in 1914-15 for Crest Holding Company, it was designed by Gronenberg & Leuchtag, who also did Nos. 29 and 37-39 on Washington Square. The parapet displays some decorative brick paneling.

#123 The crowning glory of this house, built in 1831, may be found in the two pedimented dormers which have simple, delicate paneled frames around the windows. It is a transitional style house of Flemish bond brick. Some years ago, the stoop was removed to provide a basement entrance, placing the doorway at sidewalk level. A Greek Revival style doorway has been added, with fluted Ionic columns supporting a shallow paneled lintel cut ingeniously to fit below the window sill of the next story, a successful solution for a very shallow clearance. The present entrance level, once the basement, is constructed of hand-some rusticated stone and has square windows. Above are windows with muntined sash, six over six, with stone lintels which have stone cornices. Solid paneled shutters, that increase the residential aspect, were added recently. The simple fascia board and cornice, also recent additions, suit the style of the house.

No. 123 and No. 121 survive of four (Nos. 121-127) two and one-half story brick houses, erected in 1831 jointly by William Carroll, builder, and John Nichols, builder and mason. Nichols, a local resident, in association with others in the building trades, erected Nos. 106-122 Washington Place, across the street, in the years immediately following.

#121 This house, though built in 1831, was completely remodeled in 1925 for Mrs. E. Dean Fuller in the then popular late Georgian style of the Eclectic period. When altered, the building was gutted and the floor levels changed, while a new brick front was added. As remodeled, it is now a splendid four-story house with a ground floor at grade. A central stone doorway is the chief architectural feature of the house, with fluted pilasters, surmounted by composite capitals and a broken pediment. At the second floor are three tall, round-arched windows with muntins and keystones crowning radial brick arches. At the attic floor three dormers with round-arched windows are framed by fluted pilasters supporting steep pediments. The simple roof cornice of the building is surmounted by a low, open parapet of brick with stone coping.

#115-119 "The Wilson" and "The Lilly" were erected in 1912 as a pair of multifamily buildings on three twenty-five foot lots by the architect Charles B. Myers for Samuel Lippman. They are of brick, six stories high, with dignified first floor facades of limestone. This stonework is rusticated, with radial joints above the main windows. The entrance doorway of each double building was conceived with an importance commensurate to the size of the building. The large double glass doors with decorative iron grilles are surmounted by a wide glass fanlight with a radial iron grille. The doorway has a three-centered arch with keystone and carved spandrels, with the name of the building above. This composition is framed by heavy rusticated piers, to which are applied monumental, carved stone brackets that support a deep stone balcony with iron railing. This railing acts as the lowest landing of the fire escape for the building. Stonework is used again as decoration on the upper brick facade, in the form of splayed lintels with keystones over the windows or of horizontal band courses at the third and sixth floor levels. Both buildings are surmounted by deeply projecting modillioned cornices supported by unusually long brackets, which extend between the fascia panels down to the level of the top floor windows.

#113 What we see here today is a stuccoed four-story house converted to provide a basement entrance and a top floor added in brick with parapet. Exterior detail, except for the window sills, has been completely eliminated. The utter simplicity of this house is heightened by white paint. Retention of the muntined window sash, however,

WASHINGTON PLACE North Side (Betw. Sheridan Sq. & Sixth Ave.)

#113 gives scale to an otherwise scaleless building. It was built in 1836 as a three and one-half story house for Rev. James Commisky (or Cummsiskey) on one of a row of six lots owned by him. He was the first pastor of the nearby Saint Joseph's Roman Catholic church on the corner of Sixth Avenue. Wechsler & Shimenti planned the 1953 alteration of this building for the 113 Washington Place Corporation.

#111 Saint Joseph's Washington Place School, built in 1896-97, occupies the full 54 foot frontage of this double lot. The architect was George H. Streeton. Erected on a monumental scale, commensurate with the plot, it is a handsome five-story brick building, with rusticated limestone base at entrance level. The square-headed windows have jointing which is keyed to the horizontal lines of the rustication. The double doors at either side of the facade are framed in stone, with brackets at the top so delicate that the cornices they support seem to stand alone in their majesty, an impression heightened by their richly detailed Rococo stone crowns which have the shapes of diadems. A band course at the height of the doorway cornices displays a handsome Greek fret design. At the upper stories of brick, the Renaissance style windows, either double or single, have transom bars while the double windows also have mullions. The lintels of varying designs are surmounted by simple bracketed cornices but at the fourth floor they have broken pediments, either straight or arched, framing escutcheons. The top floor windows are simply framed. Horizontal band courses running the width of the building, at each floor, serve to unify and strengthen the building and serve as window sills. The deep roof cornice crowning the building has a row of console brackets beneath which is a continuous dentiled molding set against a plain fascia. The two lots on which this school stands were purchased in 1834 and 1835 by Rev. James Cummsiskey, first pastor of Saint Joseph's Roman Catholic Church; adjoining this school. He lived on the other side of the church, in a two-story house (No. 371 Sixth Avenue), on the site of which this church's four-story rectory was built in 1954.

(#365 Sixth Ave.) St. Joseph's Church, built in 1833-34, in Greek Revival style, is on the corner (described under No. 365 Sixth Avenue). It has a handsome simplicity with its tall, round-arched windows on the Waverly Place side.

WASHINGTON SQUARE NORTH (West of Fifth Avenue)

The splendor of elegant Greek Revival town houses and of an imposing Federal mansion dominates this street and enhances Washington Square. This milieu of dignified beauty and peaceful harmony originally extended around most of Washington Square, a remarkable instance of community planning, spurred on by the new park laid out by the City a few years earlier.

For the most part individually built, these Greek Revival residences display more diversity than does the monumental row on the block to the east of Fifth Avenue. They also differ from the block to the east in giving more grandeur to their parlors, with floor-length windows guarded by long, graceful, iron balconies, of which many more formerly existed. The changes of time and of usage has been kind to these splendid residences. They were undertaken with loving care and good taste by proud owners with understanding. These included adaptations to the mid-century Italianate style and, more recently, discreet enlargement of attic windows.

The magnificent Federal mansion, at the middle of the block, is one of the few large town houses of this style remaining in the City. It was the first house built on the north side of the new park, in the vanguard of a new and fashionable community. Its arched front doorway is generously proportioned and handsomely ornamented with massive stonework, an outstanding example of its period. This arch is splendidly repeated above the windows of the fourth floor and was a sympathetic addition made by the architect who enlarged the house late in the century, when altering it into the newly fashionable "French Flats" (apartment houses).

The apartment houses built at the corners of this block offer marked contrast with each other, as well as with the town houses in their midst.

WASHINGTON SQUARE NORTH (West of Fifth Avenue)

Nonetheless, the block as a whole displays the harmonious warm feeling of brick. At the west end, the conservative solidity of the Victorian era is epitomized by the simple use of costly materials in a seven-story apartment house. While the massive twenty-story apartment house on Fifth Avenue dominates the skyline and overwhelms the block if seen from the park, one is more conscious at the sidewalk of its long, low, five-story wing facing the Square.

This compromise solution of introducing a low wing in order to adapt mid-Twentieth Century bulk to adjoining town houses is excellent, but might have been improved in its details through participation by a design review board. Such a regulatory body would have saved from destruction the handsome stone balustrades at the stoop of the fine Federal mansion and would have avoided their replacement by ugly pipes. Such a board would also have avoided the pseudo-rustication of window lintels on two of the Greek Revival houses. These changes are needlessly out of harmony and introduce a note of poor quality to this elegant row.

In the minds of some residents, this block alone remains as the "real" Washington Square North. Visually, however, an apartment house at each end of the block prevents it from having quite such an impressive appearance as "The Row" at the other side of Fifth Avenue. Before construction of the large, high apartment house at the Fifth Avenue corner, the public sensed the fine quality of this block and raised a clamor against destruction of the "Rhinelanders Apartments," which led to the compromise whereby the apartment house plans were redesigned to provide a low wing facing Washington Square comparable in scale, though not in style, with its neighbors on the west. The center of this block with its splendid Federal mansion and fine Greek Revival houses continues to be the center of attention.

This block, with the exception of its western end, was the property of John Rogers, Sr. (1749-1799), whose home was at No. 7 Beaver Street. He was a merchant who did an extensive business after the Revolution both at his downtown store on Hanover Square, and at his firm of Berry & Rogers, on Pearl Street. He was a member of the Marine Society of New York, and through his mother was related to Benjamin Franklin. He owned three tracts of land in The Village, two of them extending from Greenwich Avenue eastward. The third tract, extending north from what became Washington Square, was divided in 1825 among his children, John Rogers, Jr. (1787-1841), George Pixton Rogers (1789-1870), and Mary Rogers, wife of William Christopher Rhinelanders (1790-1878), who was a member of New York's elite Veteran Corps of Artillery. Roughly speaking, the three heirs received respectively the western portion, the central portion, and the Fifth Avenue portion of this block. This sister and her family, the Rhinelanders, were among early residents here on the Square, erecting a mansion that was destined to be their home for seventy five years. The wealthy Rogers brothers, however, had a joint residence on lower Broadway. They subdivided and developed their properties on Washington Square, mostly by leasing lots to others.

The initial leases, if we may judge from a lease executed by each brother (covering No. 21 and No. 25), were very similar to those executed by Sailors' Snug Harbor for the block of Washington Square North east of Fifth Avenue (see our report on that block for a full abstract). Briefly, the lease, usually for 21 years, stipulated that the lessee erect within two years and back of a 12-foot front courtyard, "a good and substantial dwelling house three stories high of brick or stone... and the front to be finished in such style as may be approved of" by the lessor. As Washington Square became a fashionable neighborhood from its inception, many of the beautiful houses on this block were erected for short-term investment, but within a few years they acquired residents who made their permanent homes here.

#14

This southerly wing of the present twenty-story apartment house (No. 2 Fifth Avenue) facing Washington Square was only built five stories high so that it would be in scale with the handsome row of mansions adjoining it to the west. It was designed in 1950 by Emery Roth & Sons and built in 1951-52. This wing, intended to be reminiscent

WASHINGTON SQUARE NORTH (West of Fifth Avenue)#14
cont.

of the Federal period, is of red brick surmounted by a parapet and features four tiers of balconies, with iron railings. The main doorway facing the Square is of marble and has a recessed door crowned by a large, arched fanlight designed in the Federal manner. Two Ionic columns support a huge block suggestive of a Greek Revival entablature, but its upper section serves as a balcony railing.

In essence the present apartment house replaces five town houses built between 1835 and 1852, of which the three closest to the corner had been remodeled, in the Nineteen-twenties, into the "Rhineland Apartments," following the death of Miss Serena Rhineland, the last of her family to live on the Square. The "Rhineland Apartments" were of brick, five stories high. At the roofline a solid wood railing with balustered sections above the windows complemented the baluster treatment of the double town house (No. 12-13) on the opposite (east) corner of Fifth Avenue.

The original Rhineland Mansion, No. 14, on the west corner of Fifth Avenue, was built in 1839-40 for Mary (Rogers) Rhineland as her family's residence and continued to serve the family until the death of her daughter, Miss Serena, in 1914. This house, and the adjoining No. 15, were a pair of splendid Greek Revival town houses, each 42 feet wide and three and one-half stories high, with attic windows in the fascia. At each, a stoop led to the entrance portico, framed by Corinthian columns, and an iron balcony graced the parlor floor. No. 15 was built as the residence of Gardiner Greene Howland, who had previously lived with his brother Samuel at No. 12 Washington Square North on the block east of Fifth Avenue. They were important shipping merchants.

Nos. 16 and 17 were a pair of handsome brownstone Italianate houses, four stories high with low attic windows beneath a bracketed cornice. At each house a stoop led up to double front doors. The doorways had segmental arches with keystones which were supported by Corinthian pilasters. At the floor-length parlor windows an iron balcony of Italianate design ran across the front beneath the windows. The segmental arched windows of the upper floors had double-hung sash bisected by the typical, heavy central muntin, simulating casements, and were framed by heavy stone moldings. These two houses were built in 1852 for George P. Rogers, a wealthy bachelor and chief landowner of the block, who at this time made his residence at No. 16, until he died in 1870. The residents of these two houses in 1875 were Dr. George Wilkes and Alexander Hamilton.

No. 18, a handsome Greek Revival house, was the home of the widow Elizabeth Walsh, widow of James Walsh and maternal grandmother of Henry James. His visits here as a child form the basis of the descriptions in his novel, Washington Square: "The ideal of quiet and of genteel retirement, in 1835, was found in Washington Square where the Doctor built himself a handsome, modern, wide-fronted house, with a big balcony before the drawing-room windows, and a flight of white marble steps ascending to a portal which was also faced with white marble. In front of them was the square, ... [with] inexpensive vegetation, enclosed by a wooden paling, which increased its rural and accessible appearance; ... I know not whether it is owing to the tenderness of early associations, but this portion of New York appears to many persons the most delectable. It has a kind of established repose which is not of frequent occurrence in other quarters of the long, shrill city... the look of having had something of a social history... [it] was here that your grandmother lived, in venerable solitude, and dispensed a hospitality which commended itself alike to the infant imagination and the infant palate... ."

In 1835, the widow Elizabeth Walsh had bought the lease for this lot and made a party wall agreement concerning the three story brick house she was about to erect. This house was finished the next year and was the residence of Elizabeth Walsh, until

WASHINGTON SQUARE NORTH (West of Fifth Avenue)#14
cont.

her death in 1847. Her father, Alexander Robertson, was a dry goods merchant from Scotland who endowed the Robertson School of the Scotch Presbyterian Church of New York City. Her sons, likewise merchants, lived with her at No. 18 (then called No. 19) Washington Square until they established their own homes in Greenwich Village. Her daughter, Mary Robertson Walsh, was married in No. 18, and gave birth to her son, Henry, the future novelist, at No. 27 (then called No. 21) Washington Place nearby. Later residents of No. 18 include Mr. and Mrs. Philip Schuyler in the mid-Eighteen-eighties and Mr. and Mrs. J. Herbert Johnston in the early Twentieth Century.

#19

This four-story brick house, with rusticated basement, was built in 1835-36 during the Greek Revival period, for Henry Ibbotsen of Brooklyn, as a short-term investment. Its attic story windows penetrate the wide fascia board where a leaf and tongue taenia molding separates architrave from frieze. The handsome Italianate style doorway, windows, and cast iron railings belong to the third quarter of the Nineteenth Century. In 1886 McKim, Mead & White designed, for Eugene Kelly, Jr., the long masonry extension that replaced the short wooden one in the rear. The gracious width of the front stoop and the great, paneled double doors, with transom light above, provide an inviting entrance to this spacious town house.

Ibbotsen, the original owner of the house, was an American agent of a Sheffield cutlery firm. The earliest known resident of No. 19 was Edward R. Biddle, a commission merchant, in 1838, who lived there for about two years. Henry Chauncey, lessee and resident in the Eighteen-forties and fifties, was a wealthy crockery merchant from Maine. Eugene Kelly, Jr., who resided at No. 19 in the late Nineteenth Century, was a lawyer. He received the papal honor, Chamberlain of the Cape and Sword, awarded to his prominent father, a nationally known banker, active in Catholic charities and Irish nationalist causes. Residing at No. 19 at the opening of the Twentieth Century was Albert R. Shattuck, a mortgage broker, who built the "automobile stable" at the rear of his lot, on MacDougal Alley.

#20

This magnificent mansion is one of the few remaining large town houses designed in the Federal style. It was built in 1828-29 for George P. Rogers, a principal property owner on the block who resided downtown. As the very first house to be constructed on the north side of the new Washington Parade, it must have seemed, with the gable-ended roof, like a country mansion set in its private grounds. The original house was 37 feet wide and three and one-half stories high of Flemish bond brickwork, and had a carriageway along its west side leading to the small stable in the rear. While no detailed record of the initial extensions to the west end of the house has been found, one may conjecture that the addition of about 1859 across the remainder of this fifty-foot frontage was one story in height, thus explaining the Flemish bond brickwork which is only one story high at this section.

The arched front doorway is generously proportioned and has a handsome multiple keystone and rustication blocks at the jambs, all vermiculated. Imposing stone balustrades served until recently as handrailings at the stoop, but have been replaced by iron rails. The windows display attractively proportioned Federal lintels, with vermiculated blocks at the ends and a small cornice, stepped up at the center. At the basement, the window frames have heavy stone moldings interrupted by rustication blocks and low, multiple keystones, also vermiculated, echoing those of the main doorway.

The mansion was remodeled into the fashionable "French Flats" in 1880, by Henry J. Hardenbergh, architect, for the estate of George P. Rogers. Running bond was used in widening and extending the house and adding a full fourth story. This top story has round-arched windows with vermiculated keystone and impost blocks, echoing the doorway and connected by a stone band course. The whole is surmounted by a dentiled cornice with triglyphs in the frieze. The iron railings at the front yard are in Hardenbergh's style, with their cast iron German Renaissance posts. Between the posts, he introduced cast iron railing which have fret designs reminiscent of the Greek Revival period, a concession to the basic character of the ironwork of the block.

WASHINGTON SQUARE NORTH (West of Fifth Avenue)#20
cont.

It seems likely that this mansion was initially envisioned as the summer home of the Rogers, for on the 1833 estate map it is called the dwelling of John Rogers (the married brother), but both brothers continued to have their chief residence on Broadway downtown. In 1838 it became the home of Joseph B. Varnum and James Lorimer Graham, brothers-in-law. Both were from Vermont. Varnum became wealthy as a dry goods merchant. Graham was a lawyer and president of the Metropolitan Fire Insurance Company. He entertained liberally at No. 20, and in 1872 built the large stable in the rear which is still standing. After the house became a residence for four families in 1880, the Lydig Hoyts were the earliest and longest residents. Early Twentieth Century residents included also Mrs. Herman T. Livingston (née Susan Bard Rogers). No. 20 is now St. Joseph's (R.C.) Academy.

#21-23

Porticoes, wing walls at the stoops, and ironwork are the distinctive features in this row of three attractive Greek Revival town houses. They were built in 1835-36 for Edmund Wilkes, an attorney, whose home was on lower Broadway. It is unusual to find them laid up in Flemish bond, a type of brickwork generally to be found in houses of an earlier period. All these houses enjoy a handsome, continuous cornice, but only Nos. 21 and 22 have their original fascia boards with ornamented molding between architrave and cornice, interrupted by small attic windows. All three houses have long French windows at first floor level, and No. 22 has retained its muntined double-hung sash at the upper floors. All have high stoops and fine porticoes, consisting of a full entablature supported by free-standing Ionic columns, fluted at No. 22.

Their handsomely paneled double doors belong to a later period; there was doubtless originally a single door with sidelights as at the entries of Nos. 25 and 26. No. 22 has also a beautiful arched doorway, between its columns, with deep, paneled reveals of later date. In the Eighteen-eighties, James Renwick, Jr., designed extensions in the rear. The arched-pattern cast iron railing at first floor balcony and at the stoop and areaway of No. 22 are in the Italianate style of the Eighteen-fifties. No. 23 retains its handsome large, stepped and paneled blocks that act as wing walls for the stoop. No. 21 retains its superb, original Greek ironwork, in which wrought iron uprights contain a wealth of castings in Greek anthemion and fret designs. The areaway railing is a particularly fine example of the work of this period. The first floor balcony railing has two unusual wheel motifs, consisting of a Greek fret border surrounding a radial design of anthemions alternating with out-thrusting leaf forms.

The first four owners of No. 21 held the house as a short-term investment, and the only resident known for this period was Charles W. Dayton, an importer. With the purchase of the house in 1839 by Silas Brown, a wealthy dry goods merchant, he and succeeding owners made it their residence. Among these residents were William W. Stone, a merchant, in the Eighteen-sixties, and Charles A. Post, a lawyer, in the Eighteen-eighties and later.

No. 22 was the residence of Nathaniel T. Hubbard from 1838 until 1861. He was a commission merchant who published his *reminiscences of New York City* from 1798 to 1875. Later residents included John Jay in the Eighteen-seventies and Mrs. John Minturn (née Louisa Aspinwall) in the Eighteen-eighties, for whom Renwick & Aspinwall made an alteration. The house was again altered in 1939 by William S. Gregory for New York University, and now serves as the Faculty Club.

No. 23 was held as an investment by Elizabeth Foote (née Sterling) whose husband Erasmus D. Foote was a member of the dry goods firm of Foote, Sterling & Co. Their tenant in 1838 was Jonas Conkling, who later obtained the lease. He was a wealthy dry goods merchant, from Brooklyn, and a director of the Bank of New York. He and his family made their residence at No. 23 until the late Eighteen-seventies. In 1881 Edmund Randolph Robinson, a lawyer, obtained the lease to No. 23 for his residence. He engaged George B. Post, architect, who designed its rear extension, and also made alterations to his stable in the rear. In the early Twentieth Century, it became the home of Mr. and Mrs. Henry B. Livingston; Mr. Livingston was a noted clubman and a sportsman.

#24

This Greek Revival house was built by Eli Goodwin, merchant, in 1837. It was bought the next year by J. Lyman Denison, who made it his

WASHINGTON SQUARE NORTH (West of Fifth Avenue)#24
cont.

residence. He was the wealthy proprietor of one of the oldest grocery firms in this city. Here the entrance is enframed by a pair of unfluted Doric columns carrying a complete entablature, while double doors replace the original single door. The original attractive Greek Revival ironwork is retained at the stoop and areaway. The parlor floor retains its long muntined windows, extending down to the floor. Simple flush stone lintels are to be found above the windows of this house and of most of the houses on this block. No. 24 has a cornice with fascia board interrupted by low windows. Formerly these were low attic windows within the frieze, as may still be seen on the Square near University Place.

The next resident of No. 24, in the third quarter of the century, was Henry Chauncey, Jr., whose wife was a daughter of Samuel S. Howland of No. 12 Washington Square North and a sister of Mrs. Dorr, who lived at No. 25, next door. They were followed by Mr. and Mrs. John H. Davis; he was a clubman and sportsman.

#25 & 26

The unusual ironwork at No. 26 and the cornice of No. 25 are the distinctive features of these two brick Greek Revival houses. They were built in 1839 for different individuals and seem to be modeled after their earlier neighbor, No. 24. All three have Greek Revival porticoes with unfluted Doric columns and long parlor-floor windows with double-hung sash, six over nine panes. No. 25 retains the same cornice line as No. 24. The cornice at No. 25 subordinates the attic to a storage area with diminutive windows and is an extremely handsome feature. The full fourth floor at No. 26, added later, has a handsome dentiled cornice in keeping with the style of the house.

These town houses are the only two on the block that retain their original front door enframements with sidelights, glazed transoms and pilasters with palmetto capitals. At No. 25 are to be found the only exterior window blinds along the row, except for those at No. 21, which may resemble the originals. The ironwork of its stoop and areaway have the arch-pattern castings of the Italianate period.

At No. 26 the areaway and stoop railings have most unusual Greek Revival designs, with anthemion motifs at the base and a top band filled with rosettes beneath elaborate finials, consisting of diminutive obelisk forms alternating with pine cones set above honeysuckle bases.

After the panic of 1837 James DePeyster Ogden bought the leases to Nos. 25 and 26 with their covenants extending to 1839-40 the required time interval for erection of dwellings. Evidently this building project was too burdensome at that period, for he soon assigned the lease of No. 25, at considerable loss, to Samuel S. Howland of No. 12 Washington Square. Howland held the lease from 1838 to 1848, and the house was built in 1839 either by him or by his son-in-law George B. Dorr, who was first taxed for it. Thereupon the Dorr's moved from No. 12 to their new residence at No. 26. The next owner of the house and resident was John Oothout, president of the Bank of New York and a wealthy man of note. Later in the century it was the home of Eliza (Oothout) Siebert, whose husband Louis P. Siebert was in the woolen business. They built the stable at the rear, on MacDougal Alley in 1871.

James DePeyster Ogden, already mentioned, retained the lease to No. 26 and built the dwelling here in 1839. He was a merchant of New York City and United States Consul in Liverpool under President Jackson. His tenant, the original resident of No. 26, was Jacob A. Robertson, a dry goods merchant. At the end of the century No. 26 was the home of William D. Morgan, who was engaged in the overseas freight-forwarding business, and it continued to be the home of his widow (née Angelica Hoyt).

#27-28

"The Richmond Hill" is a handsome apartment house built in 1898 for Mary A. Chisolm (née Rogers) of Madison, N. J. Designed in the classical manner by Thom & Wilson, architects, it displays a simple use of costly materials. A rusticated stone first floor has an entrance portico supported on Ionic columns with shafts of polished granite. The sheer walls above are of buff-colored Roman brick with every fourteenth course recessed. Simple moldings of terra cotta

WASHINGTON SQUARE NORTH (West of Fifth Avenue)#27-28
cont.

frame the windows, and a sheetmetal cornice, with modillions, has a dentiled molding above the smooth fascia. This building fills the end of the block between Washington Square North and MacDougal Alley, with its long side facing MacDougal Street. In the Nineteen-forties, the artists Robert Gwathmey and Everett Shinn made their homes in this apartment house.

In earlier houses on this site, the Young Women's Christian Association made its first permanent home in 1868. It had been founded on November 24, 1858, in the chapel of New York University, as a "Ladies Christian Association of the City of New York." Its special object was "the temporal, moral, and religious welfare of women, particularly of young women dependent upon their own exertions for support." After renting at three locations near Greenwich Village, it purchased in 1868 two four-story brick houses at Nos. 27 and 28 Washington Square, which fronted on the park and had brick stables in the rear.

WASHINGTON SQUARE WEST (Between Waverly Place & West 4th Street)

Essentially a continuation of MacDougal Street and formerly so named, these two blocks face the west side of the square and continue the house numbering of Washington Square North. Both blocks give the observer a picture of the Nineteen-twenties in the height and style of their apartment houses and former hotel. The lone survivor of an earlier period is a brick town house built in 1845, now nestled between its neighbors in the middle of the block.

#29

Built in 1926-27, this sixteen-story brick apartment house occupies the corner (also No. 100 Waverly Place). It was designed by Gronenberg & Leuchtag for Twenty-Nine Washington Square, Inc., and is handsomely yet simply detailed. Aside from the front door and balconies at the center of the eleventh floor, the brick walls are unrelieved except for horizontal band courses. The style is Neo-Gothic, reflected in the windows above the doorway, those flanking it, and the balcony windows. At the top floor the central group of windows is surmounted by blind Gothic arches, above which a classical cornice terminates the front wall at the fifteenth floor. Despite its great size it harmonizes remarkably well with its surroundings. It replaced a six and one-half story apartment house, the "Washington," built in the Eighteen-nineties.

#31

The only remaining town house on Washington Square West stands here sandwiched between two apartment houses. Rising now to a height of six stories and converted to apartments, it still retains much of its original appearance. This was one of a pair of adjoining houses built in 1845 for George Griswold, the prominent merchant whose residence was at No. 9 Washington Square North. They were intended as gifts for two of his married daughters. He deeded this dwelling to his daughter Maria Gray, wife of George Winthrop Gray of New York City, merchant, and after her death to go to such of her surviving children as she should designate. This deed specified "free of any right by her present or any future husband," which serves as a reminder to us today of the lack of legal rights of Victorian wives. Mr. and Mrs. Gray made their residence here from 1845 until his death in 1863.

An early Twentieth Century remodeling introduced two basement entrances here. The main entrance at the right has an attractive porch with slender columns supporting a cornice slab, above which an attractive wrought iron railing provides a balcony for the second floor French doors. The other two French doors, at this level, have railings of similar design. Simple stone lintels crown the muntined windows. The top floor, with continuous windows extending the width of the building, was also a later addition.

#32

Located on a corner site and entered at No. 67 Washington Place, this fifteen-story apartment house emphasizes the upper and lower floors in its design. Between them, the brick walls rise sheer, with an even pattern of windows (fenestration). It was built in 1925 for the

WASHINGTON SQUARE WEST (Between Waverly Place & West 4th Street)#32
cont.

Washington Square Holding Corp., of which Maurice Deutsch was the sole owner, and was designed by Deutsch & Schneider. The first two floors are embraced by a series of two-story pilasters surmounted by a cornice, while two top floors have, between horizontal band courses, a pair of pilasters centered and crowned by a broken pediment motif against the brick of the loggia on the roof.

At this corner, on the site of this apartment house (No. 32), once stood an exceptionally handsome Italianate town house known as the old Hicks-Lord house. It was set back from both streets and was entered by a spacious stoop facing Washington Square West. Four stories high, with basement, it was crowned by a modillioned roof cornice, and the doors and windows were segmental-arched with molded frames. Windows at the parlor level were floor-length and opened onto balconies with cast iron railings, which extended along both sides. On its south (Washington Place) side, a polygonal bay window formed a tier the full height of the house. Mansions such as this one gave to Washington Square, as well as lower Fifth Avenue, an air of quiet elegance in the mid-Nineteenth Century. This house was built in 1850-51 for Joseph W. Alsop, merchant, as his home. Toward the end of the century as the home of Mrs. Annette Hicks-Lord, widow of Thomas Lord, it became a center of social activity. The house was the Progressive Party Clubhouse in the time of Theodore Roosevelt. In 1915 it was sold to Rodman Wanamaker. It was razed to make way for the large apartment house which now occupies its site.

#33

This sixteen-story apartment hotel (also No. 64 Washington Place) was erected in 1929 as "Holley Chambers," for the estate of F. D. Fricke, by C. F. Winkelman, architect. In 1950 it was remodeled as a dormitory (Hardin Hall) for New York University by Eggers & Higgins, architects. Retaining its original appearance, this is a simple brick building with metal sash, done in Neo-Federal style. The first two floors have rusticated pilasters beneath a wide band course on which are superimposed two urns flanking a richly framed central window. Brick quoins extend up the corners to the cornice line at the top. A tower with large urns on its balustrade is set back on the south side.

#35

Sandwiched between high apartment houses, this nine-story brick apartment house has great dignity. It carries over from No. 33 the wide stone band course on top of two rusticated pilasters. Here, these rusticated pilasters extend up to the roof cornice and the windows are all metal casements. A handsome stone balustrade surmounts the cornice and crowns the street front effectively, and above it is a penthouse with a pitched roof receding from view. It was built for the Estate of F. D. Fricke from plans by C. F. Winkelman.

#37
(#37-39)

Imposing in its sixteen-story height, this apartment house (also No. 129 West Fourth Street) dominates the southwest corner of the park. Executed in Italian Gothic architecture, it makes free use of terra cotta detail against a background of brick masonry. It was built for the Number 37 Washington Square West Corp. and was designed by Gronenberg & Leuchtag, designers of No. 29. Here the brickwork is carried down to a very low bold-faced masonry base. The front door facing on the park has a marquise and above it, arcaded windows, with balcony at the third floor level. These, in turn, are flanked by paired windows with Gothic arched heads and balconies. Carrying through the fourteenth and fifteenth floor levels and signaling the central entrance below, are six arched windows, with a blind one at center, also set above a balcony. Above this central group of windows a stone parapet, set on arched corbels and with an arched niche at the center, is the crowning feature of the building.

WAVERLY PLACE (Between Washington Square West & Sixth Avenue)

Diversity is the outstanding characteristic of this attractive residential street, where, except for a large apartment house and a hotel, there is a human scale with small residential buildings expressing individuality.

WAVERLY PLACE (Between Washington Square West & Sixth Avenue)

Commanding our attention is a handsome row of three Greek Revival houses at mid-block on the north side. The wealth of superb ironwork on the right-hand house and also its unusual double doors, displaying Greek decorative motifs, are special glories of this street.

Our eye is caught by the playful quality of the design of some of the buildings on the south side, unique to The Village. They include a little stone house which simulates a castle with its crenelations and, farther down the street, a house crowned with an Art Nouveau arch, en-framing a studio window.

Here is a case where diversity predominates and yet, due to their individual qualities, the removal of even one of these houses would greatly impair the overall quality which makes the street outstanding.

Waverly Place was given this name, between Broadway and Christopher Streets, in 1833. The name was given in response to a neighborhood petition by admirers of Sir Walter Scott, who had died in the previous year. The former name for these blocks was Sixth Street.

WAVERLY PLACE South Side (Betw. Washington Sq. West & Sixth Ave.)

#100-104

This is the side of a sixteen-story apartment house (described under No. 29 Waverly Place), which occupies the corner site.

#106

This five-story brick building was designed by G. A. Schellenger, architect, in the late Romanesque style of 1890. It has a ground floor of stone, an arched doorway near street level, and arched windows. The top floor windows have brick arches edged with stone and decorative stone tympani filling the semicircular openings supported by wall sections taking the form of pilasters. The intermediate floors have brick wall sections between squareheaded windows. They are treated in a variegated manner at each level, and there are decorative stone spandrel panels beneath these windows. At the middle floor, there is an interesting terra cotta design. All the sills consist of continuous, horizontal band courses.

#108-114

This group, in its present appearance, is unique to Greenwich Village. These four houses are all that remain of a row of nine built in 1826 for Thomas R. Mercein. He was president of the New York Equitable Fire Insurance Company, and had also served as City Comptroller.

In No. 108, we see a love for the picturesque as this new front is a granite-faced, rough ashlar facade with crenelated cornice, simulating a small castle. It was designed in 1906 by Charles C. Haight for Miss Grace Wilkes. At that time the stable and coachman's apartment were combined, and the roof over the attic floor was raised, and it now has a steeply sloping studio window. The present two-centered arched window at ground floor that replaces the former garage entrance is a further alteration in 1927 when the entire building was converted into a dwelling.

No. 110 is the only one of this original row retaining even a vestige of its Federal style origins. This can be seen in an early photograph of No. 112, taken before alteration. Now a four-story house of brick, the top floor was undoubtedly added in character, as all the upper stories have the rectangular paneled lintels of the Federal period. Its modillioned and bracketed cornice is of a later date, and the entrance floor has been completely altered as a restaurant, "The Coach House."

Until recent years No. 112 was a three-story Federal style house, with paneled lintels (like those still on No. 110), attic, dormer windows, and basement. Up a five-step stoop was a charming rectangular doorway with columns and a door flanked at sides and top by rectangular glass lights. At the start of the Twentieth Century, while still retaining its Federal appearance, No. 112 was the studio of Everett Shinn, one of the Ashcan school of painters, and here in its rear court he built the Little Theatre and organized the Waverly Place Players. Today, as redesigned, it has a severe but asymmetrical brick facade, with large and wide casement window groups at the right, and small individual windows to the left, one on each floor. The top floor was added and has a wide casement window on center beneath a skylight.

The more complete alteration of No. 114 was designed in 1920 by William Sanger for Murray P. Bewley. Here the straight roofline has

WAVERLY PLACE South Side (Betw. Washington Sq. West & Sixth Ave.)

#108-114
cont. disappeared in favor of an immense parabolic sweep enframing an arched studio window, so typical of the French Art Nouveau style. While the asymmetrical window grouping of the intermediate floors was somewhat like that of its neighbor, No. 112, the entrance floor has been given an Italian styling, with English basement stoop and round-arched doorway and windows. The painter, Jacob Getlar Smith, worked here in the Nineteen-forties.

#116 "The Cecilia" is a simple house of "French Flats" (the early name for an apartment house) designed in 1891 by Louis F. Heinecke, architect, for James Cunningham. This five-story building has typical minor variations at each story and is transitional in style, with Romanesque Revival first floor, and the simple classicism of the new Queen Anne style at the upper floors. Its entrance portico with stone stoop has colored marble pillars and pilasters supporting a stone balcony with iron railing. Its ornate modillioned cornice is more conventional than the variegated rooflines of its neighbors.

In the house that formerly stood at No. 116 in 1845, Miss Anne Charlotte Lynch made her first home in New York City, and attracted so many notable authors and editors to her salon that she not only became the City's recognized literary hostess of the mid-century but set the precedent for writers' gatherings in Greenwich Village.

#118-120 This pair of four-story brick houses was designed in 1842 by William Hurry, a draftsman. From this time on he was listed as an architect, and he lived briefly in The Village on Abingdon Square. Once Greek Revival in style, these houses have been altered to provide basement entrances and parapets. No. 120 has substituted steel sash for wood, and has added one large window at the top floor.

#122 Built in 1835 for Thomas Barron, this house has a handsome rusticated stone English basement with pilastered doorway, surmounted by a handsome sheetmetal entablature with egg and dart molding extended the width of the house. Now five stories high the upper floors are of brick, and the two right-hand windows at each level have been replaced by a triple casement while the single windows at the left are also casements.

#124 Outstanding extant features of the original Greek Revival house are to be found here at its doorway and stoop. When built in 1838-39 for James Strong, the house was three stories high with stoop and basement. As remodeled in 1919, a top story was added and the front was redesigned with a smooth-stucco facing. Its altered window grouping somewhat resembles that of its neighbor, No. 122, creating an effect of asymmetry. Paneled and stepped stone block are Greek Revival wing walls flanking the stoop. The original wooden inner doorway is exceptionally handsome with pilasters, sidelights and pedimented transom bar. This pediment is crowned at its center by an anthemion honeysuckle motif. Above this a transom is framed in a modified fret design similar to that found in the capitals of the pilasters. The door with anthemion ornament in the panels has been altered with the upper half glazed.

#126 The corner of this block is occupied by a parking lot.

WAVERLY PLACE North Side (Betw. Sixth Ave. & Washington Sq. West)

#127 This one-story building occupies the corner (described under No. 378 Sixth Avenue).

#123
(#123-125) The "Van Voorst," a nine-story brick apartment house, was built in 1917 for the 123 Waverly Place Realty Company. The architect, Frank E. Vitolo, designed it in the Federal manner of the Eclectic period, and with Flemish bond. At sidewalk level, square-headed windows are surmounted by blind round arches with keystones. The third floor is emphasized by a horizontal stone balcony carried on

WAVERLY PLACE North Side (Betw. Sixth Ave. & Washington Sq. West)

- #123
(#123-125)
cont. console brackets displaying a handsome wrought iron railing. Above this the brick wall rises sheer, pierced by windows, while the top two floors are decorated with stone trim surmounted by a bracketed cornice. It is here that the noted sculptor, Constantino Nivola, recently resided.
- #121 The charm of this Greek Revival brick town house of 1843 lies partly in its contrast with its neighbors, and in the length of its second story floor length windows with tall shutters. It was built for William Vyse. Modernized by eliminating the stoop in favor of a low rusticated basement entrance, it is now four stories high and has simple lintels and a handsome but simple Greek Revival cornice.
- #119 We see here a Twentieth Century refacing of an 1883 alteration to a house built in 1844. It was originally built for J. Beekman Finlay, a commission merchant whose home was next door, at No. 117. The refacing of this house, including severely boxed window frames and doorway, is of brownstone veneer. Its five-story height and its unusual bracketed and dentiled cornice blend well with its neighbors.
- #117 This early apartment house ("The Margarita") was built in 1880 of brick, and its entrance floor is now stuccoed to simulate brownstone. A simple five-story building, four windows wide, its architectural style is limited to a projected central section, with vertical and horizontal accents. It has a bracketed cornice, with a central panel mounted above it to feature the name of the building, and with handsome Neo-Grec brackets and crestings at either end. The architect, Edward I. Reynolds, designed the building for Delia N. Reynolds, and it was built by Hugh M. Reynolds, mason.
- #115 The unusual and imposing entranceway and ironwork of this Italianate house are worthy of note. Built in 1862, this house bridges chronologically the diversity in style of its neighbors on either side. It is four stories high, with painted brownstone veneer. Vertical console brackets handsomely support both the roof cornice and the arched pediment which crowns the round-arched doorway. Set back in the doorway reveals is a rope molding with foliate forms. The stone stoop has typical but unusually elaborate cast iron Italianate stair railings with round-ended oblong panels, echoing the arched form of the doorway. The imposing newel posts are of cast iron. This house was built for George Greason, who was in the tin business, both as his residence and place of business.
- #113 Built in 1842, this brick house has been remodeled to provide a basement entrance and, at the top, a parapet the line of which blends in height with its neighbor's cornice. Altered in Federal style of the Eclectic period, its new, elaborate doorway is surmounted by an arched leaded transom. This is echoed on three windows at the floor above by blind semicircular arches with keystones above the square-headed windows. Spandrel panels with delicate swags are located between the two upper stories, and band courses at certain levels provide a unifying horizontality. The house was built for the residence of Justus E. Earle, head of a grocery firm, who was also listed as "saleratus" (in the baking soda business).
- #109 & 111 This pair of Greek Revival brick houses, built in 1840 as part of a row with No. 107, retains the original height of three and one-half stories, with low attic windows. These houses are surmounted by simple dentiled roof cornices, and retain their original iron railings at stoop and areaway. In contrast to No. 107, they still have their Greek stone doorways with entablature. The handsome window lintels of No. 109 are slightly pedimented and have sheetmetal cornices.
- #107 The glory of the Greek Revival ironwork of No. 107 should be especially noted, both as to its unusual quantity and quality. This house and its two neighbors (Nos. 109 and 111) are all that remain of five Greek Revival row houses built in 1839-40 for Asaph Stone, merchant. A few years later he became senior partner of the importing firm of Stone & Co. He made his home at No. 107. This brick dwelling of his retains its original muntined windows, rusticated basement,

WAVERLY PLACE North Side (Betw. Sixth Ave. & Washington Sq. West)
#107
cont. broad stone stoop, iron stair rails, and handsome entrance doors. The pedimented lintels of the windows have had their delicate cornices removed.

Double doors are unusual in the Greek Revival style; at No. 107, each of its pair of front doors has a single, full-length panel decorated at top and bottom with an elaborate anthemion motif. The original stone doorway seems to have had its upper portion simplified, but retains the Greek Revival design cut in the pilasters. The original elaborate ironwork encloses the areaway, and serves as handrailing for the stoop and as a balcony for the floor-length windows of the first story. This Greek Revival ironwork consists of a wrought iron framework and scrollwork motifs with iron castings used as decorative fretwork and as rosettes for the clusters of crossed arrows, etc. The top floor has been raised to a full story with high casement windows and a roof cornice was added in the late Nineteenth Century, complete with modillions, brackets and panels.

#103
(#101-105)

The Hotel Earle is a nine-story building erected in 1902 for Earl S. L'Amoureux, based on plans filed by Henry A. Koelble, architect. A three-story annex, adjoining it on the corner, has eleven windows along the MacDougal Street side. It underwent extensive alterations in 1916, when the two buildings were combined. The imposing original nine-story portion of the hotel has a rusticated stone first floor with arched windows and doorway. The second floor has square-headed stone-framed windows set between alternating bands of stone and brickwork. The portion above this is brick with triple windows surmounted by lintels with keystones. A handsome stone balcony extends the width of the building at the eighth floor and a dentiled roof cornice crowns the ninth floor of the building.

Quite different in character, the annex of 1916, whose present appearance dates from fourteen years later, is only three stories above a high basement. It is built of dark-colored textured brick in Flemish bond with soldier course window lintels and stone sills. The brick parapet is adorned with horizontal decorated bands of terra cotta terminated at their ends by fascies with flame-like tops. The top of the parapet is stepped for emphasis and has a stone coping.

WAVERLY PLACE

(Between Sixth Avenue & Christopher Street)

This is a street which, with its split at the west end embracing the Northern Dispensary, suggests a real neighborhood. In the middle of the north side, Gay Street makes its entry and contributes further to the feeling of openness, so rare in our streets today. Here we have the added interest of a street which changes direction with all the attendant charming vistas to be found here.

This street has examples of important periods of architectural development in The Village. On the north side are several town houses of the late Federal period, altered in height and by other changes. On the south side is a long row of Greek Revival houses with many fine features. Near Sixth Avenue is one of the few remaining examples of Venetian Gothic in the City. At the opposite end, on both sides of the block, turn of the century apartment houses and loft buildings lend contrast, culminating with a glimpse of the little Northern Dispensary building sited on its island, with handsome Federal ironwork. The Northern Dispensary is an absolutely simple and functional brick structure of great dignity, triangular in shape, built in the vernacular of its time. As such, it continues to provide a public function in the heart of a fine residential neighborhood.

WAVERLY PLACE

South Side (Betw. Sixth Ave. & Christopher St.)

#134

This sixteen-story apartment house is described under Nos. 375-379 Sixth Avenue.

#138

Built for St. Joseph's Church as a rectory in 1895, this unusual building was designed by George H. Streeton. It reflects the influence of Wilson Eyre, the noted Philadelphia architect, who created

WAVERLY PLACE South Side (Betw. Sixth Ave. & Christopher St.)

#138 quite a vogue for this type of design with its pointed-arch windows
cont. and high, central gable.

#140 This small brick apartment house was built for the Brantford Construction Company in 1925-26 and was designed by Joseph Martine. Six stories high, it has regularly arranged single windows and a front door, with arched stone frame, set asymmetrically to the left. The style is Neo-Federal as may be seen from the use of Flemish bond brickwork and the use of stone rosettes and stone panels with swags at the parapet and between windows.

#144-158 Lambert Suydam built, as an investment in 1839, this row of eight Greek Revival town houses, comprising most of the block, on land formerly part of the Alfred S. Pell estate. After they were built, he moved from Broome Street and made his home here at No. 158 Waverly Place. Suydam, formerly president of the Manhattan Gas Light Company, became president a few years later of the New York Equitable Fire Insurance Company.

No. 156, and to a lesser extent Nos. 150 and 148, best represent the original appearance of this row. No. 156, three and one-half stories in height, has a unique attic story set within a high entablature. Above its stepped architrave was a frieze of delightful bull's-eye windows, of which the two central ones remain, while the two outer ones have been remodeled to provide small double-hung sash windows. Under a much later sheetmetal cornice is a fine leaf and tongue molding. At the second and third story windows are the pedimented lintels with small stone cornices so typical of the fine Greek Revival house. No. 156 retains both its dignified Greek Revival outer doorway, with simple entablature, and its inner doorway, displaying the palmetto capitals so popular in the City. This beautiful house was the home of William H. Powell, merchant, around 1851.

The beautiful original ironwork remains at the stoops and areaways of Nos. 148 and 150. Their vertical elements are cast in a double anthemion design, and crowned below the handrails with a delicate wrought iron scroll design. The circular newels are of open ironwork surrounding vertical uprights of cast iron and set upon low, stone bases. While No. 148 was later raised to a full fourth story with modillioned cornice, it retains its Greek Revival outer doorway, and pedimented window lintels with cornices. No. 150, while retaining its original three and one-half story height, has enlarged all four of its attic windows to small double-hung sash, surmounted by a modillioned cornice of later date carried on elaborate console brackets. Similar brackets support the hood of the doorway, while the Greek Revival pilasters remain.

Other than the prototypes Nos. 150 and 156 just discussed, Lambert Suydam's row of eight town houses have been raised to four stories in height. No. 144 has been converted to provide basement entrance in lieu of the stoop. No. 146 has muntined sash, which gives it a homelike feeling. Half of the houses retain the pedimented window lintels of the Greek Revival style, with diminutive stone cornices. Most retain some portion of their dignified Greek Revival pedimented doorways, Nos. 148, 156 and 158 having more original detail than the others. The modillioned cornices on most of these buildings represent later additions and those at either end of the row being higher, blend more nearly with their taller neighbors. An exception to this occurs at Nos. 152-54, which were altered in 1957 to become the Convent of St. Joseph's, undergoing a severe remodeling and being given a bold brick parapet. However, relief is afforded at the stoop of No. 154 by the delightful swirls of the wrought iron stair railing, although of later date.

#160-162 This six-story brick apartment house was erected in 1905-06, for Paul Hoffman, by Kurtzer & Rentz, architects. The stone doorway has carved pilasters supporting brackets which carry the stone balcony that serves as the lowest level of the fire escape. This balcony is, in effect, a projection of the horizontal stone band course which runs across the building. The windows of the entrance floor are framed with keyed stonework at the sides. The brick facade is given a similar treatment with quoins simulated in brick extending up the corners and breaks at the front of the building. The windows at the four intermediate stories have high, splayed lintels of stones alternated with radial bricks.

WAVERLY PLACE South Side (Betw. Sixth Ave. & Christopher St.)

#160-162 cont. For emphasis, the two outer windows at the fourth floor are crowned with broken arched pediments of stone. The top story has a rusticated treatment in brick and is surmounted by a high cornice with a delicacy of detail suggesting classical influence. The sculptor Arthur Lee lived here in the Nineteen-thirties.

#164-166 Another six-story brick building, built at about the same time (1907), has a generally similar treatment of details. It was designed by Bernstein & Bernstein, architects, for Jacob Katz. It has an all-stone first floor with projected bands of stone, and there is a stone band course below the top story. The entrance floor has segmental-arched windows with keystones. Ornament is concentrated to good effect at the doorway, which displays ornately carved pilasters with capitals and brackets below an arched pediment. Stone spandrel panels connect the windows of the second and third stories.

This apartment house replaced the Abyssinian Baptist Church. The church structure had been built in 1802 by the Greenwich Reformed Dutch Church, on Bleecker Street, and had been purchased in 1826 by the Second Reformed Presbyterian Church which moved it from that site to this Waverly Place site near Grove Street.

#168 Originally built in 1834, this brick house has a beautiful Federal doorway with attenuated, fluted Ionic columns supporting a deep transom bar, and a simple glass transom accented by a lintel with keystone. Its handsome door with three horizontal panels belongs to the late Federal period of the house. The doorway is now crowned by a Neo-Grec pediment supported on short brackets. The wrought iron railings of the stoop have great dignity but have lost their fret castings, for which empty spaces at the base may be seen. The simple square newel posts and areaway railing are of a later date. That the house was originally two and one-half stories and later raised to three is indicated by the change from Flemish bond to the running brickwork above. The building's bracketed and paneled roof cornice is a later addition, typical of the Eighteen-fifties. This house was built in 1834 for Jonathan I. Coddington, a merchant and large property owner in Greenwich Village. His home was in another part of the City, which he served as its eleventh Postmaster, 1836-1842, under Presidents Jackson and Van Buren.

#170 This brick house at the corner (described under No. 98 Grove Street) has the same cornice as No. 168 Waverly Place.

WAVERLY PLACE North Side (At Christopher & Grove Streets)

#165 The Northern Dispensary is an absolutely simple and functional brick structure of great dignity, built in 1831, in the vernacular of its time. It fills a triangular island site at the junction of four streets, with Waverly Place, as split, running along two of its sides.

The top (third) floor was added in 1854, with the crenelations then fashionable, to be seen in an old print. The Dispensary now has a handsome metal, dentiled cornice. This small building, though plain, is enhanced by having chamfered corners. It is six windows wide on two sides, with four on its remaining side. The windows are muntined, and their sheetmetal lintels have cornices. The main doorway is surmounted likewise by a sheetmetal lintel with cornice, and it has simple brick reveals at the sides. The railing of the stoop at the main entrance displays some very handsome Federal wrought ironwork including curvilinear scrolls and delicate little urns along the bottom, not unlike those which serve as finials along the top of the railing surrounding the property. Large cast iron anthemium finials of the Greek Revival period were added above the square uprights of this railing to make it fashionable at that period.

The Northern Dispensary was founded in 1827 by local citizens, including professional people, in the then northern section of the City. Their aim was to provide health care for the poor of their locality, by a clinic which included home care. In 1831 the building was erected by the lowest bidders, Henry Bayard, carpenter, and John C. Tucker, mason. The funds were raised locally, and it still

WAVERLY PLACE North Side (At Christopher & Grove Streets)

#165
cont. operates successfully as a privately financed institution. Among those whose names are associated with the Northern Dispensary were: Edgar Allan Poe, often a patient; the author Artemus Ward and Jenny Lind, lifetime members; Townsend Harris, America's first Ambassador to Japan, who chaired its annual meeting of 1866; and the late Judge Edward R. Finch, who was active for half a century on its Board of Trustees. This building is the oldest existing dispensary in the City.

WAVERLY PLACE North Side (Betw. Christopher St. & Sixth Ave.)

#161
(#155-161) The seven-story Fellows (Company) Building, which stands at the corner of Christopher Street was built for the Waverly Realty Co. in 1907 by the architectural firm of Jardine, Kent & Jardine. It is also of steel construction like the Waverly Building which it adjoins. Like its neighbor it has a two-story stone base with vertical brick piers above. The windows, except at the fifth floor, are square-headed and the seventh floor is crowned by a severely simple sheetmetal cornice.

#153
(#147-153) This twelve-story steel framed structure, the "Waverly Building," was erected in 1911-12 for Martha and Agnes Hall and designed by Jardine, Kent & Hill. The first two floors are of smooth stone (ashlar) construction with deep window reveals and a handsome door with small window above. The upper floors are of brick with an interesting arrangement of vertical piers contrasted with the horizontality of the windows and the brick spandrel panels below them. The building on a corner site reflects the oblique angle of the street.

#143 & 145 These apartment houses on Waverly Place have a uniform facade which also extends back to include the building at No. 10 Gay Street. They were built in 1892 for J. H. Luhrs and were designed by Edward L. Angell. They are five stories high of brick above a smooth, stone (ashlar) first floor, and the entrances to Nos. 143 and 145 are embellished by Italian Renaissance pediments set on short columns which rest on high bases. At the roofline the wide classical cornice of sheetmetal is carried on horizontally placed console brackets, and below them a row of dentils forms an attractive transition to the triply divided fascia below.

#141 This brick building, with store at ground floor, was raised from two to four stories in 1860. It now includes No. 7 Gay Street, the rear portion, which was added at the same time. The store, with its cast iron structural columns, which have handsome Corinthian capitals, was already installed by 1854. The original two-story portion was a house built in 1826 for John Pollock, apparently the man of that name who was a carpenter. The windows have stone lintels with small cornices on the front and are flush at the side windows. The sash is simply divided by a single, center muntin and the sills are of stone. The modillioned cornice extends across the front and along the Gay Street side above the fourth floor. A singularly handsome fire escape with cast iron railings of Italianate design, at the center of the Gay Street front, connects two windows at each of the upper floors. These may well have been just balconies originally, to which the steel stairs and ladder were added at a later date.

#137 & 139 These brick houses were built as a pair in 1829 for Thomas Cumming, a paver, who is listed in 1838 as a partner in the firm of Cumming & Pollock, contractors. John Pollock owned the adjoining building to the west, No. 141. They were originally wood frame buildings, two stories high with dormers, and were later faced with Flemish bond brickwork. Cumming lived at No. 137 and presumably rented No. 139.

As recently as 1964, the fine Federal doorway could be seen at No. 139. It had fluted Ionic columns with half columns in the corners, glass sidelights and transom, and a handsome transom bar blocked forward over the columns with convex (pulvinated) frieze. The high stoop, leading up to the front door, had all its original Federal style wrought ironwork at the right-hand railing with handsome openwork newel post. However No. 139 was recently remodeled to provide a new basement entrance and the roof cornice has been replaced by a high brick parapet which has been stuccoed. Segmental wooden arches have been applied to all the window heads creating a pattern at variance with the long sheetmetal lintels

WAVERLY PLACE North Side (Betw. Christopher St. & Sixth Ave.)

#137 & 139 with cornices that remain in place. It should be noted that handsome Federal style lintels of the third floor remain, doubtless copied from those below when this story was added. Edna St. Vincent Millay resided here in 1917.

cont. No. 137 retains its original stoop and wrought iron handrails. Over its double doors it has a Neo-Grec pediment carried on brackets and a cornice with paired brackets in the same style, doubtless added at the same time as its third story.

#135 This house (described under No. 385 Sixth Avenue) occupies the corner site and was built in 1877.

WAVERLY PLACE (Between Christopher & West 10th Streets)

This northerly extension of Waverly Place, where it changes direction above Christopher Street, was previously known successively as Catherine Street, and then as Factory Street. This old name serves as a reminder that on the block above, at the north side of West Tenth Street, stood Samuel Whittemore's factory for manufacturing carding equipment for the textile industry, the only factory in The Village important enough to be mentioned in a guide to New York City published in 1828. Looking northward into this short block, we are at once struck by the fact that the west side has almost completely retained its low-lying residential character while the east side has replaced its small residences by large buildings of later date. The most notable feature of the street is the row of four identical Greek Revival town houses (Nos. 176-182) which remains virtually unaltered on the west side of the block.

WAVERLY PLACE East Side (Betw. Christopher & West 10th Sts.)

#175 This large building, St. Josephs High School, (described under No. 27 Christopher Street) occupies the corner site.

#177 This handsome stone-faced apartment house is five stories high. It was built in 1890 for William Rankin and was designed by James W. Cole. It has a rusticated round-arched first floor with square-headed doorway. The doorway has pilasters supporting a lintel with cornice. The windows also have cornices supported on brackets and a heavy looking sheetmetal cornice, carried on brackets, crowns the building.

#181 This five-story brick apartment house located on the corner (also Nos. 150-152 West Tenth Street) has stores on the Tenth Street end and a smooth-stuccoed first floor. It was built in 1878 for J. Ohmer and H. Zahn, using the plans of William José. It was remodeled in the Twentieth Century with Neo-Federal doorway serving the apartments. The roof parapet is also smooth-stuccoed and displays an attractive sunburst motif beneath the low, stepped pediment on the Tenth Street end.

WAVERLY PLACE West Side (Betw. West 10th & Christopher Sts.)

#184 This corner house is only three stories high although it aligns with the handsome row of basement houses adjoining it to the south. It was built before 1828 for Abraham Clark, in the Federal period, as may be seen from the handsome paneled window lintels at the second floor. The first floor has a store with cast iron corner column. The bracketed roof cornice extends around the corner along the West Tenth Street side and is continued at the two houses to the west of it (Nos. 156 and 158 West Tenth Street).

#176-182 These four Greek Revival houses were built in 1839 for William B. Hart (Nos. 180 and 182) and for Jonathan J. Coddington (Nos. 176 and 178). They are three stories high with brick above stone basements. No. 176 is the prototype building of the row with its original wrought iron handrails at the stoop swept down to meet cast iron newel posts. Handsome double anthemion castings adorn the handrails at the platform

WAVERLY PLACE West Side (Betw. West 10th & Christopher Sts.)

#176-182 cont. of the stoop. The doorway has a stone lintel with cornice and brick reveals. The door frame has wood rosettes at the top and a transom bar with modified Greek fret molding. No. 178 has been converted to provide a basement entrance in lieu of stoop and No. 180 has an especially fine original door with two long, vertical panels. All the houses are crowned by handsome dentiled Greek Revival cornices with continuous wood fascia board below.

#174 Built some time before 1828 for Samuel Boyd, this little three-story building has a store at street level and has been remodeled with parapet at the top and rough-stucco finish. As it belongs to the Federal period, it may well have been two stories high with pitched roof and dormers when built.

#172 This five-story brick apartment house with store beneath (described under No. 33 Christopher Street) occupies a corner site with the long side on Waverly Place.
(#170¹-172)

WEST FOURTH STREET (Between Washington Square West & Sixth Avenue)

An interesting diversity of architectural building types may be seen along the north side of this street. (The south side is outside of the Historic District.) The ends are effectively terminated by a high apartment house, on the Washington Square corner, and by a low bank building, on the west (Sixth Avenue) end. Houses alternate with small apartment houses, and a very handsome marble church may be seen toward the Washington Square end of the block.

Despite the fact that the church is only a little higher than the adjoining houses, it dominates the street in its glistening whiteness and in the wealth of its architectural detail. It is doubly remarkable as one of the very few examples of the early phase of the Romanesque Revival in New York, displaying round-arched openings throughout.

Also notable in this block is the brick church house, adjoining the church to the east. It is a French Neo-Grec house with the interesting incised linear ornament so typical of that style.

WEST FOURTH STREET North Side (Betw. Sixth Ave. & Washington Sq. West)

#151 A modern building (described under No. 340 Sixth Avenue) occupies the corner site.

#149 This wide brick house, five stories high, was already this high by 1858 and represents an enlargement or replacement in 1853-5 of a smaller house, by John A. Pell. Basically four windows wide, with muntined double-hung sash and flush stone lintels, it had tiny service windows inserted centrally in an alteration of 1910, when the interestingly pedimented brick parapet was added. The stuccoed street floor, framed by a simple cornice, has display windows and doorways topped by three-centered arches.

#147 This four-story and basement Italianate house was built in 1849-50 as a residence for Francis Mann, who was in the cotton business. The cast iron stair rails in the oblong design of that style lead up to a high stoop and a doorway of Gothic Revival design. The classical roof cornice is supported on both short and long consoles above a row of dentils, and the fascia displays a row of fleurs-de-lis.

#143 & 145 This pair of five-story, brick apartment houses, built in 1890 by Adolph Koschel, owner-architect, is transitional in style. At the first and fourth floors are Romanesque Revival round-arched doors and windows, and elsewhere rectangular windows have stone lintels and impost blocks that, at certain levels, serve as part of continuous band courses. Ornamental terra cotta panels are frequently displayed, and the classical modillioned cornice is surmounted by a handsome, low, paneled balustrade.

#141 This is the only early house on the block retaining its original style. This three-story brick house, which has a stoop with unusual

WEST FOURTH STREET North Side (Betw. Sixth Ave. & Washington Sq. West)#141
cont.

stone wing walls, was built in 1834 in Greek Revival style. It was erected for William Cooke, a commission merchant, who made it his home for many years. It has a handsome doorway, framed by pilasters with an entablature above, also an original areaway railing using Greek floral motifs. The handsome inner doorway of the turn of the century and the building's modillioned cornice of sheetmetal are later replacements. In 1902 the adjoining Methodist Church bought this house for a parsonage, from the Washington Square Home for Friendless Girls, and then sold it in 1947 to its present owner, the Board of Sigma Phi Epsilon Fraternity, Inc.

#135-139

Washington Square Methodist Church was built in 1860 of marble in the early Romanesque Revival style. The windows and doors are all round-arched with semicircular drip moldings above them. The center door has a deep reveal and is surmounted by a small corbeled gable. Each side of the front has two stepped buttress piers surmounted by tall, paneled finials with octagonal spires crowning them. At the center, the corbeled roof gable repeats, in larger scale, the small gable of the entrance door. The large, central, arched window above the door is divided into four sections by means of three mullions rising to traceried tops surmounted by two arches, which, in turn, support a small circular rose window.

This Methodist congregation arose in 1842 when the Sullivan Street Protestant Episcopal Church, meeting in its edifice erected in 1839 on Sullivan Street (near Bleecker Street), voted to dissolve and reorganize as a Methodist Episcopal organization. The old edifice soon became too small, however, so preparations for a larger structure began in 1859 with the acquisition of this 63' x 96.2' lot on Fourth Street, between Sixth Avenue and MacDougal Street (Nos. 135-139 West Fourth Street). That same year the cornerstone was laid and during the summer of 1860 the church and grounds were completed. The church was designed and constructed by Charles Hadden, at a cost of \$75,000. With this move, the society became familiarly known as the "Fourth Street Church," and its congregation expanded its membership. In 1870, its official name, the Sullivan Street Church, was changed to the Washington Square Methodist Episcopal Church. It continued to be so called until the merger of denominations in 1939. Since the merger of 1968, it is part of The United Methodist Church. Thus, the church on Fourth Street is now the Washington Square Methodist Church.

#133

This brick church house, now used as a parish house and parsonage for the adjoining Methodist church, was designed by Charles Hadden and built in 1879, using the varicolored horizontals and lintels of the Neo-Grec style. It is a four-story building with basement, having window lintels set on stone brackets and an arched and pedimented hood over the entrance door. The incised linear ornament to be found in the door and window lintels is typical of this style. The ironwork of stoop and areaway is the original, combining wrought iron framing with cast iron rosettes. The cornice, carried on grooved brackets, has intermediate toothlike corbel forms producing a sparkle of light and shade. This lot had been purchased in 1868 by the church society for a parsonage. The building was remodeled in the Eighteen-nineties and opened in 1897 as a combined parsonage and church house, equipped with sleeping quarters, recreation facilities, dining room, library, and schoolroom. It was renovated in 1939.

#129

A sixteen-story apartment house (described under No. 37 Washington Square West) occupies this corner site.

WEST FOURTH STREET (Between Sheridan Square & Sixth Avenue)

Looking along the north side of West Fourth Street, at Sheridan Square, one sees a turn of the century warehouse and apartments interspersed by two-story houses in the Federal style. At the middle of the block one may catch a glimpse of four superb segmental-arched dormers, the most architecturally distinguished point in the block.

Past Sixth Avenue a bend in the street lends added interest. The entrance of both Jones and Barrow Streets gives this street an unusual

WEST FOURTH STREET (Between Sheridan Square & Sixth Avenue)

feeling of openness. The Federal houses at mid-block, which have such notable dormers, have simple and dignified doorways completely in harmony with the small size of the houses. It is houses such as these, reminders of the past, which one comes upon so suddenly sandwiched in between their high neighbors of later date, which create the charm The Village so abundantly possesses.

The south side of West Fourth Street is outside the Historic District, except at Barrow Street and Sheridan Square.

Asylum Street was the name of this part of the street, opened from Sixth Avenue to Christopher Street in about 1831, shortly before the Federal houses were built. It was changed to Fourth Street in 1834.

WEST FOURTH STREET South Side (At Barrow Street & Sheridan Square)

#186-192 This is the north front of a loft building on the corner, the chief length of which is on Barrow Street (described under No. 1 Barrow Street).

#194-198 This apartment house is described under No. 3 Sheridan Square.

#204 Using the old West Fourth Street address, this bank building fronts on Sheridan Square (described under Nos. 7-9 Sheridan Square).

WEST FOURTH STREET North Side (Betw. Sheridan Sq. & Sixth Ave.)

(#2 This wedge-shaped town house has its long side facing Sheridan Square (described under No. 2 Sheridan Square).

#187-191 This nine-story factory and warehouse, built in 1902-03, runs through to Washington Place and is also known as No. 1 Sheridan Square (described under No. 1 Sheridan Square).

#185 At the westernmost end of an attractive row of town houses nestles this tiny two-story brick house with a front facade of only one and one-half stories. Built between 1897 and 1899 as a private stable at the rear of the Federal house, No. 128 Washington Place, it has been twice remodeled. In 1919 it was altered from a garage into a studio by Fred H. Fairweather, architect, for Mrs. G. F. Rudolph, lessee of No. 128 Washington Place. And in 1937 the roof was raised to make it a two-story house. Today it is a Twentieth Century version of a Federal house, with its low attic windows now covered by ornate cast iron grilles beneath an attractive slate roof. More orthodox is the solid paneled door with semicircular, radial, glass fanlight, which may well have been moved from an older house and been fitted by a local carpenter with a wide wood frame. It is surmounted by a fine Federal style arch of brick. On either side of the doorway there is a small double-hung window six panes over nine, capped by a splayed lintel of brick.

#183 Built in 1917 for Albert B. Maclay by Ferdinand Savignano, architect, this brick building of two full stories is sympathetic in style with its low neighbor to the west. Its double entrance door with panels is surmounted by a dented transom bar and a shallow radial fanlight above which is a three-centered arch of brick with keystone and impost blocks. On either side of the doorway is a wood casement window, and at the second story casement windows are also to be found. A cornice extends across the building and is surmounted by a low brick parapet.

#181 The original one-story part of this three-story brick house was built in 1852 for Stephen Philbin as a stable at the rear of his residence, No. 124 Washington Place. Its alteration to a three-story dwelling was made in 1872 by William W. Owens, builder. All the windows have muntined sash, and lintels with small cornices similar to that which crowns the doorway. The double doors, a much later addition, have long glass panels and are surmounted by a rectangular glass transom with radial fanlight grille without. The roof cornice surmounts a handsome leaf and tongue molding. Its deep fascia board and low brick parapet combine elements used by its two neighbors thus adding a general sense of harmony.

#175-179 The handsome late Federal style dormers on two of these houses

WEST FOURTH STREET North Side (Betw. Sheridan Sq. & Sixth Ave.)#175-179
cont.

render this group architecturally distinguished. Two butchers, William Hanshe and his senior partner Hugh Goble, razed their slaughterhouse which stood on these lots and in 1833 erected two brick houses, at Nos. 177 and 175, which became their homes respectively. The next year Goble built the third brick house at the other end, No. 179. Originally all were two and one-half stories high and in Flemish bond, but No. 175 now has a full third story in running bond brickwork, using the short fascia board with a modillioned cornice of somewhat later date. At all three houses the first floor windows have been cut down to floor level, but the upper windows retain their six over six muntined sash.

Up a short stoop, each doorway has a solid six-paneled door framed by paneled pilasters with transom bar, above which a four-paned transom is crowned by a stone lintel. The original stone cornice on the lintel may be seen at No. 179. These doorways have a simple, dignified effect completely in harmony with the size of the houses. Nos. 177 and 179 have the pairs of beautiful Federal dormers which render this group so outstanding. Beneath them are cornices with the typical short fascia boards, enhanced, at No. 177, with a dentiled molding.

#171-173

Very similar to its larger neighbor to the east, this six-story apartment house was designed by Sass & Smallheiser in 1902-03, for Robert Friedman. It also has stores at street level. The top floor has squareheaded windows with large lintels and horizontal band courses between them. The roof cornice is broken slightly forward at the center to follow the central bay below which projects slightly. The cornice has a bold overhang and is carried on brackets.

#165-169

Presenting a sixty-three foot front to the street, this large brick apartment house rises to a height of six stories. It was also built for Robert Friedman in 1904-05, and was designed by Bernstein & Bernstein. The street floor is devoted to stores, with entries between them serving the upper floors. The second floor alternates narrow bands of stonework with brick and has segmental-arched windows. Above, stone window frames, lintels and panels provide the ornamentation. The top floor windows are round-arched and crowned by a bracketed cornice.

#161 & 163

No. 161 is a four-story brick house with basement, basically unchanged. At No. 163 a brick facade added in 1926 obscures the other half of a school building which was originally erected on these two lots in 1847. Both houses are of almost the same height, ending in stepped parapets, with a central pedimented section at No. 163. These two houses also blend as their windows at the second and third floors are at the same level. However, No. 163 has a one and one-half story plate glass store window, an entrance at sidewalk level under a dentiled hood supported on brackets, and some paired windows on the upper floors. No. 161, by contrast, has preserved its Nineteenth Century fenestration on the upper floors and has a high, narrow stoop, while its store in the basement has a plate glass window. The central second story window, at No. 161, gives us an idea of the original appearance of this building, as its stone lintel has the miniature stone cornice so typical of the Greek Revival period. The modillioned cornice, shown on the 1926 alteration plan, is probably the original of 1847, moved up when the fourth story was added.

Parts of the original construction date back to 1847, when a three-story brick school, forty by forty-five feet, was erected by the Collegiate Reformed Dutch Church. It served as a school through 1861, but was sold by the church some fifteen months later to John H. Tallman, a mason and builder. The alteration of 1863, into two buildings, with the addition of a fourth floor and other improvements, are indicated by Tallman's two mortgages that year, the first of which mentions a partition being erected through the middle of the building. In the second mortgage, the value of the improvement has almost tripled.

No. 161 shows interesting evidence, on the exterior, of the 1863 bisection of the school building, in the half-windows at the left side of its upper stories and in the location of the front doorway at the line of the party wall separating it from No. 163. Furthermore, the

WEST FOURTH STREET North Side (Betw. Sheridan Sq. & Sixth Ave.)#161 & 163
cont.

stoop and doorway of No. 161 are very narrow, the steps are the bisected steps of the original stoop, and the bottom step is widened only at the right side to receive the simple wrought iron handrail which, on that side, veers outward, ending in a delightful scroll. This is one half of the original staircase.

It now appears that the forty-foot Dutch school of 1847-61 was five windows wide. It had a broad front doorway, located on center, with transom above and a wide stoop with handrails. Both boys and girls attended the school, when the address was No. 183 Fourth Street. Although most of the children lived in this part of Greenwich Village, some came from as far as New Jersey and Nyack, New York. Its successor, the present Collegiate School for boys, recently celebrated its three hundred and twenty-fifth anniversary. With this history behind it the roots of these twin houses may be said to go back to the New Amsterdam of 1638.

#159

On this corner, O'Henry's Steak House (with entrance at 345 Sixth Avenue) is now a four-story brick building with a two-story brick extension extending 86 feet along the street. It is attractively surrounded at the curb by gas street lamps, formerly used on Worth Street. The main building has an attractive dentiled cornice which is echoed interestingly over the low rear extension, but in somewhat later style with brackets and paneled fascia. Paneled Federal lintels grace all the windows on the upper floors of the Avenue front and two second floor windows on the street side. At the ground floor are three Art Nouveau stained glass windows, while the low extension boasts an unusually broad, multipaned window, a latter-day addition.

The house was built in 1825 for Alfred S. Pell and may originally have been two and one-half stories high with gable facing West Fourth Street. In any event, it was four stories high by 1858 (our earliest record of height), and the entire four stories are of Flemish bond, which is typical of the Federal period. The present extension was built in 1886. Alfred S. Pell, whose home was on Fourth Street near Washington Square, was a large speculator in Greenwich Village lots. He overextended himself, and there was a forced sale of this property after his death in 1832. This corner house with a smaller extension was owned and occupied by the Greenwich Savings Bank between the years 1847 and 1854.

WEST EIGHTH STREET (Between Fifth & Sixth Avenues)

This is a street of startling contrasts. At the sidewalk level, it is the mecca of tourists coming to The Village, a center of its night life, and forms a part of the commercial area that once spread eastward from the old Jefferson Market. Consequently, it is full of small shops and restaurants, many of which are located in taxpayers along the south side of the street near Sixth Avenue.

By contrast, if one glances upward above the level of the shops, one can recognize town houses that are reminders of a bygone era. This is especially true of the north side. Here several Greek Revival doorways, crowded between the shops, serve to indicate the original residential character and architectural style.

Conforming to the generally uniform four and five-story height on this street are some early apartment houses near Sixth Avenue. Breaking this height visually are the many taxpayers, a hotel, and a very high apartment house at Fifth Avenue, on the south side.

Worthy of special note is the elegant house on the north side at the Fifth Avenue corner. It is one of the few Gothic Revival buildings in The Village, a reminder, in its stately proportions, of the town houses which once lined Fifth Avenue.

Among the few attractive shop fronts remaining from an earlier period is one at the east corner of MacDougal Street. Here the cast iron columns and cornice have been picked out in lively colors, and the effect is both gay and attractive.

By and large, the street has heterogenous rows of shops, some of which are only one-story high while at other points, two shops rise one above the other. Perhaps the fact that shops fronts of all periods and varying styles have been applied over the fronts of the houses without

WEST EIGHTH STREET (Between Fifth & Sixth Avenues)

any controlling design or height accounts for the ragged appearance of the street today. Very few structures have been erected as completely new buildings, except the low taxpayers which give it a toothless appearance.

Historically speaking, The Fifth Avenue Association has succeeded to a large degree in controlling the Avenue. Designation of the Historic District will make possible in future the application of regulatory design controls to a shopping street such as this, where commercial properties vie with one another in their clamor for variety and attention.

Three centuries ago, history had been made at what is now the southwest corner of West Eighth and MacDougal Streets. Here in 1633, Director General Van Twiller had built his country home on his farm (bouwery) on the Indian road to Sapokanican (Greenwich Village).

West Eighth Street, when largely residential, was known as Clinton Place and was named for DeWitt Clinton in 1842, receiving its present name in 1898.

WEST EIGHTH STREET South Side (Betw. Fifth Ave. & MacDougal St.)

On entering West Eighth Street from Fifth Avenue, one receives an impression of dwindling architecture. The high rise apartment house at the corner is not echoed by anything over five stories as far as the eye can see, but the transition is graduated by the emphasis on length in the dignified facade of the adjoining buildings as remodeled for the Whitney Museum. This entire blockfront was developed in 1838 and 1839.

#2-6

This tall building on the corner is the side of the high rise apartment house covering the Fifth Avenue block (described under No. 2 Fifth Avenue).

#8
(#8-12)

The 75-foot long building of the New York Studio School of Drawing, Painting and Sculpture is well known as the former home of the Whitney Museum of American Art. It was built in 1838 as three dwellings, two for individuals and the third as a business investment of a kitchenware firm of tinsmiths, Sumner & Naylor, whose business on Broad Street developed into that of "metal roofers and galvanized rust-proof iron." This house (No. 12) was rented by them to Ethelbert R. Billings, an agent, as his residence when it was known both as 54 Eighth Street and as 78 Clinton Place. To this day, this house does not fully conform in fenestration with the other two.

These three houses were altered in 1931 by Auguste L. Noel into a private residence and private art galleries for Mrs. Gertrude Vanderbilt Whitney. Five years later Mrs. Whitney had him make a further alteration transforming it into public galleries, when it became the Whitney Museum of American Art. The building's chief individuality is derived from Mr. Noel's overall treatment of the entrance level and basement. Its Neo-Classic doorway and paired windows, on either side, are combined as three framed units one and a half stories high, unified and surmounted by a horizontal fluted band course extending the width of the building. The doorway, leading to entrance steps within the building, takes in both floor levels and is given added prominence by the inscription and stylized eagle above it, carrying its lines upward to the band course at second floor level. Surmounting the fourth story is a simple dignified cornice.

#14

The American Youth Hostels' New York Council Building is a four-story Italianate brick town house with rusticated basement, built in 1853-54. Its handsome, tall doorway leads to entrance steps within the building and is surmounted by a cornice supported on beautifully carved console brackets. The entrance door has a blind transom attractively carved with a fan design. Two windows of the main floor echo the doorway in having cornices as lintels supported by brackets. A full floor has been added, with a studio skylight rising steeply just at cornice line; as a result, it is more prominent than the similar but more recessed studios of its neighbors on either side. This house was built for the residence of Alexander Robertson Walsh, a hardware man, who moved in from his previous home next door (No. 16). His nephew was the famous novelist, Henry James.

WEST EIGHTH STREET South Side (Betw. Fifth Ave. & MacDougal St.)

#16-22

A taxpayer consisting of a row of five stores with overhanging roof was built in 1967 for the Chisholm Realty Corp. It was designed by Brown, Guenther, Battaglia & Galvin, architects. The architecture of these stores is intended to remind us of Federal and Greek Revival antecedents, while the roof, with leaded dormers, paradoxically suggests an Elizabethan English origin. Here is a case where a more restrained treatment, adhering to one style of architecture, could have produced, at no extra cost, a fine building appropriate for Greenwich Village.

On this site, and recently torn down, were four houses, then four stories high, built in 1838 for a hardware man, Henry H. Elliott. At demolition, Nos. 16 and 18 still had their very handsome Greek Revival doorways with fluted Doric columns supporting entablatures, surmounted at No. 18 by a shallow pedimented cornice. The roof cornice of No. 16 with modillions and simple fascia board, and the small-scale attic windows beneath it, were original. Randolph Bourne, literary critic and political philosopher, lived at No. 18 at the time of his death in December, 1918.

#24

This four-story brick house retains its Greek Revival roof cornice with fascia board typically shorter than the width of the building. It now has triple steel sash with skylight-type panels at their centers. These have been set with sills higher than the original single windows to the left, which have had their double-hung sash replaced by casements. The house was built in 1838 for Henry Packard. In the middle of the Nineteenth Century, Charles Anderson Dana made his home here. Though best known as Editor of the Sun, while living at No. 24 he was Managing Editor of Greeley's Tribune and Special Commissioner with the U.S. Department of War with Civil War duties.

#26

The most notable feature of this three and one-half story brick house is its steeply pitched attic roof, with two dormers crowned by gable roofs. They flank a glass skylight placed just above the cornice. Beneath it, a new studio window has been introduced at the center of the third story. This modification was done in such manner that the cornice remains intact, with only its fascia board cut out to receive the top of the skylight. Stores now occupy the first floor and basement levels. This house and its two neighbors to the west (Nos. 28-30) were built in 1838 as an investment by Joseph W. Alsop, Jr., a merchant, whose home was further down the street. Alsop belonged to a prominent mercantile family and was senior partner of the firm Alsop & Chauncey. In the World War II era, the Spanish painter, Luis Quintanilla, made his home here.

#28

This three-story brick house blends with its neighbor both in height and in retention of its Greek Revival cornice. Like the house to the east, it has a central third floor studio window and a modernized first floor store. Both of these houses have free spaces above their store windows and have introduced a continuous band course above, at the second story window sill level, giving them a unified effect.

#30

The "Paperback Booksmith" (Eighth Street Bookshop) has an attractive cast iron storefront which, with its detail picked out in bright colors, has an air of frivolous gaiety. The cornice above the bookshop is supported by a continuous row of closely spaced, narrow brackets. The store windows have four square columns with fluted fronts facing the street and a fifth round column at the MacDougal Street corner. All of these elements are painted in gay colors. On its two upper floors this house, built in 1838, retains its muntined windows and simple lintels. On the MacDougal Street side, in a small two-story extension, is the handsome entrance to the building with tall, paneled double doors of solid wood. This low wing has a cornice in character with that of the higher portion. The storefront alteration, this extension (now No. 180 MacDougal Street), and a one-story shop (No. 178) were all designed by Emile Greuvé, architect, of 115 Waverly Place, and built in 1885 for Diedrich H. Muller.

WEST EIGHTH STREET South Side (Betw. MacDougal St. & Sixth Ave.)#38 & 42
(#36-42)

These one-story taxpayers, at the MacDougal Street end of the block, were built in 1937 for Muriel Hoffman, and were designed by Leon & Lionel Levy. Each building is occupied by several small stores. They are surmounted by unadorned parapets, that of No. 38 being faced with simulated tile and that of No. 42 with stucco.

They replace a pair of handsome Greek Revival houses which once faced on MacDougal Street (Nos. 179 & 181), built in 1846 with fluted columns at the doorways, which housed Gonfarone's Restaurant in the Eighteen-seventies. Also on this site, in 1851, were some small stables run by Thomas Norris, but fronting on Eighth Street.

Over three centuries ago, in 1633, Wouter Van Twiller, Director General of the Province of New Netherland, built his country home on this site on his farm by the old Indian Road. It was still standing as late as 1795.

#44
(#44-46)

This taxpayer was built in 1956. While its parapet echoes that of No. 38 in height, the entire facade is of white clapboard and is vaguely reminiscent of the Colonial period. The large window to the right of the doorway is recessed and is enhanced by planter boxes set behind a steel railing with a sea-wave motif calling attention to the fact that this is a sea food restaurant.

On half of this double lot, in 1851, lived a grocer and a coachman, while the other half was occupied by stables lit by skylights and run by Frederick Row.

#48-50

This pair of five-story, brownstone flat houses (the early name for apartment houses) has cornices in the Queen Anne style, a new fashion when it was built in 1876. These cornices, with broken pediment, dentiled and swagged, are supported by very ornate console brackets. This theme is echoed by the window lintels, which are paneled and also have cornices carried on small brackets.

This double lot was completely filled in 1851 to beyond the middle of the block with an immense building, most of which was a stable lit by skylights, but its street front formed a shallow dwelling. The stables were run by Martin Philbin, who lived in the shallow house, as did a blacksmith, a man in the liquor trade and two laborers.

#52 & 54

The well-known Eighth Street Playhouse (cinema) and Village Barn occupy this three-story masonry building, whose simple parapet continues the prevailing theme at the ends of the block. In sympathy with this parapet is the almost continuous row of unadorned windows at the third floor. This building was originally designed for the West Side Arcade, Inc., in 1927, by Ferdinand Savignano. The artist, Hans Hoffman, moved there in 1938.

On this double lot in 1851 stood a pair of buildings with stores. One was occupied for home and business by J. McCready, grocer, together with a clerk and three carpenters; the other by Ambrose Dean and Patrick Tracy of Dean & Tracy, Paints. Between their stores a passageway led back to Clinton Court in the interior of the block. Around this court was a group of very small houses in good condition, in which lived some families who served the community as waiter, whitewasher, washer-woman, laborer, coachman, porter and cook; there were likewise two mariners residing there.

#56

This one-story taxpayer bookstore has a multi-colored glass front, laid in vertical strips to the top of the parapet. Superimposed on each color strip is a white circular block carrying one letter of the store's name. This taxpayer was designed in 1934 for Henry S. Harper by Julius Eckmann.

On this site in 1851 stood a stable run by G. R. Weir and also T. V. Seaman, coachmaker.

#58 & 60

A handsome but simple stone cornice, of the late Greek Revival

WEST EIGHTH STREET South Side (Betw. MacDougal St. & Sixth Ave.)#58 & 60
cont.

style, with large modillions and returned at each end, crowns this double apartment house. It is of brick, five stories high, and has numerous stores at street level. This wide building was erected before 1854, when it already had shops and also a pair of shallow buildings in the rear, reached by a wide central passageway. Nowadays, this passage is filled by a long narrow store, but a garden attractively brings together the four units.

In 1851 these premises were occupied by a blacksmith and by Jarvis and William Johnson, of J. & W. Johnson, builders.

#62

This one-story taxpayer, extending to Sixth Avenue (Nos. 396-398, also described there), was built in 1935, by Ralph Pomerance, architect, and was altered in 1950. It contains several stores with varying fronts of colored glass.

On this site in 1854 were a shallow, first-class building and an old corner store. Here were a barber, an "exchange" man (money changer), a bottler, and a tea merchant; in addition, the corner was a liquor store, with entrance on Sixth Avenue.

WEST TENTH STREET (Between Greenwich Avenue & Waverly Place)

The emphasis in this street is on modest apartment living. The low height of the buildings, except at one corner, gives the block a warm, human scale. Silhouette lines of cornices against the sky display considerable variety, and heights vary surprisingly within the range of six stories.

Among these apartments, one, on the north side near Greenwich Avenue, displays a wealth of very unusual and animated carved stone ornament at the first floor level, as well as a handsome portico.

On the south side interest also centers near the avenue. Here, a three-story firehouse shows a masterly variety in design and in the treatment of a variety of materials in both Romanesque and classical styles.

A dainty little Italianate house contrasts with the masculine strength of the adjoining firehouse. It is embellished with round-arched cast iron railings, which impart a richly intricate gracefulness to the balcony that runs under the second floor windows.

This street offers interesting diversity of ironwork. Further down on this side, unusual railings of medieval design guard an apartment house basement. On the north side, two separated town houses display handsome Federal hand railings with Greek castings inserted at the platforms. They serve as a reminder that originally a row of eleven houses was developed along this block front.

In strident contrast to the warm, human scale of the block, a mid-Twentieth Century apartment house of white brick rises fifteen stories, on the north corner at Greenwich Avenue. Its horizontals and diagonals emphasize its bulk, and it defies the quality of The Village. A regulatory body with architectural controls will serve to prevent such structures from rising on future assemblages of property, thus ensuring that their design will be compatible with their surroundings. A design review board, acting on a different scale, would have avoided the redesign, in a pseudo-Federal version, of the entrance floor of an apartment house, on the south side near Waverly Place. It is an inharmonious contrast with the upper floors and with the block as a whole.

Amos Street was the old name for that part of West Tenth Street running on a diagonal west of Sixth Avenue. The name Amos Street was changed to Tenth Street in 1857. It was opened in 1815 through the large farm of Richard Amos, which extended westward from near Bleecker Street almost to the Hudson River. Eastward from Bleecker Street, a principal property owner was Samuel Whittemore, who was largely instrumental in developing this part of The Village.

WEST TENTH STREET South Side (Betw. Greenwich Ave. & Waverly Pl.)

#126

This house on a corner site (described under No. 21 Greenwich Avenue) abuts No. 130 West Tenth Street at the rear.

WEST TENTH STREET South Side (Betw. Greenwich Ave. & Waverly Pl.)

- #128 This small structure occupies the rear of the lot of No. 21 Greenwich Avenue. It is an animal clinic, and is stuccoed with blue mosaic tile for adornment. Despite its small size it serves a useful purpose in The Village.
- #130 This remarkable little house, built in 1862 for George Starr, a butcher, is - if we may judge by the ironwork and cornice - a late example of the Italianate style. The handsome outer doorway with pilasters could almost belong to the Greek Revival period but the paneled double doors and the round-arched cast iron railings at the stoop and areaway, and repeated at the second floor balcony, all reflect the later influence. The cornice is carried on three vertically placed console brackets of foliate design.
- #132 This narrow firehouse (Engine Co. No. 18) was built for the City in 1891 and was designed by N. LeBrun & Sons, similar to many others designed by this firm throughout the City. It is transitional from Romanesque Revival to Classical and employs handsome face and molded brickwork with terra cotta ornament. The round-arched windows of the third floor, the treatment of the iron framework at the first floor and molded (checkerboard) brick quoins and window arches all derive from the Romanesque, while the deep cornice and rich terra cotta fascia and bosses below it express the advent of the new classicism.
- #134-136 This interesting brick stable (now a garage) was built in 1874 for Acker, Merrill & Condit and was designed by Charles Wright. It is four stories high, surmounted by a heavy cornice supported on console brackets with panels in between. At the center this cornice is surmounted by a low pediment. The stone window lintels are massive and have dropped ends and the sills rest on stone brackets. At the left side of the third floor a wide lintel with sill below indicates a former hay loft door now bricked-up with window in it. The first floor appears to have been remodeled at about the turn of the century.
- #138 & 140 These two five-story brick apartment houses are identical in design and display, a wealth of detail in stone and terra cotta. They were built in 1887 for Adam Happel and were designed by Berger & Baylies. They belong to that period which was transitional from the incised linear type ornament of the French Neo-Grec to the terra cotta of the English Queen Anne style. The two central top floor windows have relieving arches above them surmounted by boldly bracketed cornices with raised centers. No. 138 was originally designed to accommodate two shops at street level, and has a low stoop which still displays its handsome curvilinear ironwork.
- #142 Also built in 1887, this four-story apartment house was designed for L. J. Callanan by Thom & Willson. It is a very simple front of Neo-Grec design with bracketed roof cornice and has a restaurant at the first floor. The front doorway at the right with its paneled pilasters and incised brackets carrying the corniced stone lintel is pure Neo-Grec.
- #144 & 146 These two apartment houses were built in 1887 for John Hoch and designed by William Grand. Today they appear quite dissimilar above their brownstone first floors as No. 146 has had its cornice removed and a brick parapet with stone coping built to replace it. Attractive terra cotta spandrel panels with griffons may be seen between all the windows of No. 146 and between the fourth and fifth floors on the right side of No. 144. The lintels carried on corbel blocks remain at No. 144.
No. 144 has its original cast iron newel posts and most unusual and handsome areaway railings of medieval design.
- #148 Similar to its neighbors to the east in having a stone first floor with brick above, this apartment house was remodeled some time in the early part of the Twentieth Century, removing the cornice and re-designing the first floor in the designer's version of Federal architecture. The windows of the upper floors retain their simple but handsome corniced lintels set on stone brackets. It was built

WEST TENTH STREET South Side (Betw. Greenwich Ave. & Waverly Pl.)

#148 in 1885 for Charles Guntzer, using plans of William Graul.

cont.

#150 & 152

Built in 1878 for J. Ohmeis and H. Zahn, these two five-story brick apartment houses were originally designed by William José. They occupy the corner site and in 1937 they were altered to their present appearance with simple brick parapet, and a uniform row of stores below with large plate glass show windows. All ornament and window-frames have been removed and both buildings have been smooth-stuccoed. The upper sash of the windows have muntins to replace the original plate glass.

WEST TENTH STREET

(Between Waverly Place & Seventh Avenue South)

This is a street of multiple uses and varying appearance, with brick and stucco as harmonizing factors. The maximum height of five stories is at mid-block on the north side. Surprising unity is achieved on the south side by a similar cornice line over the three-story houses and over the large two-story garage, which occupies about half of the block. This short block is dominated by this unusual and handsome garage. It expresses, in the Romanesque Revival tradition, a skillful contrast between bold stonework and brick piers. On the north corner of Waverly Place, paired windows centrally placed in a virtually blank facade are mute reminders that this was originally the gable end of a long row of two and one-half story Federal houses.

The process of attrition on the north side has been severe, aggravated by the ruthless cutting through of Seventh Avenue South on the diagonal, leaving tiny irregular plots in private hands. A public regulatory body with architectural controls would have reviewed the problem, in an endeavor to improve the layout of the plots for satisfactory construction or to make them socially useful.

Samuel Whittemore owned and initially developed the block on the north side of this street, then extending from Waverly Place to West Fourth Street. His factory, which made carding equipment for the textile industry, was the leading manufacturing establishment of The Village in 1828 and was located largely on the site of Seventh Avenue South. His splendid home was at No. 45 Grove Street, not far away.

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

#154

Along West Tenth Street extends the side of a three-story corner building (described under No. 184 Waverly Place). It backs on No. 156, a building of the same height.

#156 & 158

This pair of three-story Italianate town houses shares a common stoop. It has a stone basement with brick above. Both houses were designed by James P. Ringgold in 1855. The doorways have a common lintel and brick reveals. The windows have stone lintels with small cornices and the sash is divided down the center by a broad, grooved muntin, simulating casements. The first floor windows with transoms have French doors and ornamental cast iron railings. Both houses have retained their handsome original cast iron railings at the stoop, terminated by newel posts with finials. The cornices have uniformly spaced brackets and are similar to those of No. 184 Waverly Place, adjoining them to the east.

#160-168

This very handsome garage was used by John Wanamaker primarily for his trucks. Built as a stable for Henry Hilton in 1891-92, it reflects the tradition of the Romanesque Revival. It was designed by E. D. Harris and originally had an extension through to Christopher Street which was removed to make way for the large apartment house which now occupies that site (No. 45 Christopher). It was altered for garage use in 1914. The fine use of masonry materials is well expressed in this building where rock-faced stonework is skillfully contrasted with the brickwork. This building is two stories high and has forward projecting end bays simulating low towers. The lower portion between these ends is crowned by a rectilinear wrought iron railing. Certain refinements may be seen in the curved corners where the wall breaks forward, and

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

#160-168
cont.

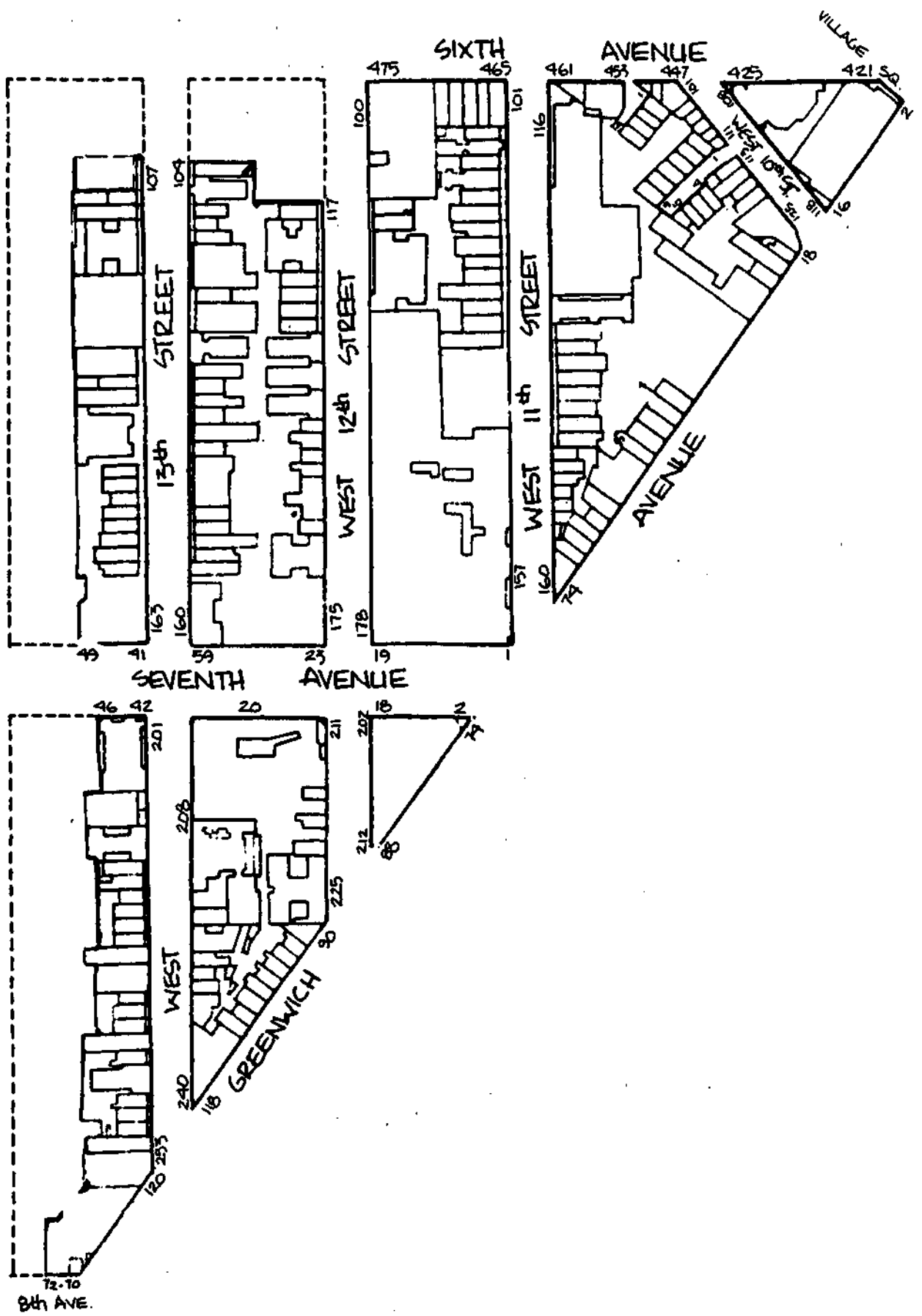
at the ends, and in the use of stone band courses. It housed the Wanamaker fleet of electric delivery cars which were once such a conspicuous feature on our streets.

#170

Immediately adjoining the garage to the west is this one-story corner building (described under Nos. 115-125, Seventh Avenue South) which has its long front on Seventh Avenue South.

GREENWICH VILLAGE
HISTORIC DISTRICT

Area 5



AREA 5

EIGHTH AVENUE East Side (Betw. Greenwich Ave. & West 14th St.)

#70-72

Located on the edge of an open lot, this diminutive White Tower diner has an air of impermanence. The fact that it is a glaring white tends even further to disassociate it from the brick buildings which surround it. This is a case where architecture has become an advertising symbol, one which detracts from the character of the Historic District. Operators of chain stores and restaurants will be urged to recognize that a special treatment, involving compatible materials and good architectural design, will be most suitable for Historic Districts where architectural controls will be used to maintain the character of the area.

GREENWICH AVENUE (Between Village Square and West 10th Street)

Dramatic contrast is offered by the towering building which fills the block front on the east side of the Avenue. This orange brick Women's House of Detention stresses the vertical in its design. Strongly influenced by French designs of the Nineteen-twenties, much decorative detail was lavished on this costly structure.

Directly opposite, the first two blocks on the west side of Greenwich Avenue are filled with neighborhood stores at street level. On the block facing the Square they occupy low, one-story taxpayers. By contrast, the second block has, in addition, a residential character due to the apartment houses, one of which towers up sixteen stories high.

The strategic location at the busy Village Square has not been taken advantage of. Its Greenwich Avenue side, instead of being filled with a hodge-podge of tiny stores almost hidden by a disarray of signs, should have been designed to extend the feeling of human warmth and of the openness of the Square. An arcade or a curving row of stores around a fountain are possibly feasible ideas. The present ugliness and lack of design would have been avoided by the participation of a design review board.

GREENWICH AVENUE East Side (Betw. Village Sq. & West 10th St.)

#2-16

The Women's House of Detention was built in 1929 with accommodation for 429 prisoners. It is fourteen stories high and is located at No. 10 Greenwich Avenue, adjoining the Jefferson Market Courthouse to the south. It replaces both the prison and the market building which once formed a part of the Courthouse group. It was designed by Benjamin W. Leistan of Sloan & Robertson, Associates, won in competition. Sloan & Robertson were also the architects of the Graybar Building on Lexington Avenue. Built of yellow brick trimmed with stone it represents the new verticality and detail of the Nineteen-thirties, influenced by the French Arts Décoratifs style. As its name implies, it was designed as a house of detention intended to furnish temporary single-cell prison quarters for those awaiting trial. This plan has, over the years, been violated by overcrowding and long detention periods when it was not always found feasible to move prisoners to permanent quarters elsewhere.

GREENWICH AVENUE (Between West 10th Street & Eighth Avenue)

Greenwich Avenue is one of the more attractive shopping streets in The Village. Here the houses and apartment buildings have stores at street level, with the upper portions of most of the houses remaining intact or altered only by the addition of one story.

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

The west side has more apartment houses with stores, including a large new one at Tenth Street. Many have been remodeled from existing houses with a fair degree of architectural competence. They are generally about one story higher than the low houses across the Avenue.

The east side of this lower block was the scene of a disastrous

GREENWICH AVENUE (Between West 10th Street & Eighth Avenue)

false alarm in 1851. At the site of the present school playground of Public School No. 41 stood Ward School No. 26. A false cry of "fire" caused a stampede of young children into the corridors. They cascaded down the stairs with others pressing close behind, only to pile up against the in-opening doors. The stair rails broke under the pressure, spilling the children onto the floor below; forty-five were reportedly killed and sixty injured. This disaster led to the passage of a law in 1852 requiring that the doors of public buildings open outward.

The present open quality of Greenwich Avenue is enhanced, at both ends, by the commercial hub of Village Square and the parklike Jackson Square.

GREENWICH AVENUE East Side (Betw. West 10th & West 11th Sts.)

#18-20

This one-story taxpayer of 1954 (No. 125 West Tenth Street) takes the place of Cushman's Bakery, a three-story brick building of 1890. A low-lying structure, it provided an excellent contrast to the old jail building of the Jefferson Market Court which towered above it. William Zorach, the sculptor, once lived at No. 123 West Tenth Street, razed to make way for the present taxpayer. This building has plate glass store windows above a low brick base with a brick parapet above, crowned by a simple horizontal coping.

#22

This building was erected in 1839 for the heirs of Samuel G. Milligan, but was completely remodeled after the turn of the century for business purposes. It is three stories high with a store at street level. Above, it has two triple windows with large central portions of plate glass flanked by high narrow sidelights. The front is smooth-stuccoed and painted and has a parapet with coping with a high, flat central portion flanked by down-swept scrolls with small horizontal shoulders at the ends.

#24 & 26

Like a series of almost identical steps, buildings Nos. 26 through 30 climb from a low at No. 26 (four stories) to a high at No. 30. Both Nos. 24 and 26 were erected in 1835-36 by John C. Tucker, a mason, who lived at No. 26. Both houses were originally only two and one-half stories high. No. 24 retains its brick front, while its neighbor has been stuccoed over. The original windows had muntined sash at both houses, replaced at No. 24 by plate glass. The cornice at No. 24 appears to be an addition of the Eighteen-eighties, added when the building was raised in height to four stories, while the roof parapet at No. 26 dates from the Twentieth Century.

#28 & 30

This five-story structure, a rear building on the same lot, and the neighboring apartment house, No. 30, were all erected as factory buildings for Park & Tilford in 1876, when they were designed by Stephen D. Hatch. Both Nos. 28 and 30 were later remodeled as apartment houses, provided with fire escapes, and the fronts were smooth-stuccoed. No. 28 has a particularly dignified store at first floor level. It consists of an iron beam resting on cast iron columns, providing three bays, one at center and two smaller ones at the sides. The store entrance is at the center of the building, with a door, leading to the upper floors, at the left. Above each column a rosette on the beam signals its location.

No. 30, which is very similar to No. 28 above the first floor, is now six stories high with a simple parapet at the top. Square-headed windows have double-hung sash. A simple entrance doorway, with lanterns at each side and a recessed ornamental panel above it, provides access to the upper floors. A small store is located to the left of the doorway.

#32-42

This site, formerly occupied by old P.S. No. 41, is now the playground for new Public School No. 41, which backs against it, facing on West Eleventh Street.

#44 & 46

These two identical brick buildings were erected in 1854 by Thomas Davey, a builder of No. 30 Greenwich Avenue. They retain a somber dignity, although the first two floors have been remodeled for commercial purposes. The bracketed cornice is the original.

GREENWICH AVENUE East Side (Betw. West 10th & West 11th Sts.)

#48-52

Of the three apartment houses built in 1872 for Jacob Schmitt by William José, No. 52 is the only one to retain its original aspect, Nos. 48 and 50 having been modernized with new brick facades. No. 52 now has square-headed windows crowned by lintels with segmental-arched cornices. Its bracketed roof cornice is the original, while Nos. 48 and 50 have replaced it by brick parapets raised at the center and crowned with a simple stone coping. Fire escapes appear at the fronts of all these five-story multiple dwellings.

#54-58

These three buildings, altered to accommodate a restaurant at street level, share a new common cornice, with a striking undulating profile. They were all built in 1861 for George P. Rogers. No. 58 displays the segmental-arched window lintels with heavy cornices of this period. The other two houses apparently have different floor levels and square-headed sash with single vertical muntins. As they are all four stories high, it is interesting to note that No. 58 is much lower than Nos. 54 and 56.

#60

The present appearance of this three-story brick house dates basically from the third quarter of the Nineteenth Century. At that time a smaller house was extended over a former passageway at the right side of the lot. This resulted in a new facade in order to maintain a symmetrical three-window arrangement. The building is crowned by a bracketed Italianate roof cornice, while the store was later embellished with a Neo-Grec cornice. The original house was erected for Jonathan J. Coddington, Postmaster of New York City in 1839.

#62-68

This row of small three-story brick houses was erected in 1840-41 for the well known firm of merchants, consisting of James Boorman and John Johnston, whose residences were on Washington Square North. These simple buildings still display some Greek Revival features, with later Italianate modifications. They are characterized by a pleasing uniformity in window alignment and roofline, broken only at No. 62, where a higher roof cornice breaks the silhouette. All the houses now have stores at street level.

Of the four, No. 66 is the most attractive. It retains its muntined, double-hung window sash, shutters, and simple roof cornice. The little corbeled "feet" under the windowsills are additions of a slightly later date which also appear at the other houses.

At Nos. 62 and 64 the window sash has been replaced, and the roof cornice of No. 62 is characteristic of the later Nineteenth Century, as are the protective sheetmetal cornices crowning the windows at all four houses.

No. 68 has the same original roof cornice as Nos. 64 and 66, but plate glass in the lower part of the windows has replaced the muntined style above.

#70-74

This four-story brick building, located on a corner site with another entrance at No. 160 West Eleventh Street, originally consisted of three separate houses which were combined at a later date. They were built in 1853-54 for William Monteith on land he had purchased from the Boorman family. The building has stores at street level and a modillioned roof cornice. With a truncated corner at the intersection of the two streets, it was designed to fit its prow-like site.

GREENWICH AVENUE East Side (Betw. Seventh Ave. & West 12th St.)

#74-88

This large triangular theatre (described under No. 2 Seventh Avenue) was built in 1920-21. (Note that No. 74 repeats the numbering of the corner building, Nos. 70-74 Greenwich Avenue.)

GREENWICH AVENUE East Side (Betw. West 12th & West 13th Sts.)

The row of low houses on this street extends from West Twelfth Street to the apartment house on the corner of West Thirteenth Street. With the exception of No. 108, the houses were all erected within a short period, between 1829 and 1837, on land which became available for development only after the division in 1825 of John Rogers'

GREENWICH AVENUE East Side (Betw. West 12th & West 13th Sts.)

property among his heirs. Among those who purchased sizable parcels were John Harris, Commissioner of Deeds, who acquired the ends of the block, and Jacob B. Taylor of 677 Broadway, who bought the middle lots. These houses were almost all erected in a simplified version of the late Federal style, and were originally two and one-half stories in height. A few still retain traces of Flemish bond brickwork in their facades.

#90-92

With its modern brick front, featuring headers at every sixth row and brick soldier courses for the window lintels and sills, it seems unlikely that this three-story house still retains vestiges of two houses built before 1833 on the triangular shaped lot. The records indicate that Harris purchased the land in 1826 from George P. Rogers and sold the property to Richard M. Bolles, a physician, in 1833 with a house on each lot. No. 92 was originally a narrow frame house, while the corner dwelling was constructed of brick. They were combined into one house in the Twentieth Century.

#94

This house, with elegant paneled window lintels at the second floor and Flemish bond brickwork in the lower stories, shows evidence of late Federal style, even though it has been considerably altered. It was erected in 1829-30 by Frederick Naugle, carpenter, as his own home, on property purchased from Taylor. The wide front door, now double, was once undoubtedly a single door flanked by columns and sidelights in the Federal tradition. A modillioned cornice of the mid-Nineteenth Century and the change in brickwork indicates that the house was raised to three stories at that time.

#96-100

These three houses were erected in 1836-37 as a row by Aaron Marsh, a builder at Fourth Street near Eighth Avenue, and Henry M. Perine, a mason at 30 Carmine Street, with the aid of purchase money mortgages from Taylor. Marsh and Perine had just completed a very fine row of houses at Nos. 301-317 West Fourth Street. In addition to Marsh and Perine, who were taxed respectively for Nos. 96 and 98, a third man associated with the building trades, Daniel H. Weed, a carpenter who lived nearby at Sixth Avenue near Thirteenth Street, paid the taxes in 1837 on No. 100.

The three houses are unified by a continuous cornice, added when they were raised in height to three full stories. No. 96 has a store at street level, with a door at the right providing access to the living quarters above. No. 98 was recently remodeled with new window sash, exterior blinds, and a metal front door of glass. Most charming of the row, and closest to its original appearance, is No. 100, with muntined window sash and a doorway with brick reveals and plain stone lintel. It is set on a very low basement and retains its stoop, which is only three steps in height.

#102 & 104

Now four stories in height, these two houses were erected in 1829 by Linus Little, mason, and Hiram Little on land purchased in 1828 from Taylor. Like the other houses on the block, they were originally two and one-half stories in height, clearly seen in the change from Flemish bond brickwork to running bond at the third story. They had low stoops, retained at No. 104, and were late Federal in style. By the end of the Nineteenth Century, both houses had been raised to three stories. At No. 102 a large window was set into the sloping roof, taking the form of a wide dormer surmounted by two low pediments. The fourth floor at No. 104 has an early Twentieth Century window extending the width of the house. The roof parapet features a brick pediment flanked by squat stone obelisks.

#106

This three-story frame house with a brick front was erected in 1830-31 for James Cameron, physician and surgeon, who lived at 76 Hudson Street. This was the first house he erected on lots between here and the Thirteenth Street corner, which he had purchased from Harris in 1828. Built in the simple vernacular of the day, the brick facade has been completely stuccoed over, but the windows retain the old type muntined sash. The house has a store at street level.

#108

Built in 1842 for Dr. Cameron, this house forms the end of this

GREENWICH AVENUE East Side (Betw. West 12th & West 13th Sts.)

#108 row of early houses which still survives. Here a fourth floor attic
cont. with large window has been added.

#110-118 This prow-like apartment house (also Nos. 234-240 West Thirteenth Street), situated at the angle of two streets, was built in 1882 for Mrs. J. L. Sherman, and designed by George F. Pelham. With slit-like windows at the apex and a corbeled roof cornice, this five-story brick house presents a crenelated appearance. A Twentieth Century remodeling of the ground floor introduced round-arched windows and colored tiles. This apartment house was called the "Jackson Studio Apartments" because of its proximity to Jackson Square.

GREENWICH AVENUE East Side (Betw. West 13th St. & Eighth Ave.)

#120 This small building (described under No. 253 West Thirteenth Street) serves as a substation for the Municipal Subway System.

The rest of the block consists of an empty lot until it reaches the diner at the intersection of Eighth Avenue (described under Nos. 70-72 Eighth Avenue).

MILLIGAN PLACE West Side of Sixth Ave. (Betw. West 11th & 10th Sts.)

#1-4 Milligan Place, at one time known as Milligan's Lane, is notable for the houses on its south side. This attractive little courtyard was named after the Milligan family, which owned the southeastern corner of this block during the first half of the Nineteenth Century. It opens off Sixth Avenue, practically opposite West Tenth Street. It was originally a northwesterly continuation of Amos Street (now West Tenth Street) to West Twelfth Street, where it joined the Union Road.

These four houses, which still face the south side of Milligan Place, were built in 1852 for Aaron D. Patchin, who had purchased considerable land from the Milligan heirs from 1835 on. These four three-story brick houses, with muntined double-hung sash windows, belong to the vernacular of the day. With their simple cornices, they make an attractive row along one side of the courtyard. This little courtyard is particularly fortunate because its narrow entranceway from the Avenue cuts it off effectively from the noise of that busy thoroughfare. Since Milligan owned land inside this block, it probably served his property, thus receiving its name.

The north side of Milligan Place faces the side wall of No. 453 Sixth Avenue. George Cram Cook, founder, director, and guiding spirit of the Provincetown Players, and his wife Susan Glaspell, playwright and novelist, lived in Milligan Place from 1913 to 1917.

PATCHIN PLACE North Side of West 10th St. (Betw. Greenwich & Sixth Aves.)

#1-10 The ten houses which face Patchin Place, opposite the Jefferson Market Courthouse, have the protection of an iron gate and a short dead-end street. The houses, all built in 1848 for Aaron D. Patchin who gives the Place its name, are all three-story brick residences in the vernacular of the period, with simple windows, lintels and cornices. Six houses are located on the east side and four on the west. Latter-day fire escapes do not detract from the overall appearance of the street. The street's small scale and simplicity give it a quality apart, and entering Patchin Place one is immediately struck by its seclusion. Looking backward toward Tenth Street, the picturesque towers and gables of the Jefferson Market Courthouse gives the neighborhood a charm rarely found in our cities. The individual yard fences and handrails of the low stoops are of wrought iron and in their simplicity represent a fine expression of the ironwork of the day. An old-fashioned lamp post at the dead-end and an attractive house lamp on the north side illuminate the street at night.

The poet e. e. cummings lived at No. 4 Patchin Place for four

PATCHIN PLACE North Side of West 10th St. (Betw. Greenwich & Sixth Aves.)#1-10
cont.

decades, until his death in 1962. John Reed, the radical journalist and author of Ten Days That Shook the World, also lived at Patchin Place in the years just before he died in 1920.

SEVENTH AVENUE (Between Greenwich Avenue & West 14th Street)

The only original part of Seventh Avenue in The Village extends above Greenwich Avenue. (The northern end of the block between West 13th and West 14th Streets on both sides of Seventh Avenue is outside the bounds of the Historic District.)

Looking north along this stretch from West Eleventh Street we are aware, on the east, of several large hospital buildings filling the block between Eleventh and Twelfth Streets. Despite their size, these buildings, in their use of materials, window patterns and details, generally conform with the houses in the adjoining streets. They have very much the same quality as some of the best of the Fifth Avenue apartment houses.

North of this point two large apartment houses are chiefly in evidence. Had architectural controls been in effect when they were built, a much better end result might have been achieved architecturally.

On the west side, variety within a low height is much in evidence, beginning with a Gothic church at the northerly end. A large contemporary building fills the block just south of it, and a moving picture theatre of the Nineteen-twenties fills a triangular-shaped lot south of Twelfth Street.

The Gothic buttresses and tower of the church contrast interestingly with the unusual scalloped profiles of the large contemporary building on the other side of Thirteenth Street.

The very width of the Avenue seems to invite contrasts such as this, which on a narrow street would be too abrupt. It is also here that scale plays such an important part, and these buildings have good scale relative to the width of the Avenue. It is only where unreasonably low or small isolated structures appear on such avenues that one senses an incongruity.

SEVENTH AVENUE East Side (Betw. West 11th & West 12th Sts.)

#1-5

Fourteen stories high, this hospital building (described under No. 157 West Eleventh Street) occupies the corner site.

#7-15

The Outpatient Pavilion of St. Vincent's Hospital fills the site once occupied by three houses and a stable (No. 7-9). It is a dignified brick building six stories high with stone base at the first floor and window frames of stone carried up around the second floor windows above it, as was done in the J. J. Raskob building adjoining it to the north. The windows are single and evenly spaced. The front wall is crowned by an absolutely simple parapet. The only decorative feature of this hospital building is the central entrance door enframed in stone, carried up to include the window above and projected slightly forward. It was designed by James O'Connor in 1930-31 for St. Vincent's Hospital.

#19
(#19-21)

This large six-story hospital building, belonging to St. Vincent's Hospital (described under No. 178 West Twelfth Street) is located conspicuously on the corner site.

SEVENTH AVENUE East Side (Betw. West 12th & West 13th Sts.)

#23-35

This twenty-story brick apartment house, built in 1962-63, occupies the former site of five town houses and a large wooden stable. Unlike the hospital buildings just south of it, it has been designed with triple windows of varying widths all having fixed picture windows as their central features. The effect is one of strident horizontality, emphasized at the top floors by terraced setbacks. The Avenue side is occupied by stores and the entrance to the apartments (No. 175 West Twelfth Street) is set to one side. Here, where the very size of the building is overpowering, some attempt should have been made to relate the building, through its window arrangements (fenestration) and details, to the cross-town street houses which adjoin it. Such buildings, although permitted by zoning, should have been designed to respect the

SEVENTH AVENUE West Side (Betw. West 13th & West 12th Sts.)#36
(#20-40)
cont.

the top floors which are dramatized by their scalloped edge profiles. These overhangs produce an interesting play of light and shade. The rectangularized pattern of the jointing of the stone veneer lends a new dimension to the building, making us double aware of the various wall planes. Bubble shaped covers of plexiglas serve to display ship models around the base, outside the glass block walls. Behind this main mass a six-story section rises up, extending through from street to street. On West Twelfth Street it runs from Nos. 211 to 219.

Facing Seventh Avenue between West Twelfth and West Thirteenth Streets, on the site of the National Maritime Building, once stood "Cottage Row," an interesting group of eleven small houses unified by wood porches, dating from the mid-Nineteenth Century. This was much the same design concept as "Rhineland Gardens" which stood on the site of P.S. 41 on West Eleventh Street. The most interesting thing about this row was that although they were not expensive houses, they achieved a certain degree of elegance by their communal treatment. The design of the row was enhanced by the fact that the three central units and the end units were pulled slightly forward, lending additional interest. The houses had deep front yards and the porches, which extended full height, had railings which were ornamented with an unusual figure "8" pattern constructed of wood. This group of buildings, so promising and attractive when new, represents one of the saddest cases of gradual and needless deterioration. A series of photographs, taken over the years, bears witness to their gradual abandonment, resulting in their final demolition.

SEVENTH AVENUE West Side (Betw. West 12th St. & Greenwich Ave.)#2
(#2-18)

Loew's Sheridan Theatre occupies the triangular site bounded by Greenwich Avenue (Nos. 74-88), West Twelfth Street (Nos. 200-212) and Seventh Avenue. The truncated prow of this building, between Greenwich and Seventh Avenues, is the main entrance; the rest of the building consists of high, blank, brick walls. At this corner a classical treatment, with rusticated pilasters and full entablature, has been largely hidden by an enormous theatre marquee. The only other adornment of the Seventh Avenue front consists of a high, narrow bay flanked by brick pilasters and crowned with a pediment at the northern end of the wall. This theatre was built for the Sheridan Realty Corporation by Paul C. Reilly and Douglas P. Hall, architects, in 1920-21.

SIXTH AVENUE (Between West 8th & West 12th Streets)

Passing along Sixth Avenue, renamed Avenue of the Americas in 1945, one enters the Historic District at West Fourth Street and leaves the District at West Twelfth Street. Along the route is the picturesque Jefferson Market Courthouse at West Tenth Street, now a library, and the towering Women's House of Detention adjoining it to the south. With its clocktower, gables, ornament and stained glass windows, and multitude of High Victorian Gothic details, the Jefferson Market Courthouse, tailor-made for its site, is a landmark in the best sense of the word.

This section of Sixth Avenue still serves its traditional purpose: a "market place," a commercial street for the neighborhood. From the late Eighteen-thirties on, it was the Market, Courthouse and Jail site--and a shopping center. Most of the early houses remaining here were built originally as residences with shops underneath.

Other less readily noticeable features of the Avenue are the entrance to Milligan Place, also on the west side of the Avenue between West Tenth and Eleventh Streets, a charming retreat, a little courtyard of old houses set apart from the hurly burly of everyday traffic.

On the east side, only the Charles Restaurant, occupying a handsome turn of the century loft building, and Bigelow's Pharmacy, a late Romanesque Revival building of the Eighteen-nineties, attract particular attention.

The elevated railroad, which invaded Sixth Avenue in 1878, had cars

SEVENTH AVENUE East Side (Betw. West 12th & West 13th Sts.)

#23-35 cont. neighborhood in which they were built as did so many of the large apartment houses on Fifth Avenue. Unbridled construction, free of architectural controls such as those which would be exercised in an Historic District, annihilates whole sections of an otherwise charming neighborhood.

#37-39 This six-story apartment house, built in 1924 for the Benpat Realty Corp., was designed by Charles Kreyborg & Son. Built of brick, with a rusticated brick first floor, it displays a richly treated sixth floor executed in terra cotta. A diapered background pattern sets off arched windows framed in terra cotta in the Italian Renaissance style of the Eclectic period. A shallow cornice, carried on closely spaced brackets, crowns this floor effectively. The arched front door (No. 162 West Thirteenth Street) is enframed with a rectangular stone frame rusticated and bearing an escutcheon centered above the doorway.

SEVENTH AVENUE East Side (Betw. West 13th & West 14th Sts.)

#41-49 Rising to a height of twenty stories, this corner apartment house of brick with metal sash dominates and defies its surroundings in much the same way that Nos. 23-35 Seventh Avenue does to the south of it. It also has stores along the Avenue and is entered off the side street (No. 163 West Thirteenth Street). It was built in 1962-63 and is called "The Cambridge." A miscellaneous assortment of window sizes and types, varying from singles to triples and corner windows, provides the principal interest to this otherwise severe design. Wall breaks and setbacks at the upper floors help to emphasize some verticality to offset the horizontality of the windows but, again, this building defies both the scale and architectural quality of its neighbors on the side street. Careful design, using materials and details intended to harmonize with the neighboring buildings in the side street, might have produced an entirely different result and one which would have brought harmony rather than discord into the area. The painter Stuart Davis lived in a house on this site (No. 43) during the Nineteen-forties.

(The north end of this block is outside the bounds of the Historic District.)

SEVENTH AVENUE West Side (Betw. West 14th & West 13th Sts.)

(The north end of this block is outside the bounds of the Historic District.)

#42-46 The Metropolitan-Duane Methodist Church, erected in 1931, occupies this corner site where three houses once stood. The church is a Gothic structure, designed by Louis E. Jallade. Like St. Thomas on Fifth Avenue, it has a corner tower with the nave adjoining it and extending back along West Thirteen Street (Nos. 201-203). The front end of the nave has a gable expressing the roof, and features a high Gothic arch, divided into three windows, echoed in the triple portal below. The south side of the nave exposed to view, displays a row of stepped buttresses and a shallow clerestory. The tower rises sheer with the wide corner buttresses and culminates in an open belfry, consisting of Gothic arches with mullioned subdivisions carried down below the openings into the body of the tower.

The original Duane Street Methodist Church was founded in 1797 on Duane Street, moving in 1863 to No. 294 Hudson Street. In 1896 the Metropolitan Temple, housed in a very elaborate building, stood at Nos. 48-58 Seventh Avenue.

SEVENTH AVENUE West Side (Betw. West 13th & West 12th Sts.)

#36 (#20-40) The large five-story building of the National Maritime Union of America is a striking contemporary structure. Erected in 1962-63 from plans by Arthur A. Schiller and Albert Ledner, it serves both as National Headquarters and as its Port of New York office. The main portion of this building fronting on the Avenue is a glistening white, built above two curving glass-block walls. It has two overhangs at

SIXTH AVENUE (Between West 8th & West 12th Streets)

pulled by steam engines that terrified pedestrians and horses alike. By 1938 it was considered obsolete and was removed, restoring sunlight and air to the once gloomy Avenue. It was replaced soon after by the Sixth Avenue Independent Subway.

SIXTH AVENUE West Side (Betw. West 12th & West 11th Sts.)

#475 This six-story brick apartment building of 1956 (described under
 (#475-481) No. 100 West Twelfth Street) is located on the corner lot.

#465-473 This row of five brick buildings, originally Greek Revival in style, was erected in 1842 by William Hurry of Abingdon Square, an architect who had purchased the land for development from the widow of John Rogers. When built they were three stories high, but Nos. 465 and 467 were later raised to four stories and crowned by bracketed roof cornices. The corner house, No. 465 (also No. 101 West Eleventh Street), is a wider building than the others. The simple lintels of Nos. 471 and 473 appear to be the originals, but most of the double-hung windows have had their muntined sash replaced by plate glass. These houses were part of a long row which extended around the corner on West Eleventh Street to No. 121.

SIXTH AVENUE West Side (Betw. West 11th & West 10th Sts.)

(#463) There is no No. 463 in the present numbering system.

#453-461 This row of five brick buildings, with uniform cornice, was built in 1852 by Aaron D. Patchin, after whom Patchin Place was named. Still three stories in height, all were built with stores at ground floor level and with living quarters in the upper stories. Some of these houses retain their double-hung sash and simple lintels with small cornices typical of the late Greek Revival tradition. Nos. 453 and 455 have had large triple windows added at second floor level. No. 455 now has a fire escape, added for multiple tenancy. Because of similar roof cornices and a uniform coat of paint, these buildings present a homogeneous appearance in spite of these changes. No. 453 adjoins Milligan Place.

#445-451 Adjoining Milligan Place to the south, is another row of houses of uniform height, part of a row of six joined by a continuous cornice with fascia and dentils of brick. It extends around the corner into West Tenth Street as far as No. 107. These frame houses, with brick fronts in Flemish bond, were built in 1835 for Andrew Smith and are three stories high with stores beneath them. Except for No. 451, all have their muntined window sash at the upper floors and present a uniformly harmonious aspect to the street and avenue.

SIXTH AVENUE West Side (Betw. West 10th & Village Sq.)

This small triangular block became the center of Greenwich Village, with city-owned buildings, in 1833, when a large market for The Village was built here.

Named the Jefferson Market in honor of the President of the United States, it formed a nucleus for a small Police Court for the Second District and a small prison, all at the Greenwich Avenue end of the block. An octagonal watchtower with bell rose from the center of the block, above the small Sixth Avenue houses with stores.

A dramatic renewal of this Village center, as well as enlargement to cover the entire block, occurred in the Eighteen-seventies and eighties, with the masterful design of Frederick Clarke Withers, tailor-made for its site and for the triangular shape of the block.

A handsome jail with curved end arose at the Greenwich Avenue and Tenth Street corner. It was designed by Withers in the same High Victorian architecture as the new courthouse covering the Tenth Street and Sixth Avenue corner, which still stands.

SIXTH AVENUE West Side (Betw. West 10th & Village Sq.)

A few years later arose, at the corner of Sixth and Greenwich Avenues, a new Jefferson Market in a style conforming with the other buildings.

#425

Now used as a library, the famous Jefferson Market Courthouse had been designed by Frederick Clarke Withers and Calvert Vaux and was built in 1874-77. It was a remarkable essay in High Victorian design for this country. These English architects drew on the finest Ruskinian Gothic and Italian Renaissance sources. At the peak of this block, the mammoth tower of the courthouse rises dramatically like the prow of a fantastic ship. The top of the tower was designed as an enclosed fire lookout with an enormous alarm bell, and it has a four-faced clock above the bell to serve the community. The courthouse also features a great gable, triple window, stained glass, and City seal on the Sixth Avenue facade. With its rich polychromy and horizontal band courses, the building positively glows with color. With its many gables, tower and high roofs it makes a picturesque profile against the sky.

In a poll of architects, taken in the Eighteen-eighties, the Jefferson Market Courthouse was placed fifth among the ten most beautiful buildings in the United States, following Trinity Church, Boston, the United States Capitol, the W. K. Vanderbilt Mansion and Trinity Church, New York, where Withers had added the Astor Memorial Reredos and the Choir Room behind the chancel.

After its career as a courthouse was over, it was given various uses by the City including that of Police Academy. Considerable pressure by Village groups to preserve it resulted in a happy decision, whereby it was extensively remodeled and opened in 1967 as a branch of The New York Public Library. The remodeling of this notable building was skillfully executed by Giorgio Cavaglieri, architect.

#421

In a dramatic Twentieth Century style, the fourteen-story Women's House of Detention rises on the south corner of the block. It was built in 1929 (described under Nos. 2-16 Greenwich Avenue).

WEST TENTH STREET (Between Greenwich & Sixth Avenues)

In this short street are to be found some of the most dramatic contrasts in The Village, where the towering and ornate Jefferson Market Courthouse is juxtaposed directly opposite two of the most uniformly designed rows of small houses in the area.

On the north side the rows of small vernacular houses with stores beneath are enlivened by the introduction, at mid-block, of picturesque Patchin Place, with more of these small three-story houses. Standing well back in Patchin Place, one has a dramatic view of the red brick Jefferson Market Courthouse which rises high above the roof tops of the surrounding houses.

The south side of the street has the Jefferson Market Courthouse occupying the prowlike site between West Tenth Street and Sixth Avenue. This fine building, designed to house a multiplicity of City functions, has now been converted for use as a library and thus saved from destruction. With its high circular tower at the peak of the triangular site, and designed with a polychromatic array of materials, it best exemplifies High Victorian architecture of the Eighteen-seventies.

Forming a backdrop is the Women's House of Detention, a towering orange brick structure, stressing the vertical and French influence in its costly design.

Here is a case where contrast lends unusual drama, for the best of the picturesque is pitted against the simplest of our good vernacular architecture. The result is spectacular, as the very simplicity of the low buildings sets off the ornate elaboration of the higher structures to best advantage.

WEST TENTH STREET South Side (Betw. Sixth & Greenwich Aves.)

This side of the street is occupied by the Jefferson Market Courthouse (described under No. 425 Sixth Avenue) and by the Women's House

WEST TENTH STREET South Side (Betw. Sixth & Greenwich Aves.)

of Detention (described under Nos. 2-16 Greenwich Avenue).

WEST TENTH STREET North Side (Betw. Greenwich & Sixth Aves.)

#125 This one-story taxpayer (described under No. 20 Greenwich Avenue) (#121-125) is located on the corner site.

#113-119 To the west of Patchin Place are four houses, three stories high, built in 1849-50 for Aaron D. Patchin, who once lived behind them inside the block. Originally, all this land was owned by the Milligan family from whom Patchin bought it in 1835. Nos. 113 and 115 retain their original simple cornices while Nos. 117 and 119 have had them replaced by brick parapets. The simple vernacular quality of this row of buildings presents an interesting foil to the High Victorian elaboration of the Jefferson Market Courthouse across the street.

#101-111 These six buildings, of frame construction with brick facades in Flemish bond, were constructed in 1836 for Samuel Smith. They extend westward as far as Patchin Place and Nos. 101-107 share a uniform cornice line and general appearance with Andrew Smith's adjoining houses on Sixth Avenue. They are three stories high with stores on the ground floor. Located above the stores, there were originally residential quarters, now converted in some cases to business offices. This row is somewhat similar to Patchin's block to the west but, although they are also three stories high, they are slightly lower, as might be expected from the earlier date.

WEST ELEVENTH STREET (Between Sixth & Seventh Avenues)

This attractive street, with a school at its eastern end and a large hospital at its western end, otherwise maintains its residential character. This is a block of multiple uses with its handsome residential rows serving as the unifying factor.

On the south side, the row of houses is best exemplified by a very fine house at mid-block. Among its features is a wealth of original cast iron railings with gates, a rarity nowadays. The new school building, at the southeast corner of Sixth Avenue, occupies the site of the once famous "Rhinelanders Gardens," a row of houses which had beautiful cast iron porches extending the entire three-story height of the buildings. The school is of contemporary design and of curtain wall construction. It performs a useful function in this neighborhood. Between the school and the row houses, a handsome apartment house of the late Nineteenth Century displays a wealth of classical detail.

On the north side near its east end, an attractive row of houses complements the row on the other side. Three large hospital buildings dominate the western end of the street and represent a chronological development. They begin with a very handsome large building of the end of the century at the Seventh Avenue corner, adjoined to the east by one which was built of brick in the mid-Twentieth Century, and by the easternmost which is contemporary in design with a glass curtain-wall front.

WEST ELEVENTH STREET South Side (Betw. Sixth & Seventh Aves.)

#116 The Greenwich Village School (P.S. No. 41) now occupies the site (#102-124) of "Rhinelanders Gardens," a former row of town houses. Erected in 1955, it was designed by Michael L. Radoslovich. It is located in a four-story building with glass curtain-wall facing the street and a blank brick wall at the east end with an entrance door facing a small, triangular yard. The western portion of this building is of terra cotta veneer above a brick first floor. The walls of this first floor follow an interesting zig-zag line along the street with high windows. The upper portion has one long, rectangular window subdivided by a regular system of mullions and transom bars of equal widths.

"Rhinelanders Gardens," which was razed in 1955 to make way for P.S. 41, consisted of a row of eight beautiful houses. Three

WEST ELEVENTH STREET South Side (Betw. Sixth & Seventh Aves.)#116
(#102-124)

stories high with basement, they were set well back from the street and were unified by the lovely porches, with cast iron columns and ornamental railings, which extended the entire length of this group of buildings. At the top, the porches were united by a continuous cornice, carried on deep brackets with cast iron quatrefoils between them. The individual houses approached by broad stoops of iron, had double doors and French doors, in lieu of windows, at each floor opening onto the balconies or porches. The attractive plan of "Rhinelanders Gardens," which contributed so much to the appearance of the neighborhood, is attributed to the architect James Renwick, Jr. They were built some time after 1854. Located on property owned by the Rhinelanders family, they occupied the site of a former florist's garden, hence the name "Rhinelanders Gardens." This garden had greenhouses and, at its eastern end, an alley called "Garden Row" entered the lot diagonally with five small houses on its eastern side.

#128
(#126-128)

"The Unadilla" apartment house is seven stories high, built of brick with elaborate stone trim. It was erected in 1899 for the Paul B. Pugh Company and was designed by G. A. Schellenger. It exhibits the most elaborate design characteristics of that time. The first floor is of smooth stone (ashlar) construction, with an entrance porch supported by paired columns with composite (Ionic and Corinthian combined) capitals. Above this floor the walls are brick and the windows trimmed with stone. Those of the four floors above the first floor are square-headed with eared frames surmounted by cornices and carved motifs above them featuring lions' heads. The windows of the sixth floor are round-arched of terra cotta, with Renaissance pilasters on each side, and above the spring line of the arches, solid spandrel panels of ornate design feature wreaths and palm fronds. The arches have keystones and egg and dart moldings which carry across between windows at spring line level. Above this, a modillioned cornice serves as a base for the severely simple attic story.

#130-144

This row of eight fine brick houses was constructed in 1855 by a number of men in the building trades, of whom the most important was Linus Scudder, a well known Village builder. All originally had stoops. Their uniform cornice line has been slightly modified. They were built in the Italianate style with high stoops over rusticated basements and very ornate ironwork. The roof cornices had brackets extending horizontally, which was typical of the period.

Of all these houses, No. 136, with its original stoop and cast ironwork, gives us the best idea of how they all may have looked originally. An interesting feature of this house is the gateway in the low, yard railing giving access to the stoop. The newels and corner post are all surmounted by acorn-shaped finials. In addition to the handsome fence and stair handrailings, a similar railing has been provided for the balcony serving the full length drawing room windows at the first floor. The dignified double doors at the head of the stoop are framed with rich wood moldings and paneled reveals at the sides. The outer stone frames of the doorway are also segmentally arched and consist of moldings carried up the sides and over the head with cornice following the arch above the doorway but leveled at each end. The drawing room windows have similar cornices.

Three of these houses retain their original double-hung window sash with the heavy central muntin, made to simulate casements. The square-headed window lintels all have tiny cornices. Basement entrances replace the stoops on Nos. 130, 134 and 140; and the original roof cornices have been removed from Nos. 138 and 140 and replaced by a brick parapet with stone coping.

#146-152

These four very attractive small brick houses belong to the Greek Revival period, as may be seen from the anthemion bedecked iron railings of Nos. 146, 148 and 152, and as witnessed by the date of their construction, 1836. They were developed by Aaron Marsh, builder, who had purchased the land from Alexander Robertson Rodgers the year before, in association with John Simmons, a carpenter, who was taxed for No. 152. No. 152, though modified, is the only one of the row which recalls its original two and one-half story height, with low attic windows cut into

WEST ELEVENTH STREET South Side (Betw. Sixth & Seventh Aves.)

#146-152 cont. the fascia below the roof cornice. The other three houses were later raised to provide a full third floor, which may be seen in the change in the brickwork from Flemish to running bond and in the bracketed roof cornices, typical of the Eighteen-sixties. These houses have muntined window sash and full length windows at the first floor at Nos. 146-150. The basements are rusticated, and the low stoops are still in use. The front doorways are severely simple with brick at the jambs and plain stone lintels above. Double doors, Italianate in style, replace the original Greek Revival single doors with sidelights. No. 150 was modernized in the Nineteen-twenties to provide new casement windows and new ironwork, replacing the Greek Revival originals, and at No. 152 a tile roof was added above the cornice in the Twentieth Century.

#154 & 156 These two attractive, three-story brick houses were erected for James Boorman in 1845, a few years after he had built Nos. 66 and 68 Greenwich Avenue on the adjoining lots, back to back. No. 154 retains its Greek Revival doorway with sidelights and transom. The two windows to the left have been lengthened, and the rather heavy cornices above the window lintels were added at a later date. The cornice has bracket-like modillions.

No. 156, a small house with a sixteen-foot front, is nearly identical with No. 154 in its details. The property was sold in 1845 by James Boorman to Angus McDearmid, cartman, who was taxed for it the following year. The doorway is too narrow for sidelights, but it does have a transom. The ironwork at the areaway appears to be the original.

#158 This three-story building of the second half of the Nineteenth Century was used as a stable at the turn of the century and has been remodeled as a residence. It is built of brick in the vernacular of the day. The lintels are simple and of stone, while the cornice is an even simpler box type without the usual wood fascia.

#158½ This one-story building has a front composed almost entirely of windows. It was built in 1905 as an extension to No. 68 Greenwich Avenue. It now serves as a restaurant, and a small hood extends the width of the building, making it seem even lower than it is.

#160 This four-story building is described under Nos. 70-74 Greenwich Avenue.

WEST ELEVENTH STREET North Side (Betw. Seventh & Sixth Aves.)

#157 (#149-157) This imposing seven-story hospital building is located conspicuously on the corner. It was built in 1897-99 for St. Vincent's Hospital by the architectural firm of Schickel & Ditmars. It displays a wealth of detail and was built of the finest materials. The first floor, of stone, is heavily rusticated with both round and segmental-arched windows. The front door faces the street and is flanked by unfluted Doric columns, supporting urns above the entablature. A window with arched pediment surmounts this doorway. The whole central portion in which this door is located is projected slightly forward and is crowned by a pediment with modillions and broken lower chord, permitting a two-story arched recess to rise up into it. The second floor has alternating bands of stone and brick, and all the other floors are of brick with stone trimmed windows. The Seventh Avenue end is similar.

#143-147 Standing on land once owned by the Catholic Half-Orphan Asylum, the Spellman Building rises to a height of nine stories. It was built in 1940-41 by Crow, Lewis & Wick, architects, for St. Vincent's Hospital. More restrained in design, it has a rusticated stone first floor and is brick above, with individual window openings. The windows at the second floor have simple stone frames with pedimental lintels decorated with single rosettes at their centers. The handsome, framed entrance doorway is located on center and is surmounted by an ornate broken pediment with a cross dominating the central break in the pediment.

#133-141 The Harold R. Cronin Research Building, belonging to St. Vincent's

WEST ELEVENTH STREET North Side (Betw. Seventh & Sixth Aves.)#133-141
cont.

Hospital, is ten stories high with a glass curtain-wall front. The ground floor is trimmed with stone veneer beneath the windows and at the entrances. This modern building was designed by Eggers & Higgins in 1961, and represents an extension of the existing Spellman building adjoining it to the west.

#123-131

These five houses, erected in 1849 by Christie & Bogert (Peter R. Christie, mason, and Albert G. Bogert, carpenter), were promptly sold upon completion to different owners. The doorway with long "ears" at No. 125, surmounted by a cornice, and the modillioned roof cornice indicate that these houses were erected in a late version of the Greek Revival mode, but they already show some Italianate features. The parlor floor French doors opening on to a balcony may well be the originals, since they are similar to those at No. 123. The original modillioned roof cornices may be seen at Nos. 131 and 129. Nos. 125 and 127 retain their original stoops, but the handrailings are of a later date; the elaborate ones at No. 127 appear to belong to the Eighteen-eighties. Severely simple basement entrances take the place of stoops at Nos. 123, 129 and 131.

An elaborate cast iron balcony, serving two full length first floor windows at No. 123, is Italianate in design, as is its areaway railing. No. 127 has been raised one floor to a height of four stories and has a bracketed roof cornice. No. 123 had a penthouse added during the Nineteen-twenties, set well back from the front, with a simple wrought iron railing at the edge of the roof deck. This penthouse has an attractive triple window with French doors in the central position. The sculptor Daniel Chester French lived at No. 125 during the Eighteen-eighties and early nineties. Carl Van Doren, writer, critic, and teacher, lived at No. 123 in the mid-Nineteen-twenties.

#113-121

The five houses were part of a long row erected in 1841-42 by William Hurry, architect, and George Youngs, builder. The row originally included all the houses between No. 121 and the corner of Sixth Avenue, as well as Nos. 465-473 Sixth Avenue. Hurry had purchased the land in 1841 from Mary Ann C. Rogers, the widow of John Rogers (Jr.). All originally three stories high, these houses are very simple versions of Greek Revival architecture. The doorway of No. 117 seems to be the simple pilastered original for the row although that at No. 121 is more elaborate and Greek Revival in design with ears at the top surmounted by a handsome low-angled pediment with dentils along the horizontal. No. 113 retains its original muntined sash, replaced at the other houses by the more fashionable plate glass of later date. The extremely simple cornices without fascia boards may be seen at Nos. 117 and 119. Only Nos. 117 and 121 retain their stoops. The solid handrailings at No. 117 and the Eighteen-nineties ironwork at No. 121 replace the originals. Nos. 119 and 121 have a stone panel below each window of the parlor floor.

No. 115 appears to have been remodeled in the Nineteen-twenties with a smooth-stuccoed basement displaying a round-arched window balanced by a round-arched door, on either side of a square-headed window. At the fourth floor, a penthouse has been added, set back from the street. It has a simple wrought iron railing at the front of the roof deck. At the center of the penthouse a large window with three-centered arch and fanlight is flanked, on either side, by tiny rectangular windows. The general effect is quite attractive. The painter Paul Burlin lived at No. 115 in the Nineteen-thirties.

#111

An interesting apartment house, now six stories high, was built in 1873 for Goeller & Friedman, by William José, as a five-story building. It has a rusticated stone first floor with porch carried on columns. Above, five vertical shafts of stone extend upwards with windows between them. There are four windows at each floor. Above the fifth floor the three central shafts continue up for another floor with two windows between them while the lower sides, which end at the fifth floor, have cornices with broken scroll copings on top of them. The central portion is terminated, as an anticlimax, by a perfectly level cornice.

#109

This town house was one of the long row built in 1841-42 by William Henry and George Youngs (see Nos. 113-121). It is a very attractive

WEST ELEVENTH STREET North Side (Betw. Seventh & Sixth Aves.)

- #109 cont. Greek Revival house with all of its original muntined sash. When remodeled to provide a basement entrance in 1941, an all glass bay window was set in the space left from the doorway. It is carried on a single column and forms, by its projection, a shelter for the basement entrance doorway.
- #107 This apartment house displays features of the Neo-Grec style in the crisp profiles of its stonework. In its cornice, sunburst motifs in panels are examples of the Queen Anne style. A three-sided bay window extends vertically the entire height of the building. The rusticated basement now serves as an entrance and the original front door has become a window. The plate glass windows are the originals. How much of the original house survives is a moot question. Together with No. 105, it was erected in 1842 for Peter McLaughlin, a marble dealer, as part of the Hurry-Youngs row (discussed under Nos. 113-121). In 1884 No. 107 was raised to four stories and extended with a new front for Charles J. Fagan. Its present appearance dates from this period.
- #105 This little three-story house with basement retains its original stoop. It was built in 1842 for Peter McLaughlin as part of the Hurry-Youngs row (discussed under Nos. 113-121). The cornice was probably added in the Eighteen-seventies as it has typical Neo-Grec end brackets with parallel grooving. The handsome Greek Revival doorway, though somewhat modified, remains. All of the original muntined window sash has been replaced by plate glass.
- #101-103 This building of 1842, likewise a part of the Hurry row (described under No. 265 Sixth Avenue) is located on this corner site.

WEST TWELFTH STREET (Between Sixth & Seventh Avenues)

Diversity is the outstanding quality of this street. The south side is occupied by two apartment houses and a row of large hospital buildings. On the north side the residential character is completely retained, with town houses and apartment houses. This northern side of the street is most unusual, due to its symmetrical arrangement. With a very high apartment house at each end, followed by a lower one in each case, the middle of the block consists of houses, except for a group of very handsome and identical apartment houses located in the very center of the block. This kind of symmetry cannot be viewed in its entirety, due to the narrowness of the street, but it is sensed as one walks from end to end and it lends dignity to the block.

The high apartment houses at the ends of the block have a strident horizontality, an effect caused by their multiple arrangement of windows. They might have been designed more in harmony with the block, had architectural controls been exercised when they were built, or had their architects derived a lesson in compatibility from the large apartment houses on Fifth Avenue.

Quite different is the effect produced by the three centrally located apartment houses of the early Twentieth Century, also on the north side. Here, the scheme is classical and handsomely developed through the use of fine materials. The ironwork at the front doors and areaway railings is also outstanding. The overall appearance of these apartments is one of dignity and coherence.

The low town houses of the mid-Nineteenth Century, on either side of these central apartment houses, have a quality of uniformity in height, materials and detail, which renders them attractive reminders of the original appearance of this street.

There is a sameness in the design of the large hospital buildings and yet, in their use of brick and individual window openings, they harmonize, as a group, remarkably well with their neighbors. It should be noted that one of these buildings near mid-block is set back above the second story, and, had it been located in a row of town houses, would have blended remarkably well with them, as it does with those across the street. These hospital buildings perform a useful function for the entire community.

WEST TWELFTH STREET South Side (Betw. Sixth & Seventh Aves.)

- #100 (#100-116) This severely simple six-story corner brick apartment house with regularly spaced double windows attracts but little attention by its very simplicity and, in this respect, it harmonizes well enough with the neighborhood. It was built in 1956 for the 475 Sixth Avenue Realty Company, and was designed by Horace Ginsbern & Associates.
- #118 & 120 These two town houses display exceptionally fine, original ironwork with modified Greek fret castings at the base. This ironwork is at the high stoops and the areaways. The houses are three stories high, of brick above stone basements, still rusticated at No. 120. The pilastered stone doorway with handsome entablature at No. 120 is basically the original, whereas the segmental-arched doorway with double doors at No. 118 represents a later modification. The bracketed roof cornices represent different phases of late Nineteenth Century work. These houses were built, as late as 1850, by Abraham Frazee, a mason, long active in the development of The Village.
- #130 (#130-132) This twelve-story brick apartment house was built in 1940-41 for the Village Construction Corporation, and was designed by H. I. Feldman. It displays many of the typical features of that period. These include metal casement windows, corner windows and a stone base at first floor with convex or reeded band course of stone above the first floor windows. Although built as an apartment house it gradually assimilated the overflow of nurses, and later became the Martin Payne Building, a doctors' residence for St. Vincent's Hospital.
- #134-146 This utilitarian six-story brick building, the Jacob L. Reiss Memorial, is totally devoid of ornament. The first floor is of smooth stone (ashlar) construction with simple band course at the top. The windows are striking, of glass awning-type appearance. The building belongs to St. Vincent's Hospital. It was built in 1953-54 by Eggers & Higgins.
- #148-158 The Student Nurses' Residence is a severely simple brick building which also belongs to St. Vincent's Hospital. It was built in 1924, as may be deduced from the ornamental metal marquee over the front door, the terra cotta ornament of the side door at the left, and the arched windows with decorated tympani within the arches. Above, the window arrangement (fenestration) is simple, consisting of evenly spaced single windows, except for those at the center which are vertically aligned in groups of three. This building was designed by I. E. Ditmars.
- #168 (#160-168) The Alfred E. Smith Memorial Building, also a part of the St. Vincent's complex, was designed by Eggers & Higgins in 1946. It is of brick with uniformly spaced single windows relieved only by a stone base which extends through the first floor and part of the second floor, surrounding the lower third of the windows. The stone frames on the upper parts of these windows are carried up out of this base. A very wide stone band course between the windows of the ninth and tenth floors is the only other notable decorative feature.
- #178 (#170-178) Also designed by Eggers & Higgins for St. Vincent's Hospital, and in the same style as No. 168, this fourteen-story corner building also faces Seventh Avenue. It is known as the John J. Rascob Memorial Building and was erected in 1950, four years later than its twin building.

WEST TWELFTH STREET North Side (Betw. Seventh & Sixth Aves.)

- #175 (#173-177) The large apartment house which occupies a good portion at the western end of the block (described under Nos. 23-35 Seventh Avenue) was built in 1962-63.
- #171 (#169-171) Built in 1922, this simple brick apartment house was designed by Emilio Levy for the 171 West Twelfth Street Corporation. It is six stories high, crowned by a corbeled cornice. The windows have sash with muntins and the use of materials and overall design may be considered to harmonize well with the town houses adjoining it to the east. The painter Mary Turlay Robinson lives at No. 171.

WEST TWELFTH STREET North Side (Betw. Seventh & Sixth Aves.)

- #165-167 These two three-story brick houses, survivors of a row of five (Nos. 165-173), all originally three stories high, were built for the Estate of Peter Remsen in 1844. Both were later remodeled to provide basement entrances. At No. 167 the architect combined basement, entry, and windows of the floor above with a system of pilasters and horizontals, crowned by a small cornice. This scheme provides for French windows at the second floor level with a matching casement above the high entry, an interesting solution to a constantly recurring problem where basement entries are introduced. Tiny attic windows appear in the brick parapet of No. 167 and No. 165 has been raised a full story in height.
- #153-165 These six Greek Revival houses were built in 1841 for the Estate of Peter Remsen. They were all originally three stories high of brick with stone basements, but No. 163 was later raised to four stories. Except for No. 163, all retain their original stoops with handsome wrought iron railings. The simple doorways with brick reveals at the sides have corniced lintels carried on end brackets at Nos. 153-157. Varying sizes of sheetmetal window cornices were later applied to the stone lintels. Nos. 161-163 were remodeled for the City and Country School in the early part of the Twentieth Century. No. 161 has a brick parapet, while all of the others have bracketed roof cornices of different periods.
- #137-151 Six stories high, and crowned with a handsome modillined cornice which unifies them, these three apartment houses were built in 1910 for Charles Rubenger and designed by Henry S. Lion. They replaced six town houses built on Peter Remsen land. The floor is of rusticated stonework with square-headed windows. The entrance doors have stone frames with egg and dart moldings and are crowned by stone cornices. The second floor windows are all round-arched, repeating the egg and dart moldings in the arches. The walls are of Roman brick. Handsome panels with foliate urns of terra cotta fill the spaces above the entrance doors and, above, the paired windows are enframed in terra cotta with foliate panels between them. The theme is classical and handsomely developed through the use of fine materials. The iron work of the front doors and areaway railings is also outstanding. Although many fire escapes are used on the front, the overall appearance of these apartments is one of dignity and coherence.
- #129, 133,
& #135 Transitional in style from late Greek Revival to Italianate, this row of three brick town houses was built in 1851 for the Estate of Elizabeth Walsh, the maternal grandmother of the writer Henry James. She owned considerable property in The Village and had purchased this, and other lots in this block, in 1828 from the heirs of John Rogers. No. 133 is basically the prototype of the row, with its modillioned cornice, its three stories of height and its handsome "eared" Greek Revival doorway. It is easily recognized as a building of the Eighteen-fifties by the French windows of the drawing room floor and the cast iron Italianate type railings at the stoop. Nos. 129 and 135 have each raised one story. No. 129 has been remodeled to provide a basement entrance in the handsome rusticated stone basement.
- #131 (No. 131 is not part of the present numbering system.)
- #127 Built in 1855 for Eliza McClellan, but taxed to Dr. Benjamin Brandreth of Ossining, N.Y., this house with stone front rises four stories above a rusticated stone basement. The ironwork, the double front doors with segmental arch at the top, and the bracketed roof cornice, all exemplify the Italianate style. A remodeling in 1934 resulted in raising the sills of the drawing room windows and in simplifying the lintel over the doorway. Otherwise, this dignified house remains but little changes.
- #123
(#119-125) A six-story apartment house here occupies the site of the First Reformed Presbyterian Church. It employs Flemish bond brick work with stone trim and has fire escapes at each end. Low pediments with terra cotta ornament surmount the parapet and arched windows are to be seen

WEST TWELFTH STREET North Side (Betw. Seventh & Sixth Aves.)

#123 in the stone basement and again at the top. It was built in 1916 for
 (#119-125) the Lustgarten Co. and was designed by Joseph C. Schaeffer, architect.
 cont.

#117 Transitional in style from late Greek Revival to Italianate, this
 three-story brick house with stone basement is virtually unaltered.
 It was built in 1848 for Elizabeth Walsh and is the only survivor of a
 row of five houses (Nos. 109-117) which stood on the site of the twenty-
 one story apartment building on the corner of Sixth Avenue. The notable
 features are the paneled double doors, the dentiled roof cornice with
 paired brackets and the full-length drawing room French windows with
 iron railings. The ironwork at the stoop is exceptionally fine.

(The corner building, which is a block-long apartment house on Sixth
 Avenue, is outside the Historic District.)

WEST TWELFTH STREET (Between Seventh & Greenwich Avenues)

This very short street expresses a diversity in architectural
 periods. Two of the buildings, a theatre occupying the south side and
 an apartment house on the north side near Greenwich Avenue, are both
 of the Nineteen-twenties. These dark brick buildings, with their
 stone and terra cotta trim, are in dramatic contrast with the glisten-
 ing white of the contemporary National Maritime Union headquarters.

This building at the Seventh Avenue end has an interesting con-
 temporary design and is built above two curving glass block walls.
 The dramatic overhanging effect of the top floors, with their
 scalloped edges, produces an interesting play of light and shade on
 the white walls below them.

These are all large buildings, and the great contrast between
 them gives special interest to this block.

WEST TWELFTH STREET South Side (Betw. Seventh & Greenwich Aves.)

#200-212 This large theater, occupying a triangular shaped lot (described
 under No. 2 Seventh Avenue), was erected in 1920-21.

WEST TWELFTH STREET North Side (Betw. Greenwich & Seventh Aves.)

#225 Built in 1925-26 with its corner on Greenwich Avenue, this six-
 (#221-229) story brick apartment house in the Neo-Tudor mode displays considerable
 detail of stone and terra cotta. The brick work consists of alternate
 headers and runners with decorative brick panels beneath certain win-
 dows. The doors and windows of the first floor are crowned with drip
 (label) moldings and the parapet at the roof is crenelated. The
 architects were Gronenberg & Leuchtag.

#211-219 This is the south side of the National Maritime Union of America
 Building (described under No. 20 Seventh Avenue), built in 1962-63.
 The painter, Stow Wengeroth, lived in a house on this site, No. 213,
 during the Nineteen-thirties.

WEST THIRTEENTH STREET (Between Sixth & Seventh Avenues)

Interesting contrasts present themselves in this primarily resi-
 dential street where town houses and apartment houses predominate.
 An extremely handsome hexastyle Greek Revival church easily dominates
 the street, although no higher than the handsome rows of brick houses
 which adjoin it. It is located near mid-block on the north side and,
 in its architectural excellence, sets a high standard for its
 neighbors. Large apartment houses on the Avenues close the ends of
 the north side of the block (the one on Sixth Avenue is outside the
 Historic District).

With regard to the apartment house at the Seventh Avenue end of
 the block it should be noted that, had a regulatory body been in

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WEST THIRTEENTH STREET (Between Sixth & Seventh Avenues)

existence when it was built, it might, through careful design, have been made to harmonize better with the neighboring buildings in use of materials, details and overall treatment.

Along the eastern end of the north side are several unrelated large buildings of brick. A seventeen-story residential building of the Nineteen-twenties, achieves a fair degree of harmony with its neighbors through use of individual windows and use of setbacks, one of which aligns with the town houses. A commercial building there is also worth noting for the attempt of its designer to make it harmonize with the buildings in the street. In between these larger buildings are two remarkably fine Greek Revival town houses, reminders of the original appearance of this part of the City.

On the south side, long rows of brick houses present a fairly uniform picture of domestic tranquility although interspersed with apartment houses and a school consisting of remodeled town houses. All are of brick and designed with great care and attention to the initial character of this street.

WEST THIRTEENTH STREET South Side (Betw. Sixth & Seventh Ave.s.)

#104

This three-story brick house is one of a row of five identical houses (Nos. 104-112), of which only Nos. 104, 110 and 112 now remain. It has a basement and high stoop and remains but little changed on the exterior since it was built in 1844-45. The houses were evidently built as a joint enterprise by John S. Lawrence, attorney at 67 Wall Street, and John D. Burtnett, a butcher, who purchased the lots from Lawrence in 1844 and paid the taxes in that year. They both maintained an interest in the properties until 1846, when Burtnett lost his share in a foreclosure.

The most notable feature is to be found in the window cornices cut out in a low ogival arch pattern, which was a feature of this row. A dentiled roof cornice of Greek Revival type crowns the front wall. The basement of No. 104 has been converted to commercial uses, and the front doorway has been somewhat altered although it retains its handsome handrailings at the stoop.

#106-108

"The Majestic" apartment house, which occupies the site of two of the Burtnett-Lawrence houses, was erected in 1911 for Harbater & Silk, and was designed by Charles B. Meyers, architect. It has a stone first floor and the end windows are brought forward in bay-like projections carried on stone corbels at the top of the first floor. These bays have quoins at the corners up to the fifth floor and are unadorned at the sixth floor except for the low pediments which crown them.

#110-112

These two attractive brick Greek Revival houses, part of the Burtnett-Lawrence row of five (Nos. 104-112) built in 1844-45, have retained their original dentiled cornices and unusual stone window lintels with a low ogival arch motif carved in each. No. 110 has retained its original stoop and handsome ironwork. The outer doorway here is the original, although the double doors probably replace a Greek Revival original with sidelights and transom. Full length French windows at the first floor replace the original double-hung sash which may be seen at No. 112 minus its original muntins. No. 112 has had the stoop removed to provide a basement entrance but the rusticated stonework remains, in contrast to No. 110, which has been smooth-plastered. The ironwork of No. 112 is attractive but not the original. The fire escape was added when the building was converted in the Nineteen-thirties to a multiple dwelling.

#114, 122
& #124

Of a fine row of six houses built in 1848 (at Nos. 114-124) for the heirs of Elizabeth Walsh, only Nos. 114, 122 and 124 remain. Inasmuch as the Walsh heirs sold the lots in May 1848 to John Hanrahan, the builder who had erected a similar row (Nos. 147-161) across the street in 1847-48, it is probable that he erected this row as well.

They are transitional in style and retain their original stoops, Greek Revival railings, and dentiled cornices. No. 114 has retained its muntined sash at the upper floors while casements, with transoms, take their place at the first floor. The double doors may be the originals in view of the late construction date. The outer doorways with pilasters supporting the entablature should be noted on this row.

WEST THIRTEENTH STREET South Side (Betw. Sixth & Seventh Aves.)

- #114, 122
& #124
cont. Their handsome architraves, at Nos. 114 and 126, have the classical refinement of three horizontal divisions which is rarely encountered. The windows of the upper two floors of No. 124 were altered in the Nineteen-thirties, replacing two windows by large steel studio-windows.
- #116-120 Katharine House is one of five residences for young business women belonging to the Ladies' Christian Union. Erected according to the designs of Benjamin W. Morris, it is eight stories high and was built in 1930-31. It is a simple brick building with headers at every sixth course. Above the first floor a horizontal stone band course extends the width of the building. At the second floor, large rectangular windows are surrounded by shallow arches with stone impost blocks and keystones. Conventional small-sized double-hung windows are used for the upper floors and the building is crowned by a simple stone cornice with brick parapet. It harmonizes well with its neighbors through use of similar materials and simple straightforward detail.
- #122 & 124 This pair is described under No. 114.
- #126 This house was erected for the Remsen Estate as part of a long row of twelve houses which originally extended from Nos. 126-148. No. 126 is discussed below, under Nos. 132-140.
- #128-130 The six-story apartment house, occupying the site of two houses of the Remsen row, was erected in 1910 of handsome Flemish bond brick-work for Harbater & Silk and designed by Bernstein & Bernstein. It has a rusticated stone first floor and some elaborate stone trim at the top floor. All of the intermediate floors have windows with splayed stone lintels displaying vertical, console-type keystones; otherwise, the surrounding brick wall is unadorned.
- #132-140
& #126 In 1842 the Estate of John Remsen, wealthy descendant of an old Dutch family, built twelve fine Greek Revival houses of brick, of which six still retain some of their old appearance (Nos. 126 and Nos. 132-140). No. 126 and No. 134 are the best preserved. Both have their fine dentiled roof cornices, muntined windows with lintels capped by delicate moldings, ironwork at the stoops and areaways, and doorways. They both also retain the low attic-story windows which give the houses such an attractive appearance. No. 134 is particularly charming with its exterior white blinds, added at a later date (although many Greek Revival houses did have shutters), and with its fine original doorway with pilasters, side lights and transom. From 1847 to 1860 it was the home of Henry Jarvis Raymond, first editor of The New York Times.
Nos. 132, 136 and 138 have been remodeled to provide basement entrances and Nos. 132 and 136 have had their attics raised, so as to introduce higher windows. No. 140 has kept its original well proportioned cornice and attic windows but has been remodeled to include a basement restaurant. The original stoop is in place but has been narrowed to provide for a single door with adjoining window inside the original door opening. A large studio window takes the place of the two original windows of the first floor.
- #142 No. 142, originally also a part of the Remsen row, was remodeled in 1938 replacing the double-hung window sash with steel casements. When the house was raised, the attic windows were bricked up. A large north-light studio window of steel now extends the width of the house with its sill at the roof cornice level of the adjoining houses. The window is capped by a metal fascia. The most notable feature of this house is the small iron stairway, set to one side, which leads up to the narrow front door.
- #144-148 Remodeled in 1940 and raised in height to provide more space for the City and Country School, Nos. 144-148 were originally the westernmost three houses of the Remsen row, built in 1842. The brick facades now present an appearance of austere simplicity to the street. They are unified at the top by a continuous level stone coping across the front walls of all three houses. Most of the original window and door

WEST THIRTEENTH STREET South Side (Betw. Sixth & Seventh Aves.)

#144-148
cont. openings have been used and a basement entrance at No. 144 now serves as an entrance to the school. No. 148 has two large studio windows of steel at the third floor and a small extension projects forward at street level, running the width of this building and filling the former areaway. These houses were remodeled according to the designs of John C. B. Moore, architect, for Lucy Sprague Mitchell, noted author of children's books, and wife of Wesley C. Mitchell, a founder of the New School for Social Research.

#150-156. These four houses were built in 1846 as part of a row of five residences which once included No. 158. They were erected for the Estate of Peter Remsen, a member of the same old Knickerbocker family who had built the adjoining houses to the east.

The houses still retain traces of their original Greek Revival style, as is evidenced by the low attic windows and dentiled roof cornice at No. 150, the window lintels capped by miniature cornices at Nos. 150 and 156, and the stoop and areaway railings of Nos. 152-156. These retain much of the original ironwork, with the characteristic classic fret design. Although No. 150 has been remodeled to provide a basement entrance, it still displays the characteristic rustications, as does No. 156.

The doorways at Nos. 152-156 have all been interestingly remodeled at various times. No. 152 displays an Italianate style doorway, typical of the Eighteen-fifties, with double paneled doors surrounded by the characteristic rope molding. The paneled roof cornice is also a later addition. The graceful entrance doorway at No. 154 is related to French design traditions of the third quarter of the Nineteenth Century.

#158 No. 158, which looks so different today, was also originally part of the Peter Remsen row. In 1884, the roof was raised and in 1901 the old front wall was removed and replaced by the present front, three windows wide. The house is set well in front of those houses to the east of it and it aligns with the adjoining corner apartment house. An attractive entrance door, with bracketed hood, is located at street level. The upper floors are severely simple, except for horizontal band courses and corner stones (quoins). The high parapet is totally devoid of ornament.

#160-162 This corner six-story apartment house (described under Nos. 37-39 Seventh Avenue) was built in 1924.

WEST THIRTEENTH STREET North Side (Betw. Seventh & Sixth Aves.)

#163 This twenty-story apartment house on the corner (described under Nos. 41-49 Seventh Avenue) was built in 1962-63.

#147-161 This row of eight brick houses was built in 1847-48 by John Hanrahan, builder. They were built in the Greek Revival style, although only Nos. 153 and 161 retain their original doorways unaltered. No. 161 is the best preserved except for the replacement of all its upper windows by eight over eight panes of glass in lieu of the original six over six. The handsome doorway has a double door with rectangular center panels rounded, top and bottom. These belong to a later date. The rusticated stone basement has been preserved here, as at Nos. 147, 153, and 155. Nos. 151, 153, 155 and 161 have retained their stoops with the original iron handrailings and only Nos. 147, 153, 155 and 161 have their original dentiled roof cornices. Basement entrances have replaced stoops at Nos. 147, 149, 157, and No. 159. As remodeled, No. 159 has a new brick facade with parapet, while No. 157 had its wood windows replaced with metal ones and had a brick parapet to the same height as No. 159. No. 151 was remodeled after 1850 and displays a fine bracketed cornice with dentils and panels between brackets. No. 149 was remodeled much later to include fine balustrade sections in the brick parapet, one above each window. No. 147 provides the best idea of the original appearance of the windows, including diminutive cornices still at the upper stories.

#143
(#141-145) The Village Community Church is one of the most handsome and best proportioned of the remaining churches of the Greek Revival. Hexastyle

WEST THIRTEENTH STREET North Side (Betw. Seventh & Sixth Aves.)

- #143
(#141-145)
cont. this church is attributed to architect Samuel Thomson and has been faithfully reproduced after having suffered two fires since it was built in 1846. It is the offspring of the old Third Free Presbyterian Church, which once stood at the corner of Houston and Thompson Streets. When built, it was known as the Thirteenth Street Presbyterian Church. In 1846, the three lots, Nos. 141-145 West Thirteenth Street were acquired, and work was begun on the new church. It was formally consecrated on September 3, 1847, but burned in January 1855. By October of the same year, however, it was reopened. According to the record it burned again in April of 1902 but was once again reopened in January of 1903. In 1910 it became the Greenwich Presbyterian Church when it united with the Fourteenth Street Presbyterian Church. It was Dr. Samuel D. Burchard, long a rector of the church, who made his famous speech on "Rum, Romanism and Rebellion" at the Fifth Avenue Hotel, which helped win the presidency for Grover Cleveland in 1884. Later, the Church became known as the Village Presbyterian Church and when, more recently, it combined use of the building with a Jewish Congregation, it became the Village Community Church.
- #139 This handsome brick Greek Revival house was built in 1846 as the rectory ("manse") for Dr. Samuel C. Burchard, Minister of the Thirteenth Street Presbyterian Church, adjoining. It retains its original stoop with handsome iron handrailings. The door frame has "ears," and a bold pediment superimposed above it echoes the adjoining church. It has the original simple stone window lintels and the windows of the top two floors have retained their muntins. The cornice has short brackets extending horizontally over a simple fascia board.
- #133-137 These three brick houses of the Greek Revival period are all that remain of a row of ten similar houses, Nos. 119-137, built by Stephen B. Peet in 1845. Peet, a real estate developer, was very active in the Village at this time; for example, at Nos. 16-34 Bank Street and Nos. 217-235 West Eleventh Street. Nos. 133-137 West Thirteenth Street retain their stone basements (brick at No. 137), stoops, and dentiled roof cornices. Nos. 135 and 137 have their original Greek Revival handrailings at their stoops. Doorways and window sash have been replaced. The continuous roof cornice of this row was later embellished by the addition of vertically placed console brackets, one at each end of each house.
- #123-131 The Salvation Army's Evangeline Residence for girls, a seventeen-story brick building with setbacks and stone trim, occupies the site of five of the ten Greek Revival houses built by Stephen B. Peet in 1845. It was built in 1928-29 and was designed by Voorhees, Gmelin & Walker reflecting the style of buildings of that period.
- #115-121 This six-story brick apartment house of 1923-24 adopted the Federal detail so popular in the Eclectic period during which it was built. It was designed by Gronenberg and Leuchtag for Joseph Harbata. This Neo-Federal style may be seen in the doorway and in the handsome lintels of the first floor windows. A modillioned cornice, with urns above and small marble panels below, continues the Federal theme, but the sixth floor windows, with their blind arches set above pseudo-balconies, with two escutcheon motifs above them, introduce an Italian Renaissance design at this level. This building stands on the site of two of Peet's Greek Revival houses of 1845 to the west and two of 1844 built by John L. Lawrence to the east.
- #111 & 113 These two particularly fine Greek Revival town houses retain most of their original features and are the sole survivors of a row of eight houses which once extended to Sixth Avenue. They were built in 1844-45 for John L. Lawrence, a noted lawyer, and important property owner in The Village. Both have their original stoops, iron handrailings, and dentiled roof cornices. The delicate cornices over the window lintels at No. 113 have been retained. No. 111 is particularly well preserved, since it remained until 1938 in the ownership of the same family which purchased it from Lawrence. Here we find the muntined window sash on the upper floors and the original wood door

WEST THIRTEENTH STREET North Side (Betw. Seventh & Sixth Aves.)

#111 & 113 cont. enframement with its pilastered sidelights and transom above. Also notable is a cast iron balcony at first floor level of most unusual Greek design. Henry Jarvis Raymond, editor of Harper's Magazine and founder and first editor of the New York Times, lived at No. 113 in 1845-47, and the sculptor Peter Grippe lived there one hundred years later.

#107-109

This six-story loft building of brick, designed by George Van Ausen for Sheppard, Knapp & Co. in 1900, is a good example of a commercial building, constructed in the heart of a residential neighborhood, where an attempt was made to create a design in harmony with its surroundings. The first floor is largely open with paneled, cast iron columns supporting a broad entablature. Above this point the facade is divided into three portions with a series of large triple windows at the center, flanked by single windows at the ends. These end windows are handsomely framed with terra cotta and although all the windows are of steel they have muntins and window lights of a size which accords with those of the surrounding houses. The sixth floor end windows have terra cotta balconies supported on console brackets.

(The modern apartment building occupying the corner site on Sixth Avenue is outside the limits of the Historic District.)

WEST THIRTEENTH STREET (Between Seventh & Greenwich Avenues)

A great variety of architectural styles and periods lends interest to this street. It is primarily residential and, as such, is an attractive part of the neighborhood. The buildings range in date from a small Federal style town house to the large National Maritime Union building, a contemporary structure.

This variety may best be seen on the south side, beginning with the glistening white National Maritime Union building, past a handsome Italianate school of the mid-Nineteenth Century, followed by a low apartment building and several houses. Next comes a handsome industrial building, of the same height as the houses, which makes an interesting contrast with them in its classicism and rusticated brickwork, a product of the early years of the Twentieth Century. The prowlike building at the end of the row, built in the Eighteen-eighties, also displays some handsome brickwork in its corbeling at the top.

A particularly attractive feature of this school is the manner in which the wall of its playground has been related to the school building, by simply extending the rusticated ground floor treatment out along this wall. Details such as this may be considered architectural refinements of the first order.

The north side, while featuring a commercial intruder at mid-block, is graced at one end by a church and at the other by a handsome diminutive library building. Here is the familiar pattern of three-story brick town houses, interspersed with apartment houses, most of which are clustered near the Seventh Avenue end, adjoining the Gothic church and its distinguished parish house.

The library at the western end of the block, now being converted to residential use, is outstanding as a charming reproduction of a Dutch guildhall of an early period. This building, as small as a house, lends great distinction to the street, and it may readily be recognized as the work of a noted architect. Adjoining it to the west is a costly electrical substation influenced by French designs of the Nineteen-thirties, but designed with a complete disregard for the scale of the adjoining buildings.

WEST THIRTEENTH STREET South Side (Betw. Seventh & Greenwich Aves.)

#200-206

This is the north side of the National Maritime Union's headquarters building (described under No. 36 Seventh Avenue), built in 1962-63.

#208
(#208-218)

The Food and Maritime Trades Vocational High School is located in one of those handsome brick Italianate style buildings erected by the

WEST THIRTEENTH STREET South Side (Betw. Seventh & Greenwich Aves.)

#208
 (#208-218)
 cont.

City in the third quarter of the Nineteenth Century.

The most conspicuous features of the school are the rusticated stone first floor with round-arched windows and the two symmetrically placed end bays projecting slightly forward and crowned with low-angle pediments. They are connected by a handsome modillioned cornice which runs the length of the building. The end bays have round-arched windows at all floors, with stone keystones and impost blocks. The upper floors of the central portion have square-headed windows surmounted by triangular or segmental pediments, while the double windows at the center, like the main entrance doorway beneath them, are similarly square-headed with horizontal cornices at the lintels. A particularly attractive feature of the school is the manner in which the playground enclosure has been created to the west of the building. Its rusticated wall is in effect an extension of the rusticated ground floor wall of the school and it extends, with only a projecting break, across the one-story building at the west end of the property.

Long known as Public School No. 16, this building expanded in stages to meet the growing needs of the community. The oldest part is the center, five windows wide. It was erected in about 1869, and had twenty teachers including those for its primary department, according to Valentine's Manual for 1870. Before 1879 this school had been flanked by the handsome end bays at the street front, and before 1887 by larger side wings at the rear, thus almost filling the playgrounds. By 1899 the school had undergone a major expansion on another plot adjoining to the west. This included a long narrow one-story building facing a new playground, and without an opening at its street end, but signaled there by a projecting break in the school wall as already mentioned.

On this site had stood an earlier school, Public School No. 17, erected in 1843 by the Public School Society. It was not until a decade later that the City took over administration of these schools. The school building of 1843 had the form of a handsome Greek temple. It was three windows wide, with a rusticated entrance floor supporting four columns two stories high, the whole crowned by a high-angle triangular pediment.

#220-222

A six-story brick apartment house, built in 1904, adjoins the school complex to the west. Built as a "cold water flat," it nonetheless has handsome stone window lintels with multiple type keystones and horizontal stone band courses. The ground floor stores were remodeled at a later date and a brick parapet now takes the place of the inevitable cornice of that period. It was designed by George F. Pelham for Abraham L. Beckhardt.

#224

This five-story brick apartment house, only three windows wide, may incorporate part of the house built in 1834 for Richard Taylor. The windows of the second and third floors, with their simple stone lintels, suggest that this may be part of the early building; an additional story, with mansard roof above, was a somewhat later addition. Alongside the ground-level entrance, a former store has been replaced by two windows with high sills.

#226

This two and one-half story house with basement entrance was built in 1833 for Samuel Phillips, lamplighter, and might best be described as late Federal. It is extremely simple, retaining its Flemish bond brickwork and muntined sash at the first floor. The bracketed cornice was added after the mid-Nineteenth Century and a large double dormer was added, on center, sometime later. It is interesting to note that there is also a house at the back of the lot.

#228

This attractive studio building is the result of two alterations to a Nineteenth Century house. In 1926 a fourth story studio apartment was created. Here, a full width steel window with French doors and wrought iron balcony is surmounted by a metal skylight set in the steep incline of the roof. Still later, new steel casement windows with horizontal muntins were introduced to replace the old windows. An attractive front door was also a part of this new work. All the lintels were done in soldier-course brickwork. A low, neat wrought iron fence with areaway gate was also added.

WEST THIRTEENTH STREET South Side (Betw. Seventh & Greenwich Aves.)

#230-232 Industry, in the form of this dignified low building, introduced itself into this area in 1901. It was described as a combination office, factory, shop, and stable when it was designed by Robert Maynicke, architect, for James S. Herman. In style it reflects the new Eclecticism which followed the World's Columbian Exposition of 1893 in Chicago. Here, rusticated brickwork and radial brick keystones lend a note of refinement and elegance to the new industrial scene. It later became a studio building.

#234-240 A five-story studio apartment building of 1882 (described under Nos. 110-118 Greenwich Avenue) is located on this corner site.

WEST THIRTEENTH STREET North Side (Betw. Greenwich & Seventh Aves.)

#253 This substation building for the Municipal Subway System (also No. 120 Greenwich Avenue) is, due to the nature of its architecture, virtually without scale. Were it not for the small library building adjoining it to the east with conventional-sized windows, this substation would seem to tower up to a considerable height. Built in 1930, it exemplifies the new French style which might aptly be termed "moderne." It shows the influence of the Exposition des Arts Décoratifs held in Paris in 1925 and is decorative architecture, relying for effect largely on the details of its stone trim and on the patterning of its brickwork to express different planes of masonry.

#251 This notable library building, the Jackson Square Branch of the New York Public Library, was designed by the famous architect, Richard Morris Hunt. It is best documented by an excerpt from the Richard Morris Hunt family papers under the heading "1887" as follows: "1887 opened with the W. K. Vanderbilt stable. . . Public Library Building, West 13th Street, for G. W. Vanderbilt and his stable at Clifton, Staten Island . . ." This makes it clear that at this period branch libraries were often the benefactions of private donors.

Here we see a charming reproduction of a Dutch guildhall of an early period, retaining traces of the Gothic, as may be seen in the trefoils of the blind arches above the windows. Special leaded glass, still to be seen until recently in the upper sash of the third floor, once filled the upper sash of the two lower floors as well, giving the building a truly continental appearance. The iron strapwork which is typical of this style of architecture flanks the third floor windows and the Renaissance gable. It is currently being remodeled as a private residence.

#245-249 In 1854 Mary Ann C. Rogers built six handsome Italianate town houses (Nos. 239-249), two of which were razed to accommodate an apartment house (Nos. 241 and 243). The prototype of them all is to be found today in No. 245 which has many of its original features, notably its stoop with original Italianate handrailings, the windows, and the handsome bracketed roof cornice which appears at all three buildings. The doorway has a segmental-arched top with curved molding surmounted by a horizontal cornice with stone blocks above. Actually, the door-frame at No. 247 has its original moldings, altered at No. 245, and its original doors with octagonal lower panels. The first floor windows of Nos. 247 and 249 have been made full length with new muntined sash added. No. 249 was further altered in the Nineteen-thirties to provide a basement entrance, in lieu of the stoop, while a shop was added alongside of it.

#241-243 This elaborate six-story brick apartment house, built in 1905-06 by Neville and Bagge for Louise H. Harris, is heavily ornamented with brick quoins at the sides, brick rustications, band courses, and radial brick lintels with keystones. It occupies the site of two of the Rogers town houses and stands in front of the remaining ones availing itself of the full depth of the lot at the front.

#239 The easternmost of the Rogers row of six Italianate town houses, built in 1854 (discussed under Nos. 245-249), retains its original stoop and doorway with all of its windows and roof cornice unchanged.

WEST THIRTEENTH STREET North Side (Betw. Greenwich & Seventh Aves.)

- #237 This five-story brick apartment house, designed in 1884 by F. W. Klent, has horizontal stone band courses at sill level which extend the width of the building. The stone window sills have brick corbels beneath them and the stone lintels, carried on corbel blocks, have cornices. The ground floor entrance appears always to have had shops on either side. The elaborate cornice with curved brackets and intermediate dentils, set above a series of beveled panels, is typical of the Eighteen-eighties.
- #231-235 This group of small houses was originally built in 1854 as a row of five, of which two were replaced by the present building at Nos. 227-229. Of the remaining three houses, only No. 233 still retains its roof cornice; at Nos. 231 and 235 the original roof cornices have been replaced by plain brick parapets. The houses, built in the vernacular, are in good scale and, although they now have basement entrances, accord well with the neighboring houses.
The row was erected for George C. Byrne, a lime dealer, on land he had purchased from William C. Rhineland. Byrne lived in one of the houses now replaced by the apartment building at Nos. 227-229.
- #227-229 This stuccoed, six-story building occupies the site of two of Byrnes' original small houses. It is another commercial intruder built for James S. Herman as were Nos. 230-232 across the street. It was erected in 1895 and is an interesting attempt to achieve an almost continental modernity. It was acquired by W. & J. Sloane and continues in commercial use today. Its bizarre stepped parapet gives the building a plastic quality belied by the rigid cubism of a later vertical extension above it.
- #225 This three-storied shop was built in 1909 by Ditmars & Brite for the New York Consolidated Card Company and, although very simple, it is a straightforward and fine expression of brickwork. It uses true brick arches for its large windows instead of the more usual and less expressive horizontal steel lintels and at its parapet, with a subtle expression of corbels, suggests the carrying of a shallow balcony.
- #221-223 These two houses were begun in 1851 for William C. Rhineland and sold, unfinished, to Martin C. Flynn the following year. They were once part of a row of six (Nos. 213-223). No. 221 retains many of its original features including its stoop and cast iron handrailings. At this date they are beginning to evidence the influence of the new Italianate style. This may be seen in the ironwork of the stoop and in the double-hung sash of the second floor windows, where the central muntin is thickened to simulate continental casements. The roof cornice with its row of small paired brackets may be the original, although they do not bear the visual relation to the windows below them which was usual in this period. The doorway has been smooth-stuccoed and has lost the original profiles of its moldings. No. 223 now has a basement entrance and a roof cornice of a later date, but it retains its original sash at the upper floors.
- #217-219 These two houses were also begun in 1851 for William C. Rhineland's row and sold, unfinished, to W. B. Field in 1852. They have been combined to form a small apartment house for which a central fire escape has been added. A handsome basement entrance with columnar porch is located on center. At second floor level, to the right of the entry, the two parlor floor windows have pediments reflecting the period when the house was built. They can be compared with those to the left of the entry at the second and third floors which are fussy and overly delicate. The roof cornices belong to the period just before the end of the century.
- #213-215 This apartment house, which is so compatible with its surroundings, was built in 1851 as two houses. They were erected for George P. Rogers and William C. Rhineland, as part of the same row as the neighboring houses to the west. In 1886 it was raised from three stories to four stories. In 1925 another story was added above the cornice; entrance

WEST THIRTEENTH STREET North Side. (Betw. Greenwich & Seventh Aves.)

- #213-215 was changed to a ground floor entry, flanked by columns and by round-arched windows of the floor above. These two stories are treated as a unit, forming one stone base course. Above this level, the walls are of brick and the windows have splayed lintels with keystones, doubtless added in the Eighteen-eighties. The cornice above the fifth floor, added at the same time, is exceptionally handsome with modillions set above a row of dentils. When the top story was added an ornamental wrought iron railing was set on top of the cornice.
- #209-211 This large six-story apartment house, "Greenwich Court," has accommodations for thirty-five families. It was designed in 1909 by Charles B. Meyers for Samuel Lippman and is constructed of brick with stone trim. The ground floor is rusticated in brick with splayed window lintels displaying vertically placed consoles used as keystones. The impost blocks of the lintels are extended into a horizontal stone band course which visually connects them. The second floor windows repeat the console keystones in the lintels, while those above are multiple keystones. The building is crowned by a very large roof cornice, carried on brackets with panels in the fascia below.
- #205-207 This seven-story brick apartment house was built in 1961 for Abraham Chintz by Wechsler & Schimenti. With the new, lower ceiling heights it is no higher than its six-story neighbor No. 209-211. It is four windows wide with each opening a triple windowframe. Here an opportunity was lost to carry the fire escape balconies full width, instead of which they end indeterminately in the centers of the end windows.
- #201-203 The Metropolitan-Duane Methodist Church, at this corner site (described under No. 44 Seventh Avenue), was built in 1931. An attractive two-story parish house, built of the same materials and in the same Gothic style, occupies the rear of the church property, facing West Thirteenth Street.